

# West Coast Fab Fest

**a case study of a new music festival**

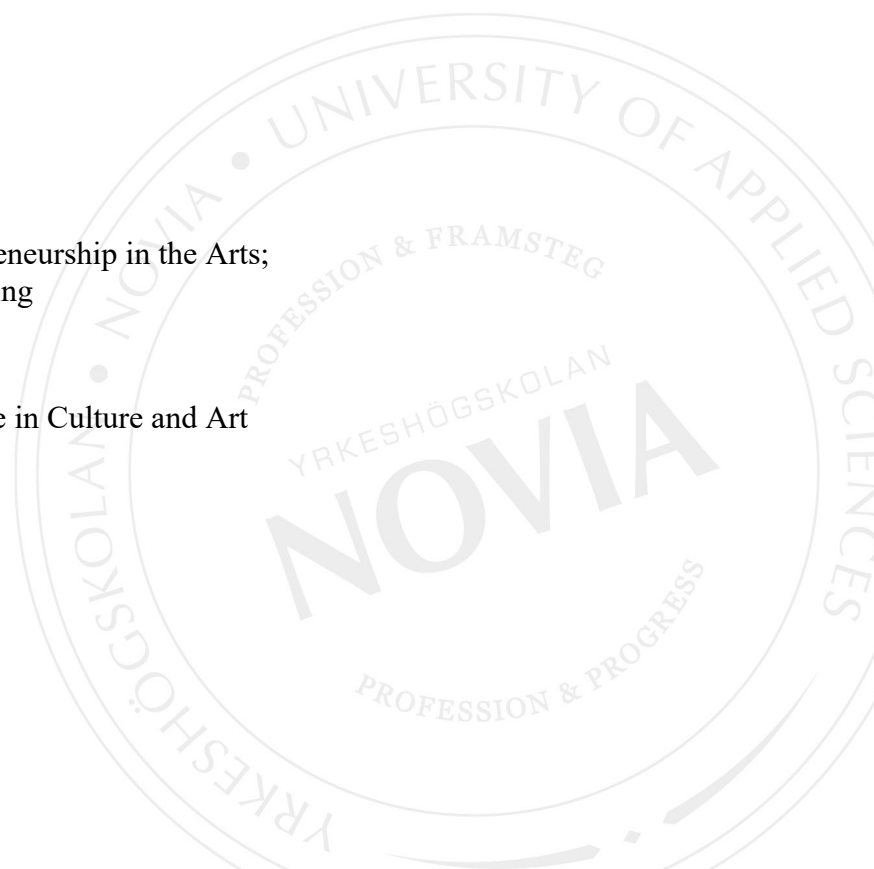
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## MASTER'S THESIS

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### Abstract

A new music festival, West Coast Fab Fest took place in March 2019 in Vaasa, Finland. The core idea was to start a new, high-quality festival that can be expanded and developed step-by-step in a long-term process. The premise was to try to keep the costs at a low level by outsourcing tasks as little as possible and doing as much as possible in the two-man festival organization.

The creating process of art of any kind is often time-consuming and the economical results vary a lot. Apart from being a possible source of income in the long-term, putting up a festival includes a lot of networking and could therefore yield new opportunities for a freelancer in the cultural field.

The aim of this thesis is to gain knowledge of creating, arranging, branding and marketing a festival and to use this practical experience to clarify and discuss the process.

In addition to learning and analyzing personal experiences regarding the festival, ticket sales reports and audience survey data were also used as research tools. The goal was to gain knowledge by scrutinizing the whole process of organizing an event.

Looking back into the process and scrutinizing it has helped to develop analytical skills. In this case learning-by-doing has proven to be a good way of developing my skills.

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Language: English      Key words: festival, DIY, branding, marketing

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## EXAMENSARBETE

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### Abstrakt

I mars 2019 hade den nya musikfestivalen West Coast Fab Fest premiär i Vasa, Finland. Idén var att skapa en högklassig festival som med tiden kan utvecklas och expanderas. Utgångspunkten var att försöka hålla kostnaderna på en låg nivå genom att använda sig av så lite externa tjänster som möjligt och istället göra så mycket som möjligt själva inom det tvåmannade festivalteamet.

Skapandeprocessen inom olika konstgrenar är ofta tidskrävande och de ekonomiska resultaten varierar stort. Att arrangera en festival innebär mycket nätverkande, och förutom att själva festivalen kan bli en möjlig inkomstkälla på lång sikt, kan skapandet av kontakter också leda till nya samarbetsmöjligheter för en frilansande kulturarbetare.

Syftet med denna studie är att samla kunskap om hur en festival skapas, arrangeras, marknadsförs och hur man utvecklar ett eget varumärke, samt att med hjälp av praktisk erfarenhet kunna klargöra och diskutera processen.

Utöver analysen av de personliga erfarenheterna och den insamlade kunskapen som arrangerandet av festivalen inbringade, har även rapporter från biljettförsäljningen samt information från publikundersökningen använts som forskningsverktyg. Målet var att erhålla kunskap genom att granska den genomgripande processen av att organisera ett evenemang.

Att i efterhand titta tillbaka på processen och granska den har bidragit till att utveckla mina analytiska färdigheter. I detta fall har "learning by doing" visat sig vara ett utmärkt sätt att utveckla sig själv.

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Språk: Engelska

Nyckelord: festival, DIY, branding, marknadsföring

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# OPINNÄYTETYÖ

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## Tiivistelmä

Uusi musiikkifestivaali, West Coast Fab Fest järjestettiin Vaasassa maaliskuussa 2019. Perusidea oli käynnistää uusi, laadukas festivaali, jota voitaisiin ajan myötä asteittain laajentaa ja kehittää. Tavoitteena oli pitää kulut alhaalla käyttämällä mahdollisimman vähän ulkopuolisia tekijöitä ja sen sijaan toteuttaa mahdollisimman iso osa järjestelyistä kaksihenkisellä organisaatiolla.

Taiteen luomisprosessi on alalla kuin alalla usein aikaavievää ja sen taloudelliset tulokset vaihtelevat paljon. Pidemmällä tähtäimellä saatavan mahdollisen taloudellisen hyödyn lisäksi festivaalin perustamiseen vaaditaan paljon verkostoitumista. Täten se voi tarjota freelance-muusikolle kulttuurialan työllistymismahdollisuuksia.

Tämän tutkimuksen tarkoitus on saada tietoa, miten festivaali luodaan, miten sitä järjestetään, brändätään ja markkinoidaan sekä käytännön kokemuksen kautta selvittää ja kommentoida prosessia.

Tutkimuksessa on käytetty festivaalilta saatujen omien kokemusten analysoinnin ja niistä opitun ohella myös lipunmyynnistä sekä yleisökyselyistä saatua dataa. Tavoitteena on ollut pureutua festivaalin järjestämiseen sen alusta loppuun ja saada tietoa koko matkalta.

Jälkikäteen katsottuna prosessi ja siihen pureutuminen on auttanut kehittämään analyyttisiä taitojani. Tässä tapauksessa “learning by doing” - tekemällä oppiminen - on osoittautunut oivalliseksi tavaksi itsensä kehittämiseen.

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Kieli: englanti

Avainsanat: festivaali, DIY, brändäys, markkinointi

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## 1. INTRODUCTION

For a freelancer in the cultural field, there seldom are many steady jobs available. The ones there are, often don't pay a decent salary, at least when compared to the workload and the responsibility of the tasks. However, for many the urge to operate in the cultural field is more a calling than a choice steered by the economic sense. The creating process of art of any kind is often time-consuming and the economical results vary a lot. Still the artist develops in the process and this way constantly increases her/his own professional potential which hopefully pays off later on during the career. The situation of a freelancing musician managing economically can be seen as quite a challenging one, and to solve it the freelancer needs to be creative and able to create her/his own work opportunities. Alongside my musicianship I have worked with many kinds of concert productions from smaller gigs to larger scale productions. During the period of 2013–2019 I acted as an artistic director of the Vaasa International Choir Festival. An annually organized festival with a devoted audience base could be a good source of income that can be developed and expanded in a long-term process. With quite a vast experience in the live field, we decided in September 2018 together with a friend and colleague to arrange a brand-new festival in March 2019.

One learns a lot in the process of developing and arranging a concert. Founders of inspiration company Universe Imagine and project and festival arrangers Olsson and Frödin (2005, 27) note that the best way of learning to arrange something is just by doing it. Learning is a permanent process if it is reinforced by practice.

Our festival was given the name West Coast Fab Fest. The theme for its first year was The Beatles and their music. The music festival scene in my hometown, the city of Vaasa, is diverse ranging from chamber music (Korsholm music festival) to blues (Halloween Blues), from open-air pop festivals (FestiVilla, Rockperry Reloaded, Vaasa Festival) to choir festival (Vaasa Choir Festival). Yet, in my opinion, there was a slot for one more, with its own niche.

The chosen niche of this newly founded festival draws on my experience of organizing big tribute concerts and tours during the last ten years together with a team of long-time colleagues. In 2009 the Beatles' album *Abbey Road* celebrated its 40th anniversary. Our team arranged a concert tour "Abbey Road Live" where the legendary album was performed from the beginning to the end. The idea then - as well as now - was not only to pay tribute to the biggest band in popular music history but also to recreate the music on the album as a live concert experience. Not only that we had a band playing the music, a sound and light engineer creating a magical atmosphere, but we also had a string quartet playing on some of the songs. In 2013 a similar tour was carried out. This time it was Pink Floyd's album "Dark side of the moon" that was recreated along with a set of other Pink Floyd songs presenting the evolution of the band and its history. The third and the biggest project was produced in 2017 and it was a cross-over collaboration between Korsholm Music Festival, Vaasa city orchestra and our small production team. The Beatles' album *Sgt. Pepper's Lonely Hearts Club Band* came to life as a live spectacle including a band and a classical orchestra. Not only did we have a band, the experience was refined with the work of a sound designer, light designer and a video artist which made the production by far the most ambitious one.

Almost all of the concert productions mentioned above, were sold out. I have come to the conclusion that there is a market for this kind of establishment in the national and local live field. The idea of arranging a festival has existed for a longer time but the final decision of arranging one and the start of planning it began only about nine months before the actual event. My partner in the organisation was Hippi Hovi. Our earlier collaborations have created a natural way of dividing responsibilities and tasks. Hippi has a professional view and a long and comprehensive experience on the business and figures, whereas I was responsible for most of the artistic decisions regarding the program. There is a mutual trust to one another, and the organising happens flexibly. For me, arranging a festival is a natural way to work since I enjoy making the big picture come together with all kinds of different collaborators. I compose my own music as well but feel uncomfortable when it comes to marketing and selling the product. A festival cannot be considered as personal as one's own art, and therefore the threshold of marketing it and boosting it for example on social media is not as high for me. Luckily my own composing work has marketed itself fairly well and grown to be an essential source of income. I regard promoting and festival arranging as a thing in which I see many possibilities as a profession.

The huge change in the record industry is steering me towards the live field. Researcher of creative industries Patrik Wikström (Wikström 2013, 129) points out that live music has an important role compared to recorded music, since it remains “*as a non-digitizable real-world phenomenon.*” (Wikström 2013, 129). This is something I can easily agree with. As a recording musician, who has had record deals with two Finnish major labels in the past, I have been witnessing the enormous change in the music business. In the beginning of the 21st century selling physical records still was a big trade. The last two decades have significantly changed the nature of music sales. In Finland the CD was the most popular product format of physical music in the beginning of the 90s. The format held its ground for a decade until 2014 when the digital sales market rose up to 51,07 % share of the total national sales. Only between the years 2010-2018 the annual CD sales dropped from 4 961 025 to 637335 sold packages. This is a huge 87,15 % decrease in CD sales during the nine-year period. During the same period the digital sales have risen from 18,23 % to 87 %. (IFPI, 2019) The figures also give a clear picture of the insignificant role of the other physical formats. Digitalization has changed the recording business but has not affected the (economy of) live field that much. On the other hand, historically live music has been the main source of income for most Finnish musicians.

Not only has the music business gone through big changes but also the public funding of culture seems to be declining in Finland. I have high hopes for the newly elected parliament, which may be more supportive and direct more funds to the cultural sector. Even though the creative sector in Finland in 2016 was worth 7,3 billion euros, which was 3,6 % of the gross domestic product. It is a business of great worth although seldom considered to be one. (Opetus- ja kulttuuriministeriö 2017, 26) A significant part of the work I have done earlier has been strongly subsidized by public funding. The projects have been financially supported by the state, municipality and the third sector. Especially the input of foundations and non-profit organizations have played an essential role. Many festivals rely on external funding due to the difficult equation of high producing costs and fairly low profits. The work situation at the moment is quite challenging for many cultural workers and I feel that the more I can create my own income sources and career possibilities as a freelancer, the less I am dependent on public funds. For example, in my hometown the so called KiKy-agreement (Competitiveness Pact) of the Finnish government - led by prime minister Juha

Sipilä until its resignation on 3rd March 2019 - affects the cultural actors - library, city orchestra, Vaasa culture services among others - heavily this year. *“The Competitiveness Pact would increase annual employee working time by 24 hours. There would be no wage increases next year, liability for some employer contributions would be transferred to the employee, and the holiday bonuses of public sector employees would be temporarily reduced.”* (SAK, 2016) The KiKy-agreement is said to be a temporary national collective effort, but I see a risk that the temporarily cut down cultural financing might not be revived to its earlier state. To demonstrate this I asked the cultural planner of the city of Vaasa, Leena Nyqvist (e-mail 28.5.2019), about how this has affected The Night of the Arts, a big social and collective festival that takes place annually. The event has taken place every August for the last 27 years already and the culture services of the city of Vaasa is the main organizer. According to Nyqvist the budget has had an upward trend during the last ten years but this year - because of the KiKy-agreement - it had to be cut by half with a short notice. In practical terms this takes the budget down to the same figure as it was in 2008. Since the event is carried out by many cultural actors, communities and associations in the city of Vaasa, there are not nearly as much personnel costs as in many other festivals for example. Nyqvist mentions that the three main parts of the budget of The Night of the Arts consist of marketing, safety and technique. According to her safety cannot be a target of saving. This leads to cutting down the other two parts, meaning less paid visibility in the printed press than earlier. And the biggest saving on the technical side is that there will be two open-air stages less for bands to perform on. When asked about the future of public service culture production, Nyqvist concluded: “The communal production of culture will most likely stand before big challenges in the future. Culture today is struggling for its existence in a hugely diverse field, in which various leisure activities compete with each other for decreasing funds.” I feel that these savings are a rising trend and the KiKy-agreement might not be a one-off case. I hope to be wrong in the matter but at the moment I sense an insecure atmosphere among the cultural workers in Finland. The future of cultural activities provided as a public service is taking big hits in Vaasa at the moment. No one knows if it will fully recover. It is a continuing fight, but for me it also is a force that helps me forward on the road to entrepreneurship. Taking the risk of setting up a festival of our own is only one of the steps that I have to take in order to succeed or at least survive financially in the music business. Creative diversity will most likely exist throughout my career, because the different roles

that I have as a musician, composer, educator - support one another and their combination keeps the creative mind alert and vivid.

