

Security in Music Festivals and Concerts

María Isabel Águila

Thesis
Degree Programme in Tourism
2010



DP in Tourism

<p>Authors María Isabel Águila</p>	<p>Group Tobba</p>
<p>The title of your thesis Security in Music Festivals and Concerts</p>	<p>Number of pages and appendices 67 + 30</p>
<p>Supervisors Heidi Jokinen, Eva Holmberg</p>	
<p>The objective of this thesis is to show the increasing importance of security in music festivals and concerts to everyone interested and involved into this type of events; such as organizers, promoters, suppliers, public authorities and attendees. The aim is to provide enough useful information about security and safety issues that are related to these events, in order to induce organizations to make more secure events.</p> <p>The main topic of this research is safety and security issues concerning music festival and concerts. Concretely, this research examines the challenges of arranging music festivals and concerts in terms of security, and how beneficial it is for companies and organizations to be aware of the importance of security in this type of events.</p> <p>The theoretical framework is focused on Risk Management: what it is, how does it function in music festivals and events; anything related to the Risk Management process, including the security plan and the emergency plan. In addition, anything related to security and safety issues concerning music festivals and concerts is included: legal aspects; health and safety issues; design and site management issues; administration, communications and marketing issues; crowd control; as well as, other important issues to consider after the events have been held.</p> <p>The research method chosen for this thesis is the qualitative one. Research was collected by direct observation on concerts, studying music festivals and concert venues' online sources, studying available resources based on risk management and security in music festivals and concerts; and with the material gathered from interviews conducted to festival and concert organizers, and to concert attendees, in Finland and abroad.</p> <p>The results of the research show that most organizations still lack of general awareness on the importance of security in music festivals and concerts. Also many venues do not have the safety measures that are required by professional event producers and organisers and the law, to assure a safe event. Organizations could take example of the new and standard security and safety measures implemented by the Roskilde Festival and the Download Festival, and from the measures taken at all music festival and concert venues in Japan; to improve in security. Moreover, organizations should show more interest and concern on security aspects that affect this type of events, in order to provide not only a once in a lifetime experience but also a safe environment for everybody under any unexpected chain of events that could take place.</p>	
<p>Key words Security-safety-Risk Management-festivals-concerts.</p>	

Table of contents

1	Introduction.....	5
1.1	Security in Music festivals and Concerts.....	5
1.2	Previous research.....	7
1.3	Research problem.....	8
1.4	Aim and limitations.....	8
1.5	Research methods	9
1.6	Key concepts.....	9
1.7	Contents of the following chapters	10
2	Theoretical framework.....	12
2.1	Event Management.....	12
2.2	Risk Management.....	12
2.3	The Risk Management process	14
2.4	The security plan	18
2.5	The emergency plan.....	19
2.6	Legal compliance.....	20
2.7	Health and safety.....	24
2.8	Administration, communication and marketing issues.....	27
2.9	Design and site management.....	30
2.10	Crowd management.....	32
2.11	After the event.....	35
3	Methods.....	36
3.1	Chosen method and materials.....	36
3.2	Validity, reliability and objectivity.....	38
4	Research and Results.....	40
4.1	Results in Finland.....	40
4.1.1	Time	41
4.1.2	Location.....	41
4.1.3	Weather.....	42
4.1.4	Lining up for the event.....	42
4.1.5	Access to the venue.....	42
4.1.6	Load-in and load-out	43

4.1.7	Facilities for guests and performers.....	43
4.1.8	Security measures in the hall.....	43
4.1.9	Venue compliance.....	44
4.1.10	Emergency issues	45
4.1.11	Winterfest 2009.....	45
4.2	Results from abroad.....	45
4.3	Interviews to concert attendees	50
4.4	Analysis of the results.....	52
4.4.1	Comparison: Finland versus abroad.....	52
5	Conclusions.....	58
5.1	Suggestions for improvement	58
5.2	Suggestions for further research	62
	Bibliography	63

Table of figures

Figure 1.	Example of a decision tree	17
Figure 2.	Example of a SWOT analysis (table)	17
Figure 3.	Example of a fault tree	18
Figure 4.	Example of a probability/severity matrix: risk of using crystal glasses (table).....	18
Figure 5.	SWOT analysis – Finland (table)	56
Figure 6.	SWOT analysis – Abroad (table)	57

1 Introduction

The purpose of this research is to show the increasing importance of security and safety issues in the area of music festivals and concerts. And this concerns event organisers, promoters, sponsors, the public authorities, as well as attendees. In fact, everybody interested on music festivals and concerts and attending any of this type of events, should be aware of the risks that are involved, in order to prevent and secure them to be able to enjoy a safe event.

Therefore, this research relates to the field of music events and more concretely, to the area of risk management in special events. The main topics are safety and security issues. More precisely, this research tells about the challenges in terms of arranging this kind of events.

On the other hand, this research also explains how beneficial it is for event organisers, promoters, sponsors and the public authorities to be aware of these issues. And this is done with the help of previous and existing theory on the matter, information gathered from interviews and direct observations made in Porvoo, Finland, where the research was made, and from articles and websites visited on the internet of Finnish and foreign special event sites.

1.1 Security in Music festivals and Concerts

Music festivals and concerts are a phenomenon that attract local visitors as well as tourists. The bigger and well known the music festival or a concert becomes, the higher the risks are. However, nowadays risks are present not only in urban areas but also in rural areas; this also concerns the small music events. No music event is free of risks.

Risks are numerous and the probability of them occurring depends on many factors, such as the amount of attendees, the size and nature of the event site, the time of the day, type of music event (rock, pop, jazz, classical music...); consumables (food, water and refreshments, alcohol), age of participants (open to under or above 18 year olds), weather, and the location of the venue (indoor-outdoor, urban-rural).

(Tarlow 2002).

For every person that takes part in music events, these are special occasions, providing unique, unexpected and memorable experiences. To ensure this, it is essential to be able to forecast all types of risks, in order to prevent them or to know how to react to them; to assure that every-

thing will be alright before, during, and after the event, and that the event will be safe and successful.

Besides, in constantly changing world, new types of music festivals and concerts are created, new ways to perform and audiovisual material are used. The impact from these innovations is enormous and not only affects emotionally the attendees, but also affects the image and the development of the event. In this sense, professionalism is essential in order to manage these outcomes. Professionalism in managing and organizing events, professionalism in ethical and moral aspects between employees and when addressing attendees; and professionalism at the time of working with the media and dealing with problems that may occur during the event, inside and outside of the space, of which may threaten the image and prestige of the event and its organizers. In any case, all these issues will be explained in more detail in the theoretical framework of the research.

Another aspect that should be kept in mind is the benefits of knowing how to deal with the risks that derivate from all the above mentioned issues, and try to prevent them before they occur. Knowing how to manage safety and security issues in music festivals and concerts has many benefits. Some of them are, for example: helping to save costs; creating tourism because events attract not only local visitors but also foreign tourists, making the event location and its environment known nationally and internationally; and creating employment. Also since many people are involved in the event (organizers, public authorities, emergency units, promoters and attendees) and they are aware of the safety and security issues related to the event; this security awareness gives the feeling of a safe event.

Finally, due to the complexity of risks that draw from these events, the innovations made in performing arts, the impact of these events on attendees and in the society in general, and the great amount of time and effort that needs to be put on these security and safety issues; not so many years ago was created a special department inside Event Management, known as the Risk Management department. This department is just dedicated to deal and manage with all these matters and it is known as Risk Management. It is still very new and unknown to many, but the more that it is mentioned and the more that its importance is shown to the society, the more aware everybody will be and the better Risk Management will function to make events secure and fun. It is Risk Management that this study really begins with.

1.2 Previous research

Before getting deep into the theory, it is good to know that there are already some organizations and people that have done research in this subject.

The first ones were the British Home Office, the British Health and Safety Council and certain representatives of the concert and the festival industry from the United Kingdom that took the initiative to elaborate an “Events Safety Guide” after the accident at Donington in 1988. This guide was created by these organisms and these representatives of the music industry in the United Kingdom and published in 1993.

The accident took place at the Monsters of Rock Festival in the Donington Park, where two people died and a third one was seriously injured. In fact, there were three incidents during that festival, and about 30 to 35 people were injured. After the accident, “The Event Safety Guide: A Guide to Health, Safety and Welfare at Music and Similar Events” was published in 1993. It is also known as the “Purple Guide” (because of the purple colour of its cover) and as the “Pop-guide”. It was re-published in 1999 as a revised edition. The guide lists a series of risk factors that take place in this type of events and a list of safety measures that must be taken before, during and after an event, to secure them. Since then, the guide is used as a standard practice in all Britain (Upton 1995).

Later in 2000, another fatal incident in a popular music festival resulted in the issue of another event guide; this time in Denmark. It was the death of nine people in the Roskilde festival. The Roskilde festival is a rock festival that takes place every year in June. It is one of the most well known festivals and it gathers 100,000 people including the staff, performers and attendees. It has seven stages and the biggest one is the Orange stage, which accommodates 60,000 people. It is in this stage that the incident took place (Long & Robinson 2004).

In June 2000, nine people died when people started pushing towards the stage and many crushed into it, collapsing on top of these people and on the mud. There was bad weather but also no proper crowd management. After the accident, the organizers took several initiatives to make their festival safer to attend. These initiatives were based on an extensive risk assessment. All areas of the event were better organized and designed, and the organizers created a new festival guide titled “You and the Festival Crowd- Enjoyment and Safety at Festivals”, in

2001. The guide contained, among other subjects, recommendations on how to behave appropriately at music festivals to promote safety in these events (Long & Robinson 2004).

Also a student of the Haaga-Helia University in Porvoo (Finland), Matti Ahola, wrote a similar research to this one focusing on security and safety issues that were related to the Winterfest festival, which had its event on February 2009 in Porvoo.

1.3 Research problem

Almost every day there are numerous accidents in concerts and music festivals occurring from crowd crushing and losing control, to installations falling down over the public, stages collapsing, performers' assassinations, food poisoning to special effects intoxication. This does not only affect rock music events as many may suppose, also all kind of events. The more developments are made in these events and to the performances involved, the more risks will originate.

In this sense, the main questions that this research aims to answer are:

- What are the challenges in terms of security of arranging music festivals and concerts?
 - How would organizations be able to arrange more secure music festivals and concerts?
 - How could safety be improved?
 - What are the benefits of organizing more secure music events?

Therefore, the main problem of this research is to explain the challenges of arranging music festivals and concerts, focusing on the safety and security issues that derivate from them, and then to explain in what sense is this beneficial for everybody.

1.4 Aim and limitations

The aim of this research is to provide useful information about security and safety issues that are related to music festivals and concerts, in order to induce organizations to make more security driven events and to make everybody aware of the importance of safety.

Limitations for this research are the difficulties of mobility and communication in different languages that made the task of gathering information hard. On the analysis, there will be ex-

amples from small concert and festival arrangers, since it was not possible to get in contact with bigger companies and organizations. Also the area of security and safety in music festivals and concerts is so wide, that this thesis will try to give only a general approach on it.

The limitations of this study have been also taken into account to avoid generalizations, extra information than the one that is relevant to this thesis; and to check whether the language barrier supposed a problem to understand the information obtained.

1.5 Research methods

The main research method used for this thesis is the qualitative. This study is a conclusion of interpretations of observations and information collected via interviews, not from statistical figures or hypotheses; therefore this method is the most appropriate for this thesis.

In this research information has been collected from books specialized on the field of risk management, security and music events; and websites. At the same time, information collected from observations at concerts was essential, as long as notes taken from music festivals watched from the internet or from another kind of audiovisual material such as DVDs.

Apart from this, there were interviews conducted to a music festival organizer, a concert organizer, a security company, concert attendees, and international festival and concert organizers. These contributed to the collection of data for this research.

1.6 Key concepts

In order to make it easier to read and understand the contents of this research, the following key concepts will be introduced. These are the main concepts that will be mentioned in many occasions during the research. This are strongly related to the main topic.

Security: The application of plans and techniques to protect the development of an event and its attendees from criminal or dangerous acts.

Safety: The feeling of being certain that nothing negative, dangerous or harmful will happen in an event.

Risk: “An uncertain event or condition that, if it occurs, having a positive or mostly negative effect on an event’s objectives” (Rutherford Silvers 2008, 22).

Risk Management: The process of establishing the context of a risk and identifying, analyzing, evaluating, treating, monitoring, and communicating that risk; in order to prevent it, or to minimize potential costs, losses or problems for the event, the organization, the partners and the guests (Bowdin, Allen, O’Toole, Harris & McDonnell 2006; Rutherford Silvers 2008).

1.7 Contents of the following chapters

The following chapter (chapter 2) exposes the relevant theory for this research. It begins with the explanation of what Event Management is for music festivals and concerts. Then it is explained what Risk Management is for this type of events. A detailed explanation of the Risk Management process, the security and emergency plans that are of great importance on Risk Management, are included.

Also in order of appearance, there is an explanation of all the laws, regulations and contracts that are required to arrange music festivals and concerts. In addition, health and safety issues, design and site management issues; administrative, communications and marketing issues; crowd control issues; and “after the event” issues related to these events, are included.

On chapter 3, the methods used for this research are explained in full detail; including the literature and material used. Also this chapter includes the explanation of the validity, the reliability and the objectivity of the results obtained.

On chapter 4, the analysis of the theory studied is compared to the results obtained from interviews and direct observation on music events and audiovisual material.

On chapter 5, the relevant conclusions, and suggestions for further research for this topic.

The thesis is finalized with the bibliography and the appendixes, which consist of interviews and questionnaires: to the Winterfest 2009 organizers, a Finnish security company (Etelä-Suomen Turvavalvelu), four concert attendees from four different countries (Finland, Sweden, Estonia and Australia), concert organizers from Seurahovi’s hotel and restaurant in Finland, international concert organizers from Salamandra’s live house in Spain. The appendixes also

include three checklists made after the visiting three concert venues: Seurahovi, Nosturi, and Dante's Highlight. These checklists list all the design, health, communications, legal and security aspects from these venues; and these also show which of them follow the correct procedures to arrange a concert and which not. These checklists have been made according to the theory included on the books that have been studied for this thesis.

2 Theoretical framework

2.1 Event Management

To know what the challenges of arranging a music festival and a concert in terms of security are; one should start from the very beginning. Therefore, the point of origin is when one thinks about what kind of concert or music festival is being arranged. That is the job of event managers, the ones that have to organize the whole event as well as to attain the needs and expectations of the attendees, and the requests of their host or client.

To start with, event managers have to think about what type of concert or music festival it will be (rock, pop, classical, etc.), why are they arranging the event (the purpose of it), who is going to attend the event, who are the stakeholders, when is the event going to take place (day, date, season and place), where is going to be situated (location and venue), what personnel is available and what has to be hired, and what resources are already available and which ones will be still needed (Tarlow 2002).

Once these questions have been resolved, the next step is to consider what the special safety and security measures that must be arranged for these different aspects are. This is done through continuous assessments on available resources, needs and wishes. That is the task of risk managers. In some occasions the risk manager is also the event manager, and in other cases these work in different departments. In any case, their decisions and actions are always interrelated.

2.2 Risk Management

Nowadays Risk Management is becoming a more professional and well-known area of Event Management, and some Risk Management departments are already an established and an essential part of the event staff. Today Risk Management is one of the functional areas of Event Management; due to the fact that both departments work together to ensure that risks are taken into account for the planning and operation of the event, and that the whole event organization is prepared for anything that could happen before, during and after the event.

What are the main specific areas involved into Risk Management? What are the tasks of the risk manager? These would be:

- To perform decision making; be sure to comply with the law; take care of emergencies; take care of the health and safety issues; get all the required insurances; negotiate with the authorities about the required contracts, permissions, licenses and policies; handle all the security aspects concerning personnel, equipment; and have the control of everything involved on the event.

At the same time have to know how Risk Management functions; first, the most important is to have in mind that no event is risk immune and that every risk manager has to be prepared for the worst. In front of the most unexpected situations, even everything can go wrong. For example, one could have the better secured venue with the most professional staff, and still something spontaneous like a sick person collapsing in the middle of an excited crowd, can end up in crowd disorder, accidents and injuries (not everybody notices the sick person on the ground, they step onto him/her and fall), and in the worst cases even in death (it is too late until someone is able to reach the person who collapsed on the ground to assist him/her).

Therefore, it is good to give an example of what could go wrong. Here is an introductory list of risks:

- Air and water pollution, foods poisoning, inhalation of carbon monoxide, poisoning from special effects such as smoke, pyrotechnics, equipment wrong installed or in bad condition, installations not used or placed carefully, poor construction, workplace violence, social disorder, alcohol abuse or use of alcohol by minors, drugs, gangs, violence against property, carjacking, kidnapping, murder, sexual assault, public nudity, property theft, theft to attendees, crowd disorder, crowd surfing, celebrity appearance, bad weather, natural disasters, bombs, acts of terrorism, disaffection and disloyalty of staff, fire, electrocution, negative advertising...etc., etc.

In fact everything is possible to happen and the wrong idea is to think that any of these could never happen on a certain event. As everything can happen, the best is to be prepared for all before regretting having not to.

For the task of identifying these risks before the event takes place and to prevent them, risk managers organize their research through constant decision making. Decision making at its best is:

- The study of identifying and choosing alternatives based on the values and preferences of the decision maker. It is also the process of sufficiently reducing uncertainty and doubt about alternatives to allow a reasonable choice to be made from among them (Harris 2008.).

2.3 The Risk Management process

Decision making is crucial for the risk management process. This is the process where all risks are forecasted and prevented. The scope of the risk management process depends on the size and the type of the event that is arranged, although the nature of the event will remain the same. This process takes place before, during and after the event; and it is based on all decisions that need to be made in order to provide a secure and safe event.

To forecast and prevent all the risks of an event, these must be assessed, monitored and controlled; and this is done through the 4 steps of the Risk Management process: planning, identifying, analyzing and responding. Also, everything needs to be documented in order to be used as a reference for future events. During this process, a risk plan is created.

