



HOW TO SUCCESSFULLY PRODUCE AN EVENT

Case study: Sunset Beach Party 2009 -festival

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ABSTRACT

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This thesis studies the production and management of a two day music festival Sunset Beach Party, which was organized for the 20th time in the city of Karkkila on the 17th and 18th of July 2009. The theoretical part of the thesis consists of literature on project and event management and marketing. Jukka Tallgren is the main organizer of the event and the managing director of Ilmiö-tuotanto Ltd. The work conducted by him and the core team members prior, during and after the event is documented in the thesis and compared to the event management theory.

Events are highly complex projects with many variants and services provided. An event manager must be able to control the entire project, to delegate and supervise different tasks. Ultimately the event manager is the person responsible for the events success or failure.

Sunset Beach Party festival had been organized by Tallgren and the core team in 2007 and 2008 successfully. For the 2009 event Tallgren introduced changes to the venue which proved to be successful and increased income of the event and the event gathered a record amount of customers.

However the production team also met difficulties in the building stage of the event that were caused by carelessness and caused unexpected expenses for the festival. These problems could have been avoided with better planning and leadership.

Marketing is a crucial part of organizing a festival, due to the competitive situation and a large variety of summer events for the consumers to choose from. Sunset Beach Party has a long history and a loyal customer base. These facts have been the keys to its success. However marketing is still important for the event and this is why it is also considered in this thesis.

It can be clearly seen that an event is a project that is managed by the producer or event manager and methods used in project management can and should be used in event production. These methods help the event manager to control the events production and gives direct guidelines for the production team to follow.

Keywords: Events, events management, project management, event marketing

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1. INTRODUCTION

The focus of this thesis is the organizing of the 20th Sunset Beach Party that was held in the city of Karkkila at a public beach called Pyhäjärvi on Friday the 17th and Saturday 18th of July 2009. The thesis documents all the tasks and stages involved in the production and preparation as well as the execution of the festival. The theoretical background will consist of literature on event management, project management, marketing, sponsorship and event organizing. Sunset Beach Party festival will be referred to as SBP throughout the thesis.

Producing and organizing a festival or an event is a project. Project management techniques can and should be used in the production of an event, including overseeing the initiation, planning and implementation, monitoring the event and finally the shutdown of the project.

1.1 SBP Festival

Sunset Beach Party is a summer rock festival that has been held yearly each July in city of Karkkila since 1989. Karkkila is a small city, with only 9000 permanent residents. The event began as a free of charge festival with local bands. In 1996 the organizers applied for alcohol selling permits for the festival and a ticket price was set. These two changes made it possible for the festival to book more highly profiled bands. This change was essential for the festivals survival and growth. After this the festivals developed quickly with more popular bands and more customers.

The festival was first organized by a small group of local athletes and musicians. The first event was organized in 1989, on the second weekend of July. In the beginning the event was a one day event with local bands as performers, possibly one more high profile band as the main act. The event was first funded by the city and a few local companies.

The event remained free of charge for 6 years. The basic concept remained basically the same throughout this time. Of course without ticket income and profits from food or alcohol sales there was no way to expand the festival. The program consisted of local bands and possibly one or two more high profile bands. In 1996 the organizers applied for alcohol selling permits for the festival and a ticket price was set. This was an important step for the festival. With increase income the organizers were able to book more established performers. In 2002 the whole festival organization was renewed and throughout the years the festival grew and gathered more customers and more popular bands

In 2006 Tomi Wahlroos who had been organizing the event since the beginning approached Jukka Tallgren and presented the idea of selling the festival to Tallgren. In the summer of 2006 a contract was made that Tallgren would buy the festival at the end of the year. That same year the festival was organized for the first time as a two day event, Friday and Saturday of the third weekend of July. The two day festival was a huge success, with some of Finland's most popular bands and 1500 customers on both days.

Tallgren organized the 2007 and 2008 events which were both successful financially. Tallgren had also gathered a new organization for the festival, which proved its capabilities from the start. By the 2009 event the organization had become more professional and Tallgren developed new ideas for the event which developed the festival venue.

2. EVENTS

2.1 What are events

Events are a central part of our culture. Events have always been a part of human life. Events have been created to mark important events and the changing seasons, phases of the moon, birth and death, midsummer and midwinter.

Events have become a major part of our cultural collective experiencing in a modern day society. With more money to spend and time to use for leisure activities events have grown in popularity and become an essential part of everyday life. Events can have political meaning and contents, focus on marketing a company, organization, product or service, to promote a cause, good or bad or to give people the feeling of togetherness, to celebrate or mourn, to experience and to share the experience with others. Events can bring together persons with same views and interests or persons from opposite sides of ideology and culture and get them to enjoy the same things together. Events can be built around all art forms, combine them or focus on only one.

Public and private funding has become an essential part of events. For governments events are a great platform to reach large amounts of people simultaneously and to be combined with different artists in public. For corporations and businesses events are now essential parts of their marketing strategy for mainly the same reasons. Also traditional marketing tools such as printed adverts or television commercials require new marketing formats on their side. Events offer practically endless range of possibilities, different ways for a company to present itself and its products and to be combined with artists and arts.

2.2 Professional events

In Finland, events have a long tradition. However it wasn't until the 1950's and 1960's when Finland saw the birth of professionally produced events.

1960's was the time when the standards of living in Finland and around the western countries developed hugely and in America and UK the emergence of festival culture started a movement that soon spread through western Europe, leading to the first Ruisrock organized in Turku in 1970.

Music events were the first ones to be organized commercially and in larger scale in Finland. The first major music events were organized during the 1960's and they were mainly concerts organized in southern Finland, such as Jimi Hendrix and Led Zeppelin concerts and of course Ruisrock, which was first organized in 1970 and is still the world's second longest consecutively organized festival.