### 1.1 Aim of the thesis

The aim of this thesis is to gain knowledge of creating, arranging, branding and marketing a festival and to use this practical experience to clarify and discuss the process. In other words, I am interested in the process of organizing a small-scale festival.

Specific question I seek to discuss and answer:

My main question is: How can festival organizing can be included in the vast palette of being a freelancing entrepreneur in music?

How can survey techniques and ticket sales reports as research tools support an economically and artistically sustainable festival?

Did the festival reach its artistic and economic goals?

In the long-term - which is perhaps outside the scope of this study - I will also be discussing whether producing a festival with a lot of devotion will generate other work opportunities in the future for example as a lecturer, musician, event organizer or consult.

This is a case study on just one single festival. Still I believe the fundamental parts of any festival to be somewhat similar and the basic issues concerning any festival. I hope that the reader will benefit from my crumbs of knowledge in her/his own future projects.

## 1.2 Method and structure of the thesis

In addition to learning and analyzing my own experience, I am also using ticket sales reports and an audience survey data as research tools. I hope to gain knowledge by scrutinizing the whole process as well as the data and empirical experiences.

First, I am going to present the festival and the conceptual work done prior to it, the program of the festival and the process of planning. Then I will give a rough overview of the festival's economic structure as well as the branding and marketing ideas behind it. I will be discussing, what and why we chose to do a lot of things ourselves instead of deciding to outsource some of the operations. After that I will be going through ticket sales reports and the audience survey and discussing conclusion.

## 2. The Festival: WEST COAST FAB FEST

### 2.1. Theme

The music festival West Coast Fab Fest (later WCFF) was arranged on the 29th-30th March 2019. From a few different name suggestions and variations, we chose a name referring to city of Vaasa, situated on the west coast of Finland. The Beatles were commonly called The Fab Four, so we put these two together and added the word "Fest" to clarify the festival aspect of the name. The word "Fab" coming from "fabulous" works well for other kinds of music and is re-usable in the future too. Because of the two main language groups in the region (Finnish and Swedish) it is a natural choice to have a more universal name that works for both of the language groups, not to mention the other lingual minorities. The choice of an English name for the festival was also natural because of the fact that the music was performed in that particular language.



IMAGE 1. The program of WCFF

Every event has its own values, goals and agenda regarding quality. The main characteristic regarding WCFF was a strong live aspect. Though the festival was built around a single iconic band in rock music history, we wanted to offer a variety of events that would appeal to different kinds of music lovers. In other words, love for music and explicitly one single can be manifested and nurtured in many ways, not only in traditional concerts. With this we wanted to point out clearly that WCFF is not a narrow concept although it has a clear theme.

The theme we had chosen was a great ground to build on: a band that is hugely popular and though it has not existed in decades, still is one of the biggest and most popular acts to which most of the music consumers have some kind of relation to was a great ground to build on. President of global brand agency Heartbeats International and consultant in branding and music Jakob Lusensky discusses that "*Music is commonly said to bring back feelings and memories. Music talks to the right side of our brain, whereas text and visuals talk with the left side of the brain.*" (Lusensky 2010, 79). From an empirical point-of-view this supports my idea of a music festival product that builds on a popular music tradition. An essential part of the festival is nostalgia. According to (Merriam-Webster) nostalgia means a wistful or excessively sentimental yearning for return to or of some past period or irrecoverable condition. In a review of a recent Suede concert, Arttu Seppänen does not highly appreciate the concert itself and does not see it as a happening to remember but points out that nostalgia is all about remembering backwards. (Seppänen, 2019, C6) It is possible to build a strong life-long emotional connection to music that one has experienced and been fond of in the past.



Popular culture researcher Kimi Kärki, interviewed for the newspaper Helsingin Sanomat, states that market forces are capable of making money out of these memories. According to him, popular culture has a huge power to manipulate us to feel nostalgic about things we haven't experienced ourselves. (Onali, 2019, B3). This means that when music crosses over generations, the amount of potential audience increases. Due to my earlier experience of producing similar concepts during the last ten years I believe I am on the right track. The nostalgia appeals to a wider audience, not only to those who have experienced the music when it first was released and broke through. The earlier success with the tribute concert productions are a clear proof of the matter. In the future the WCFF's theme will change, but the idea will always concentrate on the biggest classics – both bands and significant milestone albums - in the history of popular music. Partly because there clearly is a market for this kind of event, but also because of the fact that the classical pop music from the sixties appeals to us arrangers on a personal level. This makes the effort seem worthwhile even though from the economical point of view the result was not at all comparable to the exquisite level of artistry.

## 2.2. Events

The festival program of 2019 consisted of concerts, club events and a pub quiz that took place in between the main attractions. Five different events, of which two - A Fab Little Pub Quiz and The Live Beatles Jukebox Jam - were free of charge. Ticket price for Iiro Rantala's concert was 20 €, Ballroom dancing, 12 € and "Top Ten of the Fab Four + Abbey Road Live in Concert's" (later ARL) ticket cost 30€. There was even a bundle including Iiro Rantala's concert and ARL, that cost 40 €.

We wanted to offer a diverse program, albeit the theme was clearly marked out. Therefore, the festival kicked off at Vaasa City Hall with a jazzy solo piano concert. Iiro Rantala's interpretations of John Lennon songs appeal to jazz music fans as well as consumers of classical music. That is why we also had a marketing collaboration for this particular concert with two local associations

(Vaasa Jazz Club ry. & Vaasan Kamarimuusikot ry.) in the respective genres. Iiro Rantala is one of the best-known Finnish jazz musicians both nationally and internationally at the moment. His musical virtuosity - which knows no boundaries - is accompanied by a fantastic sense of humor. Many people want to experience his shows regardless of the genre, since he always provides entertainment and art on the highest level possible.

Later the same evening there was a social dance event called “Ballroom dancing” at a restaurant and venue for live music called Waskia. The dance was accompanied by a local pop band by the name of Allan and the Astronauts. The leader of the group Ilkka ”Allan” Niemi is one of the most well-known music profiles in the region. He has built up his energetic stage presence gradually during his career which has lasted for more than half a century. The setlist was comprised of The Beatles songs suitable for couple dancing.

On the second and last day of the festival a popular music quiz took place at a local pub. The questions were presented using live music samples and the prizes ranged from t-shirts to free tickets and Beatles notebooks. The quiz was an entertaining event to follow even if one would not actively participate as a team member. The main concert was built on two different parts. The first half consisted of the ten most requested songs. These were sent to us by e-mail by the audience prior to the festival (see Back, 2019). This was a way of engaging the audience and marketing for this was done in social media. A lot of requests came in. Since the more enthusiastic Beatles diggers who are familiar with lesser known songs and not merely the biggest hits participated with their own requests, the setlist turned out to be quite unique and unanticipated. During the second half the album *Abbey Road* was performed from cover to cover by a band consisting of Stefan Brokvist on drums, Kalle Katz and Mats Granfors on keyboards, Stefan “Kilju” Lindblom on guitar, Teemu Aitoaho on guitar and lead vocals and the special guest David Myhr on lead vocals. I acted as the musical director of the production alongside with the task of playing the electric bass. The string quartet consisted of Liisa Makkonen and Albert Sahlström on the violin, Nana Lehtinen on the viola and Jyrki Paalanen on the cello. The Live Beatles Jukebox Jam ended the festival with more than 40 Beatles songs played by a house band consisting of a smaller core group of the same musicians who played the ARL concert. All of the requests for the Jukebox Jam came at the spot

and no setlist existed before the show. Some guests from the audience joined the stage and the event supplied more than two and a half hours of live music.

The Fab Little Pub Quiz and The Live Beatles Jukebox Jam were both free of charge for the audience. This was an essential part of the festival along with the idea of the diversity of genres and character of the events. We wanted to offer the chance for as many people as possible to be able to take part in the festival in some way. And for the other events to which tickets were sold to, the pricing was kept at a modest level. The events free of charge gave us visibility and at the same time offered a possibility to market the other events of the festival. Needless to say, without external financing the economics of the festival would require tickets revenues. The balancing between keeping the price at a modest level and making enough money to pay for the expenses is a hard task. The hired musicians and technicians were promised a fee for their work and this among other things had to come from the ticket sales incomes. A band consisting of six musicians and a string quartet costs a great deal of money. Apart from the earlier productions, the musicians were not a part of the organization sharing the possible economical risk but hired personnel.

### 2.3 Economy

Making a big profit was not the premise of WCFF. The core idea was to start a new, high-quality festival that can be expanded and developed step-by-step in a long-term process. Doing a lot of work for free when building the foundations of a brand-new event feels like a natural thing to do. The ultimate goal is to make the festival to stand on a stable economical ground in the future as well as provide at least some sort of income for the organizers themselves. The first WCFF was more or less built on the idea of performing great live music for the audiences – and the organizers – and wrapping it all up with a nostalgic theme. The economic risk was not too big which at the same time cannot yield big profits. The biggest investments were the organizing duo's time and effort.

The duo put a lot into this project. Luckily a small profit was made, even though it is not in any way comparable to the amount of work behind the whole festival. It would be pointless to even try to count, what kind of hourly wages that calculation would result in. The profit was split between the two arrangers. Since the economical administration was outsourced to an external limited company, we had to take out the profits and could not leave it in the company as a nest egg for next year. In the future it might be good to start a company for eventual event organizing. This way of handling the economy of the festival was a natural choice, because it freed personal resources for other assignments. There are many kinds of organizations and economic models behind different festivals. Some festivals are organized by associations (Rauma Festivo, Rauman Konserttiyhdistys ry.), some by municipal cultural services (Vaasa Choir Festival) and some by companies (Ruisrock, Vantaan festivaalit Oy). (Finland Festivals)

The biggest cost for WCFF was the artists' and musicians' salaries, all together about a half of the total budget which was approximately 10,000 €. The second biggest cost was the renting costs of the two main venues, around 1400 €. The marketing costs altogether were only about 500 €, because of good contacts from other earlier collaborations with the local actors and also due to own active marketing in social media. Then there was a lot of smaller costs, including logistics, performing rights organization fees (approximately 560 €), ticket agent's provision (approximately 800 €) etc. We did not have direct financial support from any sponsors, but we had a good deal with a local hotel and a restaurant, to which we provided a live club concert and in exchange got meals and accommodation to our performers. This was a big saving (approximately 800-1000€), but this also was a win-win situation for the restaurant which was packed with people, who otherwise would not have spent their time and money at that particular restaurant.

#### 2.4 DIY or outsourcing?

When planning WCFF the premise was to try to keep the costs at a low level. The best way of implementing the original idea was to do as much as possible ourselves in our two-man festival organization. Me and Hippi Hovi were responsible for most of the arranging and organizing, as there were no actual sponsors nor grants to create an economic buffer. Some things had to be outsourced just to make everything work well and professionally. Producer Hanna Iiskola-

Kesonen (2004, 78) points out that the manager of the event needs to be able to separate the things, which he/she should take care of himself/herself and the things that can be let taken care of by others. The things that were outsourced to other people in the organizing prior the festival were for example the graphic design which was done by Ove Ritola at Mokomaki design. The main partner for ticket sales was Studio ticket, that has a well-functioning system for the purpose. During the festival we had a few technicians (Stebaudio, Enlight Audiovisual and JS Audio Engineering) involved in soundchecks and concerts. Even though one might have a clear idea of the graphic design of the event, the actual designing should always be ordered from a professional. Also, the administration of the economy was outsourced to a company (Tili-, isännöinti- ja hallintopalvelut Pekka Iitola Oy), which took care of all the invoices, both incoming and outgoing. This company was also responsible for the rental contracts as well as for the contracts of the artists.

In general, everything else was DIY: producing radio ads, arranging press conferences, marketing the event, booking venues, planning timetables, roading gear among a lot of other things. DIY means things that you make or do yourself, rather than buying them ready-made or paying someone else to do them (Collins dictionary). DIY might not always result in good quality, but we chose to do the parts, which we judged to be able to do ourselves on a professional level. When there was less need for outsourcing it affected the budget in a positive way even though it increased the amount of work and effort for us.