The contents of the risk plan are all the aspects taken into account during the risk management process and its phases. It contains a summary of everything and everyone involved in the event, as well as the type, purpose, goals and objectives of the event. In addition, it contains all the terms involved in the organization and the authority of the event: such as requirements, responsibilities, and resources available); procedures and techniques to be performed during the risk assessment phase; procedures and resources required for risk response activities; and procedures, techniques and resources required for risk documentation and reporting activities. The main points of the risk plan are: risk planning, risk identifying and analyzing, risk response, risk monitoring and control, risk communication, and risk documentation (Rutherford Silvers 2008):

- Risk planning: The purpose of it is to provide a structure for making decisions based on the ability of the Risk Manager to be able to change the event according to the circumstances, to promote open-mindedness, and to how is as an individual player in the event (personal strengths and weaknesses). The knowledge on assumptions, the involvement of the media on the event, the knowledge of stakeholders, the relationship with the local authorities, and how culturally aware (on body language in different

countries) is the Risk Manager; will play a role. Therefore, risk planning identifies, evaluates, handles, tracks, documents and communicates risk. Its goal is to be the base to put together a risk management plan (Rutherford Silvers 2008).

- Risk identifying and analyzing: throughout these processes the event element areas are identified and analyzed to minimize the impact of the risks and their likelihood to happen (Rutherford Silvers 2008).
- Risk response: It involves evaluating, selecting, and implementing the techniques for handling risks, including what is to be done, when and who will be responsible (Rutherford Silvers 2008, 28). In order to create an effective risk response plan, potential risks must be identified, besides analyzing their causes and effects, and determining what options can be taken to respond to each risk. These options include whether to avoid, reduce, retain, and transfer a risk; and how the measure is likely to impact on costs, schedules and the performance. All personnel and stakeholders affected by the measures taken must be informed on how to act and about the scope of the impact of these measures (Rutherford Silvers 2008).
- Risk monitoring and control: it involves checking the status of risks and the performance of risk control actions, and developing other risk measures and actions required throughout the event planning process. Strongly attached to control is also the management of changes. As mentioned before, everything can happen, and all risk managers should be prepared for any possible changes. Not having control over changes is the same as having no control over the event and what can happen unexpectedly. A professional risk manager has to show his/her ability to react towards changes. (Rutherford Silvers 2008).
- Risk communication: it involves the transfer of information on the event and consultation on it as well. Effective risk communication should facilitate the acquisition of important information that helps to predict and prepare for risks, and getting messages before something happens. A sound communication system is also essential to facilitate the flow of information during an event too: cell phones, walkie-talkies, radios, etc. The information must be on time, accurate and precise, and once a decision has been made, this information must be delivered to internal and external staff, suppliers and stakeholders. Regular meetings also help during the whole risk management process, as

changes and risks can be evaluated and better addressed while they are happening or being reminded (Rutherford Silvers 2008).

Also an important risk communication tool is the staff handbook. It is very helpful for handling the event, since all the security plan in brief (this will be explained in detail on page 18); emergency numbers; contact numbers and names of all the suppliers, organizers, vendors and the staff can be included, and be the best easy and quick reference during the event. Of course, it is essential that the staff handbook is delivered to the staff to study before the event, but keeping it during the concert is also a good idea since no one would be able to remember all the names and phone numbers of all the companies and people involved in the event.

- Risk documentation: This includes all the documentation gathered and made during the risk management process, and after the event. Like for example: reports, archives, analysis and results, etc. It provides proof of the results and goals attained, it supports all the planning made for activities and actions to be performed, and it provides an official and legal evidence of all incidents and the exercising of the duty of care (this concept will be explained on the next chapter). (Rutherford Silvers 2008).

There are multiple tools that make the development of all the phases of a Risk Management plan and the understanding of all the aspects involved on it easier. Examples of these tools are: the decision tree (figure 1), the SWOT analysis (table 2), the fault tree (figure 3), and the probability/severity matrix (table 4).

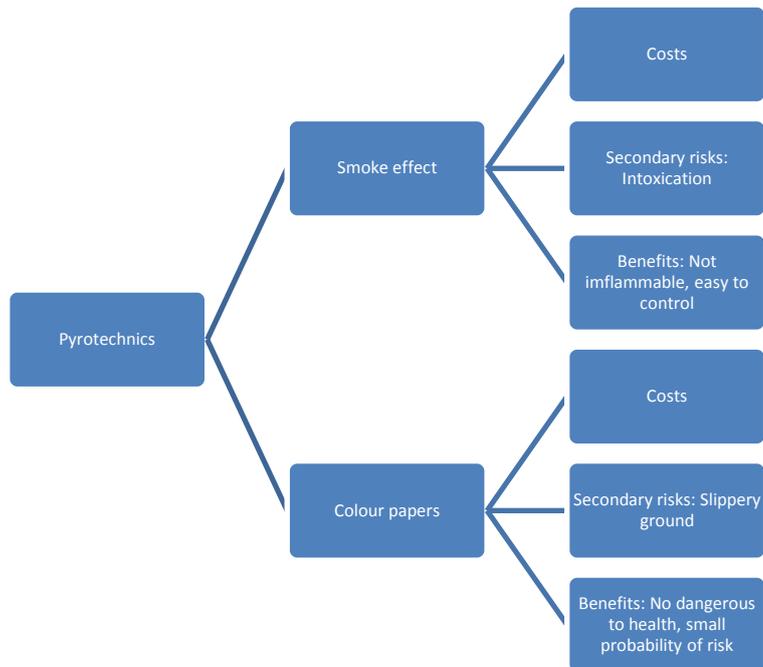


Figure 1 Example of a decision tree (figure design by Rutherford Silvers 2008)

Table 2 Example of a SWOT analysis (table design by Rutherford Silvers 2008)

Volunteer personnel	
Strengths	Weaknesses
Active and people movers: they are eager to work and have a great facility managing people, what in crowd management can be very helpful.	Inexperience; cannot have the same amount of working hours and work amount as other personnel
Opportunities	Threats
Enthusiastic, learn fast: they are eager to work and can easily adapt to every type of task. For example, they can switch from performing one task to another without trouble, because they do not have a specific occupation.	Disloyalty: absence and wrong behaviour such as leaving the working spot designated at the event, in a critic moment (fire alarm) when all the personnel is needed, can have negative consequences.

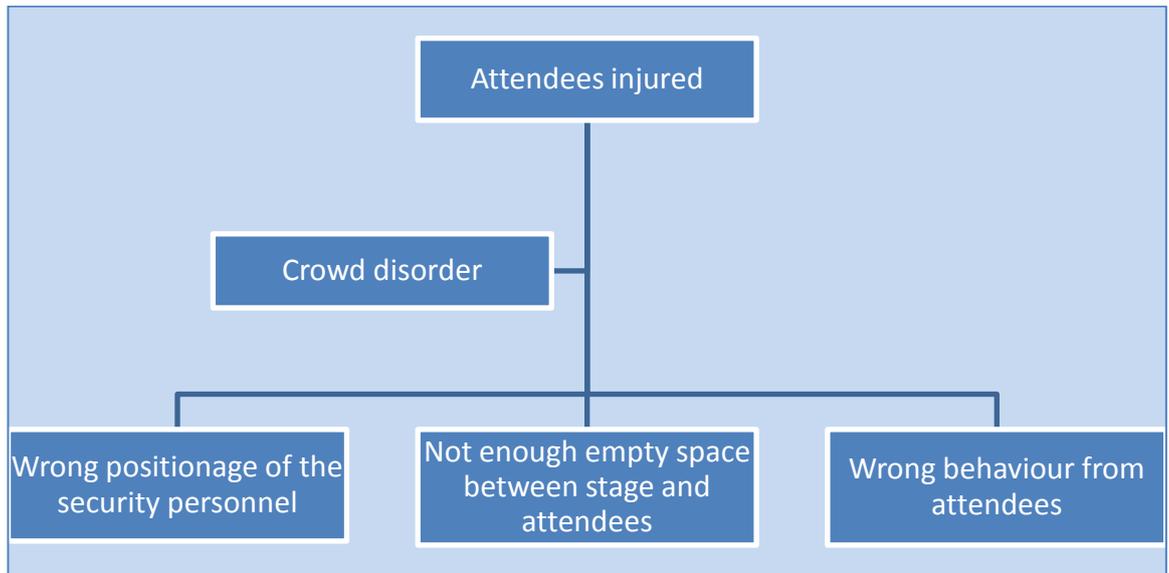


Figure 3 Example of a fault tree (figure design by Rutherford Silvers 2008)

Table 4 Example of a probability/severity matrix: risk of using crystal glasses (table design by Rutherford Silvers 2008).

Severity					
Probability	Insignificant	Minor	Moderate	Significant	Catastrophic
Certain	High	High	Extreme	Extreme	Extreme
Likely	Medium	High	High	Extreme	Extreme
Possible	Low	Medium	High	Extreme	Extreme
Unlikely	Low	Low	Medium	High	Extreme
Remote	Low	Low	Medium	High	High

2.4 The security plan

The security plan is the guide that summarizes all the documentation and planning gathered from the risk plan and the risk management process. Every event organization has to have this security plan, since it is like the “bible” of the event; where everybody’s duties and responsibilities are explained, and all the items and procedures are listed in it. It is the plan of the organization of the whole event in terms of security. Without it, the event security can be threatened because of the lack of organization, and in case something goes wrong.

The security plan should cover the following issues:

- All the risk factors from the event
- The methods of access to the event that are going to be used such as credentials and restricted access doors.
- The type of personnel (specifying if volunteers are employed) that is hired for the event with their working schedules, tasks, and contact information.
- Maps of the venue and the important points on it such as the entrances and exits, toilets, the information desk, and the emergency unit.
- The authority and emergency companies that work for the event with their duties, their location during the event, and their contact information.
- A list of all the systems used to back-up in case of energy fail.
- The type of security lightning.
- How everybody is positioned and acting in case of accident, natural disasters, and criminal or terrorist attacks.
- What the internal and external methods of communication that are going to be used are.
- The type of equipment used with instructions of use (equipment on stage, lightning, fire extinguishers, etc.).

2.5 The emergency plan

The emergency plan is part of the security plan. It is prepared taking into account the type of emergencies that can occur during an event and the strategies that will eliminate any hazard and reduce the impact of the ones that cannot be avoided. Event organizers are not responsible for managing these emergencies, because this is the duty of the local authorities. However, everybody has to know how to react in case of emergency and how to deal with the local authorities if emergencies occur, especially the emergency response team. This team normally consists of personnel that have been especially and strictly trained for acting in case of emergencies.

To arrange an emergency plan, the following details are taken into account:

- The responsibilities of the local authorities in case of emergency and the circumstances that must be handled only by them.

- The duties of the emergency response team.
- Past incidents at the event.
- The type of event.
- The time of day when the event takes place.
- Location of the event.
- The size and layout of the event venue (and types of walkways, hills, and places where one can fall).
- Maximum capacity of the venue (+750 attendees, it requests to have an emergency team).
- The plan of communication during an emergency, including the communication devices that would be used.
- The first aid equipment and other equipment that would be used.
- The routes of escape and the plan of evacuation with its map.
- Lightning procedures.
- A plan for handling the emergencies with the media, avoiding their intrusion and worsening of circumstances.
- The areas that are reserved in case of emergency for special care and evacuation.
- The distance to the parking from the event venue.
- The vehicles that would be used for emergency purposes and their location.
- The weather conditions (Rutherford Silvers 2008; Tarlow 2002).

2.6 Legal compliance

Apart from managing risk, ensuring compliance with the law is essential for music festival and concert organizers. Especially big events with large crowds where alcohol and drugs could be mixed, events with new event managers and/or inexperienced volunteers, or with unstable weather conditions; these are very dangerous conditions that require a series of regulations, insurances, permits and contracts filled in and revised under the supervision of the legal authorities.

The law is different in every country, but the idea of the legal aspects of music festivals and concerts is the same everywhere. In concrete, all risk managers must take care of the safety at the place of work, the safety at the moment of building up the event site, for the obligation of using regulatory equipment and make a right use of it, and for the safe operation of the whole event. Every event risk manager must understand the need for obeying the laws and involving

the legal authorities in security matters of the event, apart from obtaining constant advice and supervision for the event.

To start with, the event organizers have to bid for the event, meaning to obtain the right to host the event from the legal authorities. Taxes have to be paid and audits filed. Then, the event organizers have the liability to assign the duties and activities that they do not have proper control over to the pertinent authorities, and they have the obligation to compensate for any damage or loss to the attendees or to the staff.

In this sense, event organizers are expected to be able to forecast risks, assess their potential for causing injury or harm, take actions to mitigate it, and have the duty to make everybody aware of the known hazards. With this, event organizers make sure that everything reasonably practical has been done to ensure the safety and the health of everybody involved in the event; a concept known as the duty of care.

An important concept to consider for the legal aspects of arranging an event is the statutory law. A law that states that there must be general rules to ensure the safety at events. However, there are many problems to attain this. First, there is not a public policy for the European Community Member States in terms of security at music festivals and concerts yet. Second, stating general rules for every event is impossible; since every event is different, it is impossible to foresee the future, and the area of events is constantly changing and developing. Third, although there would be rules supervised by the legal authorities, the competence of this would be still relative, since their knowledge about music festivals and concerts can be limited, and they are the only ones that decide whether something could represent a high level of risk or not (Long & Robinson 2004).

In any case, a pioneer regulation that has been standardised in Britain is the Event Safety Guide created after the accident at the Monsters of Rock festival in 1988; by the British Home Office, the British Health and Safety Council, and some representatives of the concert and festival industry from the United Kingdom. It is an example of soft law and it is the only regulation that sets standards for both the event organizers and the legal authorities. According to the rules of tort, if an organization does not comply with this guide, the organization risks being considered negligent and may have to pay damages. Legally there is no excuse for claiming not to know about the existence of this guide. And if this guide succeeds in being of

common knowledge among all professionals everywhere, it will then contribute to increase the security at music festivals and concerts (Long & Robinson 2004).

Apart from this, a list of typical laws, codes, and ordinances related to music events include the following aspects:

- Accessibility laws; antidiscrimination laws: as for example, the disability discrimination act (ensure that events are accessible to all members of the society); antitrust laws; aviation laws (use of air space, for example); building and electrical codes; business/occupational regulations; construction codes (for example, temporary structures); consumer protection laws; electrical codes; emergency response requirements; employment laws; environmental protection laws; fire safety/occupancy codes; food service codes; insurance coverage requirements; labor union jurisdictions; and use laws; liability laws; liquor laws; noise ordinances; occupational health/safety laws; public assembly laws; public safety codes; sanitation codes; security requirements; smoking ordinances; special effects codes; taxation laws; traffic/street closure ordinances; transportation laws (transportation of pyrotechnics, for example); vehicle laws (driving licenses, for example); and zoning laws (Rutherford Silvers 2008, 58).

On the other hand, it is required to have written contracts for all the goods and services procured for an event. A contract is an agreement between two parties that specifies what will be given or done, how much would it cost or what will be done in return, and that both parties agree on the terms and conditions stated beforehand. An example of a contract could be also the purchase of a ticket for a concert, since it can be considered as a contractual agreement between an attendee and the event organization: the event organization agrees on providing the performance of a concrete artist and the attendee agrees on paying a certain amount for it. In the same case, the terms and conditions are stated in the ticket: who the performer is, where does he/she performs, at what time the performance is, how much does it costs, the age limit access, whether cameras and dangerous items are or not permitted at the concert, and important safety and cancellation procedures.

In addition, a contract is a safeguard that protects both the event organization and the person or another organization by establishing and specifying expectations. Contracts that are normally needed by event organizers are:

- Simple producer/Client contract (Memorandum of Agreement).
 - Complex Producer/Client Contract (Services Agreement).
 - Complete Producer/Client Contract with Budget, Schedule, and Change Forms (budget, terms and conditions, payment terms, outline production schedule, project change notice).
 - Rider to Equipment Rental Contract.
 - Participant waiver for equipment rental contract
 - Producer/Supplier Contract.
 - Rider to a Producer/Supplier Contract.
 - Alternate Producer/Performer Contract (Artist confirmation contract).
 - Alternate Rider to a Producer/Performer Contract.
- (Matthews 2008)

Apart from contracts, to obtain licenses and permits for the installation of temporary structures; the usage of municipal of public services (such as water, police and electricity); the property or space usage (such as parks or natural sites for festivals); for the sale and serving of goods (merchandising), alcohol and food; and for the usage of fireworks; are also obligatory.

Moreover, a risk management policy is essential to obtain any pertinent insurance for the event. This policy should include all kind of risk assessment checklists, a policy for compliance with safety standards, insured clauses with all event stakeholders, description of all the activities that are going to be performed at the event, a risk management mission statement, and a health and safety mission statement. Then, all the relevant documentation from the event has to be gathered to be able to apply for insurance (Matthews 2008).

In addition, insurance providers can also help during the planning process, as they have more knowledge and experience on risks. Also there are some that have specific guidelines that event organizers must consider in order to qualify for insurance. That is very important to keep in mind, because many events have been cancelled because of the cost or the lack of insurance.

It is very important to consider every aspect of the event plan to make sure that all actions that are going to be performed at the event are legal, and that all the required legal documentation has been obtained before the event takes place.

2.7 Health and safety

Now it is the time to look at those aspects from the event that can result in a risk for the health and safety, of both the people working on the event and the attendees.

It is part of the planning of the event, to think about how to prevent, mitigate, monitor the hazards and respond on time in case there is a case of injury or emergency. Safety is the responsibility of everyone but before all, the main responsibility falls on the event organizer, who is the one that has to provide a safe and healthy environment for everyone working in the event or attending it.

Safety hazards are easy to recognize and have immediate consequences. However, health hazards are not so easy to recognize because their effects may not have immediate consequences. Health and safety hazards stand for fire, food and beverages, hazardous materials such as glass, chemicals, drug usage, infections from disease transmission, insects, noxious weeds, allergies, weapons, quarries and pits, rodents, snakes, swamps, UV radiation, water courses (lakes, rivers, sea; or water temperature), and weather.