After this, smaller and larger festivals and events started to appear around Finland, especially in the summer season. Since 1960's different venues were built around Finland. These venues offered more possibilities for live performances, more money to circulate through event organizers and performers. The increase of performance possibilities and the larger circulation of money started new companies and pushed forward the development of sound and light technology in Finland.

Other festivals for different arts began appearing and growing in scale from year to year. In the 1980's the industry took huge steps with large scale stadium concerts being organized and new companies and promoters entering the market. The strong economic situation and the increased income made it possible for consumers to spend more money on events. One major change was the loosening of alcohol control. It became possible to apply for alcohol licenses for events. This in turn increased the turnover of events and the level of services at festivals.

The infrastructure for events also developed. With more light and sound companies emerging and developing their equipment, different types of stages and venues were developed and the competition between these companies lowered the prices and raised the level of quality of the equipment.

The depression starting from 1991 also had a huge impact in the event industry. The amount of festivals and events in Finland had grown to such proportions that it was inevitable that many events failed financially. With unemployment increasing in Finland people had less money to spent on leisure activities such as events. Many festivals experienced a large downfall in number of customers. Many festivals were unable to pay their bills and especially many performers were left without payment. The impact of these difficulties can still be seen in the event business with retainers and advance payments that are demanded from event organizers.

With companies all over Finland struggling for survival event sponsoring was cut down to a minimum along with other marketing activities. Marketing events business had only began entering Finland and now came to a halt. Events were downsized and major risks were avoided by many event organizers. Of course events were still constantly organized successfully all over Finland. The depression simply had the same effect in the event industry as it did in other industries; the excess supply of events became clear and the events and companies with the best survival skills remained while others were less fortunate.

In the middle of 1990's the depression started to give in. Employment increased and once again events and entertainment was in demand. Companies offering event marketing for companies started their business during the recovery. Event marketing usually has very little to do with culture or arts. It is simply a new media for companies to market them selves

2.3 Art events

Different types of events are usually characterized by their size and scale. The categories are major events, mega-events, hallmark events and local/community events. These definitions are not exact. Another way of classifying events is by their form and content. "Cultural events, including festivals, are a universal form of events that pre-date the contemporary events industry and exist in most times and most societies.'" (Bowdin, Allen, O'Toole, Harris &

McDonnell 2007, 18). There are several types of culture events. The characteristics of an art festival include intense artistic output and clear time-specific programme. (Bowdin et al. 2007, 18–19.)

In this thesis we will focus on art-form festivals that are focused on a specific art form offering unique opportunities for audiences to see particular kinds of work. Sunset Beach Party also falls in the category of commercial music festival.

2.4 Event manager

Managing an event requires several different skills and talents from an individual. These include: “The ability to communicate, flexibility, adaptability, a broad perspective on organization goals, a balanced perspective overall and an understanding of the business environment’.” (Bowdin et al. 2007, 26).

The expectations and pressure set upon an event manager are huge. A manager must follow the times, constantly develop his or herself, take and carry responsibility when others can't, be a team player and leader and be able to handle uncertainty and rapid changes.

Keeping with the times is crucial with art-form festivals. An event manager must have the correct understanding of what is interesting and current. This is especially important for an event manager that is in charge of booking the performers to the festival. If the festival's financial state is counting on reaching large amounts of customers, the event manager has to have a clear understanding of what consumers find interesting. The emphasis of the program can be on the popularity of the performers or the artistic level of the performers. These two do not always go hand in hand.

In their book *Event Management* Bowdin, Allen, O'Toole, Harris and McDonnell (2007, 27) refer to a study conducted by the Canadian Tourism Human Resource Council that identified the responsibilities of an event manager:

- determining the parameters, policies and procedures,

- planning, designing and producing,
- overseeing coordination,
- developing and implementing the marketing plan,
- preparing financial, business and evaluative reports,
- developing a risk management plan,
- overseeing financial management.

3. SUNSET BEACH PARTY –BACKGROUND INFORMATION

Sunset Beach Party is a summer rock festival that has been held yearly each July in city of Karkkila since 1989. Karkkila is a small city, with only 9000 permanent residents. The venue is a public beach called Pyhäjärvi, which is located 1,5 kilometers from the city center. The festival area consists of an area of 150 meters x 200 meters. The area has an old kiosk building, owned by the city of Karkkila, basketball court, beach ball area, two parking lots and two piers. The beach is rented from the city of Karkkila for the festival week by Ilmiö-tuotanto Oy.

In 1996 the organizers applied for alcohol selling permits for the festival and a ticket price was set. These two changes made it possible for the festival to book more highly profiled bands. This change was essential for the festival's survival and growth. After this the festival developed quickly with more popular bands and more customers.

Tomi Wahlroos had been organizing the event since the beginning year 1989 and in 2000 formed a company called GT Productions Oy, which organized the festival for three years, until Wahlroos decided to form his own company Rytmiheikit Ky, and continue producing the event on his own.

In 2006 Wahlroos contacted Jukka Tallgren and presented the idea of selling the festival to Tallgren. In the summer of 2006 a contract was made that Jukka Tallgren would buy the festival at the end of the year. That same year the festival was organized for the first time as a two day event, Friday and Saturday of the third weekend of July. The two day festival was a huge success, with some of Finland's most popular bands and 1500 customers on both days. Because of the success of the two day event Tallgren decided to continue organizing the festival with the same concept. Tallgren started his own company Ilmiö-tuotanto as a commandite company. After SBP 2007 Tallgren changed company form into limited company or Ltd. Ilmiö-tuotanto Ltd organized the SBP 2008 and continued to do so with the 2009 festival.

3.1 Competition

SBP has had to have changed its weekend depending on Ilosaarirock-festival, organized traditionally on the second weekend of July. In the last few years SBP has been held on the following weekend of Ilosaarirock. However this year the weekends in July were structured so that Ilosaarirock decided to change its weekend, so for the first time in years SBP and Ilosaarirock were held on the same weekend.