## 2.5 Marketing and branding the festival

Our marketing budget was quite small. Therefore, we strived to being creative and using our already existing contacts and being active with the marketing in social media. By activating the audience members, we could spread out the message to new potential audiences. According to social media marketing experts Holmström & Wikberg (2010, 65), marketing in social media does not always cost a lot, but for a social media campaign to be successful, time is a resource that needs to be used on planning, analyzing and following up the campaign. As a marketing channel, social media is cheap, easy and measurable. Founder of Atrium utveckling and specialist of customer relations on social media Stephanie König describes the matter similarly and points out that it is

neither expensive nor difficult to use social media. Creating an account on Twitter or Facebook is free and there even might be a person in the organisation, who would be willing to put some of his/her time on it. (König 2012, 20). So as long as time and effort can be invested on customer relations and marketing, the less actual money needs to be laid on the table. This was the case for WCFF as well.

Branding is an interesting section of the whole thing. James Hammond states that “*A brand is the total sensory experience a customer has with your company and its product of service*” (Hammond 2010, 14). The biggest acts of the music industry are known to be huge brands in themselves, not necessarily known merely for their music. The things that we are looking for in our own brand make a long list, so it needs to be narrowed down to some keywords. Those which we should be able to apply on all of the different parts of the entire festival organisation, including program, graphics, venues, personnel, image, sound and so on. West Coast Fab Fest’s brand keywords are TIMELESS, APPROACHABLE, PROFESSIONAL, ENTERTAINING. These four qualities together create an acronym TAPE which also is the format all music was recorded on during the era which our festival has and will have its focus on. I will break down the qualities mentioned as well as explain what they stand for in my perception to give you a better picture of what I am going for.

TIMELESS being something that will not have a best-before-date. Music and a theme which have already been proven to find their audiences in more than just one generation. This also has a strong connection to the nostalgia discussed earlier. APPROACHABLE in this case means, that the venues are close to one another and can be accessed by people with physical barriers. The ticket prices are reasonable for the average consumer and one does not have to have a certain level of social status or wear certain kind of festive clothes when attending a concert nor follow a strict etiquette. The information regarding the festival and its events is easily reachable online prior, during and after the festival. PROFESSIONAL in this case covers both the program and the artistic level of the festival thoroughly as well as the practical arrangement at the concert locations and the supplying of information about the events. The material at the events is performed and produced by professionals in a professional way, and the content presented in the marketing material and press announcements have a high informative quality. The product sold to the

consumer generates a value which lives up to the price. ENTERTAINING for the whole package. The marketing material and the graphic brand is pleasing to the eye but also informative and easily grasped. Even though the festival's graphic material was in English, the marketing and contacting the audiences were done in both Finnish and Swedish. One should be able to reflect all parts of the event with the four qualities in some way. Throughout its existence, the event needs to be marketed in a way that has its own special brand, graphic design and a niche which stands out from the other festivals.



IMAGE 2. The T-shirt design of WCF

### 3. TICKET SALES REPORTS AND AUDIENCE SURVEY AS TOOLS FOR FESTIVAL MARKETING AND DEVELOPMENT

#### 3.1 Ticket sales reports and marketing diary

All through the process of planning and arranging the WCFF, I kept a diary about everything that had something to do with the festival production. It contained notes about phone calls, meetings, bookings among a lot of other things. For the research purpose, I cleansed the contents and narrowed it down to the things, which I considered to have a role in the ticket selling process. I am going to scrutinize the ticket sales more thoroughly using the sales reports from the ticket agents. These reports were sent to us daily by email and afterwards the data was gathered, fed into Excel and harmonized to a chart format for clarification and further inspection. By looking at the data and the dates of the process, we should be able to some extent measure the effects of the local radio marketing campaign, the social media advertising as well as the press coverage in the local newspapers. These results should give more specific directions in how to emphasize the different marketing assets in the future. We also should be able to see, how early prior the festival the major part of the ticket sales is actually taking place.

When the total number of the potential tickets that can be sold to the concerts exceeds 1000 seats, it really can be a problem selling the tickets without assistance. It was clear from the beginning that we should and would use an existing system, even though it costs us a bit extra. The audience could buy their tickets online or at certain ticket offices. This way it was easier to gather data of the sales.

The festival was launched officially on the 7<sup>th</sup> of January 2019. The tickets were released for sale on the same day and could be purchased until the 30<sup>th</sup> of May 2019. That is also the timeline of the graphics at issue. Like mentioned earlier the reports were received daily. Apart from the two main concerts - which are viewed here - the reports also included a third event, which is left out, since it was not categorized as a main event of the festival.



NetTicket.fi		MYYYNTITILANNE											Page 1 of 1				
NetTicket.fi		17.2.2019 13:01:22															
Esityspvm	Viikon- päivä	Koodi	Paikkoja	Varattu	Noudettu	Maksettu määrä	Maksettu summa	Vapaa- lippuja	Vapaat paikat	Todellinen täyteaste	Alustava täyteaste	Noutamatta määrä	Noutamatta summa	Internet määrä	Internet summa	Internet osuus	TN
West Coast Fab Fest: Iiro Rantala			ALV 10 %														
29.3.2019	19:00	Pe	399	27	22	22	377,00	0	372	5,51 %	6,77 %	5	85,00	11	187,75	50,00%	
Tulevat		1	399	27	22	22	377,00	0	372	5,51 %	6,77 %	5	85,00	11	187,75	50,00%	0
Tapahtuma yht.		1	399	27	22	22	377,00	0	372	5,51 %	6,77 %	5	85,00	11	187,75	50,00%	0
West Coast Fab Fest: Top Ten of the Fab Four			ALV 10 %														
30.3.2019	19:00	La	318	23	11	11	256,50	0	295	3,46 %	7,23 %	12	318,00	5	123,75	45,45%	
Tulevat		1	318	23	11	11	256,50	0	295	3,46 %	7,23 %	12	318,00	5	123,75	45,45%	0
Tapahtuma yht.		1	318	23	11	11	256,50	0	295	3,46 %	7,23 %	12	318,00	5	123,75	45,45%	0
Kaikki yhteensä		3	1117	51	34	34	645,50	0	1066	3,04 %	4,57 %	17	403,00	16	311,50	47,06%	0

IMAGE 3. An example of a ticket sales report from February 17th, 2019

Advertisements	Day	Date
The tickets released for sale and facebook page up & running	1	07.01.2019
Launching the WCCF instagram page with a first post and FB post about MWCH tickets	2	08.01.2019
FB post about TTFF & ARL tickets	3	09.01.2019
the Radio Vaasa interview aired for the first time, reprises until the festival takes place	4	10.01.2019
FB post	5	11.01.2019
	6	12.01.2019
	7	13.01.2019
FB post about tickets and presentation of MWCH	8	14.01.2019
	9	15.01.2019
	10	16.01.2019
Launching the website and a FB post about it Instagram post about MWCH	11	17.01.2019
FB post/reminder about tickets	12	18.01.2019

IMAGE 4. An excerpt from the marketing diary

The data included in the reports, alongside with the markings in the diary, were fed to Excel and therefore the visual charts can be studied and analyzed with ease.

### 3.2 Ticket sales analysis

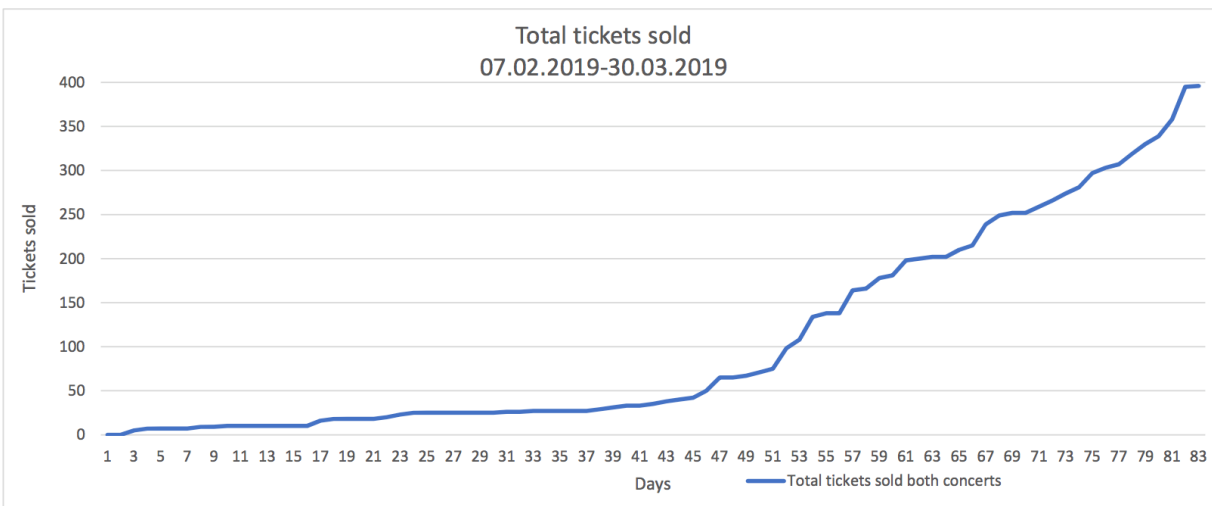


CHART 1. Total tickets sold 07.02.2019-30.03.2019

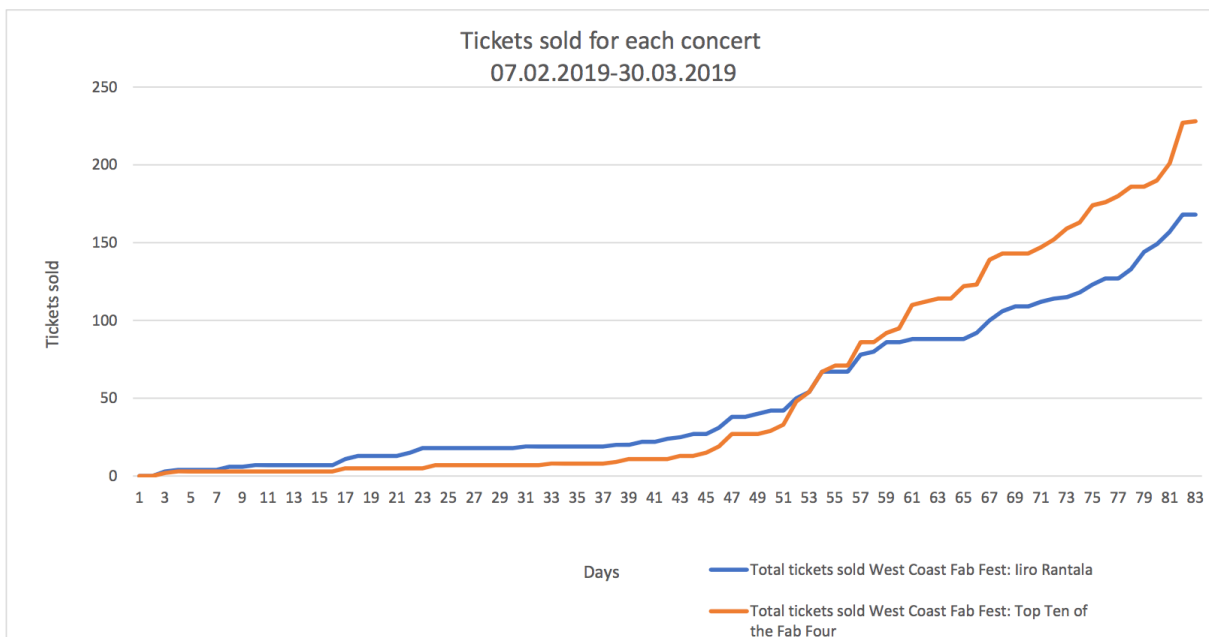


CHART 2. Tickets sold for each concert 07.02.2019-30.03.2019

The tickets were released for sale on Feb 7, 2019. During the first month not many tickets were sold and even though we could anticipate this, the situation still was somewhat stressful. A post

on Facebook with Iiro Rantala's greetings to the audience on day 16 resulted in a few sold tickets. On most of the days the sales were non-existent. On day 45 the festival was briefly mentioned on the website of a local newspaper, and that clearly resulted in more sales during the two following days. The biggest boost we see in the chart happened after the press conference was held and the printed media released their articles on day 52 (see Puumala, 2019; Rosenback, 2019). Three local newspapers and two local radio stations attended the press conference. As we see in the chart, the sales continued from this one with a continuing upward scale. There were a few more quiet days every now and then, but most of the daily reports were positive. When we realized, that the stalls section for the "ARL"-concert was selling out, we invested in a five-day ad campaign on Facebook and Instagram on the 66th day of ticket sales. As a result the rest of the seats were sold quite quickly and all we had to do was to sell out the remaining seats on the balcony. On day 81, 10 seats could be released from the reserved free tickets, which we see as the last steep increase in the chart.

For Iiro Rantala's concert the venue had such a big capacity, that less than 50% of the seats were filled. Still it was a success. Had we had the possibility and extra time, another ARL-concert could have been arranged for extra profits. But from an economical point of view, the great thing was that the festival reached a break-even in ticket sales about two weeks prior the event and the biggest stressor was eliminated. Break-even is the number of attendants that secures the events economy not being negative (Olsson & Frödin 2005, 131). This helped a lot in a psychological sense, because it was easier to concentrate on the practical and artistic parts of the festival without having to feel stressed because of the economy. Reaching a break-even does not result in an income, but from that point on profits are made and the organizer's own financial risk is gone.