Fire safety relates to the prevention of fire and safety of people in case there is a fire at the event venue. Also it relates to the equipment that is needed to respond in case of emergency and the actions that should be taken. Fire and rescue services are the ones that deal with fires but also with structural collapses, hazardous materials incidents, etc. They are the ones that should make inspections along the whole event venue with the event organizer every certain period, normally every week, and they are the ones who can give better advice on these risks and on how to complete a fire prevention checklist.

A fire can be lethal in just 2 minutes, therefore, time is crucial and all planning must be made carefully to prevent it and to know how to react to it. Starting from implementing fire prevention strategies, these are the ones that include avoiding chemical and flammable substances, keeping areas free of garbage, and avoiding the incorrect use of the electrical equipment. All gas containers and the use of propane, butane and Sterno, have to be secured and protected from falling, accidental damage or intentional tampering. All equipment used for cooking, lightning or pyrotechnics, must be carefully controlled and monitored. The fire detection systems must be located around the venue without the sprinkler systems. The fire extinguishers should be easy to find, unblocked and accessible for immediate use, located among normal

paths where everybody use to pass by, installed on hangers, brackets, in cabinets or secured on shelves. Also one must have in mind that there are 4 types of fire extinguishers depending on for what they are used: for common combustible materials; flammable liquids, gas and grease; electrical equipment; and combustible metals. One fire extinguisher is needed for every 1500 square feet or floor area (Rutherford Silvers 2008, 85). Finally, all escape routes and exits have to be visible, well lighted; and everybody including the volunteers and specially the security personnel, have to be aware that they are part of the emergency plan against fire.

Waste management is another issue that requires special attention when preventing the event from health and safety risks. It consists of planning for the collection and disposal of all the waste created at the event. If the event place is not cleaned properly, besides turning into a hazard for the health, it would increase the probability of accidents, injuries, and illnesses. The event organization must comply with all the sanitation and environmental protection codes, including the responsibility of contracting professionals to handling the management of waste instead of delegating that task to inexperienced volunteers.

According to sanitation and hygiene, the event must provide enough toilets and sanitation facilities for the workers and the expected amount of attendees. Also, there must be free and easily accessible water for everybody; and especially in festivals, it is important to arrange a pest control. Special attention should be put also into people at outdoor music festivals, since then people do not use to drink water that often and can suffer dehydration (especially pregnant women and children). Stream water is never safe! (Tarlow 2002).

About responsibilities when cooking and serving food at events, event organizers should make sure that the temperature of food is the required one (warm food is warm and cold food is cold); that cutting boards are cleaned between use and use, that raw foods are separated from each other while being keep in the refrigerator (same with juices, that must be on in the bottom shelf), that all meats are cooked properly, and that people are allowed to return food. (Tarlow 2002)

Besides, food regulations demand that everybody making and/or serving food at an event must have all the required health permits, business and occupational licenses, and insurances; and comply with the laws of serving food to the public. In the same sense, this is also related to the matter of safety at work; since besides serving food can also be hazardous to the health and safety of the same people who is preparing and serving food. Event organizers must put

special attention on the people preparing and serving food, to confirm that their methods are hygienic and that they are prevented from burns, cuts, slips, trips, falls, fires and smoke. Also for the same purpose, there should be an impeccable incident report system to the main staff of the event. And in general, all workers must be committed to a safe working environment and to be properly trained on their respective tasks, apart from being provided of the proper equipment and materials to efficiently and safely do their work. That is why all workers should be instructed with risk prevention guides before they start working, to be aware of all the risks and to know how to prevent them and to react to them.

Now about volunteers, it is good to know that they cannot have extensive working hours, boring or hard tasks. They must have plenty of breaks, enough food and water, short shifts, change of working pace; and be thanked with merchandise from the event. Like all workers, they should be informed of all of everything that is relevant to the organization of the event and its security, be provided of proper training, trust, respect and appreciation by the side of their superiors. This is because they are the workers that require special attention, since they do not work the same amount of time and they are not having the same tasks as the rest of workers. Their inexperience can result sometimes in risks for their own safety at work.

On the other hand, other issues to be considered when thinking of health and safety at events, is the noise pollution and the alcohol. And these two can be very hazardous at music festivals and events. Noise pollution refers to artists performing at higher level of decibels than permitted (100db) and thus causing hearing loss, headaches and other harm to health. That is why the use of ear plugs at this kind of events should be recommended repeatedly and even it should be offered the possibility to buy them at the venues.

To reduce the risks that derive from the use of alcohol, it is important to check the identity cards of the attendees when needed, to avoid that underage people have access to alcohol. Also, it is good not to have an open bar, since this encourages drinking. It is better to have a cash bar that allow for greater control and limit the person's ability to drink more than they can. In addition, bars serving alcohol must have the appropriate licenses, as well as the people serving alcohol. It is good to emphasize the selling of foods that are high in protein such as meat, cheese and pizza; than salty foods, because the food rich in protein reduces the effects of alcohol (that is more relevant to music festivals). (Tarlow 2002)

When there is a fight, the best is to try to calm the person, to speak in low tone, try to get the person to leave the place, and to call the police when it is needed. Drinking-games should not be permitted, as long as the use of crystal glasses; and there should be a strict control of the intoxicated people, but before all, there should be an effective and strict crowd control (this would be explained in more detail later on). In case of alcohol and sexual harassment, the event manager should be notified immediately after the happening, and the event lawyer and the police should be advised of the situation as well (Tarlow 2002).

Finally, a licensed third-party vendor should take care of the alcohol distribution, although independent vendors cost more and may want a share of the profits; but for the same matter, event organizers should work together with the police and find out if there are restrictions to the number of people allowed, what overtime needs to be paid to the local law authorities, and which policies are binding and which not (Tarlow 2002).

Another issue is poison. There should be taken special care with the use of personal care products, household products, medicines and vitamins; since they can be harmful for the health. And also put special attention to the natural environment of music festivals celebrated outdoors, since plants like mushrooms, philodendron, foxglove, castor bean, dieffenbachia, pokeweed, holly berries and peace lily, can be extremely poisonous. Another environmental poisons are carbon monoxide (that caused the death of 1 person on a festival in Norway last summer) and lead paint (Tarlow 2002).

Finally, the last thing to check to assure the health and safety of everybody at an event, are the electrical storms and the lightning. It is best to cancel the event when the weather is unpredictable, than later lamenting a disaster. Especially at outdoor festivals, seeking refuge under a tree should be avoided, since it can be very dangerous when there is lightning (Tarlow 2002).

2.8 Administration, communication and marketing issues

There are some aspects from the workers behaviour that the human resources management department from the event organization, has to take into account when recruiting and training people to work at the event. These are issues concerning the abandon of the place of work, criminal behaviour, inexperience, inappropriate conduct, overworking, and being in an unsafe working environment.

Abandon of the place of work can be due to dissatisfaction with the working conditions. Criminal behaviour and inappropriate conduct can be the result of an unstable working environment, wrong procedures taken at the time of recruiting those workers, and wrong understanding of the working procedures and regulations of the event by the workers. The inexperience of the workers, especially of the volunteers, is of great importance when recruiting them for one position or another and their training. If these workers do not have enough and proper training, this can affect to their working performance besides creating a risk to their health and safety and to the ones surrounding them. Overworking is the result of working more hours than the permitted ones or the usual ones and can also be risky to the health and safety of the workers. In fact, all these aspects can be the origin of an unsafe working environment, where not only workers suffer from accidents and illnesses, but also the attendees. One example can be a worker that has been for a full day working on the installation of a tent and the lighting systems for a festival, without enough rest and food. Then it can happen that the tent collapses over the attendees because it has not been properly installed, that some lamps explode because the electricity does not have a proper connexion on them, and that some cables fall on the attendees or they trip on them, because they have not been well secured. This could come from the inexperience of the worker or his irresponsibility, but also from not being able to rest and eat properly, what reduces his energy and concentration at work.

There are also some communication aspects that contribute to the security and to emergency preparedness for the event. Beginning from messages, which are delivered from the security personnel to the audience or from one worker to another; oral ones are quick and interactive but tend to be forgotten or misunderstood. Therefore, it is good to make sure that messages are simple, clear to hear, and repeated often enough to reach the entire audience. The use of projection devices such as TVs and computers is also recommended to display emergency instructions and reinforce the effectiveness of those messages.

According to the communications equipment, it must be made sure that it works and is capable of covering the whole event. Walkie-talkies, cell-phones are essential for internal communication and public address system (PA) for public communication. Also everybody must be aware of the radio protocols (special codes and names to address to each other during duty) in order to keep a good communication system during the event.

The use of distinctive uniforms for the workers is also much recommended, since then it is easier to find them in the crowd. And another type of visual communication that is very important is the signage. This goes from marking danger spots, to entrances and exits, fire exits, toilets, first aid facilities, food service areas, lost and found desk, parking area, police or security spots, restricted areas (VIP), schedules, smoking signs, starting lines for cues, telephones, temporary caution signs, waste collection and recycling points. They should be all well marked and lighted to facilitate their visibility.

Moreover, it is always important to have a communications plan ready for any circumstance that may happen. If some incident becomes public by the media, friends and family relatives of the damaged ones will try to contact by all means the event organization; therefore it is good to be prepared for that and to know how to respond to the affected.

A continuation, there are some marketing aspects that must be taken into consideration. To begin with, a bad marketing campaign can result in attracting the wrong people to the event, and thus creating general dissatisfaction. This may even cause that violent groups join the event and try to break its harmony. In this case, a well planned and oriented marketing campaign will be more successful when trying to find the right people to attend a specific event.

In addition, it is important to remark on the tickets that the event is subjected to changes, so that everybody is aware that the show could be cancelled in certain circumstances. Especially when there is an artist that has been repeatedly advertised and finally does not appear the day of the performance, and even the tickets have all been sold already. The attendees have the right to know what the actions that they can take after that cancellation are (or change in the program).

Referring to logos and music, copyright and trademark infringement is prohibited. Unauthorised sales activities and the use of unsafe products or services (merchandise such as edge-cutting wrists, obscene t-shirts and lighters) is also prohibited. Finally, it must be avoided to store a great amount of merchandise on-site that can obstruct the walkways and cause some accident.

2.9 Design and site management

Until now this thesis has been explaining all the steps and the necessary concepts that had to be considered to create the security and the emergency plans for an event, apart from those security issues that can affect the health and the safety from the workers and the attendees. Now it is time to see how a venue should be and what security considerations have to be taken before the show takes place, during the performance, and after everything has finished.

First, there is the selection of the venue. The selection should be made according to how many people we would like to attend the event in comparison with the capacity of the venue, to avoid overcrowding (for example, accepting 800 attendants when the venue has only capacity for 600). Then, one should think about the costs of using the venue for the event, the capabilities of the venue, if there is public transport and neighbouring amenities (shops, bars, restaurants, etc.) near, if there is a parking area, and if the venue complies with the law.

In a continuation, there should be a contract issued with the vendors containing all clauses indemnifying the venue against damages, personnel needs and provision of security staff. The contract can also have a security deposit, which is a percentage of the fee from hiring the venue, to use it for cleaning and repairs that need to be made after the event. In addition, there can be other clauses about terms of cancellation of the event, schedules for opening and closing the doors, strict access to authorized areas, penalty in case the event goes overtime, provision of free tickets for the venue management, changes made to the venue to fit with the event purposes, the venue management approval for sponsoring, other promotional material, and everything that is included in the fee.

After all, one has to pay special attention to the design of the venue and see if there should be any changes made, so that it fits to the event idea (rock concert with mystery atmosphere, for example) and complies with all the security requisites to be a safe space for an event. There should not be any confusing layouts such as glass walls and things that could limit the visibility like columns or tables (for example, in a concert people could try to stand on them to see the stage better). There are also décor materials that can be unsafe to the attendees, like curtains that can easily burn, cables suspending from the walls or the roof, things closing the access to the exits and situated in the dance floor area, and sharp points coming out of wooden surfaces like door sides. There should be a plan for fencing around the stage and outside of the venue for cues and package reviews. Also there should be a ventilation system around the

whole venue and fans provided for artists during their performances; and heating and cooling systems depending on the season that the event takes place. There should be possibility to seat and at festivals, safe tents for the attendees to relax aside from the stage. Finally, there should be a plan to provide food, beverages and towels for artists before and during show time; and green rooms with all the necessary facilities for them.

The stage must be a well-constructed one by a professional company with adequate insurance. There should be proper lighted access to the stage and clearly marked steps. Equipment should be secured and well marked too. Electric cables must be secured and first-aid kit and other emergency equipment at hand (Bowdin, Allen, O'Toole, Harris & McDonnell 2006). The stage capacity is calculated according to the following formula (Matthews 2008):

$$\text{Capacity} = \frac{\text{Useable area}}{\text{Area per person}} = \frac{(\text{Room per length} \times \text{Room depth} - \text{Room length} \times \text{Stage depth})}{\text{Area per person}}$$

Rehearsals should be scheduled with accuracy and special attention has to be put on performers, especially to those that have a complicated and demanding behaviour or celebrities (that can cause the misbehaviour of the attendees and made the crowd hard to control). In this sense there should be checked what is the proximity of the attendants to the stage and take measures to secure it. And inappropriate entertainment (as for example, strippers dancing on a rock concert) should be avoided.

Special effects are also part of the stage safety, and include lasers, pyrotechnics, drops (confetti, balloons), launches, explosions, blasts, and fog. Their use has to be carefully planned for many reasons. Lasers can cause eye damage and epilepsy. Confetti can get into eyes, drinks and make the floor slippery. Explosions, blasts and similar effects can cause heart attacks and anxiety. Fog machines can cause burns and allergies, can affect asthmatics; and it liberates particles to the air that can be dangerous to the health. Pyrotechnics must have regulations to state where they have to be detonated, how much time, how far away from attendees, and what level of security and fire personnel must be provided.

In addition, there are some issues that have to be taken in consideration when taking care of the layout and management of outdoor venues. This is related to the impact of the venue on the surroundings, and the need for extra power supply and structures for the event. The layout of the venue has to avoid that the performances could disturb the neighbours if the noise can

be heard on the surroundings. If there is need for temporary structures, these should be well built and secured. One should think if there is need for portable power and where could it be located too. And other recommendations are, to check if there are any areas that should be secured because of their danger (as for example water mains and electrical infrastructures); and decide what is the best location for portable toilets.

Then, right before the event, it is time for the load in. Event organizers should think of how much capacity the venue for both the load in and the load out has, what is the location of the loading docks and areas, what is the distance from the loading areas to the event venue, what the complexity and the capabilities of the access routes is, and if there are elevators provided. In fact, one must know all the options for getting from the loading area to the event site.

As long as the required relations with the venue managers, the performers and the attendees; event organizers have to establish good relations of cooperation with the providers in order to facilitate the load in and the load out, and to assure that everything is proceeding in a safe and secure way. The risk manager should confirm that the plan for logistics include the total duration of the event site; and arrange meetings before the loading procedures, and after the event, to review the results and solve any problems that appeared afterwards. Time and routing have to be included also into the plan for logistics. In addition, the plan has to mention the storage areas that must be protected with security systems or personnel.

The phase of the load-out is the most hazardous and risky. It is when the whole event is dismantled and the equipment is removed and reloaded into the vehicles. Usually people are very tired and they just want to make everything fast and leave. Then disassembling and packing is chaotic, equipment gets lost or damaged, there is congestion at loading areas, frustration and bad temper. All of this can result in injured workers; therefore, it has to be made sure that the place of work is a complete safe environment and that the working procedures are also safe.

2.10 Crowd management

Once everything is ready for the event to start, it is time for crowd management and crowd control. This is about controlling the access of the attendees to the event site, managing the crowd during the performances, and managing the people when the event is finished.

The flow of attendees to the event venue is planned in order to assure that the harmony of the event does not get broken by conflicts or incidents that can occur before entering the venue, during the event and after it has ended. Overcrowding, not paying attention to how the crowd behaves, ineffective ticketing systems and admittance controls, public disorder, panic situations, unclear or incomplete instructions, and lack of facilities such as cloakrooms could be some of the problems that can derivate from the wrong management of the crowd.

The admission systems consist of collecting tickets, checking badges and other credentials. There are different kinds of tickets: there are tickets to different entrances, tickets according to time of arrival, tickets for reserved seating, and especially at concert live houses there uses to be different colour tickets for different seating sections (if seating is provided at the venue). Credentials give access to certain areas of the event and the attendee must know how and where to get the admission credential as well as information on how to use it. Also the attendees using credentials should receive information on entrance routes and times, restricted entrances, seating designations, activities that are forbidden, etc. Credentials must also contain an ID photo for the correct identification of the holder and all cash valued ones must be protected from loss, theft or counterfeit. Besides, at festivals coloured wristbands are provided for each event day or whether the attendees have special access or are able to purchase alcohol. The efficacy of the admittance and re-admittance controls depend on the security personnel, who must be briefed about the different credentials and the purpose of each of them. (Rutherford Silvers 2008)

Another point to consider at the admittance controls is the package review. There should be post signs announcing package reviews at the time of the purchase of the ticket or before entering the venue. Attendees should be advised to place their belongings at the cloakroom instead of taking them to the main event hall. The security personnel in charge of checking belongings should remember to act sensibly and sensitively, and if someone insists on taking their bags with them when it is not allowed, for example, they should be polite and offer alternatives. Also these personnel must avoid putting their hands onto a bag without care, since there could be dangerous objects such as scissors or sharp objects. It is advisable to put the contents onto a table or box and then check them. In addition, all kind of cameras and beepers should be tested (in most venues these are forbidden), and in case of doubt, better not to admit the object in question to the venue (Tarlow 2002).

According to seating procedures, to maintain order, special guests and attendees should be informed about their respective seating locations; and general admission seating (no seats provided or first come/first served) should be carefully secured since it could deviate in serious crowd rushes and incidents at large events.