The other major competing festivals on the same weekend are: Pori Jazz held in Pori, Wanajafestival held in Hämeenlinna, Suomi POP Festival held in Jyväskylä, Ylläs Soikoon held in Kolari, Rockperry held in Vaasa, Kotkan Meripäivät held in Kotka and Ruka Rock held in Kuusamo. On top of these there are several smaller events all around Finland during the same weekend.

The amount of competing festivals has increased rapidly, but it seems that there are still enough of customers to go around. The fact that festivals have had to raise their ticket prices by 5 % yearly is mainly result of increased costs of performers. The prices of performers have increased by 5-10 % annually. There are clearly four to five price groups for performers. Because of the depression of 2009 there was some fear that this will affect people's enthusiasm to festivals and cause some of the festival to have financial troubles. However this was not the case, since all the festivals held on the 17th and 18th reported to have reached their customer target.

Because of the strong competitive situation, it is truly a seller's market. All the festivals are competing for the same performers that are known to attract people to the events year after year. In this competition SBP being one of the smallest festivals in customer size is in a relatively weak position. Fewer customers' means fewer tickets sold and usually less sponsor money and this in turn means that our band budget is much smaller than the major competitors that are competing for the same band. So in this race it tends to be that the bigger event gets the band with more money, or it raises the amount that SBP has

to pay for the band. The other problem is the fact that SBP competes for the same customers with its main competitor Wanajafestival.

3.2 Finance

SBP festivals budget is prepared immediately after the previous events finances and receipts have been solved. The budget is formed from several different incomes and a calculation stating the incomes and expenses. The incomes are divided into seven separate incomes.

1. Presold tickets (13 % of the entire income)
2. Tickets sold at the event (43,5 % of the entire income)
3. Sponsors (8,6 % of the entire income)
4. T-shirts (0,35 % of the entire income)
5. Selling area rents (0,5 % of the entire income)
6. Food (5,55 % of the entire income)
7. Sales of the licensed area (28,5 % of the entire income)

The percentages are from the budget for SBP 2009 and vary each year. The expenses also vary each year. The biggest expense is the performers making up for 38 % out of the entire expenses. Other expenses include:

1. Employees (7 % of the entire expenses)
2. Lights, sound and stage (7 % of the entire expenses)
3. Security (7 % of the entire expenses)
4. General expenses (20 % of the entire expenses)
5. Beverages and alcohol for sales (20 % of the entire expenses)
6. Marketing and press (1 % of the entire expenses)

3.3 Licensed area

Ilmiö-tuotanto also handles the selling of alcohol products at the festival. Each year an order is placed to Heinon Tukku, which is one of Finland's leading wholesalers. The order consists of sodas, bottled water, beer and cider. The

amounts have remained the same for several years. For the festival organizer it is crucial that the order can be placed as an open trade, which means that Ilmiö-tuotanto only pays for the products it actually uses or sells, while the rest is returned and refunded.

The products will be billed after the event. This is important because very few companies have extra money to tie into anything before the festival. Because the products are refundable the organizers dare to order more than they expect to sell. If the festival was ruined by bad weather and beer sales would plummet the organizer would not get stuck with a huge bill and overload of unsold beer. Just as important is that the organizer has some extra stock in case sales succeed expected amounts.

The licensed area is crucial for the existence of the festival. Selling beer and other products is very lucrative and the profits from alcohol sales make it possible for the organization to keep the ticket prices at a reasonable level. Without these profits the ticket prices would have to be raised or the festival would have to gather 1000 to 2000 customers more per day, which is an impossible growth in customer amounts for the small venue.

3.4 Sponsors

Sponsorship is defined as cash and/or in-kind fee paid to property which is usually sports, arts, entertainment or causes and in return the sponsor is granted the access to exploit the commercial potential of the property. Sponsorship can occur between events or individual persons such as athletes. The main idea for companies to invest in an event or an individual is to attach the company to the ideas and brands the sponsored represents and through this to enhance the company's image and visibility. (Skinner & Rukavina 2003, 2.)

Heightening the companies visibility is still one of the strongest motives for a company to sponsor an event. Larger events offer massive exposure through television, print media and the Internet. (Skinner & Rukavina 2003, 23.)

If the target market of an event is the same as a companies that is looking for new exposure than the company can communicate to their potential customers through the festival. This can mean visibility in the events marketing materials or at the actual event or what has become more common a physical presence at the event with promoters and marketing venues.

Changing brand image and consumer attitudes can also be the objective of sponsorship. Visibility for companies such as Pepsi, Coca-Cola or McDonalds is not anymore necessary but tying the brand with certain lifestyle and persons is what these companies want. (Skinner & Rukavina 2003, 24.) In Finland this trend can be seen also with breweries and fast food companies sponsoring sports events. The aim is to attach these brands with positive and healthy ideas even though alcohol and sports do not seem like the obvious partnership.

Entertaining clients at events is very common and an appealing possibility for companies. The attraction and the significance of this becomes grater with events for which tickets are almost impossible to obtain. (Skinner & Rukavina 2003, 26.)

Clearly the main sponsor of SBP has for several years been the city of Karkkila. The city's financial state has been very complicated during these years, but the decision making parties have found that SBP is an important part of Karkkila and a way for the city to show its habitants that the city invests in them. Also the festival has achieved positive reputation outside Karkkila's borders, which sends a positive message of Karkkila to its surrounding municipalities.

SBP is the city's largest event and an important part of the summer for residents. The city's sponsoring amount is more than 60 % out of the whole sponsorship income. A contract is made each year in January, stating that Ilmiö-tuotanto Oy and the city of Karkkila agree on a marketing cooperation and the amount the city will pay for it. In practice the marketing cooperation means that Ilmiö-tuotanto Oy agrees to mention Karkkila city as a partner in every press

release, place the cities logo in adverts, webpage and to place the cities banderol next to the stage for the duration of the festival.