We also had a radio ad campaign in the local commercial radio, Radio Vaasa, which has been proven to be a well-functioning means of advertising for local music events. The campaign was launched and was in rotation for more than two months before the festival. This was a constant reminder for the radio listeners that the event is on its way, but it was hard to measure how many tickets were sold with the help of the campaign. We can only guess how this can be seen in the charts. I do believe that it had a significant role in the sales. Traditional printed media has the biggest and clearest role, but there we lack the statistics of how many people read the papers in a

digital format and how many read them in a printed format. What surprised me was that the two concerts had such similar curves throughout the period. This could have been explained, if a lot of bundle tickets would have been sold, but there only were a few of them. The last thing worth noticing is that many people wait until the event is just a few days away before they purchase their tickets. This is a trend that is not optimal for the arranger. The earlier the break-even is reached, the safer it feels and releases more mental resources for other things that need to be taken care of in the production. The fact that the festival was organized for the first time was causing insecurity and worry about how the festival would succeed. We have not yet planned a follow-up for the festival. It will take few years to establish an audience. Then by looking back on a bigger number of festivals taken place a bigger picture can be seen.

### 3.3 The survey

Conducting a survey is a way of getting a perception of a few fundamental things we need to know, ie. to receive some crucial feedback, to get the existing audiences to come to the festival again as well as to be able to target other potential groups. Event organizers Vallo & Häyrinen (2014, 189) point out that an event's silent knowledge and know-how grows when data is gathered. This is an ongoing learning process that helps to refine which parts work well and what maybe should be avoided in the future.

A few days after the festival a survey was sent out to about 190 people, who had either given their email address when booking a ticket online or alternatively left in a ballot box at the venue. The survey was done in Google forms and consisted of nine questions. Marketing and advertising specialist Richard Hall describes online questionnaires as a cheap medium to administer. It is a fast way of getting answers to one's questions as long as there is a reasonable sample of respondents. (Hall 2012, 277) Developing expert Tomas Lydahl (2011, 63) points out that the quality of the answers is equal to the quality of the questions. Therefore, enough time should be reserved for forming the customer survey. Executing the survey online in Google forms was also a handy way to get the data in a visual format and to avoid the manual feeding of the results to a

database. All of the questions in the survey were in Finnish, Swedish and English, so that there would not be a language barrier to jeopardize the potential participation. During the first week around 90 people had answered the survey. After a reminder was sent out, the final result was that a total amount of 116 people had been kind enough to take part in the survey. The data which we got, was excellent and helps a great deal in the development of the festival in the future. Vallo & Häyrynen (2014, 96) note that when the organizers' and the audience's feedback is collected and analyzed, it generates a vast know-how and a competitive advance year after year. According to social research specialists David & Sutton "*The analysis process involves the researcher gaining an understanding of the data collected and exploring different elements of those data. The field of social statistics is thus concerned with managing, manipulating and analysing numerical data collected from a wider research process.*" (David & Sutton 2011, 470). This deeper data gathered from the survey is not only a powerful tool for the future arrangements, but also a way of storing the audience's opinions. This all will help to fix some of the things which can be improved in the future, as well as hold on to the well succeeded parts.

### 3.4 Survey analysis

I will next go through the results and try to get an idea of which things were predictable and what kind of surprises the survey yielded.

## 1. Sex



CHART 3. Gender distribution

The gender distribution of the audience surprised me positively. I would have guessed it to be more male dominant. But then again looking back to the sixties, The Beatles had a strong, dedicated fanbase of screaming young girls. We should of course bear in mind, that these charts only represent a fraction of the audience, and it might well be that females are more likely to take the time and effort to participate in an online survey like this. There were two more options in the answer categories for this question. Those options were “Other” and “I don’t want to answer”, which were not clicked once by the participants.

## 2. Age

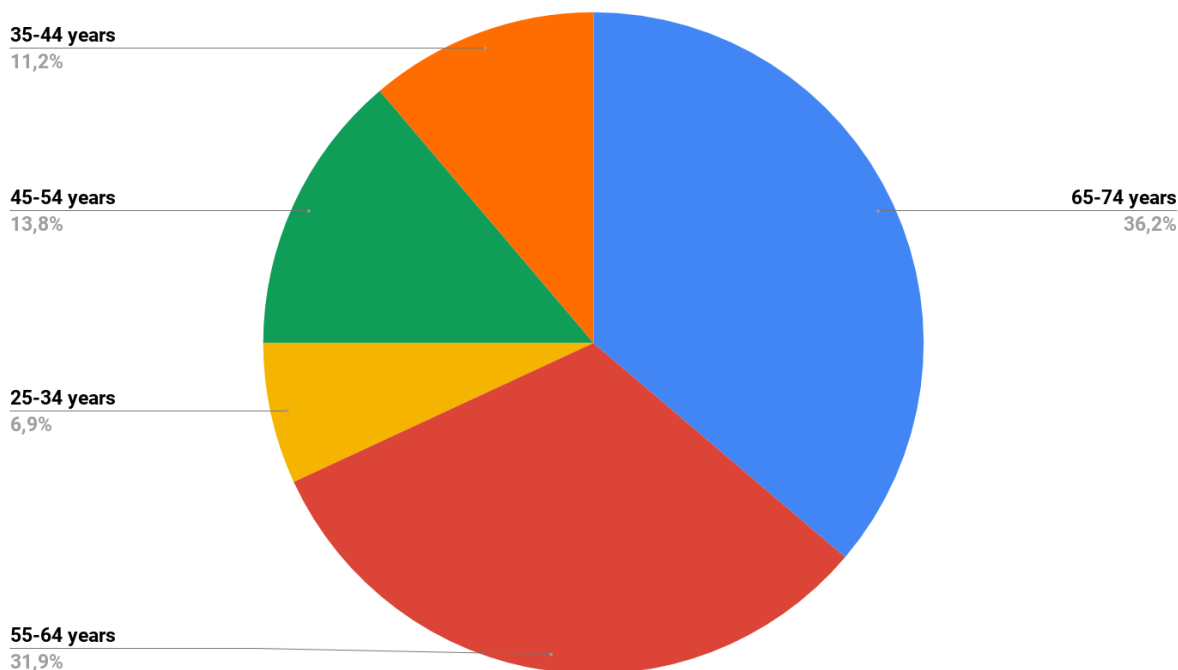


CHART 4. Age distribution

The festival audience's age profile was somewhat predictable. From earlier experiences with similar concert productions the majority of the audience consists of people, who have experienced the sixties musical atmosphere themselves either as teenagers or as children when the music been played from records at home by parents. People aged 55-74 years was also our main target audience. Vallo & Häyriinen (2014, 121) state that the organizer should know the audience well enough to be able to create an event that appeals to the target group. Olsson and Frödin (2005, 78) describe the target audience as special and unique people to whom the event is particularly addressed to. At WCFF the younger generation (25-44 years) was only 18,1 % of the survey respondents. This gives a clear signal about the age group that the future marketing should be aimed at to keep the festival vital in the long run. Obviously, the musical profile eliminates a great deal of potential consumers, but at the same time it makes a certain festival unique. Balancing these factors should generate the best results. According to musician and author Jukka Jyrä (2010, 37) it is crucial that the marketing strategy pays attention to the target group and the medias that it

follows. For this question there were two more answer options: the age groups “under 18 years” and “18-24 years”. No representatives of these categories were amongst the participants. The event was neither marketed nor targeted to families or minors, but to an adult audience. Three of the events took place at pubs/nightclubs to which minors are not allowed.

### 3. Mother tongue

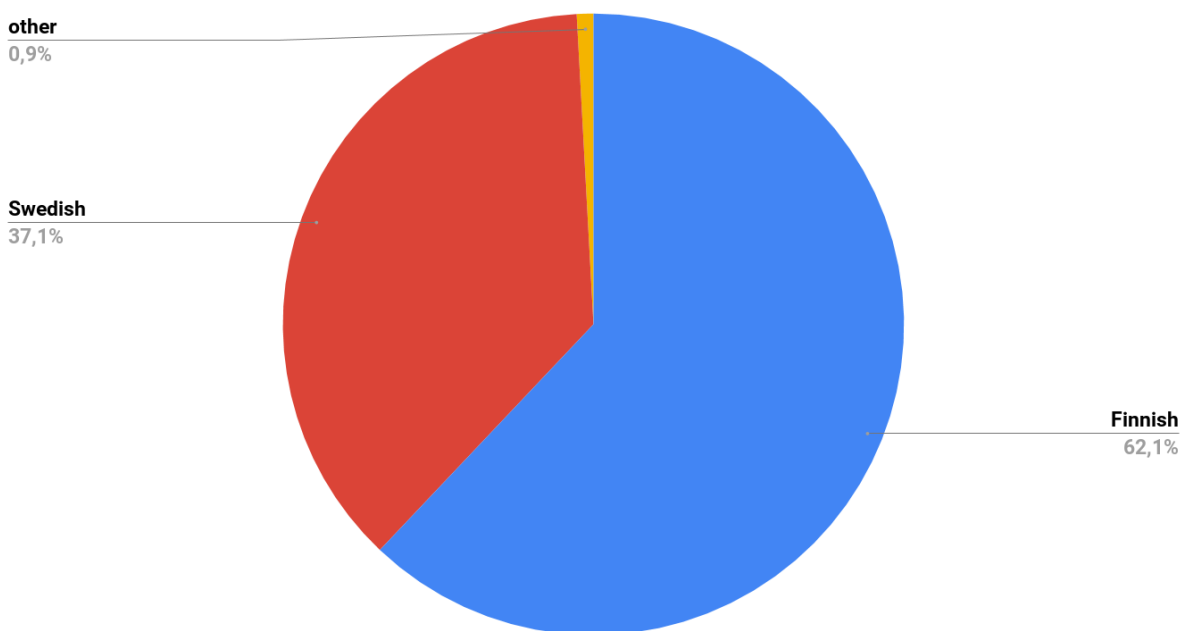


CHART 5. Mother tongue

WCFF is not targeted to specific nationalities or people who speak a certain language. It is delightful to notice – even though it did not come as a surprise – that the language distribution of the audience, which mostly consists of people living in the Vaasa region, is corresponding to the area in question in general. It is encouraging to notice that the marketing has reached both of the major language groups. In the future, more effort should be put on groups that represent other languages.



## 4. Education

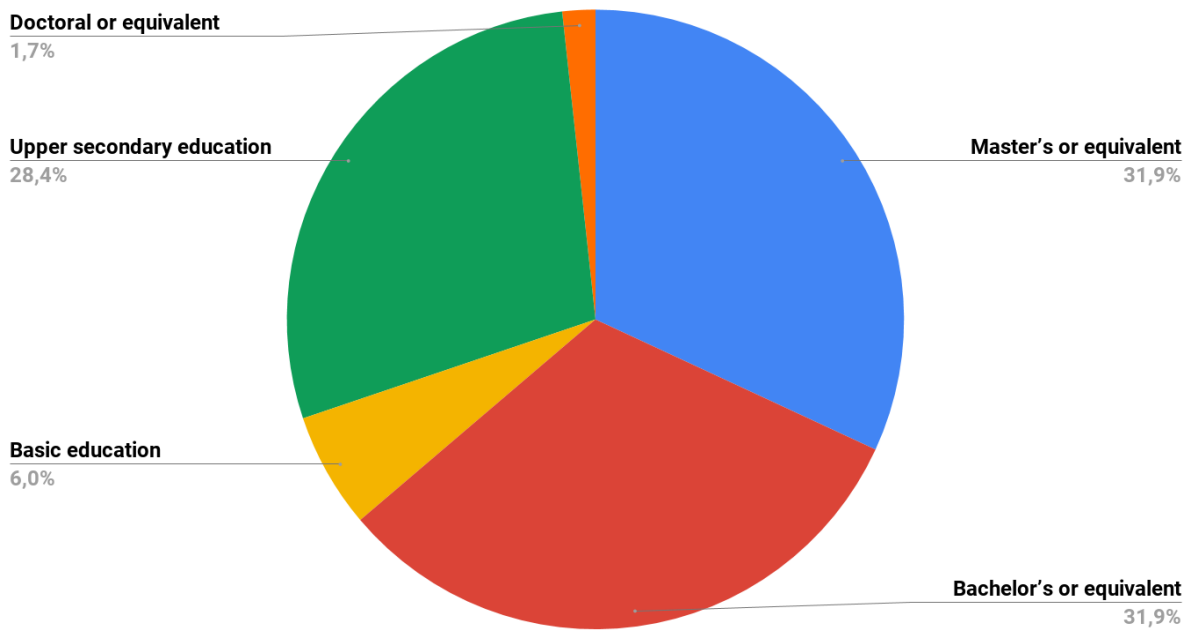


CHART 6. Education level

The results of the education level do not make a big difference but still are of interest. The audience consisting of adults is likely to have a vocational degree of some sort.