Afterwards, everybody is inside of the venue and then everything has to be ready to confirm that safety and order are maintained during the performances and at the whole site. Therefore, risk managers must have already prepared some control measures that comprise from putting order into the crowd to managing a crisis. Especially in sold out concerts, a security dispositive to manage large crowds is needed, so that the personnel are able to control all the attendees and watch for incidents from all points of the venue.

Things that can go wrong in a crowd can be from people in state of anxiety to bad behaviour, disorder, injury and even death. If people were expecting for an artist that at the end does not appear, or the show is delayed, or the performances are too poor; this can result in the frustration and anger of the crowd, making that some of them lose their temper and act disrespectfully. Also, if many restrictions have been imposed to the attendees, this may cause some disapproval, therefore, this is something to keep in mind. Besides, heat and cold can also irritate the crowd, so it is good to closely look at the people and quickly respond to signs of frustration. In case an incident becomes beyond the security personnel and the organizers abilities, the police is the one that has the authority to control the situation; monitoring, controlling, dispersing the crowd, and arresting if there are any unlawful conducts or happenings. To know whether the situation is that dangerous or not, the security personnel has to think about the size of the venue and the crowd, identify the focus of violence, get in contact with the event organizer in charge of the event, and act according to the security plan.

There are different types of crowds and these are: calm and cooperative, exuberant and spontaneous, or aggressive, crazed and violent. The security personnel have to know how to act with each of those audiences and to consider cancelling the event if the crowd reaches the last type, the violent one. The security and crowd control personnel must be well equipped with clothes that are easy to see, well trained, well informed about their respective tasks, and adequately located along the event space. In fact, the people that are part of the crowd control personnel are the stewards (who do not take any physical or adversarial duties), the security personnel, and the police.

After all, crowd management functions in the same way as customer service does. The event organizers must anticipate to the needs and expectations of the attendees and do their best to meet those needs and satisfy them. It is also recommendable of advising the attendees of what they can expect to get from the event and warn them beforehand, about the things that are not permitted on site (items and behaviour) to facilitate their cooperation during the event, assure them a positive experience, and to lessen the risks of the event. Therefore, when something goes wrong, everybody will be more predisposed to cooperate.

2.11 After the event

When the event is finished, what is left is to make sure that all attendees leave the location in order and in a safe way. In addition, at the exits there must be lighting provided to illuminate exit routes and parking areas if the event finishes at late hours. Afterwards, it is the time for event organizers and risk management to conduct a good security analysis of the event and think about what went well and what went wrong or could be improved; what are their weaknesses and strengths (SWOT analysis); criticize the risks that resulted from the event and decide how could they be better prevented from happening in the next event.

3 Methods

3.1 Chosen method and materials

First, theory on the topic of this thesis, Security in Music Festivals and Concerts, was collected. Then the theory was used to make descriptions of the processes involved in the arrangement of music festivals and concerts. In addition, empirical material was collected and interpretations of direct observations on site and on the internet were made.

The general method of research chosen for this study was the qualitative method. The purpose of using the qualitative method is to understand the importance of the topic, and how the methods of ensuring security and safety are or not involved in the arrangement of music events.

Various online resources were analyzed for this research. These are four articles: one featuring the incident at the Monsters of Rock festival in Donington in 1988 (Upton 1995), another two featuring the tragedy at the Roskilde Festival in Denmark in 2000 (Bilotti 2009; BBC 2009), and a fourth one that contains the whole security plan used for the Winterfest 2009 in Finland (Ahola & Korhonen 2009). Also websites of festivals from Finland and abroad: Download (Live Nation (Music) UK Limited 2008), Glastonbury (Glastonbury Festival 1997-2009), Pinkpop (Driezsnul 2009), Pori jazz (Pori Jazz Festival 2009), Roskilde Festival (Roskilde Festival 2009), Summersonic (Creativeman Productions Co., Ltd. 2000-2009), and the Winterfest (Pihka Media 2009). About concert venues from Finland and abroad: Backstage (Backstage München 2009), C.C. Lemon Hall (Shibuya C. C. Lemon Hall 2009), Dante's Highlight (Dante's Highlight 2009), Donington (Donington Rock Club 2009), Gloria (Gloria Kulttuurireena 2009), Mahukari Messe (Mahukari Messe, Inc. 2008), Markthalle (Markthalle 2009), Mephisto (Mephisto 2009), Nosturi (Elmu Ry/Nosturi 2009), Razzmatazz (Sala Razzmatazz 2009), Salamandra (Salamandra 2009), Seurahovi (Hotelli-Ravintola Seurahovi 2009), Tavastia (The Designer Who Loved Me 2009), Teatria (Club Teatria 2009), Air Canada Center (Air Canada Center 2007), The Madison Square Garden (The Madison Square Garden 2009), and The Relentless Garage (MAMA Group Plc. 2009).

Apart from this empirical material, which is data that derives from observations and experiences to answer the main question-problems of this thesis; also information was analyzed from five interviews.

The first interviews were conducted online with four concert attendees, between August 17th and September 6th (Appendix 3, 72). These persons were in concerts held at Nosturi or Tavastia in Finland, and/or at diverse venues at Japan and the United Kingdom; in July, October and other dates of 2008. The second interview was conducted with Matti Ahola, who was the organizer in charge of the security issues for the Winterfest 2009 in Finland, in May 2009 (Appendix 1, 67). The third interview was conducted with Markku Korhonen, who is the manager of Etelä-Suomen Turvapalvelut, the security company involved in the Winterfest 2009; in October 2009 (Appendix 2, 70). The fourth interview was conducted with Mikä Merilainen, who is the manager of the Seurahovi Hotel, restaurant and concert venue; in October 2009 (Appendix 4, 81). The last interview was conducted with Paco from the Salamandra concert venue in Spain, on November 17th 2009 (Appendix 5, 85).

Apart from this, three location inspections were conducted during visits made to Seurahovi (Appendix 6, 89), Nosturi (Appendix 7, 92) and Dante's Highlight (Appendix 8, 95). In the last two venues, the checklists were done taking notes before and during two rock concerts: Eternal Tears of Sorrow at Dante's Highlight on 9th October and D'espairsRay at Nosturi on 25th July.

The questions for the interviews were made taking into consideration all the important aspects found in the theory studied, especially those aspects that were related to security and safety issues in events, such as crowd control and facilities given to attendees and workers at the venues. The most important was to build up questions that could be answered by the interviewees giving as much details as possible; questions that made them explain as much as they wanted about that subject and that gave them the opportunity to give their own opinion about it. That is the case, for example, of the first question that was asked to all the people that was interviewed: "What is a safe event for you?". It was a general question that pretended to allow the interviewed people to express their opinion on what a safe event is, and to give as many examples as they wanted to. That was the main question from the interviews, and the rest of questions went around this one, acting as subquestions and being easier to answer.

About the checklists completed after the location inspections made to Seurahovi, Nosturi and Dante's Highlight venues; questions were selected from the checklists included at the appendixes of Rutherford Silvers' book "Risk Management for Meetings and Events" (Rutherford Silvers 2008). With the information collected from these location inspections, the goal was to give a general vision on how the security and safety issues are managed in these venues at the

moment. In this way, reflecting into these observations, it would be possible to analyze them and to give suggestions on how to improve all those safety and security issues. The results of these findings will be explained in the next chapter (Chapter 4, 40).

3.2 Validity, reliability and objectivity

An analysis of the empirical data was made to be able to draw the results of this study. The validity, reliability and objectivity of these results is explained a continuation.

There are many reasons to criticize the validity of the findings and to see whether these are credible or not. As a definition, internal validity is: seeking to establish a causal relationship, whereby certain conditions are believed to lead to other conditions, as distinguished from spurious relationships (Yin 2009, 40). According to the internal validity of the results, which refers to what extent a casual relationship exists between variables; the theory studied and all the information gathered from online sources have been checked multiple times to assure their validity. Also most of the people interviewed are professionals in the field of study, meaning that the information they gave should be credible. However, it could be possible that the interpretations made from this information are wrong and that therefore, they are not credible.

External validity defines the domain to which findings of the study can be generalized (Yin 2009, 40). In concrete, external validity refers to the approximate truth of prepositions, inferences, or conclusions (Trochim 2006); and to the ability to generalize findings across different settings (Hoepfl 1997). According to the external validity of the results, the researcher has also tried to avoid making general statements about the content found during the research. The results have also been checked against the theory studied and previous research made by other researchers. If findings are used incorrectly by the researcher to generalize into wider concepts or grasp beyond the samples, then the external validity is at risk.

Reliability can be defined as the stability of the measure taken. The objective of reliability is to be sure that, if a later investigator followed the same procedures as described by an earlier investigator and conducted the same case study all over again, the later investigator should arrive to the same findings and conclusions (Yin 2009, 45). According to the reliability of the results, these have been checked to see in what extent they are similar to the ones obtained by previous researchers, and to test whether they are contradicting or acceptable. In fact, the results obtained from this research do not contradict with the ones obtained by other research-

ers. However, some of them are completely new and have not been mentioned in any study yet.

The meaning of objectivity is: reaching an objective when conducting a research is vital for the work as a whole. The objectivity of the results are supported by documented and published sources on the internet or in books; and the negative aspects have been treated by taking into consideration how they might affect the opinion and the acceptance that the readers could have of these. The results are related to the topic of the thesis, and what remains unsaid is because it seems to be irrelevant to the subject and the content.

4 Research and Results

This chapter presents the results obtained from all the research made by direct observation at concert venues, by interviews conducted to diverse companies and organizations involved in music events, by interviews conducted to concert attendees, and by consultation of online sources.

The first results of this study showed that there are many people that do not have enough knowledge on security for music festivals and concerts, especially music festival and concert organizers and local authorities.

As an example, the researcher of this study tried to find people working into this type of events to interview them, such as festival and concert organizers, local authorities or event promoters; and apart from language barriers, the obstacles found were that they did not have much knowledge about security for music festivals and concerts. Most local authorities did not know even know that festival and concert organizers had to have legal agreements with them, such as insurances and 24-hour assistance in case of need. Apart from that, most organizers thought about the police when suggesting them to talk about security issues. Other people were not even interested on taking part into the research. This happened both when contacting people in Finland and when contacting event organizers from abroad.

The rest of the results are divided in the ones obtained on Finland and the ones obtained on abroad. After that, the results are analyzed and compared.

4.1 Results in Finland

The idea of security is quite different in Finland than in many southern European countries. As Finnish people use to say, in Finland you can leave your purse or your mobile phone in a public place and no one would dare to steal it. It is not dangerous to walk outside alone and late at night, and it is always quite silent and calm everywhere. These must be some of the reasons why many people identifies Finland as the most secure country, at least in Europe. However, perhaps is due to this idea that everything is secure in Finland and nothing can happen in such a safe country; that Finnish people do not expect that there are risks for the safety of people at some of their music festivals and concerts.

During the research of information and the observations made in Finland for this study, important safety and security issues involving the arrangement of music festivals and concerts were identified. These are the results of the present study that the researcher wants to explain in detail a continuation, issue by issue.

4.1.1 Time

In Finland, performances at concert venues use to start very late at night (earliest 22h) and end very late too (earliest 1am). That results in the fact that most public transport is no longer available when the concert ends, and is a risk for the safety of attendees who have to go back home that late. Taxi service might be available, but that does not assure that everybody is able to afford it. In addition, not all the concert attendees are Finnish and live in Finland. Therefore, if the concert ends too late, many of these foreign people (or people that comes from distant places) might have complications when trying to return home or get back to their hotel (Appendix 3, 73).

4.1.2 Location

In Helsinki, the venues are located in areas where restaurants, bars, shops, and public transport such as train, bus and tram are at hand (Appendix 3, 73). However, when the concerts end everything is closed, the tram does not work and the bus station is quite far from some venues (Appendix 7, 92). In Porvoo, concert venues such as the Donington Rock Club (Donington Rock Club 2009), are situated in the very centre of the town; however, at night everything is closed and the only method of transport available is the taxi. The bus to Helsinki only works until midnight (Appendix 6, 89).

The location of the venues inspected (Seurahovi, Nosturi and Dante's Highlight) is also risky, since Seurahovi and Dante's Highlight are situated on a main street of the centre of the town, with the entrance just next to the road and no pedestrian crossing in front of it. Besides, Nosturi is next to the port area, with no fencing between the sea and the walking area in front of the venue (Appendix 6, 89; appendix 7, 92; appendix 8, 95).

4.1.3 Weather

In whole Finland there is the risk in autumn and winter, that the streets become icy or with plenty of snow, being the cause of falls and accidents (Appendix 6, 89; appendix 7, 92; appendix 8, 95).

4.1.4 Lining up for the event

Sometimes at the main provider of music festival and concert tickets in Finland (Tiketti), it is stated that people cannot start cueing in front of the venue until at least 3 hours before the venue opens its doors. However, some people start to cue in front of the venue (especially at concert venues) early in the morning or many hours before the performances start, and in some occasions there is always someone staying outside overnight (Appendix 3, 74). Some people might come prepared with blankets, food and drinks. Instead, other might not, and they will be for many hours outside in the street without shelter. In any case, there is never police looking after the people lining up in the street; they only appear when the venue opens its doors (Appendix 3, 75).

Some of these events are also for people under 18 and they do not always come with their parents, only with friends, which demands for more security looking after the crowd (Appendix 3, 73). There could be cases of dehydration, crowd disorder, older people ahead of the event disturbing the attendees, alcohol exchange between underage and older people, etc. On the other hand, since there is no toilet near, underage people might also need to go to a restaurant, a bar, or a gas station to search for it. Then they could try to buy alcohol and they are not always asked for their identity cards.

4.1.5 Access to the venue

At most venues this is well lighted during the night and the signage outside and inside of the venue is correct. Therefore, there is no problem to find the entrance and the exit doors, stairs and the toilets (Appendix 6, 89; appendix 7, 92; appendix 8, 95). The access of the attendees to the venue is also done in calm with correct linings and police securing the entrance doors.

On the other hand, belongings from attendees are never checked out and sometimes people take them to the hall area. This is quite dangerous, since people can bring with them accesso-

ries with cutting edges like punk wristbands, or even knives, and can cause damage to someone intentionally or accidentally (Appendix 3, 79).

Most venues have security cameras and alarm systems inside and outside of the venue (Appendix 6, 90; appendix 7, 93; appendix 8, 95). However, if bags are not checked out, people can still come inside of the venue with dangerous objects, and cameras that might disturb the performers if flash is used and it is pointed directly to their eyes (Appendix 3, 78).

4.1.6 Load-in and load-out

At some venues the load-in and the load-out take place at the back side of the building, and other times it is done in front of it (Appendix 6, 90; appendix 7, 93; appendix 8, 95). If the load-in and the load-out are done in a street where vehicles use to pass by, it can be dangerous; since there could be an accident involving the workers that perform the load-in or the load-out and the vehicles passing by. Also equipment could be stolen by someone if it is not well guarded.

4.1.7 Facilities for guests and performers

Most venues have all the basic facilities for guests (toilets, cloakrooms, bar) and for performers (meeting rooms, green rooms, towels, drinks, food). On the other hand, water is not provided for attendees during the performances, or if it is offered, it is not done in a way that there is enough for everybody (Appendix 3, 80; appendix 4, 81). Also the researcher of this study has observed that at the venues that were inspected, water was only delivered to the attendees when the event was opened to underage people. Then there could be the case that, if the hall is quite crowded and it becomes too hot, without proper ventilation; someone can suffer dehydration.

4.1.8 Security measures in the hall

Most venues have all the basic security measures that are needed. However, they still do not have enough measures to assure the safety of their guests. Concert venues have small space for performances, without fencing in front of the stage in most cases, and the bar mixing with the activity in front of the stage. Also all venues serve drinks on crystal glasses, which is very dangerous if they happen to fall to the ground or to break.

For example, at Seurahovi the stage is removable. This does not assure that it is always secured when located on the hall, and can cause some incident if it falls down while it is being used. The concert hall is also situated on the restaurant area of the hotel, with columns and stairs on the way that could be the cause of tripping and falls (Appendix 6, 89).

Noise is also over the maximum decibels permitted at all venues, over 100db (Appendix 3, 77). However, there is the possibility to buy ear protectors at most venues, which prevents people from harming their ears.

The researcher also observed in one occasion, that at Nosturi people was able to jump from the balcony situated upstairs, to the stage. The balcony does not have any protection and it could be the cause of many irreversible accidents.

Apart from this, at some venues cables are suspended from the ceiling and the mixing table is easy to access by everybody, since it is not guarded. The cables could electrocute someone and if someone that is not a worker of the venue gets into the mixing table, apart from spoiling the performance, it can damage the equipment. Also what is more important is that it can cause ear damage to the performers, if the sound levels are changed incorrectly (Appendix 3, 76 & 78).

At some venues such as Dante's Highlight, the smoke that is used for special effects has smell and difficulties the visibility. The smell could be toxic for the health and the lack of visibility could provoke accidents such as tripping or falls.

Since Finnish people use to be quite calm, only minor incidents involving the use of alcohol tend to occur (minor fights). That could be the reason why at many venues there are few security personnel or not even any at all.

4.1.9 Venue compliance

All establishments that were visited were fully licensed and did not serve alcohol for underage people (Appendix 4, 82; appendix 6, 91; appendix 7, 94; appendix 8, 97). Overall maintenance and cleanliness was fine at all the venues. Smoking is also forbidden at all public establishments in Finland, what also concerns the concert venues. Also disabled people can also get access to most venues; however, in some places such as Dante's Highlight this is not possible.

4.1.10 Emergency issues

Fire safety systems were all appropriate and the emergency exits well visible at all venues. However, the visibility of fire extinguishers is relative at some venues such as Seurahovi or Dante's Highlight. The venues have evacuation plans and backup generators, although this was not the case at Seurahovi. In case of fire emergency these tools are indispensable, in order to be able to act immediately to suffocate the fire and to facilitate the way out of attendees from the venue.

Fire stations, hospitals and police stations are all quite near from music festivals and concert venues, which assures a quick response from the local authorities if something happens.