The city of Karkkila's department for youth also grants money for the event each year. The department is paying Ilmiö-tuotanto Ltd for organizing the event and by doing so organizes an event that offers program for the youth of Karkkila.

Local companies also sponsor the event. There was a remarkable change between 2008 and 2009 in the amount of sponsoring companies and the amount of financial support. The sponsoring amounts lay between 600-1200 Euros. Most of the companies have sponsored the event for several years. Each year the organization sends out emails to the companies introducing the event and offering different types of exposure. The different alternatives have included the following:

The company's logo in the SBP webpage, posters

The company's logo in the SBP webpage, posters and in the event through banner

The company's logo in the SBP webpage, posters and in the pre-sold tickets

The company's logo in the SBP webpage, posters and in the wristbands that are given to every customer at the event

The company's logo in the SBP webpage, posters and in the event through banner and a logo in the pro-sold tickets and in the wristbands

The companies choose the package they desire and then the prices are negotiated. The depression affected the sponsoring companies so that 3 of the companies that had been sponsoring the event in 2008 dropped out for 2009.

Ilmiö-tuotanto should further develop the sponsorship marketing and find new companies that would invest in the event. Because of the small number of companies doing business in Karkkila with the financial possibilities to sponsor the event the possibilities are limited for the organizers. Most of the companies sponsoring SBP have been involved with the event since the year 2002 so finding new partners would demand more effort from the organization. Limited resources and perhaps a lack of faith in the local companies are the biggest is-

sues the organization faces. Because of the small size of the event the sponsoring companies cannot reach a large number of consumers and the small venue does not offer room for client entertainment facilities which could interest the local companies the most.

In Karkkila the most important marketing tool is still the mouth-to-mouth word. Companies have no need to spend money on advertising or promotion and it is a challenge to change the decision makers minds on the matter. For companies doing business on a national scale SBP does not offer enough of potential consumers or visibility in other medias. The event simply is not large enough for companies to invest money in it.

3.5 Expences

Since 2005 the same company has been in charge of sound and light production at SBP. JS Sound Group is a small company from Pori with competitive prices and high standard equipment. Since 2008 the company has also provided the stage, which was a major improvement from mobile stages used before. The stage is built from trusses and sized 10 meters times 8 meters with a ridge height of 7 meters.

Ilmiö-tuotanto sends a request for an offer each fall to several companies and each year Sound Group has turned out to be the cheapest and technically best compared to its competitors in the same price range. When it comes to lights and sound equipment there are basically no limits to what you can get if you're willing to pay for it. With SBP where the venue area is quite small and with only 1500 to 2000 viewers there is no need for a bigger stage or to pay an extra 5000 to 10 000 Euros for more lights and better sound.

Only 4 to 5 companies in Finland offer the needed equipment at a reasonable price. Besides them, smaller companies cannot match the equipment level and larger companies prices are higher by 50 %. There is clear price gap between the small, mid-scale and large companies. With Finland being so filled with

events, the larger companies have clearly left the smaller events like SBP for the mid-scale companies to fight over for. JS Sound Group has also had to raise its prices during the years but the long term cooperation with SBP has made it possible for the prices to remain reasonable.

3.6 Security

ProGuardian Ay is a security company founded in Karkkila that has been in charge of SBP security since 2002. When Ilmiö-tuotanto began organizing the event it made a bid round of several security companies. ProGuardian was able to give the best offer and the fact that the company was local with local residents for employees it was clearly the best choice for the festival. The company has also done other large events in the past. Half of the security team are trained professionals and the other half is gathered from a local self defence training club. Because of this the company has been able to offer its services at a reasonable price. Also the fact that the employees are living in Karkkila saves rooming costs.

3.7 Employees

Ilmiö-tuotanto only has three employees on contract during the festival. These three are the persons responsible of the licensed area. Other employees are only paid allowance and travelling expenses. This is common system with all festivals in Finland. Of course depending on the size of the event, bigger festivals have more people on payroll. In SBP no one is paid an hourly wage, not even the CEO Jukka Tallgren.

In Finland all festivals are reliant on voluntary workers. It is crucial also for SBP to have a large group of individuals willing to work for the festival for free. If all workers would need to be paid minimum wage for every working hour, the festivals financial state would most certainly come unbearable. More income would be needed from ticket and alcohol sales, which would mean raising the prices.

In turn, this would ultimately lead to reduced sales. Also the financial risks would become much greater.

4. SUNSET BEACH PARTY 2009 –THE PROJECT

“A project is a sequence of unique, complex, and connected activities having one goal or purpose and that must be completed by a specific time, within budget, and according to specification’.” (Wysocki 2007, 4).

The sequence of activities means that a project is formed of a number of activities that must be completed in a specific order or sequence. These activities must always be unique, because the project is also unique. A project has never happened before and will never happen again in the same way. These changes are often random, like someone working with the project falls ill. These random changes come without warning, giving little time to react. These random changes are the project manager’s challenges, to roll with the punches sort of speak and still come out as a winner at the other end of the project.

Activities are complex and can be connected activities, which means that there is a logical or technical relationship between pairs of activities. This means that there is an order to the activities in which they have to be completed in. They are linked together, because the output from the other activity is the input to another. (Wysocki 2007, 4–5.)

With SBP this can be seen in the activity of building the program. The performers need to be selected and contracted before marketing activities can start or ordering all the required equipment to the venue before the construction can begin.

Outside these connected activities, there are of course activities that must be done in order to complete the project but are not connected to another activity directly (Wysocki 2007, 5). Building a festival has plenty of these activities also, such as ordering an ambulance to be on call at the beach during the event.

Setting a goal for the project is crucial. When there is a common goal for the individuals working with the project, motivation is increased and with this goal in

mind the project team can measure whether it has been successful in its efforts or not.

A project always needs to have a specified completion date. This date can come from the project team or from external sources. This deadline cannot be affected by any working on the project (Wysocki 2007, 5).