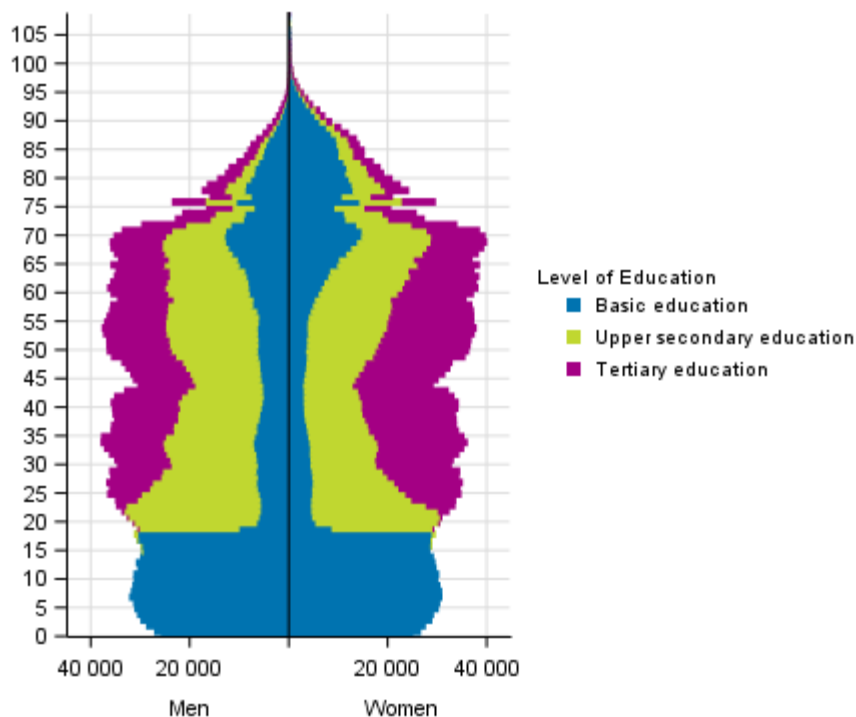


CHART 7. Level of education in Finland (OSF, 2018)

The national statistics in chart 7 support the theory that the festival's audience consists of a cross-section of the Finnish population from an educational point of view. The festival was not targeted for a certain segment of people representing a certain level of education. This in my opinion is a good thing, because it has been the festival's idea from the beginning, that it should be presented to all music lovers and consumers regardless of their educational background.

## 5. Home town, country

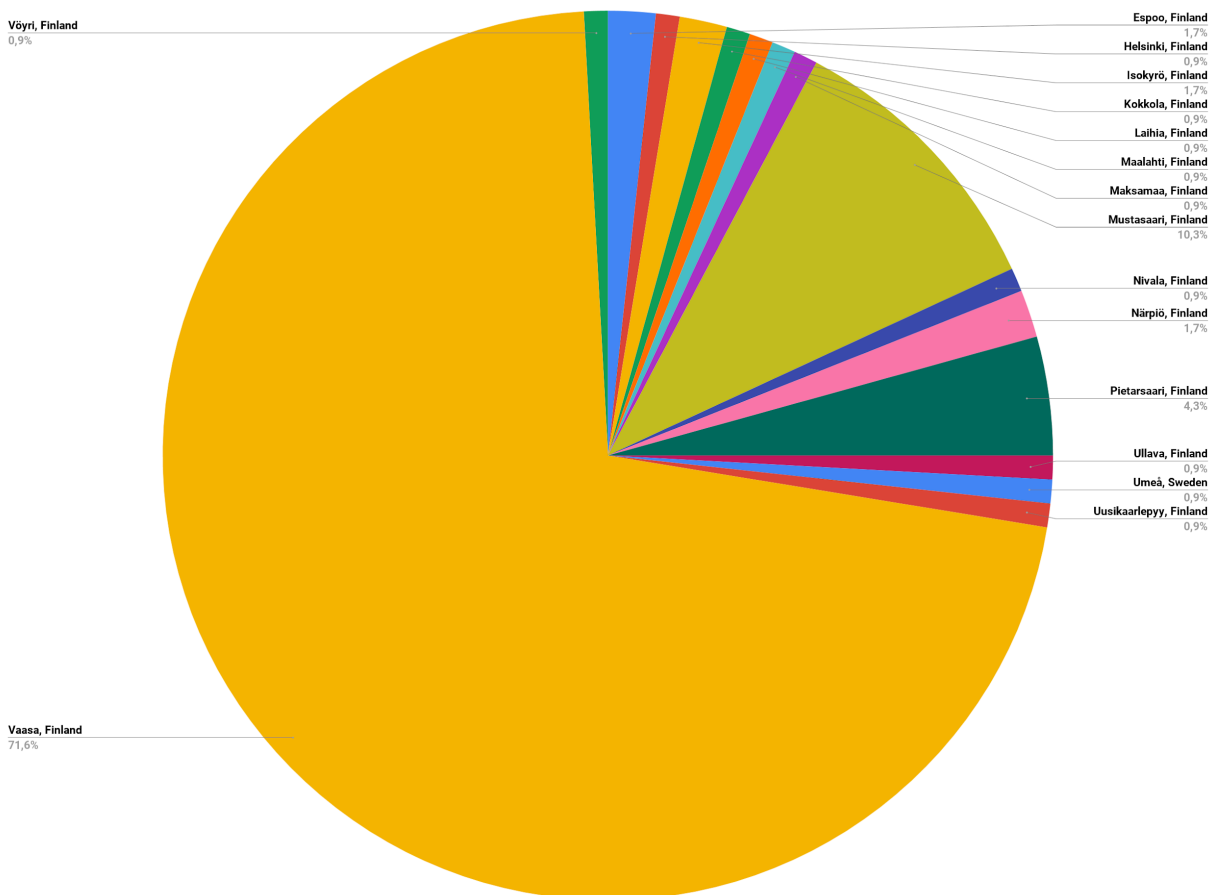


CHART 8. Hometown, country

Most of the audience came from Vaasa region but a few participants travelled from further away to experience the festival. As many of the questions in this survey, this did not yield big surprises either. Still it shows that we could somewhat predict the results beforehand and it proves that we already prior to the festival knew what kind of core audience we are going to have. Image 2 shows the towns from which the participants came from. Chart 8 shows the volume of the people in different towns and municipalities.

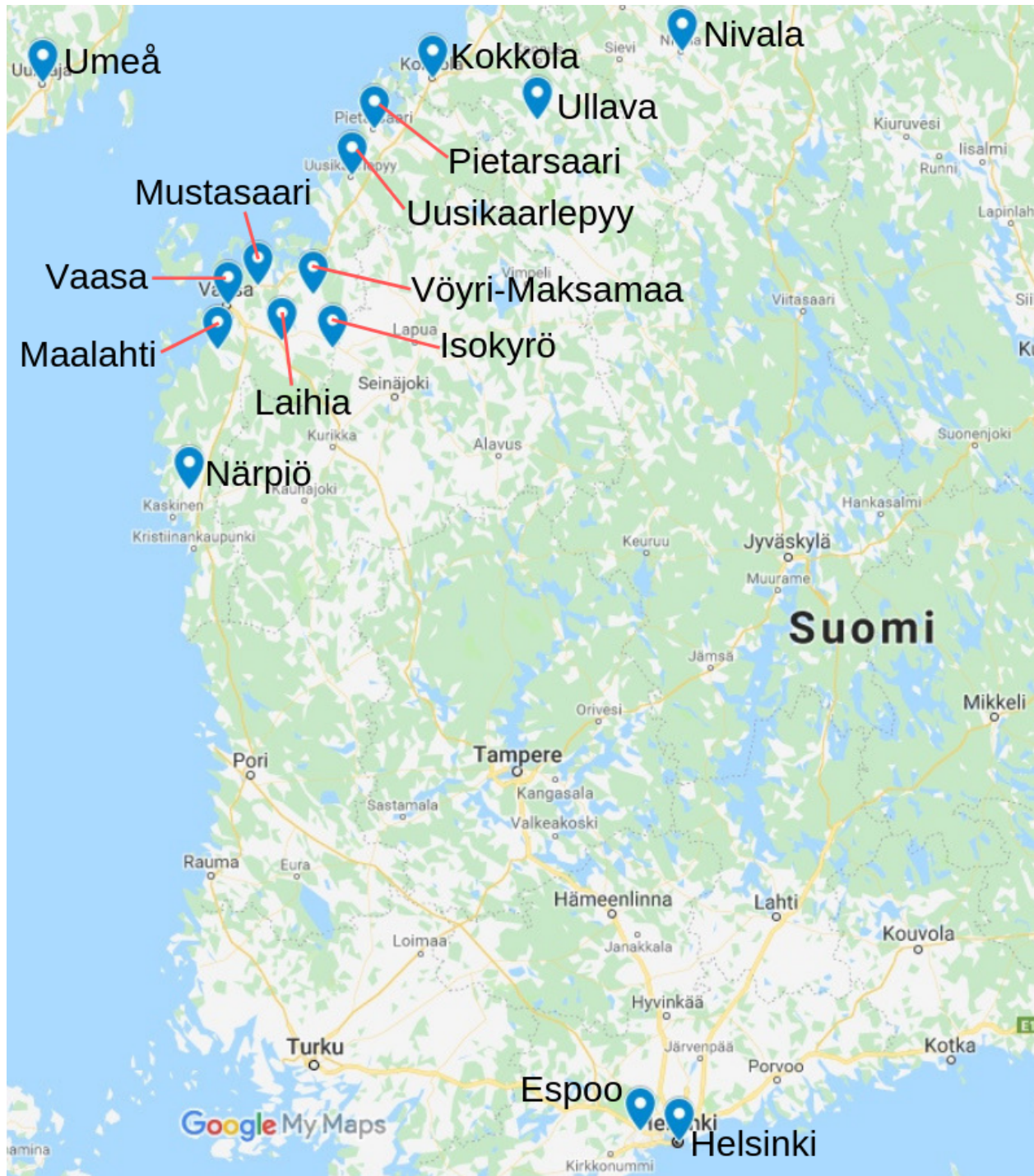


IMAGE 5. Participants on map

Looking at the language distribution in the Vaasa area, one can also notice it being in proportion of the area statistically as well. Although the information in image 3 is from the end of the year 2014, it has not changed significantly. By looking at the figures in image 3 and comparing them to chart 5, it is quite clear that the data from the survey correlates with the official numbers from Statistics Finland (Tilastokeskus).

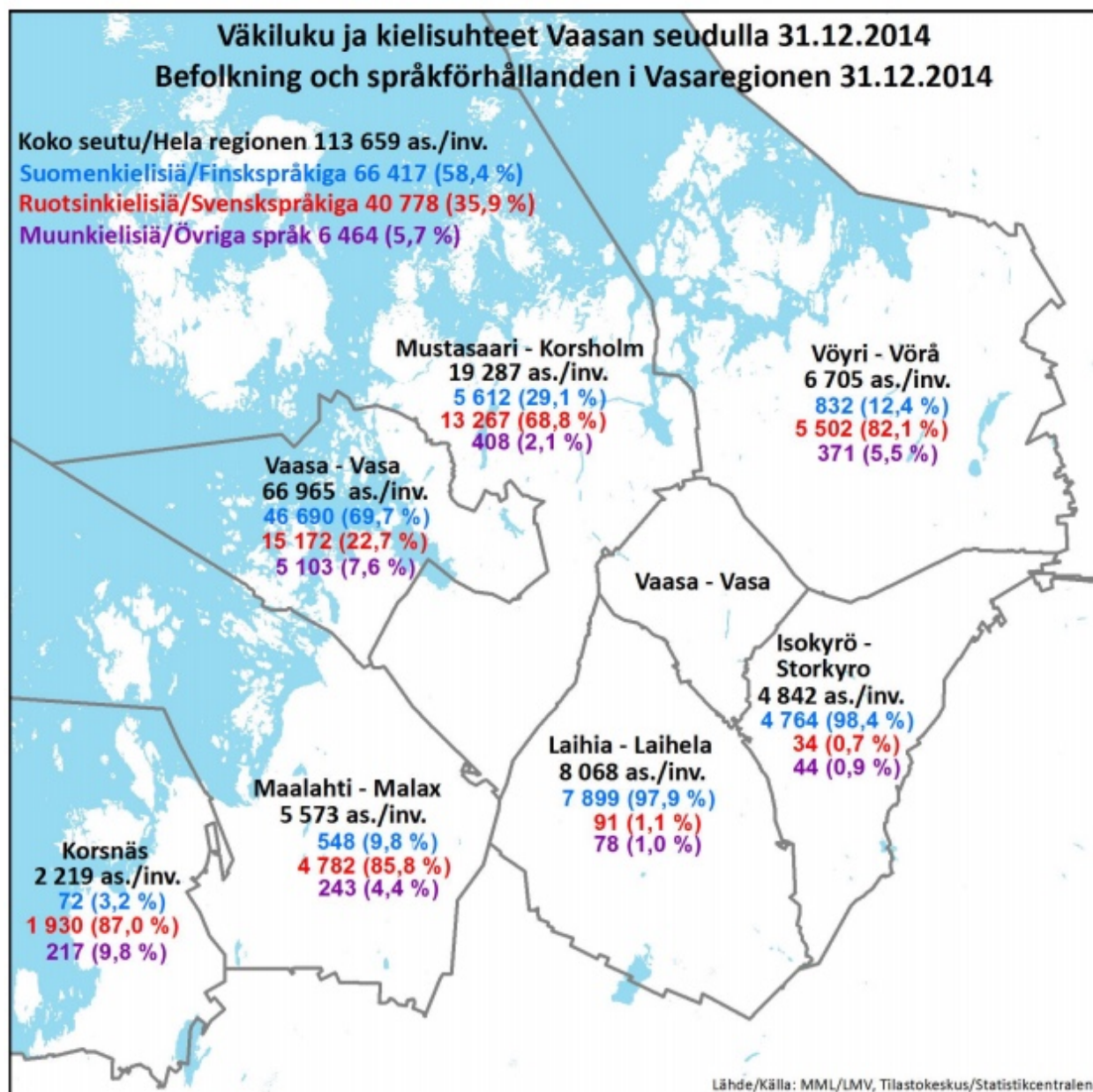


IMAGE 6. Language distribution in Vaasa area (Nylén, 2015)