4.1.11 Winterfest 2009

The results from the interview conducted to Matti Ahola, the student in charge of the security issues of the Winterfest 2009, brought the following security issues regarding the organization of the festival in Porvoo.

Planning for the event was done in a way that there were many challenges to get the safety plan ready and to establish good relations with the suppliers. In addition, the emergency stand and the security personnel for the Winterfest 2009 consisted of the university students, whom were advised and properly trained by the manager of the Eteläsuomen Turvapalvelut company. This person, Marku Korhonen, has more than 20 years of experience in security matters. However, students might not have the experience that is needed to act in case of emergency and incidents that could happen in this kind of events, such as fire emergencies or crowd disorder. No one can assure that they could react as they were trained when an incident occurs or even when there is a case of death, if they do not have experience from before (Appendix 1, 67; appendix 2, 70).

4.2 Results from abroad

The venues from abroad studied for this thesis show that there are better security and safety measures than in events in Finland, however most organizations still lack of detailed awareness on the matter.

Many concert venues like The Garage in London (United Kingdom) renovated all their installations to provide a better service and that contributed also to improve the security and safety measures. The name of the venue has also changed (now it is called The Relentless Garage) and in the website one can find a link from where a virtual tour around the venue can be made. There one can see that still the bar is in a limited space in front of the main stage and that the floor is made of wood. However, the venue has all the required security measures: fully renovated installations, backup generators, emergency lights, toilets that are easy to localize, security cameras, fire emergency alarms, no cables at sight, a ventilation system, and two fire emergency exits at hand.

Another example, and perhaps the best example of a venue with plenty of safety and security measures is the Mahukari Messe in Tokyo (Japan), which is actually a great international complex including the Mahukari event hall, where concerts use to be held. On the website one can find a guide to all the facilities that the venue offers, including information on accessibility: for wheelchair users, restrooms with baby seats, for ostomates, and AED (Automated External Defibrillator). Maps are also provided to show where all this facilities can be found along the location. Also in the Frequently Asked Questions section there are answers to many safety issues such as where to find a first-aid kit at the premises.

Japan could be a good reference on security issues for the arrangement of music festivals and concerts, since Japanese culture tends to be very well organized and pays attention to all details. Especially in festivals and concerts, venues are near the public transport services; there are signs that tell people how to get to the them; venues are well localized with plenty of facilities (restaurants, shops) around; people is used to make ordered lines to get to the venue and wait politely for their belongings to be checked; inside the venue lockers are provided for the attendants' belongings; there are information screens; if the venues offer seating space, seats are numbered as well as the tickets from the attendants; alcohol is not allowed; floor is always kept clean by everybody; necklaces and other accessories with spikes and sharp edges are not allowed; among many other examples as such.

However, this is just the case in Japan. Most websites only provide basic information on how to get to the venue, what are the upcoming performances, what can be brought to the venue and what not, and basic contact information. Examples of this can be seen at the websites of some of the biggest venues in the world (Air Canada Center, The Madison Square Garden), of well-known festivals around Europe (Summersonic, Pinkpop festival, Glastonbury festival),

and of concert venues of Europe (Markthalle and Backstage München in Germany, Mephisto and Sala Razzmatazz in Spain).

The reason why these websites lack on information related to important security and safety measures to be taken into consideration for these type of events, might lay on the fact that many event organizers are not really aware of how important is security to be able to offer a safe event to their guests. Perhaps the venue counts with great security and safety plans; however, apart from the event organisers themselves and the security personnel, no one else is aware of the security plan. For example, at Sala Salamandra in Spain, when asking them about what kind of agreements do they have with security companies and/or local authorities; they answered that they only have contracted a security service with a company registered by legal imperative and own personnel for access control, and that they do not have any agreement with the public authorities (Appendix 5, 85). That shows that the organisers of the Salamandra venue might have a security plan and security support from professionals in case that there is an emergency at the venue; however, they do not have a legal agreement with the public authorities. Then, it is quite sure that the venue might not be inspected regularly to detect any risks that can come up from the bad use of the installations or the quality of these. In addition, in case that something threatens the safety of guests at the venue, there would not be a quick response from the local authorities; since these do not know about the activities of the venue and do not have a map of its installations and its security tools (extinguishers, hammers, etc.), to be able to act more efficiently.

Besides, many people seem to think that security has nothing to do with the challenges of arranging a music festival or a concert, which is totally wrong. To arrange a music festival and a concert is not just about the difficulties on hiring musicians, getting suppliers to work with, building up a magnificent venue and decorating it in a very attractive way, disposing of four vans full of policemen, getting all ready and everyone happy to get the most profit (money) from the event. One can possess the best venue, the best workers, the best performers, and the best audience; and still everything can just vanish in just a few seconds. Why? Because there is no one to care about a fire that can take place in the venue. What if the weather brings lightning or a big storm, what if someone stabs another person and everybody get alarmed and try to get out of the venue causing a great disorder and some people injured; what if someone drinks too much alcohol, dismays and falls in comma, and there is not a single person that knows how to act or where to get medical assistance; among many other reasons as such.

Two great examples of incidents that can take place if security issues are not seen as essential to have under control for the arrangement of a music festival, are the incidents that took place at the Monsters of Rock Festival in 1988 and the Roskilde Festival in 2000. From these events are also the only two websites that were found to have special guides for attendees on safety and security issues; which ironically, are two festivals that became famous after the tragedies that took place on them (Live Nation (Music) UK Limited 2008; Roskilde Festival 2009).

The Download Festival was known as the Monsters of Rock Festival until the incidents that took place at the Donington Park in the United Kingdom in 1988. There were three incidents and they were caused by the bad weather conditions (rain that made the floor very muddy), the fact that there were not enough security personnel and it was badly positioned on the field, and the wrong position of the biggest stage. In the first incident, the wind was about to provoke that a screen situated at the right side of the stage was about to fall on the crowd. However, the crowd was taken from the dangerous spot and the screen was fixed, but it took an hour to have it well secured. In the second incident, about 50 people were involved in a crowd collapse in front of the stage, and both the organizers and the security personnel had diverse problems to get the people out from the mud, to communicate with the band playing on the stage and the rest of the staff, and to get into an agreement with the police. On a first moment the police wanted to stop the concert. But finally it was agreed that the show should go on. This caused that no one was aware of the seriousness of the incident. As a result, two people died and many were injured. And in the third incident, a woman fainted in the crowd, there were several problems involving crowd disorder, and the band playing on stage; which thought that it was going to be attacked by a person who climbed to the stage. There was just one injured, and it was one of the security persons that fell from the stage into the crowd (Upton, 1995).

After the incidents, the organization decided that the following measures had to be taken in order to prevent these incidents to happen again:

- Muddy conditions should be made less hazardous
- Someone from the security personnel should be also positioned at the stage to have an overall control of the safety
- The biggest stage should be located somewhere else than at the foot of a slope
- A working seminar should be arranged to discuss safety at concerts
- To have a good control of the event
- Make sure that good communications are established

- To hire professional staff instead of novice staff that would not be able to cope with disasters
- All senior staff must know clearly about their tasks at the event
- Someone must be prepared to stop the performance quickly if something happens
- Staff must be careful with the decisions they make while the event is taking place
- Training is fundamental to safety management
- Crowd management is a team concept (Upton 1995, 11)

However, this presentation paper by Upton did not offer more information on these measures to prevent this kind of incidents from happening at festivals, which would have been very interesting and helpful when thinking about the issues that need to be considered when arranging a music festival or a concert.

In addition, the British Home Office, the British Health and Safety Council and some representatives of the concert and the festival industry from the United Kingdom, took the initiative to elaborate an “Events Safety Guide”. “The Event Safety Guide: A Guide to Health, Safety and Welfare at Music and Similar Events” was published in 1993. It is also known as the “Purple Guide” (because of the purple colour of its cover) and as the “Pop-guide”. Later it was published in 1999 in a revised edition. The guide lists a series of risk factors that take place in this type of events and a list of safety measures that must be taken to secure them. Since then, the guide is used as a standard practice in all Britain (Long & Robinson 2004; Upton 1995).

Nowadays, the website of the Download Festival has diverse information on security and safety issues; and is one of the most complete websites in general. In the “links” section, and then in the customer service section, there is general information about security issues. Then, in the “info” section and following to the “event information” section, there is information about security and safety issues, and information for the access of the disabled to the event. Then in the same “info” section, there is a section about travel information, where the organization advises on measures that should be taken when drinking alcohol and driving. Last but not least, in the main page there is a map of the whole event area, including the location of the first-aid areas and the drinking water areas.

Next is the Roskilde Festival. In 2000, nine people died as the crowd pushed towards the stage and collapsed on the muddy field of the Roskilde Festival in Denmark. Twenty-six

people were injured and all of the affected were from different nationalities. The causes of this tragedy were the weather conditions, which made the soil muddy and difficult to walk in; and the late response from the organizers to the incident, which derived from the insufficient control of the crowd, the premises and the security in general. In addition, the band that was performing at the moment when the incident took place, was first accused of inducing the crowd to behave in a dangerous way; however, later it was demonstrated that it just happened all the opposite: the singer tried three times to stop the crowd from pushing towards the stage, however no one seemed to realize what was happening at the first rows, and the concert ended in tragedy without no one being able to do anything about it. It was already when the first rows of people collapsed on the mud, when the security personnel noticed that something happened and reacted (Long & Robinson 2004).

This tragedy made that the organizers of the Roskilde Festival decided to take the initiative of issuing a festival guide named as “You and the Festival crowd- Enjoyment and Safety at Festivals” in 2001. This guide aimed at explaining to the festival attendees how they should behave when they plan to attend a festival and to promote safety at events of this kind (Long & Robinson 2004). Besides, nowadays the Roskilde Festival counts with a website where one can find plenty of information on security and safety issues. These issues include the values of the Roskilde Festival, the organizational structure of the festival (with a section on safety), and practical matters on safety (safety at the stages, advice when attending a concert and camping safety). It is actually the most complete website of all the ones that have been researched for this study, and the one that should be used as a reference for all the music festival and concert websites.

4.3 Interviews to concert attendees

A continuation the results of these interviews would be used as examples of security and safety issues that take place both at venues in Finland and venues from abroad. These interviews were conducted to four people from different nationalities. One person was from Estonia and had attended the concert of D’espairsRay at Nosturi on 25th July 2009. Another person was from Finland and had attended the concert of The Gazette at Tavastia on the 30th October 2007. Another was from Australia and had attended the concert of D’espairsRay in Nosturi, and also other concerts of the same band in 3 different cities from Japan and in 3 different cities from the United Kingdom. The last person was from Sweden and had attended the concert of The Gazette in Tavastia, and also two other concerts from the same band in Japan.

All the people interviewed were aware of the importance of security at concerts and expressed their concern about how is people supposed to behave at these events. They all said that a safe concert for them is a concert where they could have fun, be sure that nothing bad is going to happen to them, and that there are security people looking after their safety. Only the person from Finland said that it did not matter to him/her if there was a big group of security staff at the venue, however still he/she would feel safer if there is someone aside looking after the crowd. That shows how actually in Finland there are not many security persons disposed along the venues, what could be dangerous for the safety of the crowd; although taking into consideration the Finnish culture (people stays calm at all kind of music events), in reality this would not be necessary at Finnish venues (Appendix 3, 72).

According to the question about the time when the concert took place, two of them answered that the concerts in Finland were held too late for them, and the two people from Sweden and Finland answered that it was fine for them. This shows that actually in Sweden and Finland people is used to the fact that concerts start and end very late at night; however foreigners that are not used to this, have to face the difficulties of getting back to the hotel or their homes at their own risk (Appendix 3, 73).

There were no problems for people to get food and drinks before the concerts in Finland took place, because both Nosturi and Tavastia are surrounded by shops, cafes, bars and restaurants. There were also cloakrooms at these venues for the people to keep their belongings in. However two persons pointed out the fact that in Japan there are lockers provided, and therefore, they do not need to keep waiting for the long cue of people in front of the cloakroom, and then it is also safer since everyone takes care of their own belongings, and not someone else that might not know what is handing to who and giving the wrong things by mistake (and not everybody is honest and does not take something that does not belong to them). Also the exits were clearly visible by all at both venues from Finland (Appendix 3, 75).

At both concerts held in Tavastia and Nosturi there was fencing, security personnel in front of the stage, the music was kept at acceptable levels, and water was provided for the attendees, also for the people from the first rows. However, the researcher of this study has been in several occasions at these venues, and is concerned about the fact that this only happens when a concert allows underage people to attend (Appendix 3, 76, 77 & 78).

Wristbands and punk necklaces and other similar accessories were accepted at the venues in Finland and in the United Kingdom. However, the people interviewed expressed their fear against those, and the people that had been in Japan said that those were not accepted there, which made them feel safer (Appendix 3, 77).

Cameras were forbidden at all the venues; however, all the interviewed showed their disappointment towards this rule. This is against the duty of maintaining the privacy of the performances, and if cameras are allowed, their flash could disturb the performers and damage their eyes (Appendix 3, 78).

There were no special effects at any of the concerts attended by these people. Also they agreed with the matter that alcohol is only served for people over 18 at all venues, and two of them also said that it was even better that the bar was kept upstairs like at Nosturi, or in a different location than where the crowd is (Appendix 3, 78 & 79).

And finally, the last question asked to the people that attended both concerts in Finland and abroad was, what the biggest differences between a concert in (the place in Europe where they attended the concert) and in Japan for them was. Both persons responded that they liked the fact that at venues in Japan one has to be seated and that everybody respects the rules, what did not happen in Europe (Appendix 3, 80).

4.4 Analysis of the results

Data analysis consists of examining, categorizing, tabulating, testing, or otherwise recombining evidence, to draw empirically based conclusions (Yin 2009, 126).

4.4.1 Comparison: Finland versus abroad

Before the results obtained from the interviews, the inspections made at some venues, and from direct observation on the internet; the idea of what are the challenges in terms of security of arranging a music festival and a concert was not quite clear.

At the beginning of this study there was a basic idea of what a safe event is: an event where all its risk have been prevented and secured in order to convert it into a safe event for everybody; including workers, attendees and the event organisers themselves. That was also present on

the answers obtained from the first question that was asked to all the interviewed people: what is a safe event for you? This question aimed at obtaining different opinions on what a safe event is, from different type of people with diverse occupations, although with a common interest: music. However, no matter the occupation or the age of the interviewed, all the answers came to the same idea: a safe event is an event where everything has been arranged to make it the most safe and enjoyable as possible (Appendix 1, 67; appendix 2, 70; appendix 3, 72). These answers were in the same line as the initial idea of a safe event that was thought at the beginning of the study. Also, these answers already mentioned that “everything” had to be arranged “somehow” to be able to have a safe event. These “everything” and “somehow” is what this research wanted to find out: what the risks/challenges of arranging a music festival and a concert are, and how can they be prevented in order to improve the security of these events.

The theory that was found for this research defines what the risks/challenges in terms of security of arranging music festivals and concerts are, and how the different security areas of a music event (the Risk Management process, the security plan, the emergency plan, legal compliance, health and safety, crowd management, etc.) have to be planned, prevented and controlled; before the event, during the event, and after the event takes place. Nevertheless, the results obtained for this research do not tell about these subjects; but instead, they give numerous examples of what the risks of music festivals and concerts are at the moment. These results are directly related to the theory, and together shape the answers to the main research questions of this study.

The results showed that the challenges in terms of security of arranging a music festival and a concert were, all the risks that came up from the location of the venue, the time of the event, the signage included at the venue, the quality and maintenance of the installations, the facilities given to the performers and to the attendees, the crowd control, and the information given online from music event websites to attendees and other people involved or interested on these kind of events.

The most important aspects learned from these results are, that both in Finland and abroad there are many risks that affect their music festivals and concerts, and that therefore, there is a lot left to do to improve the security of these events.

For example, concerts start and end at appropriate times at least in many European countries (start between 17h-21h and end between 20h-23h); however, in Finland concerts tend to start late at night (around 22-23h) and then when they end (around 1am) it is hard to find methods of transportation available to go back home.

Also the location of the venues uses to be a good one, surrounded by shops, cafes and restaurants; and near to hospitals, medical centres, the police and fire stations. However, as the results of Finland show, there are some venues that are located at a main street next to the road without pedestrian crossing in front of it; which can cause accidents such as people that get out of the venue and happen to get in front of a car that passes by in that moment. In addition, venues located at cold areas like Finland, where the floor tends to be covered by snow or becomes icy during the long winters; present another risk to the attendees that go walking to the venue.

Cueing for a music event is done in calm at countries like Finland and Japan; however, for example in southern European countries lining up for a concert can end up in total crowd disorder; before all, if there are no security personnel looking after the crowd. Apart from that, people tend to come prepared with food and drinks to wait long hours in front of the venue until this one opens its doors; however, this is not the case of everybody, and since at some venues there is no security personnel guarding the cue, some people can suffer dehydration, fainting, etc. If everything is closed at that time, that is also a risk for the ones that do not have food and drinks with them.

Renovations tend to be done regularly at most venues, as it was seen from the Seurahovi in Finland and The Relentless Garage in the United Kingdom. Also signage is implemented at all venues and it was not a problem for all the attendees that were interviewed and that did not experience any problem with it at any of the venues that they visited in Finland and abroad.

Inside of the venues, in Finland halls tend to be small, without fencing in most cases, the bar mixing with the activity in front of the stage, columns and stairs on the way, and cables suspended from the wall. That presents many risks including crowd disorder involving or not alcohol, tripping, falls, equipment damaged, electrocution, etc. Also it was noticed that at many venues in Finland and abroad, crystal glasses are used at the venues, which could be dangerous if they happen to fall and break, and injury someone by accident. Another issue is smoking, which does not represent a risk in Finland since it is forbidden at all public estab-

ishments. However, in many European countries such as Spain, smoking at venues it is not forbidden; and it is both a risk to the health of the attendees and personnel working at the venue, and a risk of provoking a fire if the cigarette falls to the ground or to an inflammable object or surface.