With SBP the project is the festival of that year. The SBP 2009 project began on the 1st of September 2008 with the request for quotations on performers and the project ended after the festival on the 15th of August when the report of the money traffic of SBP 2009 was given to the accounting firm.

Staying within a budget means that a project always has resource limits, such as employees, money or equipment to work with. These limits can of course be altered during the project by management, but should be considered as fixed resources. (Wysocki 2007, 5.)

In their book Bowdin, Allen, O'Toole, Harris and McDonnell (2007, 268–270.) define the phases of an event project in the following way:

1. initiation
2. planning
3. implementation
4. the event
5. shutdown

4.1 Initiation

In the initiation phase the idea for an event is being developed and objectives set for the event. In the case of SBP the idea has been clear since the beginning of the event so in many ways the idea is inherited. The objectives on the other hand can and should be thought out each time the project is started. What will be done differently to develop the event more customer friendly, to get more customers, to do things more efficiently and cost effectively?

The concept of Sunset Beach Party has remained very much the same throughout the years. The idea that the first organizers had was to build a festival in their hometown in order to offer local bands the opportunity to perform and to create a new event to a small city. Since then the concept developed slowly with more popular bands, ticket sales, licensed area, more professional way of producing the festival and finally making the festival a two day event.

The festival has always concentrated on music, mainly pop/rock music, with a few more popular and expensive artists but also with the idea that local and unsigned bands are a part of the program. The event is targeted mainly for Karkkila residents. This is because of the traditions, but also the size of the venue dictates the amount of customers that can be taken in. There is also no accommodation offered for the customers so it is a difficult festival to attend for anyone coming from outside Karkkila.

4.2 Planning

The planning phase if done effectively can save both time and money before and after the event. The planning process concentrates on the results that the event or the organization aims for and the means by which it attempts to achieve these goals. (Bowdin, Allen, O'Toole, Harris & McDonnell 2007, 117.)

Planning aims to focus an organization on particular objectives and create clear ways through which these goals can be reached. Internal and external factors need to be taken into consideration when designing these ways. Planning also helps to identify and resolve problems, create alternative ways and strategies, give employees a wider understanding of the project and the feeling that they are included more firmly in the project. Responsibilities and different roles are clarified to the production team. (Bowdin et al. 2007, 118.)

The project timetable of SBP 2009 was drafted the beginning of September 2008. The main steps in it were:

Establishing the program of the festival at the end of February 2009

Signing a marketing contract with the city of Karkkila
Making sponsoring contracts with local companies
New website and the program opened on the 1st of April 2009
Committing all the employees to the festival at the end of May 2009
Starting the festival building 4 days before the festival starts
The festival
Deconstruction of the festival
The financial statement

In January 2009 Tallgren sent applications to the city of Karkkila to rent Pyhäjärvi beach for the festival starting from Tuesday 14th until Monday 20th of July.

A production meeting was held in January 2009. Tallgren invited the project team to the meeting in Karkkila. Katariina Kemppe, Mika Tallgren, Ari Vepsäläinen, Timi Vuoristo and Kari Kinnunen participated the meeting. In the meeting the team went through the performers that Tallgren has booked to perform at the festival. Tallgren went through the possible performers for the festival and asked for opinions from the team for favourites which should be booked to the event. Construction of the event was also discussed, which day the stage, fences, electrics would arrive to the beach etc. Tallgren also presented the idea that the licensed area should be expanded. The problem in the prior years had been that the area had become too small, with customers crowding up and the sales slowing down. The idea was shortly discussed but no resolution was found how to reorganize the beach so that the area would become larger.

Event manager needs to monitor and evaluate progress, coordinate decisions in all areas of the project. Communicating, inspiring and motivating the persons responsible for carrying out the different elements of the plan are a major part of the event manager's job. (Bowdin et al. 2007, 118.)

With SBP the central production team is formed of friends that have come to work for the event not for the money but to be a part of a local festival so the motivation of the employees is very strong.

How and where the planning process starts depends on the event, is it a new event or an event that has been organized before, like in the case of SBP. In the case of an event that has been organized for several years and is reoccurring annually the event manager needs to begin with an assessment of the events current situation and its previous plans. Through this process there can be changes or refinements to the events goals and objectives. (Bowdin et al. 2007, 120.)

This assessment was done in 2006 when Tallgren was buying the festival. After confirming that the festival was profitable in its current state the decision to buy the festival was made. The 2007 and 2008 events were done basically in the exact same way as before. New ideas were developed but not yet executed. This was in order to make sure that the festival would continue to be profitable and the old customers would continue to come to the event. In the fall of 2008 Tallgren and the production team began to redesign the event. The licensed area and the food selling area were the two areas that demanded attention. The first map shows the event venue from the year 2000 to 2008. The second map shows the venue for 2009. The licensed area was moved to the other side of the beach and combined with the food selling area.

4.3 Implementation

Booking of the performers and the bands begins approximately one month after the prior event. First contacts are made through emails sent to booking agents and agencies requesting offers for potential bands and artists. In Finland there are tens of booking agencies that manage hundreds of bands.

When an event is being conceptualized the event manager has to balance out several points that can make or break the event, such as sponsors, media, community, co-workers and most importantly: the spectators. The spectators are or at least should be the ones for whom the event is designed for. They ultimately determine if the event is a success by either coming to the event or not.

The event manager must have a strong idea of what the target audience wants and needs. These include their physical needs but also their needs for comfort, safety and security. Also the event should pursue to make the event special, unique even so that the customer is moved and touched by the event. (Bowdin et al. 2007, 107.)

That is one of the major challenges for an event manager: to facilitate an art form so that the experience is special and leaves a mark on a viewers memory and to accomplish this in a safe, comfortable and economically profitable manner.