## 6. How satisfied are you with the festival as a whole?

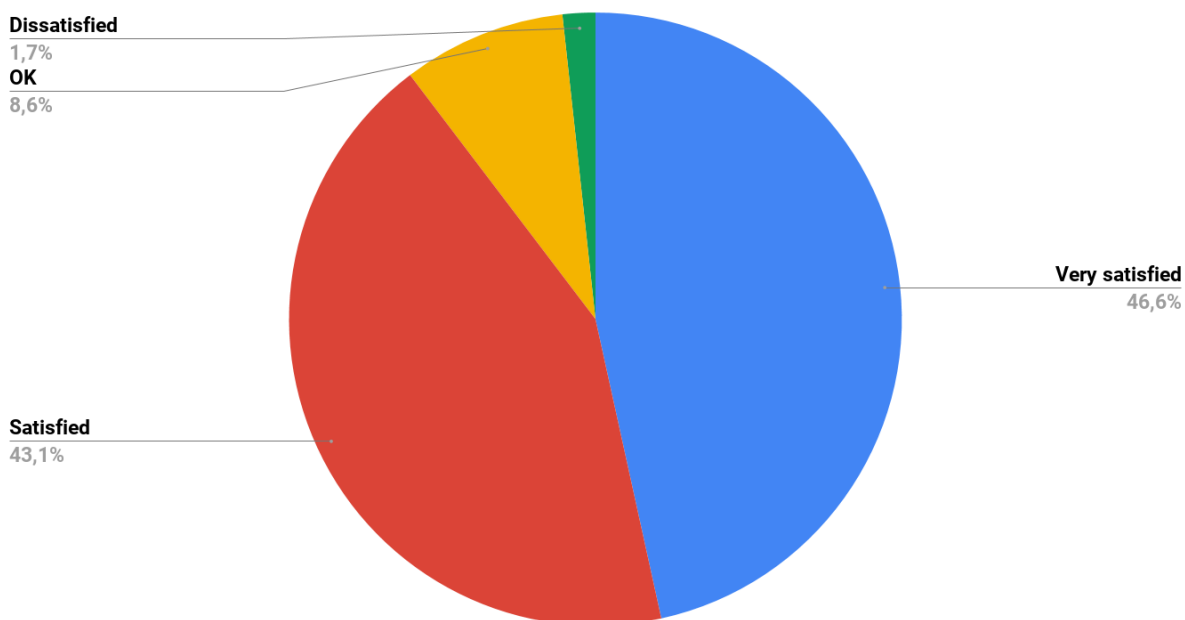


CHART 9. Audience satisfaction

This question needs to be supplemented with more precise comments (coming up in question #9) especially for the part of the audience which has not been happy with the festival as a whole. But the percentage of the categories “Very satisfied” and “Satisfied” rising together up to 89,7 % affirms that the organization is doing things right. Customer satisfaction is the most important thing, if we want to continue to arrange the festival annually and build it to a bigger ongoing success.

## 7. From where did you hear about the event?

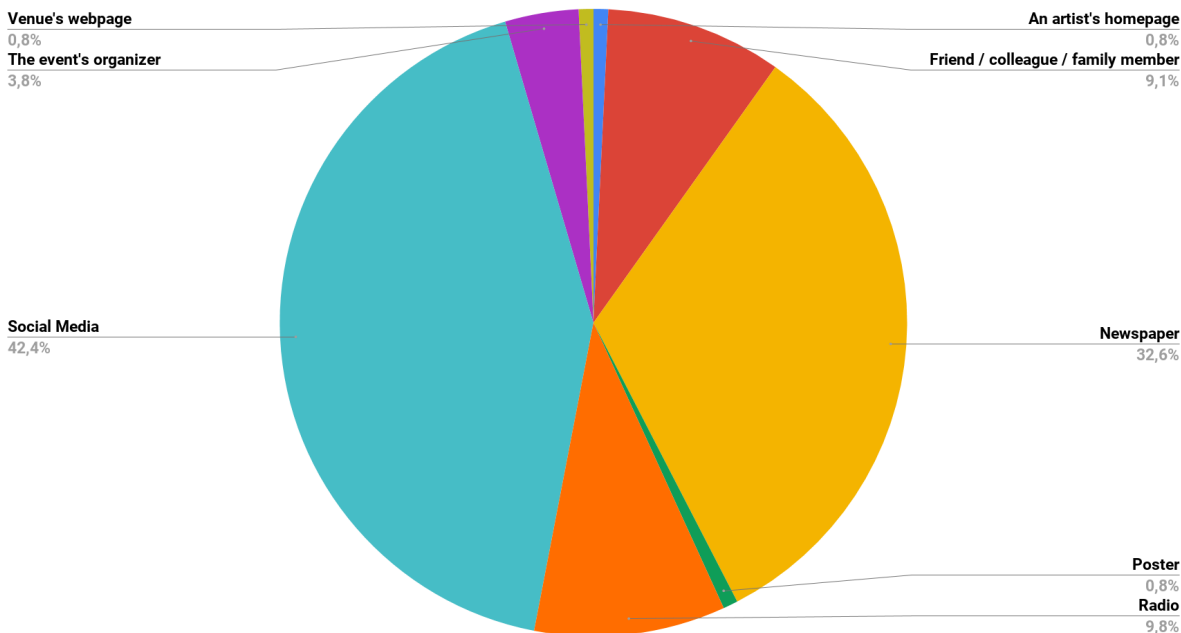


CHART 10. Event visibility

We got a lot of coverage in the printed media (see Lakso, 2019) and radio. We were active in social media (Facebook and Instagram). The marketing budget was quite small and most of it was used on radio advertisements. A smaller amount of the marketing budget was used on ad campaigns in social media and on poster printing. Even though the majority of the audience consisted of 45–74-year-olds, it clearly shows that social media is an effective way of informing the audience. The internet has become such an important part of our everyday life that social media reaches people regardless of their age. Hall also comments on the affordability of digital marketing: “*The key issue is that any business has a chance with digital because the cost of entry is small.*” (Hall 2012, 113). Still traditional printed press together with its digital online publications held their position in WCFF’s case. I believe that for the more mature audiences an article in a newspaper and in its online version increases the level of credibility. In social media practically anything can be published, but the printed media chooses its topics and what they publish. This adds value to the article in the potential audiences’ perception. Radio gained a smaller audience than beforehand could be expected. The biggest marketing cost was the radio ad campaign. Holmström & Wikberg

(2010, 79-80) advice to use the traditional marketing channels too, preferably as an integrated part of the social media marketing. Word of mouth too is an important part of the marketing process. When one has been in the business for several years, the contacts are vast and therefore work as a powerful asset.

### 8. How many different events did you attend during the festival?

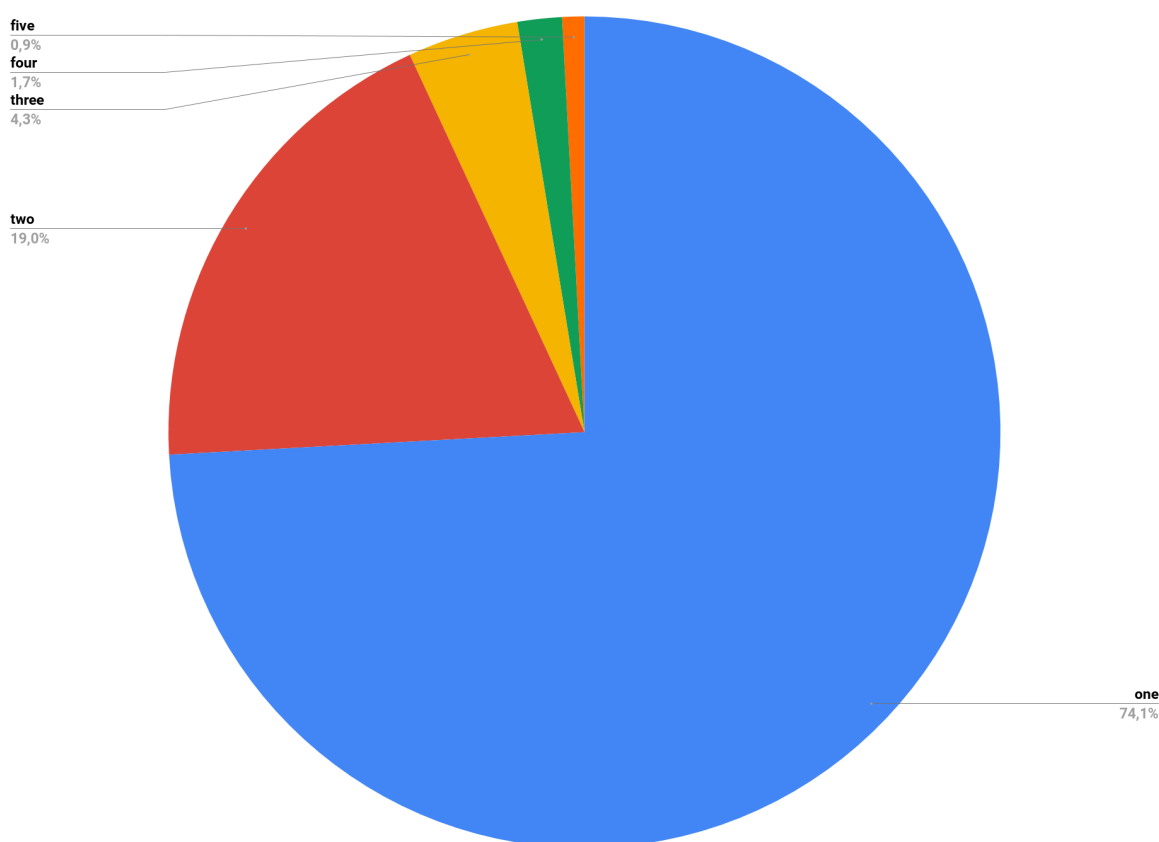


CHART 11. Number of events participated by an audience member

Most of the people only attended one single event during the festival. There was a bundle offer for the two main concerts, which was on pre-sale. The product was called “Early Blackbird Ticket to Ride” and a few of these were sold. It was sold at a cheaper price than if the two were bought separately or at the door. In the future the aim should be to sell a whole lot of the pre-sale tickets



and bundle packages to get the people to attend most or even all of the different parts the festival. For a festival organizer it is a psychologically relieving to know in good time that the finance of the festival is somewhat secured. We should try and plan a follow-up and pursue to have a devoted audience base. The win-win situation means that the audience gets the tickets in advance at a reasonable cost and at the same time the organizers do not have to live in uncertainty of breaking even or making an income of the effort.

## 9. Is there anything else you'd like to wish for or tell us?

IMAGE 7. Free speech

This question was voluntary, but still 61 of the respondents left their comments. Wishes for future concerts, themes, artists came in as well as plenty of positive feedback and praise about the arrangements, program and venues. But not all feedback was positive. One person would have wanted to hear only the most well-known hits of The Beatles, but the one concert in which the audience could vote for their own favorites to be performed live, resulted in quite a diverse repertoire. Another thing which was criticized was the venue's practice to serve drinks at an area on the balcony in the back. Some customers of the bar services had been disturbingly loud according to this respondent. This affected the respondent's concert experience negatively. The overall criticism was courteously and factually motivated and contained points that the organizers can easily agree with and try to fix in the future. Some of the things were a matter of personal preference, since there also was feedback with a message totally the opposite. You can never please everyone, but what you can do is to try to find the best possible way to please the majority of the target group, to serve your own vision and strive for the best possible result with all the information you have. The one thing that sticks out among the comments is that the audience is eager to participate in the festival in the future and they are hoping that it will be arranged again next year. Inger Roos points out that it is important to understand that time is a main factor when building customer loyalty. Not only the time spent on customer relations, but also the time in between them.

Loyalty takes time. (Roos 2017, 60). WCFE already has a solid customer base and that relation needs to be cherished and expanded. All of the comments for the last question of the survey can be read in the appendixes section.

The data gathered from the survey was extremely valuable. For the next festival adjustments have to be done with some of the practical arrangements. The audience's wishes for future program have been taken into consideration. Also targeting the advertising will go through some alterations as well as packaging the ticket categories. We also have a great deal of feedback from the audience members directly, which complement the gathered knowledge.

## 4. CONCLUDING DISCUSSION

### 4.1 Discussion

Several months of planning, countless phone calls, meetings, booking artists, booking musicians, booking train and flight tickets, negotiating and signing contracts. Double-checking – at least – the previously mentioned things and tens if not hundreds of other things. It all ends with an event that runs from start to finish in less than two days during which you barely have time to eat or sleep. Was it worth it? To a large extent, yes it was. For me this has been by far the biggest project to learn from, since so many of the different parts of the festival were taken care of by a core organization consisting of only two people. An event like this could not have been carried through without networking and creating new contacts. Having gone through the process, I can think more clearly about different entities that go with festival organizing. On a personal level the experience lowers the threshold for future challenges significantly.

There is one thing that I consider to be the biggest mistake. When I think about the workload afterwards, it is clear that the pressure and the amount of work was too much for us two to handle. Therefore, the next WCFE will be carried out with some more outsourcing and hopefully some volunteer workers' contribution as well. And even though the festival could be carried out

without external financing, it should not be done again the same way. Besides being the other half of the organizing team, I also had the role of acting as the musical director of the ARL-concert which was a big task: two rehearsals had to be held at the same time as there was a soundcheck going on at the club and the pub quiz taking place. I tried to instruct the musicians and concentrate on my own playing and singing while at the same time I was hoping that everything would run smoothly elsewhere. After the festival I promised myself to never again take this much responsibility on my own shoulders. Having said that, the project could not have been done alone. I am extremely thankful that I have had the best possible partner working together with me. But, in the future a bigger team is needed. The difficulty is to find committed people. People who you can trust to take care of their tasks. Otherwise the things you could have done yourself, remain undone until you check on the person responsible only to discover that you have to do them yourself. Only this time you are late from schedule, which affects all the following tasks and their timetable. Frustration for me is not an asset, just the opposite. Drawn from immediate personal experience, a good team is a tremendously valuable resource.