On the other hand, the results obtained showed that there is lack of information regarding security and safety issues involved into music festivals and concerts, in all the websites that were observed. There is only basic information on how to get there and what the performances arranged are; which does not inform people about the risks that a music event has and how they should behave at the venue in order to prevent them. Only two websites, the one of the Roskilde Festival and the one of the Download Festival provided plenty of information regarding these security and safety issues. Moreover, these two festivals are also the only ones that have issued Event Safety Guides for everybody involved into music festivals and concerts.

Finally, the following SWOT analysis shows the main aspects of the security and safety issues that are involved into music festivals and concerts in Finland and abroad. Also it is explained in what level these aspects represent a strength, a weakness, an opportunity, or a thread to the safety at these events:

Finland

Strengths	Weaknesses
<ul style="list-style-type: none"> • Cueing. The calm and secure culture of Finland does not give chances to incidents happening outside of the venues when people are cueing in front of them. Normally people makes cues in a perfect line and remain calm without causing any crowd disorder. • Signage. As many other European countries, the signage is correct and well lighted, what does not represent a problem to the attendees that want to find their way outside and inside of the venues. • Crowd disorder. This does not exist at Finnish venues, what is another strength that comes from the fact that Finnish people tend to be calm during the events. 	<ul style="list-style-type: none"> • Time. Events start and end so late at night that it does not offer many options to the attendees when they need to find an available method of transport and everything is closed. The risk is major when the attendees are foreigners and do not know the location that they are visiting that well. • Location. Some venues are located next to a main road without a pedestrian crossing in front of their entrance, which can be the cause of accidents involving cars and persons crossing the road. Also Finland is a country where during the long winters the floor is covered by snow or it becomes icy, which is dangerous for the people that go walking to the venues.
Opportunities	Threads
<ul style="list-style-type: none"> • Smoking. This is not allowed at any public establishment in Finland, what could serve as a reference to other European countries where it is allowed. 	<ul style="list-style-type: none"> • Halls. The maintenance of the halls presents many risks such as crowd disorder, tripping, falls, equipment damaged by someone not belonging to the working personnel, electrocution, etc. That is a thread to everyone that wants to enjoy a safe event. • Alcohol is the cause of minor but usual fights at the venues.

Table 5 SWOT analysis - Finland

Abroad

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none"> • Time. Concert schedules are suitable for everyone and there is no trouble to find available methods of transport when the performances end. • Location. Venues tend to be located at popular areas where local authorities, shops, cafes and restaurants are very near or surrounding it. 	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none"> • Websites. As the websites of Finland, most of the websites from abroad only provide basic information about the venue and the performances, but nothing related to security and safety issues that affect music festivals and concerts and the people involved on them.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none"> • Renovations. Venues are constantly being renovated and tend to include the latest technologies available. This is the case of, for example, The Garage in London, which is now known as The Relentless Garage. Also venues like the Mahukari Messe in Tokyo, represent the best reference of a venue with all the security measures that are needed to arrange a music festival and a concert. • Event Safety Guides. The two guides issued by the organisers of the Roskilde Festival and the Download Festival are a tool of reference in Denmark and the United Kingdom. This could promote the idea of issuing other Event Safety Guides in other countries. 	<p style="text-align: center;">Threads</p> <ul style="list-style-type: none"> • Cueing and access to the venue. It is often done in complete disorder and in a rush, causing a great chaos in the entrance of the venues. • Crowd disorder. It is very common at the venues, especially at the first rows in front of the stage, where there are cases of asphyxiation, people fighting or pushing towards the stage, fainting, etc. This is also the cause why many events end up being cancelled and why many music events are thought to be dangerous.

Table 6 SWOT Analysis - Abroad

5 Conclusions

After completing the research and doing an exhaustive analysis of the results obtained, now it is time to mention the conclusions that can be extracted from this study.

5.1 Suggestions for improvement

The main research question of this study was “what are the challenges in terms of security of arranging music festivals and concerts?”. Chapter by chapter it has been tried to answer this question. In fact, one could say that the challenges are the risks that can be found in every stage of the process of organizing and holding an event of this type. The risks that can emerge from planning an event, establishing relationships with suppliers, acquiring material for the event, recruiting workers for the event, choosing the venue, holding an event indoors or outdoors, acquiring the required legal agreements and insurances, etc. All the risks that can affect everything and everyone involved in an event, and that can be prevented and/or secured. That is because no event is free from risks and no measures are enough to assure the safety of an event.

The risks that can affect the organization and the development of music festivals and concerts have been explained both in the theory and the results. The risks that can threaten the safety of an event of this type, involved health issues such as risk of intoxication caused by the smoke of special effects or ear damage caused by noise that is not kept at acceptable levels; and other issues such as the risk that the use of inflammable objects for special effects or smoking can involve. Other risks that were learned during this research were those that threaten the security of this type of events, such as crowd disorder and installations in bad condition. All these aspects should be revised and prevented in every venue to improve the security on them and to be able to provide a safer event.

According to the first subquestion of the main question problem, “how could organizations be able to arrange more secure music festivals and concerts?”, it was already mentioned before, that it can be possible to arrange more secure music festivals and concerts by showing more interest and concern about the importance of the security and safety issues that are related to this type of events. As said before, to arrange a music festival or a concert it is not just about designing the best venue ever, contracting celebrities and gaining financial profit from it. It is about enjoyment in the most secure way.

To be able to arrange a safe and secure event that can be enjoyed at its most, the following measures should be taken into consideration.

Installations should be improved so that there are no points of danger, such as barbs coming out from wooden surfaces like walls, stairs or columns in the middle of the hall of the venue, floor in bad state, wooden or slippery floor, or cables hanging from the walls. Also it must be made sure that fencing is installed at all venues (no matter how big is the venue or how many people is expected to come to the performance), and that the bar area is situated in another room than where the stage is situated. If the bar area is in another room, it will avoid that people bring drinks to the performances and that in some cases they disturb other guests with their improper behaviour if they get drunk, that they throw liquids to the floor making it slippery, or that they leave glasses on the floor. Moreover, if stages are removable, these should be well constructed and secured when located on the hall.

On the other hand, venues should have proper ventilation systems and acoustics, to avoid the suffocation or cold from the guests and that the noise is not too loud. The glasses provided with the drinks should be made of plastic, assuring that in case they fell to the ground, they would not damage anyone.

Concert and festival venues should both include free facilities not only for performers but also for attendees. Such facilities should be to offer free water under hot temperatures; what in the venues visited for this research in Finland, was only done at Tavastia (also in Nosturi, but only covered the first rows of people situated in front of the stage). Taxi service in case of injury or accident for the attendees, should also be provided as a safety measure.

Some concert venues such as Seurahovi in Finland and Sala Salamandra in Spain, do not understand about the need of having legal agreements with the local authorities and insurances for the venue and the workers. To have a legal agreement with the local authorities and insurances issued by the security companies, will be very profitable for them in case of an incident taking place at the venue, because then the authorities could act faster and more professionally than the own workers of the venue trained on security and emergency issues, and without enough experience on these circumstances. If the organisers of these venues have insurance, then the costs caused by an incident would also be minimized. Also if they have a legal agreement with the local authorities, then they have direct response from them in case of emergen-

cy assured, besides coverage for the whole event; and they possess permits to use the venue and to cancel the event if necessary.

About the fact that concerts start and end so late at night in Finland, which is a risk for the attendees that cannot find a method of transport available to go back home at that time; it would be convenient that the venue is situated near where the public transport is offered and that there is a taxi stop next to the venue. As a recommendation, a favourable time for concerts would be between 18h and 23h. That is when most people do not work anymore and are able to attend the concerts; and also could make it in time to catch the last bus, train, or tram, depending on the services available.

Doing the planning for an event late or in a disorganized way carries such problems as the ones that the organisers of the Winterfest 2009 in Finland had. In these cases, it is better to make the planning for the event quite well in advance before the day of when the event starts: to avoid any trouble with suppliers, to make sure that everything is ready for the event to take place, to assure that all pertinent licenses, regulations, agreements, permits, and insurances are taken before the event is held, and that there are no risks left unsecured.

Hiring volunteers to work at music festivals and concerts also has risks. As said before, no one can assure that they could react as they were trained when an incident occurs or even when there is a case of death, if they do not have experience from before. For these cases, the event would be more secure and safe if apart from the help of students, there is a professional security team and a professional team for emergencies hired. It is also important that the security personnel are able to control the crowd from all points of the venue, acting as fast and effective as possible. Most times this can only be acquired by having enough and qualified security personnel, because they are the only ones with enough experience to perform these tasks when there is an incident.

On the other hand, it was learned from the results, that there is no information about security and safety measures that should be taken into consideration when thinking about attending a music festival or a concert, on websites related to these events. It would be better for the safety of everyone, to provide also links to codes of safety that should be maintained by all attendants (about behaviour, emergency procedures, emergency and security telephone numbers), and to offer facilities such as the ones that are provided at many Japanese venues like at the Mahukari Messe in Tokyo.

All of these conclusions also are the answers to the second subquestion: “how security could be improved?”. Therefore, to improve security at music festivals and events can be possible through creating an exhaustive plan to assess, control, prevent and secure all the risks that can arise from the organization of an event. This includes the security plan and the emergency plan for the event; and involves all kind of health, design, personnel and crowd issues that have been previously described. Everything that can be affected before, during, and after an event.

It is best to think always all the possibilities and prevent all the risks that could arise from all areas (personnel, attendees, venue, suppliers, etc.). As an advice, the best would be to take the same measures that are taken when an event is held for underage people and to implement them permanently. In addition, taking references from the website of the Roskilde Festival and the Download Festival, and from the measures that are being implemented at the venues in Japan; these would be very useful when thinking about improving security and safety in all types of music festivals and concerts.

As mentioned on the analysis section, it would be also very profitable for all organizers to take the examples of the Roskilde Festival, the Download Festival, and the concert venues in Japan; to create a safety guide for each music festival, and to issue a general guide like the well-known British Event Safety Guide, that could serve as a reference to everybody involved or interested on these events.

“What are the benefits of organizing more secure music events?”. The benefits are that events do not acquire losses arising as a consequence from unexpected and unsecured incidents. In addition, if there are less incidents no one is risking their lives, attending an event is not only an excuse for some people to drink alcohol and behave inappropriately, and organizers avoid the fact of building up bad relationships with suppliers resulting from incidents; but instead, they hopefully build up good relationships to make the working force stronger.

If all these measures to improve the security of a music festival and a concert are taken into consideration at the time of planning on how to arrange those events, organizers are also better prepared for all kind of circumstances that may take place before, during and after an event. When new needs come up, then they would also create more networks. Finally, all the personnel are satisfied with their work environment and in exchange, they feel more moti-

vated to work and to do it in a safe way. That is because in the events industry, every worker is a part of a team.

As a result from all this, a one lifetime experience would take place for everybody and there would be numerous and diverse positive outcomes, financial to event organisers and personal to attendees.

5.2 Suggestions for further research

To conclude this study, the researcher would like to encourage people interested about this subject, to do more research in security issues related to music festivals and concerts. The suggestion is to do more research with all kind of music festivals and concerts: studying paper or online sources from old events to recent ones, discussing with people involved into the area of special events such as organizers, suppliers, promoters; and discussing with people who has attended different kind of music festivals and/or concerts. Also attending different kind of music events and paying special attention to all kind of details; especially to those details that can be considered a risk for the safety. A good idea is to register for a social forum online and propose to discuss openly about the subject of security in music festivals and concerts, and learn from what different people has to say about the topic.

This thesis explains with details and examples how important security is in music festivals and concerts. However, the area of events is constantly changing and new risks appear daily. Therefore, there would always be a lot more to look into, to analyze and conclude; letting others know before it is too late.

Bibliography

Ahola, M. & Korhonen M. 2009. Turvallisuussuunnitelma: The Winterfest09. [Security Plan for the Winterfest 2009]. Porvoo.

Air Canada Center 2007. URL: <http://www.theaircanadacentre.com>. Quoted: 21.11.2009.

Backstage München. Concert venue. URL: <http://www.backstage.eu>. Quoted: 21.11.2009.

BBC 2009. The Tragedy of Roskilde 2000. Article. URL: <http://www.bbc.co.uk/dna/h2g2/A442874>. Quoted 21.11.2009.

Bilotti, K. Pearl Jam and Roskilde 2000: Myths and Facts. Article. URL: <http://www.fivehorizons.com/feature/roskilde.shtml>. Quoted 21.11.2009.

Bowdin, G., Allen, J., O'Toole, W., Harris, R. & McDonnell I. 2006. Events Management. 2nd edition. Event Management Series. Elsevier Butterworth-Heinemann. Great Britain.

Club Teatria. Concert venue. URL: <http://www.teatria.com>. Quoted: 20.11.2009.

Creativeman Productions Co., Ltd. 2000-2009. Summersonic Festival. URL: <http://www.summersonic.com>. Quoted 21.11.2009.

Dante's Highlight. Concert venue. URL: <http://www.dantes.fi>. Quoted: 20.11.2009.

Donington Rock Club 2009. Concert venue. URL: <http://www.donington.fi>. Quoted: 20.11.2009.

Driezesnul. Pinkpop festival. URL: <http://www.pinkpop.nl>. Quoted: 21.11.2009.

Elmu Ry/Nosturi. Concert venue. URL: <http://www.elmu.fi>. Quoted: 20.11.2009.

Etelä-Suomen Turvapalvelut 2006-2009. Security company. URL: <http://www.etela-suomenturvapalvelut.fi>. Quoted: 20.11.2009.

Getz, D. 2007. *Event Studies: Theory, research and policy for planned events*. Event Management Series. Elsevier Butterworth-Heinemann. Great Britain.

Glastonbury Festival 1997-2009. URL: <http://www.glastonburyfestivals.co.uk>. Quoted: 21.11.2009.

Gloria Kulttuuriareena. Concert venue. URL: <http://nk.hel.fi/gloria>. Quoted: 20.11.2009.

Hoepfl, Marie C. 1997. *Choosing Qualitative Research: A Primer for Technology Education Reseachers*. Volume 9, Number 1. Virginia Technology Digital Library and Archives. Journal of Technology Education. URL: <http://scholar.lib.vt.edu/ejournals/JTE/v9n1/hoepfl.html>. Quoted: 12.04.2010.

Hotelli-Ravintola Seurahovi 2009. Concert venue. URL: <http://www.seurahovi.fi>. Quoted: 20.11.2009.

Live Nation (Music) UK Limited 2008. Download Festival. URL: <http://www.downloadfestival.co.uk>. Quoted: 21.11.2009.

Long, P. & Robinson, M. 2004. *Festivals and Tourism: Marketing, Management and Evaluation*. Centre for Tourism and Cultural Change and the Authors. Business Education Publishers Limited. Great Britain.

Mahukari Messe, Inc. 2008. Mahukari Messe International Convention Complex. URL: <http://www.m-messe.co.jp>. Quoted: 21.11.2009.

MAMA Group Plc. 2009. Relentless Garage. Concert venue. URL: <http://www.thegarage.co.uk>. Quoted: 21.11.2009.

Markthalle. Concert venue. URL: <http://www.markthalle-hamburg.de>. Quoted 21.11.2009.

Matthews, D. 2008. *Special Event Production: The Process*. Elsevier Butterworth-Heinemann. Canada.

Mephisto. Concert venue. URL: <http://www.mephistobcn.com> Quoted: 21.11.2009.

- Nyberg, T. 2009. Course material of Qualitative research methods. Haaga-Helia University of Applied Sciences. Porvoo.
- Penton Media Inc. 2009. Special Events. URL: <http://specialevents.com>. Quoted 21.11.2009.
- Picard, D. & Robinson, M. 2006. Festivals, Tourism and Social Change: Remaking Worlds. Channel View Publications. Multilingual Matters Ltd.
- Pihka Media. The Winterfest09. URL: <http://www.winterfest.fi>. Quoted: 20.11.2009.
- Pori Jazz Festival. URL: <http://www.porijazz.fi>. Quoted: 21.11.2009.
- Roskilde Festival. URL: <http://www.roskilde-festival.dk>. Quoted: 21.11.2009.
- Rutherford Silvers, J. 2008. Risk Management for Meetings and Events. Event Management Series. Elsevier Butterworth-Heinemann. Great Britain.
- Sala Razzmatazz. Concert venue. URL: <http://www.salarazzmatazz.com>. Quoted: 21.11.2009.
- Salamandra. Concert venue. URL: <http://www.salamandrabcn.com>. Quoted: 21.11.2009.
- Shibuya C.C.Lemon Hall 2009. Concert venue. URL: <http://www.cclemon.jp>. Quoted: 21.11.2009.
- Tarlow, P. E. 2002. Event Risk Management and Safety. The Wiley Event Management Series. John Wiley & Sons, Inc. New York.
- The Designer Who Loved Me. Tavastia klubi [Tavastia club]. Concert venue. URL: <http://www.tavastiaklubi.fi>. Quoted : 20.11.2009.
- The Madison Square Garden. URL: <http://www.thegarden.com>. Quoted: 21.11.2009.
- Tiketti. Online ticket service for music festivals and concerts in Finland. URL: <http://www.tiketti.fi>. Quoted: 12.04.2010.

Trochim, William M. K. 2006. Research Methods Knowledge Base. URL:
<http://www.socialresearchmethods.net/kb>. Quoted: 12.04.2010.

Upton, M. 1995. Incident at Donington Monsters of Rock 1988 Presentation Paper. Easing-
wold Seminar. Mass Crowd Events. Great Britain.

Wolf, P. 2005. Event Planning made easy: 7 simple steps to making your business or private
event a huge success (from the industry's top event planners Paulette Wolf, Jodi Wolf).
McGraw-Hill. New York.

Yin, R. K. 2009. Case study research – Design and Methods. Fourth edition. Applied Social
Research Methods Series, volume 5. Sage Publications, Inc. United States of America.

Interview to music festival organizers – Winterfest 2009

0) What is a safe event for you?

- An event where people feels safe because they know that it cannot happen anything inside or outside of this one: there are medical spots, the organization is planned, and the risks are planned and prevented. Everything goes smoothly. Electric wires are also hired. Fireworks are possible because there are fire extinguishers installed. It is an event where there is everything that makes you feel safe, not only in appearance but in real. In addition one does everything that is as safe as possible.