It is important for a music event organizer to have an idea of what is happening in the music industry, which bands are publishing and through which record companies. Larger companies invest more on publicity and usually artists recording for a major record label gain more publicity when compared to independent label artists, through television or radio appearances for example. However smaller independent labels have managed to sign some of the most interesting artists and bands and published some of the most critically acclaimed records during the 21st century.

These artists are also considered to have more “street credibility” and are more appreciated by avid music listeners. In some cases the artist might not have published anything but has managed to gain popularity and fame through live performances and for that reason can be a great addition to the festival. Then again, an artist that’s songs are playing on the radio constantly and selling records might turn out to be non-charismatic or uninteresting performer on stage. For this reason the festival organizers try to see as many bands and artists perform live as possible, attending shows in bars, clubs and of course other festivals. All these things are to be considered when making decisions about the program.

Here is an example of the request for quotation for performers:

“Hello,

I am the main organizer of SBP summer festival. SBP is a two day event, held for the 20th time in Karkkila, Pyhäjärvi beach starting from 17th to 18th of July 2009. The festival has more than 2000 customers per day. Please send offers of bands and artist that are free on the aforementioned dates.

Best regards,

Jukka Tallgren”

Most of the communication is done by email, but with some agents it may require several emails and phone calls to get the offers from them. This is because of the fact that SBP is quite a small festival, so it is not the most important event for the agents. The price of a band or an artist is determined by the popularity, the amount and size of competing events, which are plenty in Finland's summer weekends and finally the amount of customers that are expected to come to the event.

Money dictates which bands can be booked to SBP. The most popular bands in Finland, such as Lauri Tähkä ja Elonkerjuu, PMMP, Kotiteollisuus, Yö are clearly too expensive for SBP. Often these bands are not even offered to SBP, either because they are already booked somewhere else or the agent knows that the festival cannot afford them. After these bands there are a larger number of successful bands, that have a strong fan base and sell plenty of records but there is still a clear price gap between them and the most expensive bands. For these bands SBP is competing for. The price range is between 4000-10 000 Euros.

The management companies have divided the bands to different sales personnel or agents. These agents work on commission from every gig they sell. In practice there are few agents that hold the contracts for the most popular bands that all the summer festivals compete for. In every company there are usually one or two agents that represent the most popular bands, so each year the requests are sent to the same agents. Personal relationships play their part in the business. If a promoter or organizer of an event has good relations with either

the artist or the agent, there is the possibility of making more profitable contracts. If the promoter can use his personal relationships to influence the artist and lower the asking price, it is possible to make a contract behind the agents back, directly with the performer. Of course, in these cases the agent is left without compensation and this can cause negative actions against the event and the promoter. In negotiations personal relationships can affect the price greatly.

Always the prices are negotiable, and should be negotiated. The prices can go down 10 to 15 percent, which can mean saving several thousands of Euros. There are different approaches to negotiating prices and booking performers. In 2006 and 2007 Jukka Tallgren started sending price requests closer to the end of the year, usually 6-7 months prior to the next event. Often the last performers were booked very close to the event, in March or April. The idea was that some interesting, but still upcoming performers were booked earlier, because the prices usually are quite low and easier to bargain. This way it is also possible to get performers that can gain larger popularity during the spring before the event for a cheap price and get a huge customer turn out in return.

Waiting until spring to book the more successful and high priced performers is always a risk, because other festivals which are usually larger and able to pay more for the performer, may book the band before you. However if the band is still free for the weekend, it may mean that some other festival has cancelled the booking and the agent wants to find a replacing gig as soon as possible. Other possibility is that other organizer has proved to be unreliable or the agent has a reason to suspect that the organizer is unable to pay for the gig and decides to cancel. If your timing is good, you have a very good bargaining position. This proved to be a very good technique in those first two years. Some of the main performers were booked at the end of March, with a clear discount to their prices.

However, the organization decided to change the approach for 2009, so the first emails to the agents were sent directly after the 2008 festival. The idea was to book as many interesting performers as possible before the years end and pos-

sibly to have the main acts booked. Also, the aim was to find artists that had not performed at the festival before. Popeda was one of the bands that had always proved to be too expensive or already booked to other events. The organization felt that this would be the band that the customers of Sunset Beach Party had been waiting to see. The idea was to book the band for the first festival day, which had so far been the less successful of the two days.

4.4 Making decisions

When the booking agents send their first offers of their bands, they often say if the band or artist is making or publishing a new record or a single before the summer. This is important because when a new record is released there is usually some degree of promotion and marketing done for the release. If the artist and the music are interesting, the media takes an interest and so the public finds the artist.

Friday, 17th of July 2009

18:00-18:45	HONEY HELLRAISER
19:15–20:00	PINTANDWEFALL
20:30–21:30	J. KARJALAINEN & V-M JÄRVENPÄÄ
22:00-22:50	BLOODPIT
23:30-00:30	POPEDA

Saturday, 18th of July 2009

15:15–16:00	FOSSA GLENOIDALES
16:30–17:15	THE BODY
17:45–18:45	MELROSE
19:15–20:15	JÄRJESTYSHÄIRIÖ
20:45-21:45	SCANDINAVIAN MUSIC GROUP
22:15-23:15	STURM UND DRANG
24:00-01:00	ELÄKELÄISET

Fossa Glenoidales and Honey Hellraiser were unsigned local bands from Karkkila. Fossa Glenoidales was celebrating their 30th anniversary and three members of the band had been involved with creating SBP in 1989 and Fossa Glenoidales was the main act of the first event. Honey Hellraiser had played at the festival in 2008 and had gained popularity amongst the local audience. These two bands did not have agents, so they sold their own gigs. Jukka Tallgren asked the bands to come and perform at the festival for a small fee and no written agreement was made.

Pintandwefall is a rockband formed by four girls that published that had published their first album in 2007 and claimed critical success. GAEA Booking handles the bands gig bookings and GAEA Records publishes their records. Esa Tontti, who is their manager, offered the band for the festival in September 2008. The offer also stated that the bands second album would be released in January 2009. Pintandwefall had gained a name for itself as a great live band and gathered a fan base in Southern Finland.