## 4.2 Conclusions

**The aim of my thesis** is to gain knowledge of creating, arranging, branding and marketing a festival and to use this practical experience to clarify and discuss the process. Based on the knowledge I have gained I will now answer the question I have intended to explore.

How can festival organizing can be included in the vast palette of being a freelancing entrepreneur in music and is there any point in starting a new festival without a bigger team or organisation standing behind it? Apart from being a possible income in the long-term, putting up a festival requires a lot of networking. This creates other possibilities for a freelancer in forms of gigs, lectures and arranging program for other events just to name a few. So, the value is not only in the festival itself, but in the synergies that emerge from all collaboration.

Building up a bigger team might help in the process but cuts down the profits when there are more people sharing them. From my personal experience a team member has to be a trustworthy working companion who will take care of her/his own responsibilities. If the leader has to check up regularly on the team members, he/she might as well do those tasks him/herself. Talking from a personal experience, this can be a highly frustrating. When a festival eventually grows, more people are needed, but a well-functioning and dynamic duo often works better than a bigger group of people that might not have the same devotion to the cause. So, there absolutely is a point in starting a festival without a bigger team, if one has the commitment, time and energy to do it.

How can survey techniques and ticket sales reports as research tools support an economically and artistically sustainable festival? The data gotten from the survey helps to develop the things the audience was not pleased with. Direct feedback during the festival was mostly positive and probably affected by the current atmosphere of the audience. A while after the festival the memories are still clear but can be scrutinized by the audience members more objectively. When the survey data is gathered, analyzed and archived, it is easy to go back to it and reflect on the development. The survey technique should be refined, and it might also be a good idea to outsource it among other things, because it takes a lot of resources. Without an audience, the festival does not exist. Therefore, the contact with the audience and taking its opinions into consideration is crucial. However, the organizers need to hold on to their original idea in order to be able to stand by the product.

The data from the ticket sales gives a clear and visual picture of which parts in marketing and communication should be emphasized and how they can be scheduled to get the biggest benefit possible. The reports help to direct the marketing budget to the right places and function as an excellent tool as a part of a bigger marketing strategy plan.

Did the festival reach its artistic and economic goals? In my own biased opinion, it absolutely did. Artistically I consider the festival a jackpot. All of the concerts went extremely well, and the audiences were thrilled if not even in ecstasies. The concert reviews in the media (see Nordman, 2019) were brilliant and the vast majority of the audience's feedback was more than positive. The

first WCFF set the bar high and acknowledging it both helps in the forthcoming planning as well as presents a challenge for us organizers. Creativity is the key factor during the first years.

The financial outcome of the festival cannot be considered a jackpot per se. This was not a disappointment, since the goal was to start a new festival and the highest priority was to have a program with a high artistic level. There also was a need to continue and develop the production activities from earlier years. Being aware of all the risks involved in organizing a festival without any external economic support, can be considered a small victory. With a bigger budget, more things can be outsourced and some of them will inevitably be executed in a less professional manner, if the event is wanted to be classified as credible. The capacity of the venues is limited, and the ticket prices must be affordable and they have to correspond to the content of the concerts. This is an equation that can only be solved with the support of external financing from cultural foundations, sponsors and/or public funds. When the economy of the festival becomes more stable and a solid customer base has been built, the risks become smaller. For example, the income from the ticket sales can be predicted more precisely with the gathered experience and data.

As an entrepreneur in the music business I am always interested in exploring new projects, that in turn can lead to new working opportunities. This makes me think if arranging a successful festival will generate more working opportunities in the long run. I suppose that this already has affected my current work situation positively. But, the more substantial progress will not happen in overnight. Being engaged in every part of the organization of the festival, from day one throughout the whole process, has taught me a great number of things. Because there have not been people taking care of all of the different tasks, I have had to find out a lot of things by myself. Looking back and scrutinizing the process has helped to develop my analytical skills. In this case learning-by-doing has proven to be a good way of developing oneself. Without the process a lot of existing potential within myself would have been kept hidden and unexplored. I strongly believe that the efforts have not been in vain, yet the possible bigger impacts on my career can hopefully be seen in a few years and then be scrutinized more thoroughly. While waiting for my personal career to evolve, I will grasp new opportunities in order to stay provided for financially. Occasionally, it can seem like a chaos, but I would call it my own professional niche.

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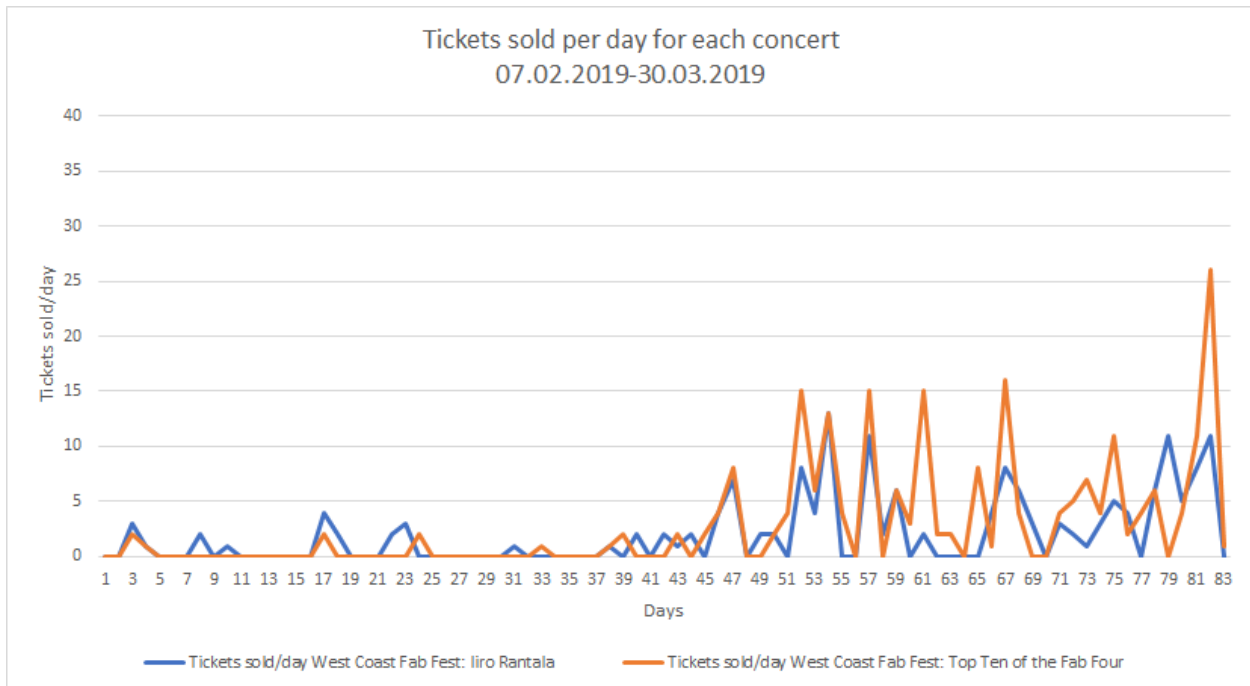
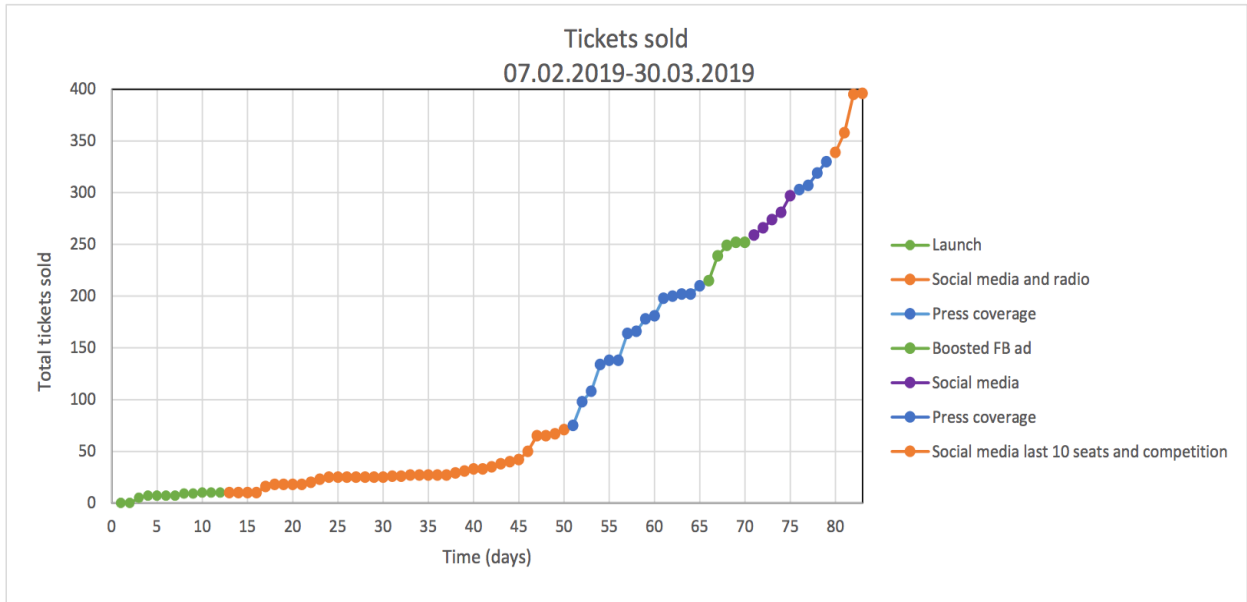
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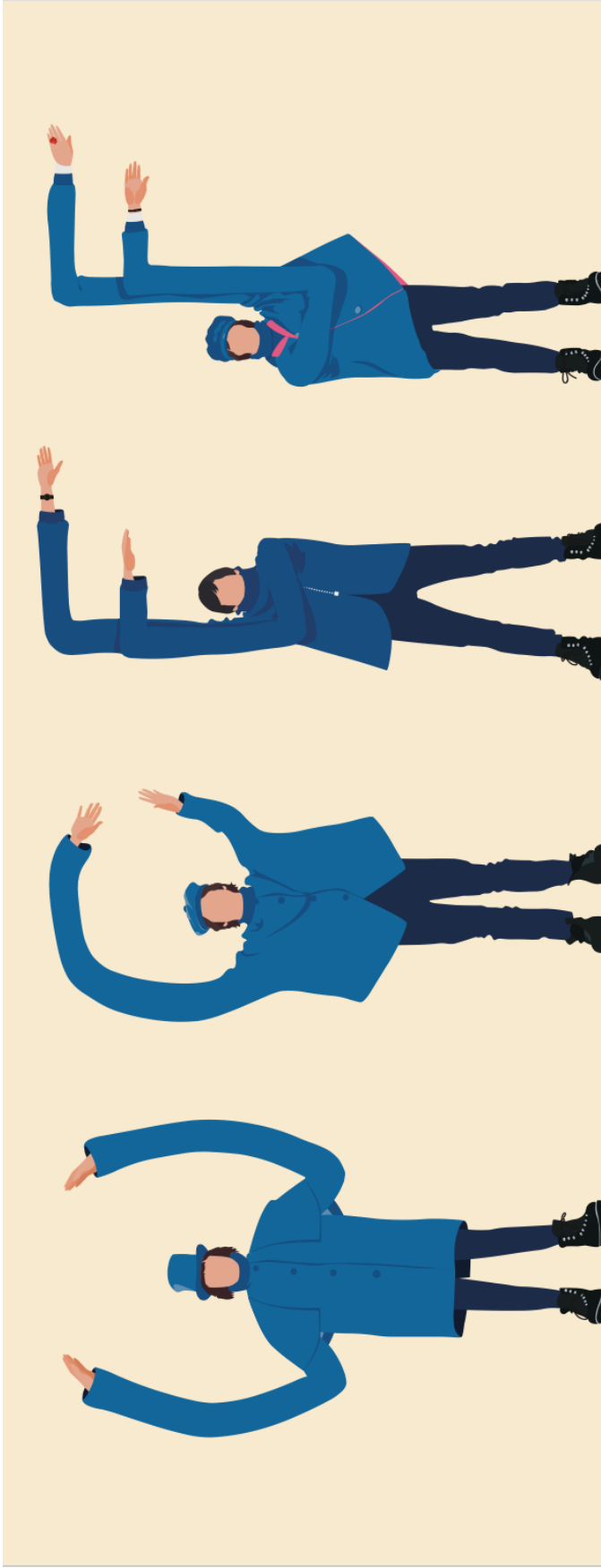