1) Which contracts, permits and insurances did you have for the Winterfest 2009? Was it easy to get them?

- There was a venue contract made, and a copy was sent to the police to obtain the permit to organize the festival. If someone wants to sell food or alcohol, to own insurance is also very important. Also one can decide whether to get insurance or not, but of course, at one's risk. In any case, the insurance for the police's responsibility into the event is enough; because the police will ask about what is the number of the insurance that the organisers have.

Apart from that, one needs to get in contact with the fire station: it is a liability for workers and it is done to assure safety inside of the building. Every organiser needs to have everything in control or the firemen will not allow them to hold the event: every organiser needs a permit for this. Organisation at this point is also very important. Few hours before the event fire officers will check everything. Even landing for helicopters is needed. The organiser checks with the firemen if all is ok and enough. The security company also arranges the security planning with them.

It is easy to get insurances, but expensive. The security company has the right to close an event if the event organisers do not have them. Also they can close an event if something too bad happens.

2) Did you have an event risk plan? If not, would you get it for next time?

- Yes, the planning was made together with the security company “Eteläsuomeenturvapalvelut” and its representative Marku Korhonen. There were 13 security guys and fences at the festival. Things like people who wanted to sell sweets and food at the festival needed to be closely checked: these people needed to have a permit to sell those, and we had to check the background of the selling companies, in order to make sure that they were not presenting a fake license. However, there was only one selling company at the festival. It is also very important to check the background of every contact. If there are people who want to sell without holding permits, the event organisers would be fined. Health organisers are the ones who are in charge of knowing about the companies who want to sell food at the event.

There was a risk plan made. For the first version no one had much idea of what they were supposed to do, but then they found out risks that could be organised depending on how common they were to happen (from 1 to 4). For example, slippery floor would be selected as a risk of a probability of 4 (very probable), and one needs to find out what can be done to avoid it. The flow of events can change at every moment and even a meteor attack is prevented.

Besides, the event counted with students of medicine (6 in total) and a medical room. Some people fainted during the festival and there was a tent prepared to assist them. It is also needed to have someone at the event that has enough knowledge about first aid. The event organisers do not need to know how to manage things but they must have someone (with a medical background) who can do them, and this needs to be reported in the risk plan.

3) What other security measures did you get for the Winterfest?

- Other security measures for the event were: medical tents, signals, marks of the stage, alcohol, etc: all kind of safety measures. There was a plan organised of how to evacuate everybody as soon as possible in case it was needed. Everybody who worked at the event knew the safety manual. I (Matti Ahola) sent it one week before to all workers. The risk analysis was also included into the safety manual. However, there is always the risk that one never knows if people would do as they are supposed to do.

4) What were the main problems of arranging the Winterfest?

- The main problem was the relationship with Speed Promotions, the promoting company that was working together with the Winterfest organisers. There were 7 people to organise a three-day festival. In the beginning Toni from Speed Promotions was in charge of the festival but he did not have money and did not pay the taxes. Toni's ex-girlfriend's company "Pihka Media" could not organise things as they wanted, they had no background on festivals.

In October they started to organise the festival, but in November there was still nothing done. At the end of December Toni's girlfriend still did not want to pay anything and she did not want to take the risks of holding the event. Suvi and Ville from Winterfest encouraged the rest of organisers to go on with the festival. They talked with the main person of Speed Promotions and gained financial responsibility from the company.

It was three weeks before the event was held that we (the Winterfest organisers) really started to work on the festival. Also it was just one week before that we obtained the permits from the police to hold the event. There were many challenges to get the safety plan ready. We had lots of loses after the event that Speed Promotions had to pay. It was because the factory where the Winterfest was held can get 900 people inside; we thought that there would be 700 people attending the festival on Friday and we only had 300, and on Saturday only 150.

Interview to a security company – Etelä-Suomen Turvapalvelu

1) What is a safe event for you?

- It is about dealing with the authorities, finding all the necessary staff for the event and make sure that they are ready to work into it. Also it is about every little aspect that needs to be taken into consideration, such as fire. In this case, it is also about the need to keep all authorities informed on the festival and the safety plan that is made by students.

2) What agreements do you usually have with music festival and concert organizers?

- It depends on the type of event. This time we (the security company) agreed on organising a safety plan with the students (the Winterfest organisers).

3) How many agreements do you have now with festival and concert organizers from Porvoo?

- We did not have any contracts or liabilities but we checked everything with the students. Also there was not a security pass but there was a guy assigned to work at the festival. The security staff was trained and they were mostly students who owned a basic security guide. In my opinion, there was a good response, because the group acted great.

4) What aspects of a music festival or a concert do you think that should be specially secured?

- To check whether if it is a big event (of more than ten thousand people) or a small event. For example, events held on an island are difficult to secure. For this type of events it is important to know the environment. The Winterfest was held at the Taidetehdas, which was good to secure.

5) What recommendations would you offer to guarantee the security in these types of events?

- First, to have a security plan. Then experience, knowledge on laws. The organiser needs time to plan everything, because an event cannot be done in one day. They need permits, own equipment and special emergency training. They must guarantee the training and experience of all of their workers. There must be a good planning. Finally, the security company must have an agreement with the police.

6) What services in concrete can you offer for music festival and concert organizers?

- Planning the safety of an event and helping to prevent the risks.

7) What do you think of the use of fireworks and special events in these types of events?

- There is a different safety plan for fireworks and explosions. It is important to act immediately and to inspect the place before using any special effects. Then, there are specific regulations to the use of fireworks (it depends if they are used indoors or outdoors) that need to be taken into consideration. Also extra staff has to be hired only for fireworks. However, there were no fireworks at the Winterfest, although I think it would have been nice to have them.

In any case, the producer is always the one that is responsible for the use of fireworks and if something happens, not the security company. Speed Promotions, the producer of the Winterfest, was taking care of the insurances, and Toni brought someone to help on the stage that did not have insurance. However, there were no problems at the festival, only few drunk people. Underage people tried to get in without making it.

In fact, the place was perfect for a security plan and to prepare everything, and there was a good environment.

8) How interesting would be for you to make an agreement of cooperation with the Winterfest organizers and other music event organizers in Porvoo?

- Very interesting.

Interview to concert attendees – D’espairsRay at Nosturi and The Gazette at Tavastia

1) What is a safe event for you?

A: A safe event is...an event where I know that nothing bad will happen to me. And during an event I need to know that if something happens, then there will be help.

B: For me it is an event where you can listen to a band, dance and have fun without having to fear that someone pokes your eye with a fork. I do not need shitloads of security guys to swarm around, but I feel safe if there are some of them looking from aside and watching that nothing bad happens.

C: One where nobody gets pushed to the floor and trampled over. I have never experienced “circled moshing” (people dancing violently in a big circle) but from what I heard, that is extremely unsafe and just plain stupid. A safe event would basically be: you go there, and leave without having anything stolen or broken.

D: A safe event would probably be a not too small venue filled with too much people. Of course, seated tickets feel much safer. Also visible exits.

2) How old are you? Where are you from?

A: I am 17 years old, from Estonia.

B: I am 19, from Helsinki, Finland.

C: I am 23 and from Melbourne, Australia.

D: I am 20 years old and I live in Sweden.

3) Where did you see D’espairsRay/The Gazette?

A: I saw D’espairsRay at Nosturi.

B: The Gazette at Tavastia, Helsinki.

C: Last year I went to Japan for D'espairsRay's 88-99 tour in Mito, Nagoya and Shibuya. Recently I went to the United Kingdom to see D'espairsRay in Manchester, Birmingham and London.

D: I saw the Gazette for the first time at Tavastia, in Helsinki. Second time was in the Peace & Smile Carnival festival at the Nippon Budoukan, Tokyo. Third time was in Ichikawa City Cultural Hall, Tokyo.

4) With who do you went to the concert?

A: With my friends, a small group of Estonians.

B: With my best friends.

C: Mito: with my LJ (social community online: www.livejournal.com) friend who was living in Japan at the time and new to D'espairsRay. Nagoya: with my mum. Shibuya: with another LJ friend. United Kingdom: I went by myself but met up with two people from LJ and made new friends at each of the shows.

D: I went with my friend from Sweden to all of the shows.

5) Was the time of the concert appropriate for you?

A: The time of the concert was not that good for me. I think 21.00 was too late, because I was not sure if I would get on the last train/bus (on the last ship I did not get anyway, so I had to find a place for the night).

B: Yes. Actually I like that concerts are held during the week, not at the weekends.

C: It was from about 7:30, so yes.

D: I guess the time was appropriate, on the evening as usually. If I remember right, I think that The Gazette in Japan was a few hours earlier, but I am not sure.

6) When did you arrive at the cue? Were there many people already?

A: I and my friend arrived at 14.00 and then there were about two hundred and fifty people before us. Some girls were counting when we arrived.

B: I arrived around 7:30 in the morning of the event day. There were at least hundred or two hundred people already.

C: In Japan, you get in by ticket number, so there is really not much waiting in line. In the United Kingdom I arrived at the venues at 12:30, 10:30 and 9:00.

D: I arrived in Helsinki from Sweden the same day as the show was, so I arrived at the venue about two hours before. And yes, I guess there were a lot of people, but Tavastia is not that big, so it never felt too much outside.

7) How did you go to the place of the concert and back? Was it easy to get there?

A: It was really easy to get there, because we knew which tram to take.

B: By bus from my place right next to the venue and back same way. It was ridiculously easy.

C: Most times I take the train and then walk: it is usually 20 minutes or less by foot. Once we took a taxi, another time there was a bus.

D: It was easy to get to the venue, and I walked because I slept in a hotel that night, not too far away.

8) Was there people staying in tents near the venue? If you also were in a tent, did anyone from the venue (or someone else) tell you anything?

A: Nope. I did not see any tents.

B: There were no tents.

C: Nobody had tents as far as I knew, but at each of the shows in the United Kingdom there was one group that stayed overnight.

D: Yes, later I read that there had been people in tents but I did not see it myself. But I saw pillows, blankets and stuff everywhere.

9) Did you have food and drinks with you at the cue? Or did you go to buy them somewhere near?

A: On the previous day I checked the location of the venue and I did not see any good shops or places to eat near the place. That is why I had to take sandwiches and a bottle of water with me.

B: I had some hot chocolate, water and a can of cider. We went to eat to a Chinese restaurant next to the venue.

C: Often we would go first to a secure place in the cue, then as the day progressed one or two people might go off to get some food or use the bathroom. We would take turns minding the spot.

D: No, I had nothing with me, if I remember correctly. If I had it was just water.

10) Where did you leave your bag/personal belongings at the venue?

A: At the cloakroom.

B: To the guarded cloakroom.

C: Since I was lucky (early) enough to be at the front row each time, I had my bag either in the corner of the stage or where there was a barrier, on the other side of that. In Japan there are lockers.

D: Nowhere. I left my bags at the hotel.

11) Where did you stay during the concert? First rows, at the back, or next to the mixing table...?

A: I stood at the back, but in the end of the concert I was almost in the front.

B: I was on the stairs that go to the balcony of the concert hall.

C: First row in the United Kingdom. About second-fifth row in Japan.

D: They were all standing tickets. I was pretty much at the back.

12) Did you see clearly the entrance to and the exit from the concert hall?

A: Yes, I could see the entrance/exit.

B: Yes, I did.

C: Yes. The exits had green lights on top of them.

D: Yes, but I stood very near from the exit door.

13) How much space was between the stage and the people? Was there any fence(s)?

A: I do not know, but I believe there was a fence. There was space between the stage and the fans, so the photographer could do his job there.

B: There was a fence about 1.5 – 2 metres from the stage and the audience was behind the fence.

C: In Manchester there was no fence, so I was pressed up against the stage. In Birmingham, the fence was directly in front of the stage (because the stage was barely even knee-high). And in London the fence was a little less than a metre from the stage.

D: I did not see it very well because I was more at the back. I guess that, as usual, it was one metre or two, but I do not know.

14) Did you see people wearing punk style necklaces, wrists, jackets, or similar items?

A: I was worried that people would wear those kind of things, because in my opinion those things could hurt someone. But luckily I did not see anyone like that.

B: In the queue, yes; but most of them took them off inside and put them to the cloakroom. It is forbidden to wear wrists with spikes at Tavastia, as far as I am concerned.

C: Yes. Quite a few scary looking people there, with pointy studded wristbands and other things. Just grateful none of them were next to me in the audience...

D: Yes, of course I did. A lot of people wore punk/rock clothes.

15) Did you find the music too loud sometimes? Do you use ear protectors during the concert?

A: No, the music was not too loud. And I do not wear ear protectors.

B: I did not use ear plugs but the music did not sound too loud for me. I have been to concerts where the music has been shitloads louder. The Gazette had a really good volume level.

C: Actually yes. During the guitar-bass-battle in Birmingham, I really felt like my ears were going to be permanently damaged. There was a thing behind Karyu (the guitarist) that must have measured the decibels or something and it went up soooo high. I wanted to press my hands against my ears...

D: No, the music was not too loud. And I do not wear ear protectors.

16) How did the people behave during the concert? Was there any problem? Did someone do something to help?

A: Actually the people really managed to surprise me. I was expecting a lot of headbanging and mosh pits...but everything was really calm. Well, mostly that is. About five or six people started having a mosh pit at some time. That bothered me a little bit, but I would

not call it a problem, because nobody got hurt and things like this are part of a concert. Although I heard that a girl was bleeding in the front.

B: There were some small fighting and people faded out because of the lack of water and oxygen. There were always people who helped each other to the security if something happened.

C: (Not answered).

D: The people behaved a little crazy as you usually do on a rock show, but nothing unusual.

17) Was the band encouraging you to “get wild” sometimes?

A: I do not remember. Even if they said something like that, nothing really wild happened.

B: Yes, but not in a bad way.

C: (Not answered).

D: Yes, they did. And it was my first time to see The Gazette. But I am pretty calm compared to the usual, I guess.

18) Did you see someone using their cameras and/or mobile phones at the concert?

A: No, because it was not allowed. I would have used, but right before the entrance I saw a sign, that said it was forbidden.

B: Yes, though photographing is strictly forbidden. I also know that many people got their cameras taken off because they tried to take pictures.

C: (Not answered).

D: I cannot remember that, sorry. But I think that I always see someone photographing even if it is not allowed.

19) Was there someone delivering water during the concert?

A: Yes, but compared to Tavastia, they did not deliver that much water.

B: Water was delivered from the gap between the fence and the stage by security, but usually the people in the first and second row drank it all.

C: (Not answered).

D: Yes, the guards in the front.

20) Were there any fireworks or any kind of special effects? What kind?

A: I would like to say that there was smoke when the band came on the stage... But then again, I am not sure. I do not remember clearly and maybe it was at some other concert.

B: None, only smoke.

C: (Not answered).

D: I really do not think so, I cannot remember.

21) How did you find the venue? Was there something missing? And how did you find the personnel?

A: Nosturi's homepage explained everything clearly, so it was really simple to find the venue.

B: Personally I love Tavastia. It is really compact, easy to figure out and nice. There is always oxygen, at least if you are not in the main mass in front of the stage. Personnel was nice and helpful, although they seemed to be a little pissed off by all the screaming little girls: Tavastia is usually strictly just for people over 18 years old and only jrock (Japanese rock) gigs are underage limited. So it is understandable.

C: (Not answered).

D: The venue... I do not think it was good or bad. Just a regular venue, I guess. But it was fun to see it, because many Finnish bands I listened to before have had shows there.

22) What do you think of alcohol at music events?

A: When things are arranged like in Nosturi, so that alcohol is sold only upstairs, then I do not mind. But usually I do not like alcohol at music events, because I am afraid that drunken people might forget where they are and do something bad.

B: It depends. Personally I find drinking and serving alcohol ok, if the whole event is for adults (over 18) only. But separate drinking areas in events where there are lots of kids, are not my thing.

C: (Not answered).

D: I do not think you should need that at all. I suppose it would not be a very big problem, but as in a venue here in Sweden, you have to be 18 or have your parent with you because they serve alcohol. And that would probably be a problem for underage teens. It was for me.

23) If you attended more than one concert, which was your favourite place and why?

D: Of these three venues I liked Ichikawa the most. Partly because it was not too big but still not small, and you could see all of the stage wherever you were seated. And it was all with seats; I like that a lot more than all standing. And it was very easy to find in the hall.

24) What are the biggest differences between a concert in (the place in Europe where you attended the concert) and in Japan for you?

D: The people, I guess. Stupid answer, but it feels like in Japan, the fans have more respect for the rules and the band in general. I do not mean that people outside of Japan are idiots, just that a lot of people does not seem to realize that if you just do as your are supposed to and be nice to your surroundings, it all turns out so much better.

Interview to concert organizers – Seurahovi

0) What is a safe event for you?

- It is based in how things are arranged before the event takes place. Also it is important that there are enough security personnel for all the people that is expected to attend the event; such as one to six security persons.

1) What kind of agreements do you have with security companies, public authorities and with the media?

- We have security personnel of our own and we have an European agreement with them. However, we do not have any agreement with the police or other public authorities; what we have are hotel and restaurant agreements. Besides, we make negotiations with media companies depending on the purpose of the event.

2) What kind of services do you offer to attendants, such as wardrobe, toilets, bar, etc.? What about during the concert and after?

- We provide a wardrobe, toilets, dinner, meeting rooms, bar, and the possibility to hire saunas. Sometimes we have meetings and sometimes we have shows, so it depends on the type of the event. We do not provide free facilities like water during concerts; however, sometimes we have special promotions such as the energy drink one that we had last Saturday.

3) What kind of services do you offer to performers? What about during and after the concert?

- Performers have agreements for the use of equipment. All their needs are specified in the contract. There is also an agreement in order to pay to the band for their performance. We also provide them water and beer, and there is the possibility to arrange accommodation for them.

4) How do you keep in contact with each other (the personnel) during a concert?