J. Karjalainen has been one of Finlands most popular and sold artists since the 1980's with several different bands. Since 2006 Karjalainen has concentrated on folk music and recorded two albums with different musicians. In 2008 Karjalainen published a folk music record named: "Paratisin Pojat" with Veli-Matti Järvenpää. The organization had tried to get the duo to perform at the 2008 SBP, but they had been booked to another event already. This time the weekend was still open. After negotiations the price came down 20 % which was the minimum price the band would agree to perform on.

Bloodpit is a younger band from Tampere, formed in 2001. In 2007, the first SBP organized by Ilmiö-tuotanto the bands original line-up played at the festival as the third band and broke-up on stage after two songs. The band was set on hold for a year and the lead singer started a solo career. In 2009 the band had a new singer and an album. Because of the 2007 incident the price was set low. The band wanted to come back to Karkkila and show that things were better now.

Popeda is one of Finland's longest running bands, starting its career in the 70's. After a huge success in the 80's, the band's popularity dropped for several years, until the end of the 90's when the old and new fans found the band again. In 2007 the band's singer Pate Mustajärvi suffered from alcohol related problems. He was able to quit drinking and the band was also joined by one of Finland's best drummers Lacu Lahtinen. Popeda is well known for its live performances and has established a strong fan base throughout Finland. The band had not yet performed in SBP and it was clearly the band that should be the headliner of the first day. Negotiations began in August 2008 with Jouko Karppanen. The original price was set so high that there was no possibility for the festival to book the band. However the price came down 15 %, mainly because the band had decided to tour festivals they had not played before and wanted to come to Karkkila. In November the contract was signed and the festival had its first head liner.

First emails were sent to all booking agents, among them the agent of Popeda: Jouko Karppanen. Offers started coming in, but not from Karppanen. After two weeks of waiting, contact was made by telephone to Karppanen and it turned out that Popeda did not have any gigs booked for the SBP weekend. However the price proposed by Karppanen proved to be clearly over the budgeted sum. Negotiations took four weeks, and finally the price was lowered by 15 per cent. One of the reasons for this was that Popeda had decided that they wanted to go to festivals they had not played before and see smaller festivals during the summer. The contract was signed on the 3rd of October 2008.

It was important to get the band to perform on Friday, because in 2007 and 2008 revenues for the first festival day were clearly less than for Saturday. This was mainly due to the fact that Saturday had been the festival day for so long, people were not used to coming to the festival on both days. The idea was that Friday's head liner needs to be very popular and a customer draw, like Popeda, and on Saturday the bands would have to be good also, but customers would more likely come to the festival on Saturday out of habit.

The Body is a band from Tampere, functioning for more than five years. Tomi Wahlroos recommended the band and the booking was made through him. Jukka Tallgren had seen the band perform a year earlier at Tammerfest and the show had been very good. The band did not have a huge fan base nor had it published any records, but the music and the musicians were so good that the organization decided to book the band for SBP.

Melrose has been playing its mixture of rockabilly and roots oriented rock'n roll since the beginning of the 1980's. The trio is very popular among fans of old rock'n roll music, bikers and American car enthusiasts. It has performed in Karkkila several times, last in 2006 SBP. In Karkkila the band has always been popular and guaranteed to draw 500 to 600 customers to the event. The price was also negotiated through Ari Vepsäläinen who knows the basist of the band personally. The band gave SBP a 500 euros discount of their usual price.

Järjestyshäiriö is a young band playing pop rock music. Their third album was released in the spring on 2009 and during the spring the bands singles were playing widely on the radio and selling well. The price was expectable and the band had made some name for itself.

Scandinavian Music Group was formed in 2002 by former members of Ultra Bra. After several years and albums the band had successfully broken through to a wider audience. In April 2009 the band released their fifth album titled: "Palatkaa Pariisiin". It sold more than 10 000 copies and the band gained plenty of press. The organization had been considering of booking the band to perform at the festival in 2008, but decided that the timing was not right because it had been over a year since their last album release. This time the timing was perfect. Of course when the band was booked there were no guarantees that the album would be a success. This time it proved to be a good choice.

Sturm Und Drang had risen to fame in Finland when the band members were only 15 years of age. Their first album released in 2007 sold more than 30 000 copies and their second album released a year and a half later sold more than 15 000 copies. The bands style of heavy metal rock was a needed change to

the festivals line-up, since most of the bands played pop-rock music. The band had also received plenty of publicity, for their young age but also because of their musical abilities.

Eläkeläiset is a long running band with a unique style. They specialise in Finnish Humppa and Jenkka music, playing their cheap instruments poorly and at least pretending to be highly intoxicated on stage. The band is legendary for their live performances which also gets the viewers to form dancing groups with sometimes hundreds of participants. The band was one of the most expensive bookings of the festivals history, but it had not played the festival before and was guaranteed to gather an audience.

4.5 Permits

A number of regulations have an effect on events and an event manager must be familiar with them all. The scale of the event goes hand in hand with the amount of regulations. These regulations must be satisfied before an event can be successfully produced. The event manager must actively research which regulations effect the event and which permits must be applied and approved for the festival. The event production company and the event manager are always responsible to find out and comply with all rules and regulations. (Allen, O'Toole, McDonnell, Harris, Festival and special event management, 284-285, second edition, 2002).

Before the festival can get started, it requires many permits, licences and these in turn take time and money. Each year the first permit needed comes from renting the Pyhäjärvi beach to be used as the area for the festival. In addition to this, a permit from the land owner, in this case the city of Karkkila is needed in order to get the permit to sell alcohol. A notification of noise caused by sound-checks and the event itself must be made to the city of Karkkila. Ilmiö-tuotanto must also fill an event notification and return it to the local police. A list of the security personnel, a map of the area and a plan for rescue and safety plan must be attached.