# APPENDIXES



Advertisements	Day	Date	Total tickets sold both concerts	Total tickets sold West Coast Fab fest: Iiro Rantala	Total tickets sold West Coast Fab Fest: Top Ten of the Fab Four	Tickets sold/day both concerts	Tickets sold/day West Coast Fab Fest: Iiro Rantala	Tickets sold/day West Coast Fab Fest: Top Ten of the Fab Four
The tickets released for sale and Facebook page up & running	1	07.01.2019	0	0	0	0	0	0
Launching the WCCF Instagram page with a first post and FB post about MWCH tickets	2	08.01.2019	0	0	0	0	0	0
FB post about TTF & ARL tickets	3	09.01.2019	5	3	2	5	3	2
the Radio Vaasa interview aired for the first time, reprises until the festival takes place	4	10.01.2019	7	4	3	2	1	1
FB post	5	11.01.2019	7	4	3	0	0	0
	6	12.01.2019	7	4	3	0	0	0
	7	13.01.2019	7	4	3	0	0	0
	8	14.01.2019	9	6	3	2	2	0
FB post about tickets and presentation of MWCH	9	15.01.2019	9	6	3	0	0	0
	10	16.01.2019	10	7	3	1	1	0
Launching the website and a FB post about it	11	17.01.2019	10	7	3	0	0	0
Instagram post about MWCH	12	18.01.2019	10	7	3	0	0	0
FB post/reminder about tickets	13	19.01.2019	10	7	3	0	0	0
The radio ad campaign launches	14	20.01.2019	10	7	3	0	0	0
	15	21.01.2019	10	7	3	0	0	0
	16	22.01.2019	10	7	3	0	0	0
FB post with a youtube link of Iiro Rantala telling about MWCH album post about tickets and presentation of TTF & ARL								
FB post about tickets and presentation of A4BD								
Instagram post with the whole festival program								
FB post/reminder about tickets	17	23.01.2019	16	11	5	6	4	2
Instagram post/reminder about tickets	18	24.01.2019	18	13	5	2	2	0
	19	25.01.2019	18	13	5	0	0	0
	20	26.01.2019	18	13	5	0	0	0
FB post/reminder about tickets and audience requests for TTF	21	27.01.2019	18	13	5	0	0	0
Instagram post	22	28.01.2019	20	15	5	2	2	0
FB post	23	29.01.2019	23	18	5	3	3	0
FB and Instagram post	24	30.01.2019	25	18	7	2	0	2
FB post/reminder about tickets	25	31.01.2019	25	18	7	0	0	0
	26	01.02.2019	25	18	7	0	0	0
	27	02.02.2019	25	18	7	0	0	0
	28	03.02.2019	25	18	7	0	0	0
	29	04.02.2019	25	18	7	0	0	0
	30	05.02.2019	25	18	7	0	0	0
FB post	31	06.02.2019	26	19	7	1	1	0
	32	07.02.2019	26	19	7	0	0	0
FB post about MWCH tickets	33	08.02.2019	27	19	8	1	0	1
	34	09.02.2019	27	19	8	0	0	0
	35	10.02.2019	27	19	8	0	0	0
Seven days_15€ boosted FB post for MWCH	36	11.02.2019	27	19	8	0	0	0
	37	12.02.2019	27	19	8	0	0	0
FB post	38	13.02.2019	29	20	9	2	1	1
FB post	39	14.02.2019	31	20	11	2	0	2
	40	15.02.2019	33	22	11	2	2	0
	41	16.02.2019	33	22	11	0	0	0
	42	17.02.2019	35	24	11	2	2	0
	43	18.02.2019	38	25	13	3	1	2





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ORIGINAL BY SODOS HOTELS



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kulturfonden

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Friday 29.3.2019

19:00 **IIRO RANTALA** ★  
SOLO PIANO CONCERT:  
"MY WORKING CLASS HERO"  
📍 City Hall

21:30 **BALLROOM DANCING**  
📍 Waskia

★ In collaboration with Vaasan Kamarimuusikot ry & Vaasa Jazz Club ry.

Saturday 30.3.2019

15:00 **A FAB LITTLE PUB QUIZ**  
📍 Littlepub

19:00 **TOP TEN OF THE FAB FOUR +  
ABBEY ROAD LIVE IN CONCERT**  
📍 Ritzi

23:00 **THE LIVE BEATLES JUKEBOX JAM**  
📍 O'Malley's

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SOLO PIANO CONCERT:  
“MY WORKING CLASS HERO”



## 9. Haluatko kertoa tai toivoa jotain muuta? / Vill du berätta eller önska någonting annat? / Is there anything else you'd like to wish for or tell us?

61 vastausta

Ylimakee festari. Ens kerralla enemmän myös päivällä.

Ritzin tilaisuus oli pettymys. Suuri osa kappaleista vähemmän tunnettuja meille. Ollaan oltu joskus Tampere talon Beatles-tapahtumassa ja oli niin nautittavaa kuunnella, kun brittibändi veti yhteenputkeen kaikki tunnetuimmat kappaleet! Muuten on tosi mukavaa, kun viitsitte järjestää tällaisia tapahtumia!

Todella hyvin toteutettu Ritzin tilaisuus, iloa korville. Onhan jatkoa tiedossa ensi vuonna.

Ensi vuonna ohjelmaan Allsång-tyyppinen tilaisuus tai Sing along -konsertti parhaiten laulettavista Beatles-biiseistä olisi tosi kiva.

Tack för en fin konsert på Ritz! Jag hade min 15-åriga dotter med mej,som är stor Beatlesfan,och vi njöt från början till slut!

Bealesin lisäksi ehkä myös ccr.ää

Tack för en fantastisk festival! Ljudet på Abbey Road-konserten var alldeles för bra för att vara sant... Huhhu... Jag önskar att ni nästa år även fördjupar er lite i den andliga sidan av Beatles karriär och kanske ordnar några meditationstillfällen i äkta Beatles-anda (kanske Beatles-yoga eller Beatles-ljudbad 😊 wow! Den var bra!!) eller bjuder in någon guru för att hålla satsang och sprida lite äkta ovillkorlig kärlek ala Ringo Starr, peace & love, peace & love. Vi har kommit så pass mycket längre i dessa aspekter av livet sedan 60-talet att nuförtiden kan det finnas en chans att ta fram den sidan av deras budskap och låta människor fördjupa sig i den hoppigivande "allting-är-möjligt-mentaliteten" utan samhällets begränsande och förlöjligande attityd och på det sättet urskilja och framhäva det inkluderande, kärleksfulla och empatiska perspektivet i deras konstnärskap. För mig är insikten om obegränsade möjligheter och viljan att sprida kärlek och positivitet essensen i Beatles musik 🙏💚🕊

Underbar konsert, Working class hero!

Toivottavasti jatkoa luvassa 👍

Ritzin konsertti vastasi odotuksiani; hyvä bändi, jousikokoonpano. Mutta Teemu Aitoaho ehdottomasti paras!

Bra början.

Iiro Rantalan kaltaisia keikkoja lisää tänne! Oli ihan huippu! Musiikkia ja stand upia enemmän Vaasaan!

Pianokonserten med Iiro Virtanen var helt otroligt bra! Att inleda festivalen med en sådan musiker var en riktig fullträff!

Ensi vuonna aion osallistua kaikkiin tilaisuuksiin, oli niin upeaa kuulla kunnon musiikkia, esiintyjät aivan mahtavia, soittivat ja etenkin lauloivat, että kylmät väreet meni pitkin selkää,

lisää tällaista kiitos.

Beatles Valkoinen tupla-levyn musikkia toivoisin kuulevani. Levy on suosikkini!

Jätteroligt evenemang, verkligen högklassigt program!

Kiva rentouttava tapahtuma. Jäi hyvälle mielelle. Harmittaa kun ei illalla mennyt kuuntekmaan soittokuppilaan,.

Vi ses nästa år!!

Toivon vain, että tämä saa jatkoa. Tällaista kunnon musaa ei oikeastaan enää muualla kuulekaan kuin konserteissa. Oli nautinto kuunnella näitä mahtavia solisteja ja taitavia soittajia. Kyseessä oli tämä Abbey Road. Kiitos!

Hienoa, että tällaiset festarit järjestettiin. En päässyt kuin yhteen tapahtumaan. Toivottavasti kävijöitä riitti muissakin tapahtumissa.

Jatkakaa samaan malliin

Mahtava Abbey Road -konsertti! Myös O'Malleys'tapahtuma oli kiva

Kiitos fantastisesta konsertista! Nautimme joka sekunnista!

Ensi vuonna Let It Be 50vuotta-konsertti. Allan & Astronauts olays Beatles with Vaasan Kaupunginorkesteri. Beatles-sävelmiä suomeksi ja ruotsiksi uusin sovituksin. Mieskuoro goes Beatles.Barokki Beatles. Beatles-aiheinen näyttely,levyjä,kirjoja,julisteita sekä muita Beatles-aiheisia esineitä yms. esim kirjastossa.

Repris på liiro Tack

Hyvä. Samaan malliin jatkakaa vuosittaisella teemalla.

Lisää vastaavanlaisia konsertteja Beatles tuotannosta löytyy kyllä monelle konserteille materiaalia.

More Ritz gigs. Love that room!

Konserten på Ritz var jättebra. Evenemanget såg jag av en slump i Vasabladet. Bokade genast plats och det var inte många platser kvar då. Var det dåligt med info eller var det jag som missat det hela? Röstningen av de bästa låtarna hade jag inte hört talas om på förhand.

Jukebox Jamia varten voisi olla jokin akustisesti parempi paikka. Hyväkään musiikki ei kuulu kunnolla huonossa ympäristössä. ;-) Keikka oli kuitenkin aivan mahtava!

Skitbra Beatleskonsert!! Ha gärna sådant som inte är purfinskt för det orkar jag inte lyssna på, bäst med internationellt och gärna ngt som man hunnit lära sej känna till då man är på äldre sidan((-;

Konsepti on hyvä ja sitä olisi helppo laajentaa Seinäjoki tangomarkkinat esikuvana. Joku yleisöä ja massamediaa kosiskeleva kilpailumomentti mukaan.

Bra program! Men dansen på Waskia skulle ha behövt mera människor och en ljudtekniker. Rolling Stones nästa år, tack!  
H. Peter

Hoppas ni fortsätter, vi kommer gärna igen!

Mera sånt i Vasa. Motsvarande tillställningar kring ett tema/en musikgenre/ett band osv.

Ihan mahtava konsertti Ritzissä. Hyvät muusikot. Toivottavasti jatkoa seuraa.

Yksi teema tuleviin vuosiin voisi olla E.L.O. = Elektric licht orkestran musiikki. Tai teemana naisartistit (Aretha Franklin, Carol King, Tina Turner tms.)

Lipun hinta konserttiin 10-30 e välillä on mielestäni ok. Myös jatkossakin ilmaistapahtumia teemaan liittyen. Ostin myös T-paidan (10 e), harmi ettei toisissa paidoissa ollut isoja kokoja jäljellä (XL/XXL koko).

Ritz toimiva konserttipaikka, entä All Stars Bräntööllä? Tulen jatkossakin keikalle, hyvin kulki Ritzin keikalla tänä vuonna, hyvät muusikot. Klassisen musiikin soittajat sopi hyvin yhdistelmään.

Teatteri Ritz Abbey Road Live in Concert oli erinomainen!

Mixning av ljudet var inte alla gånger optimalt, kanske svår sal att mixa i. Men härligt att ni ordnar Beatles festival TACK !

Järjestäisin festivaalin kesällä ja osittain ulkona. Jokin kova kotimainen nimi Sunrise Avenue, JKarjalainen, Ismo Alanko. Eagles tribuuttibändi Ritzissä on ollut hyvä.

Skulle önska möjlighet att shejka (inte bara sittä och lyssna) om så bra popmusik som denna gång. Tror många andra 70-tals discotyper är av samma åsikt.

Voisiko konsertissa soittaa esim. 20 kpl 'number one hits'

Iso kiitos teille mahtavasta illasta, erittäin korkeatasoista.

Lisää keikkoja festivaalin aikana!

Tapahtuman nimi ja visuaalinen ilme on kiinnostava. Tämän kaltaista tapahtumaa tarvitaan kaupunkiin! Tsemppiä jatsoon!

Abbey Road-konsertti oli ylihyvä! Mahtavaa kuunnella koko levy, jokainen biisi, oikeassa järjestyksessä retro-konserttitalissa Ritzissä. 2019 oli Abbey Road. Toiveena siis: 2020 White Double 2021 Sergeant Pepper LHC 2022 Rubber Soul & Revolver 2023 Let it Be 2024 kokoelma 1. Lopuksi Kiitos Tack Thank You!

Beatles huippu, mutta Rollarit tms toimisi myös hyvin. Erinomainen festari! Visit Vaasa mukaan markkinointiin ja hotellipaketteja muualta tuleville.

Tästä pitää saada joka vuotinen tapahtuma.

Byt ljudtekniker. Sången hördes dåligt och stråkarna inte alls. Hör på Beatles så märker ni att sången aldrig överröstas av musiken.

Hyvää jatkoa tapahtumalle!

hoppas på fortsättning

Ei vielä

Seuraavan kerran Soul-musiikkia.



Synd att Hippi inte kunde vara med till slut på Ritz. Lite mer info om låtarna hade varit intressant och bra.

Hieno liron konsertti, lisää tämän tasoista !

Ohjelmaa voisi rakentaa esim Bob Dylanin ympärille ( engl, suomi, ruotsi ) !

Ritz: Abbey Road Live in Concert oli erittäin onnistunut. The Beatles is best!

Istumakonsertit hyviä. Aikaisin illalla sopii aloittaa keikka 18-19 aikaan ok aloitusaika. Ritz hyvä keikkapaikka.

Hyvä konsepti ja ajankohta. Mukavaa, jos järjestetään jatkossakin

Deltog på lördagens konsert på Ritz. Satt på läktaren, vilket visade sig vara ett stort misstag denna kväll. Blev störd av ett gäng med vuxna män som plötsligt kom och satte sig bakom mig efter pausen. De satte "bakom repet" på stolar som tydligen hör till utskänkningsavdelningen. De störde, drack alkohol och överröstade musiken. Förstår inte varför "baren" måste vara öppen under konserten. Förstår att detta inte är festivalarrangörens fel, men tyvärr fick jag ingen stämning denna kväll. Musikaliskt sätt var det inget fel på konserten. H.Monika

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