The security personnel have walkie-talkies and the rest we just use regular phones.

- 5) What kind of security plan do you have?
- We have a security plan arranged according to the law. Also we have trained staff for different situations.
- 6) What kind of personnel do you have? Do you also have volunteers?
- We do not have any volunteers. The employees (security personnel, waiters, bartenders), all take part into the security plan.
- 7) How do you proceed in case of the crowd losing control and pushing or hitting each other?
- There are only minor fights and the security personnel proceeds to solve them. Music is stopped and the security personnel acts, then the police. Occasionally, the problem focus is at the restaurant area.
- 8) Could you tell if there has ever been any circumstance like this? How was it solved?
- Just as I said before.
- 9) What alcohol restrictions do you have?
- This is a full licensed establishment. We follow the Finnish law for restaurants and we only serve alcohol for over 18 year-old people. There are some concerts in which underage people are accepted, but then the bars are closed. We also use regular glasses (Arcoroc crystal glasses), since they are more stylish, for restaurant use.
- 10) What kind of fireworks and special effects do you use?
- We do not use fireworks here. Only theater smoke (liquid, not regular smoke) is used, and lighting.
- 11) What kind of measures do you take when a concert is fully packed and/or the performing band is quite well-known?
- There is no need of fences, since there can be maximum four hundred and fifty people inside. Only once we had nine security persons for about one hundred attendants. Normally when there are big bands, we have four security persons and we get extra help from the public authorities by phone.

- 12) When was the last time there has been some renovation or inspection along the venue?
 - Last week there were renovations made to the wall and painting materials. Lighting was last year. There are always minor renovations made to the hotel area.
- 13) Is there a place to buy ear protectors at the venue?
 - Not at the moment, but we are thinking about it. The hotel reception offers ear protectors to the workers.
- 14) What are the maximum decibels permitted at the venue?
 - One hundred decibels. Usually is less, minus one hundred decibels. It depends on what type of event it is.
- 15) At what times do usually concerts start and end?
 - It depends on the type of music and band: if it starts at 21:30h, the event has 5 sets and lasts until late. If it is a rock or a pop event, it starts around midnight and ends around 1:30h.
- 16) What would you improve at the venue, in terms of security?
 - Security is ok, and the services included on the European agreements are also ok. The stage is removable and it is constructed every time there is an event; and tables and chairs are taken out of the way.
- 17) What do you think are the challenges of arranging a concert in Porvoo?
 - Challenges do not come from security. It is about taking enough personnel to work into the event.

We also have an evacuation plan in case of bomb threat. There are no rooms above the hall. There is no noise from the street in front of the hotel. At the opposite side of the building there are docks for load-in and load-out. This is a private hotel; therefore we have an ownership for private hotels. There is storage space for the use of the bands in the restaurant and the meeting rooms. There are security cameras and guest rooms that can be booked from our website. Independent light sources are used and there are no backup ge-

nerators. We have first aid trained people from the Red Cross. There are no doctors between the employees but there is the possibility to call one in case of need. We are also part of the labour union for musicians (it is a private union, not for hotel and restaurant businesses).

Also there are hotel and fire safety inspections every year. The building is equipped to the law. We provide training to the personnel. There are fire sensors and alarms, and if something happens, the fire department in Porvoo (the one in Kunninkanportti) will respond in five minutes. Also the fire equipment is checked weekly.

Interview to international concert organizers - Salamandra

0) What is a safe event for you?

- That event in which it has been thought about the probability of incidents/accidents taking place, measures have been taken in order to prevent and solve these incidents/accidents; and before all, the attention has not been taken away from the same until everyone has gone home.

1) Where is the concert venue situated?

- In an adapted industrial building, about 50 m from the nearest buildings.

2) What public transport facilities are located near the venue?

- Bus, metro and trains.

3) What kind of agreements do you have with security companies, public authorities?

- At a security level, we have contracted a security service with a company registered by legal imperative and own personnel for access control. It does not exist any agreement with the public authorities apart from the good understanding and the good doing.

It is compulsory to have the civil responsibility insurance that covers every eventuality that could come up during the event.

What about the media?

- With the media and depending on the plan of promotion, and before all, if there is money to pay the advertising, every agreement is possible. If there is no money, it is a matter of insisting on and “to be liked”, so that they pay attention to the proposal. If the proposal is interesting, the media are the first ones in being interested on obtaining the maximum information possible and to spread it, but it always depends on their will; before all, if we want free promotion.

4) What kind of services do you offer to attendants, such as wardrobe, toilets, bar, etc.?

- Bar service, cloakroom, merchandising, toilets and everything with a smile.

What about during the concert and after?

- The same.

5) What kind of services do you offer to performers? What about during and after the concert?

- Catering service, equipped dressing rooms, consultation and technical support for their production, all the necessary equipment for the realization of a live music performance, recording studio, the possibility of Audio and Video edition with professional equipment and qualified personnel.

6) How do you keep in contact with each other (the personnel) during a concert?

- The technical personnel, by an Intercom on the stage, another at the live table and another at the lighting control table.

The security personnel, by walkie-talkies of radio frequency.

7) What kind of security plan do you have?

- There is a specific plan established depending on the people attending the event. It is not the same to prepare a plan for an event of punks than for a jazz concert.

8) What kind of personnel do you have? Do you also have volunteers?

- Absolutely, everything.

9) How do you proceed in case of the crowd losing control and pushing or hitting each other?

- In a first moment it is tried to influence on the person that begins the row (this only happens if one pays enough attention); if it is a numerous group it is tried to avoid that possible innocent people end up injured or harmed, and to calm as much as possible the courage of the over-excited ones. If the situation worsens and appears the fear of a general lack of control, then the authorities are warned.

During a performance the man that has a microphone has a magic wand, and if we are attentive enough on the task of anticipating possible incidents, to count with the collabora-

tion from the stage has helped much more than four lorries of policemen in more than one occasion.

10) Could you tell if there has ever been any circumstance like this? How was it solved?

- Yes, and we follow the procedures described before. Before all, when talking about being attentive and knowing the nature of the performance...

11) What alcohol restrictions do you have?

- People under 18 years old cannot consume and we cannot sell.

12) What kind of fireworks and special effects do you use?

- We avoid the use of fireworks on the performances, and in a close hall these are not advisable. We use any other sound or visual effect that we can think about.

13) What kind of measures do you take when a concert is fully packed and/or the performing band is quite well-known?

- If we know beforehand that we are going to have the place full, we strengthen the service with a bit more of personnel. More public, more attention.

14) When was the last time there has been some renovation or inspection along the venue?

- On Saturday 14th November (this interview was conducted on November).

15) Is there a place to buy ear protectors at the venue?

- No.

16) What are the maximum decibels permitted at the venue?

- After 90 Db the human ear does not hear already, it just defends itself...

17) At what times do usually concerts start and end?

- At any time...

18) How do you proceed if there is people that wants to stay overnight outside of the venue to wait for a concert, or if they start lining very early in the morning?

- It depends on the time when it takes place... In summer, with a cardboard it is enough and in winter, a chocolate and a coffee are thanked, but in reality we do not do anything special... They use to come enough prepared, they are professionals.

19) What would you improve at the venue, in terms of security?

- The sympathy and the attention.

Site Inspection Checklist – Seurahovi

(Checklist based on the models included on Rutherford Silvers 2008, appendixes)

1) Location and surroundings.

- Noise – sensitive: N/A, venue keeps doors open when there is a performance. There are no rooms above the venue hall.
- Severe weather: Risk, in autumn – winter streets become icy and with plenty of snow.
- Road: Risk, the venue is situated on a main street of the centre of the city, with the entrance just a few meters from the road.
- Competitive events: Risk, other night clubs and live houses surrounding it.
- Transportation availability: Ok, venue situated just next to the bus station and the taxi station. - Vicinity amenities: Risk, at the time of performances everything is closed.
- Crime rates: Ok, no known records.

2) Venue.

a) Venue issues:

- History of incidences: Ok, few incidences but not transcendental.
- Adjacent facilities: Ok, the same venue is a hotel-restaurant itself. Various hotels and hostels around it.
- Medical facilities: Ok, the hospital is very near from the venue.
- Renovation/construction expectations: Ok, minor renovations (walls, painting material, and lightning) were done last year.
- Facility ownership: N/A, is a private hotel.
- Legal limitations: Ok, age access restrictions and alcohol restrictions.
- Vehicular access: Ok, cars can even park next to the venue.
- Parking facilities: N/A, no parking area belonging to the venue, but other parking possibilities near the venue.
- Pedestrian/Vehicle crossings: N/A, pedestrian access just next to the venue entrance, but no traffic lights.
- Entrances and exits: Ok, there are two entrances and two exits.
- Walkways/Hallways/Stairwells: Risk, the venue hall is just a restaurant converted into a venue hall for performances, full of stairs and columns on the way.

- Floors and pathways: Risk, they are uneven. Stage is removable.
- Signage (way finding and advisory): Risk, no clear signage.
- Loading docks and freight access: Ok, they are located at the back side of the venue.
- Storage areas: N/A, storage of equipment is done in meeting rooms or at the restaurant.
- Toilet facilities: Ok, these are the ones from the hotel.
- Seating condition and sight lines: N/A, there are columns on the way. There are seating conditions.
- Noise levels: Risk, sometimes is higher than 100db, the maximum permitted.
- Hanging objects: Ok, there is nothing visible.
- Fall hazards (edges, balconies): N/A, the venue is small and does not have balconies, but there are stairs on the way.
- Others: Risk of glasses being made of crystal, although they break into many little pieces.

b) Environmental concerns: Ok, there is none.

c) Security standards:

- Security cameras and personnel: Ok, there are both. Personnel from the venue are trained following a security plan.
- Security response time, procedures: Ok, police and firemen stations are near the venue. Response in 5 minutes.
- Guest rooms: N/A, these are the same rooms for the hotel guests.

3) Emergency preparedness.

a) Fire safety:

- Emergency exits (battery lightning): Ok.
- Fire safety systems (smoke detectors): Ok. Inspections every year. Building equipped to the law. Fire department checks the venue weekly.
- Fire extinguishers (placement, visibility): N/A, their visibility is relative.

b) Evacuation plan instructions:

- Independent power source for emergency: Ok.
- Backup generators in case of power failure: Risk, there is none.
- Fire/Ambulance/Police proximity: Ok, all are near the venue.

c) Medical care.

- First aid capabilities and equipment: Ok.
- First aid trained personnel: Ok, also there are personnel from the Red Cross.
- Nearest medical facility: Ok, the hospital is very near.
- Provision of 24h on-call doctor: Ok.

d) Venue compliance.

- Food and alcohol licenses: Ok.
- Emergency plans: Ok.
- Disability accessibility compliance: Ok, the venue is easy to access from both entrances by everybody.

e) Event compliance.

- Labour union jurisdictions: Risk, restaurants are not into the labour union for concerts, and besides a live house, the venue is also a hotel and a restaurant.
- Smoking ordinances: Ok, smoking inside the venue is forbidden.

Site Inspection Checklist – Nosturi

(Checklist based on the models included on Rutherford Silvers 2008, appendixes)

1) Location and surroundings.

- Noise – sensitive: Ok, there is no noise that can be heard outside.
- Severe weather: Risk, in autumn – winter streets become icy and with plenty of snow.
- Road, waterways: Risk, there is only pedestrian access and parking next to the venue; but the sea is just next to it as well, and there are no fences or barriers in between.
- Competitive events: Ok.
- Transportation availability: Risk, the tram does not function at night, and the bus station is far from the venue. Only there is taxi service.
- Vicinity amenities: Ok, restaurants and bars are open. The gas station next to it provides food and it is open 24h.
- Crime rates: Ok, not known.

2) Venue.

a) Venue issues:

- History of incidences: N/A, not known.
- Adjacent facilities: Ok, there are many hotels and hostels near the venue
- Medical facilities: Ok, there are two hospitals near the venue.
- Renovation/construction expectations: N/A, not known.
- Facility ownership: N/A, is a private venue.
- Legal limitations: Ok, age access restrictions and alcohol restrictions.
- Vehicular access: Ok, there is parking next to the venue.
- Parking facilities: Ok, there is a parking area in front of the entrance.
- Pedestrian/Vehicle crossings: Ok, no thread.
- Entrances and exits: Ok, well signaled and easy access to them.
- Walkways/Hallways/Stairwells: Ok, no risk.
- Floors and pathways: Ok, no risk.
- Signage (way finding and advisory): Ok, plenty of signage.
- Lighting: Ok, no damage to attendees and performers.

- Loading docks and freight access: Ok, they are located at the back side of the venue.
- Storage areas: Ok, situated at the back of the venue.
- Toilet facilities: Ok, various facilities for men and women.
- Seating condition and sight lines: N/A, no seating condition but sight lines are fine.
- Noise levels: Risk, sometimes is higher than 100db, the maximum permitted.
- Hanging objects: Risk, cables are suspended from the ceiling. However, they seem to be secure.
- Hook-ups and power lines: Ok, no risk.
- Exposed equipment and machinery: Ok, well secured.
- Fall hazards (edges, balconies): Risk, there is a balcony that can be easily jumped through.
- Others: Glasses are made of plastic, presenting no risk.

b) Environmental concerns: Ok, there is none.

c) Security standards:

- Security cameras and personnel: N/A, there are no cameras. Security personnel in front of the venue and in front of the stage.
- Security response time, procedures: N/A, not known.
- Guest rooms: Ok. Restricted access.

d) Health concern:

- Overall maintenance and cleanliness: Ok.
- Ventilation systems: Ok. Fans are also provided for performers.

3) Emergency preparedness.

a) Fire safety:

- Emergency exits (battery lighting): Ok.
- Fire safety systems (smoke detectors): Ok.
- Fire extinguishers (placement, visibility): Ok. Clearly visible.

b) Evacuation plan instructions:

- Independent power source for emergency: Ok.
- Backup generators in case of power failure: Ok.
- Fire/Ambulance/Police proximity: Ok, these are all near the venue.

c) Medical care.

- First aid capabilities and equipment: N/A, not known.
- First aid trained personnel: N/A, not known.
- Nearest medical facility: Ok, the hospital is quite near.

d) Venue compliance.

- Food and alcohol licenses: Ok.
- Emergency plans: N/A, not known.
- Disability accessibility compliance: Ok, the venue can be accessed easily by everybody.

e) Event compliance.

- Labour union jurisdictions: N/A, not known.
- Smoking ordinances: Ok, is forbidden to smoke inside the venue.

Site Inspection Checklist – Dante’s Highlight

(Checklist based on the models included on Rutherford Silvers 2008, appendixes)

1) Location and surroundings.

- Noise – sensitive: Risk, noise can be heard from outside since doors are kept open.
- Severe weather: Risk, in autumn – winter streets become icy and with plenty of snow.
- Road, waterways: N/A, there are stairs in front of the venue, but the distance between the road and the venue is quite wide.
- Competitive events: Risk, many night clubs with different trends around.
- Transportation availability: Ok, the tram does not function at night, but the bus station is close to the venue. There is a taxi stop just in front of the venue.
- Vicinity amenities: N/A, only bars and restaurants are open.
- Crime rates: Ok, not known.

2) Venue.

a) Venue issues:

- History of incidences: N/A, not known.
- Adjacent facilities: Ok, there are many hotels and hostels near the venue.
- Medical facilities: Ok, there are two hospitals near the venue.
- Renovation/construction expectations: N/A, not known.
- Facility ownership: N/A, not known.
- Legal limitations: N/A, age access restrictions and alcohol restrictions. No checking of ID.
- Vehicular access: Ok, but there is no parking area.
- Parking facilities: Risk, there is no parking area.
- Pedestrian/Vehicle crossings: Risk, there is a crossing next to the venue, but without traffic lights.
- Entrances and exits: Ok, well signaled and easy access to them.
- Walkways/Hallways/Stairwells: Risk, bar and tables are next to the stage.
- Floors and pathways: Risk, floor made of wood.
- Signage (way finding and advisory): Ok.

- Lighting: Ok, no damage to attendees and performers.
- Special effects: Risk, smoke has smell and difficulties the visibility.
- Loading docks and freight access: Risk, it is done through the main entrance.
- Toilet facilities: Ok.
- Seating condition and sight lines: N/A, sitting condition but no good sight lines (columns, tables, and the bar on the way).
- Noise levels: Risk, sometimes is higher than 100db, the maximum permitted.
- Hanging objects: Risk, cables are suspended from the ceiling and the walls.
- Hook-ups and power lines: Ok, no risk.
- Exposed equipment and machinery: Risk, the mixing table is easy to access by everybody.
- Fall hazards (edges, balconies): Ok, no risk.
- Others: Risk when glasses are made of crystal.

b) Environmental concerns: Ok, there is none.

c) Security standards:

- Security cameras and personnel: Ok, there are cameras. Security personnel in front of the venue and in front of the stage.
- Security response time, procedures: N/A, not known.
- Guest rooms: N/A. There is restricted access, but the access is done in the same hall (between the bar and the stage).

d) Health concern:

- Overall maintenance and cleanliness: Ok.
- Ventilation systems: Ok. Fans are also provided for performers.

3) Emergency preparedness.

a) Fire safety:

- Emergency exits (battery lightning): Ok.
- Fire safety systems (smoke detectors): Ok.
- Fire extinguishers (placement, visibility): N/A, not visible.

b) Evacuation plan instructions:

- Independent power source for emergency: Ok.
- Backup generators in case of power failure: Ok.
- Fire/Ambulance/Police proximity: Ok, these are all near the venue.

c) Medical care.

- First aid capabilities and equipment: N/A, not known.
- First aid trained personnel: N/A, not known.
- Nearest medical facility: Ok, the hospital is quite near.
- Provision of 24h on-call doctor: N/A, not known.

d) Venue compliance.

- Food and alcohol licenses: Ok.
- Emergency plans: N/A, not known.
- Disability accessibility compliance: Risk, disabled cannot easily access to the venue.

e) Event compliance.

- Labour union jurisdictions: N/A, not known.
- Smoking ordinances: Ok, is forbidden to smoke inside the venue.