The permits for selling alcohol no stronger than 4, 7 % is a time consuming and a strictly controlled process. The license requires plenty of documents, including agreement from the city of Karkkila that the beach can be used as a alcohol selling area, the program of the festival, a document stating that the organizer does not have any tax problems, there is also a statement of how the festival and the alcohol selling will be organized in practise and also a list of all employees and a list stating the three persons in charge of the licensed area and all the employees. We have had the same three professional bartenders working in charge of the licensed area for several years and in 2009 the same personnel were in charge of the area.

4.6 Delegating

Jukka Tallgren is the project manager taking on most of the work load prior to the event. The rest of the production team came into the project at the end of January 2009.

Core team members remain with the project from start to finish. They play a major role in the project and bring different skills to the team that are all required to finish the project successfully. These members can have key responsibilities for a single task or a set of tasks. A core team member should be committed, able to share responsibility, flexibility, be task oriented, be able to work within schedules and constraints, be willing to trust and to give and receive support, be team oriented, open-minded, be able to work across structure and authority and be able to use project management tools. (Wysocki 2007, 250–253.)

In January 2009 the core team had their first meeting in Karkkila. The core team has remained the same since 2007:

Jukka Tallgren

Prior to the event:

Handling the finances of the production company

Booking the performers

Permits (event licence, licence for selling alcohol and food etc.)

Booking the required audio technology and the performance stage

Hiring most of the employees for the event

Repairing a marketing plan

During the event:

Responsible for the actual event area being ready on time

Responsibility for the actual event, overseeing the work being done

Welcoming the artist and paying their fees

After the event:

Calculating the events financial state

Preparing a report of the events financial affairs for the inspection of Ilmiö-tuotanto Oy's accountant company

Paying the bills

Post event marketing

Katariina Kemppi

Prior to the event:

Writing and sending out press releases

Writing news to be posted on SBP webpage and the events Facebook page

During the event:

Money traffic and book keeping

Calculating the cash basis for each selling point

Preparing a report of the events financial affairs for the inspection of Ilmiö-tuotanto Oy's accountant company

Employees

Mika Tallgren

During the event:

Construction and transport

Ari Vepsäläinen

Prior to the event:

Scheduling the transports

Recruiting the construction team

During the event:

Construction and transport

Timi Vuoristo

During the event:

Checking the beer faucets

Construction and transport

Kari Kinnunen

During the event:

Electricity

Backstage area and directing the roadie crew

With the exception of Katariina Kemppe, the rest of the production group has been working at the festival since SBP 2002. The production team has 4-5 meetings prior to the event, always in Karkkila. Jukka Tallgren calls the meeting together. In the first meeting the group goes through the program that has been booked for the festival and discusses the timetable and what should be changed. Tallgren also has a list of things to be done prior to the festival. This 10 paged list is checked through with the group each time.

5. MARKETING

Modern marketing terms known as the four P's are product, price, place and promotion. The basic idea of marketing is that the whole organization should put all its efforts at satisfying its customers while also making a profit. The organization should identify a group of people with some homogeneous characteristics and strive to satisfy the groups' wants and needs.

In order to produce a successful event an event manager must go through activities such as analysing the target markets needs and based on this analysis create appropriate events products, predict the amount of possible customers, predict the time the customers will enter the event, estimate the price the customers would be willing to pay for tickets, deciding the promotional activities to be undertaken in order to inform the target market of the event. (Allen, O'Toole, McDonnell & Harris 2002, 162.)

5.1 Pricing the SBP tickets

The festival has been growing gradually throughout the years, and developed from a free of charge event to costing tickets. This year the ticket price was raised for the Friday by 4 Euros and for the Saturday by 3 Euros, with the price difference between the pre-bought tickets and the tickets bought from the festival entrance to stay at 4 Euros. The reason for this quite a radical raise was the fact that the band budget had also been raised radically since 2007.

In 2008 the band budget was at its all time high but the organization decided not to raise the ticket prices more than 2 Euros per day compared to 2007. The plan was to get more people to come to the festival and gain more income from this way to cover the difference. However Friday was a slow day in 2008 and the festival might have been in serious financial trouble if the second day wouldn't have been so successful. So for 2009 it was decided that the ticket prices would be raised to minimize the risk.

The ticket prices have been rising around Finland each year. This is partly because of inflation. Bands, sound and light equipment, security and logistics of events become more expensive each year and like any other business events are also forced to find more income to pay for the inflated costs. Finland largest festivals charge more than 100 Euros for a three day ticket. The ticket price must correlate not only with the amount but also the quality of the program. The person or persons in charge of the program must be able to negotiate the most interesting performers available at prices that fit the budget. There is no guarantee how interesting the consumers will find the program and competing festivals bring more variables to this equation. The ticket pricing must be in relation with ticket prices of other festivals. If the prices need to be raised the raises must be between 1 to 5 Euros. Higher rises can result to negative attitude towards the event.

SBP is a quite small festival organized in a city of 9000 residents. Developing from a free of charge event to an event with ticket prices of more than 40 Euros has been a long project started in 2002. The ticket prices have been raised each year by 1 to 2 Euros. Ticket sales made it possible for the event to develop and book more popular performers but it took time to introduce the idea or culture that the event cannot be free of charge and that tickets cost more each year.

This is partly because of the long tradition in Finland that events are done by volunteers whose ambition is not to make profit. This was how festivals in Finland were organized during the 70's and 80's. The event and music industry became more professional gradually and costs began to rise when bands began to demand higher compensation for their work. Event managers have been in an unfavourable position with rising costs and customers not understanding why ticket prices keep rising. This of course has caused low profits, failures of payment or even bankruptcies. SBP festival would not be profitable if it relied solely on income from ticket sales or if it did the ticket prices would have to be raised by 20 to 30 Euros which would lead to customers rejecting the festival because of too high ticket prices.

5.2 Product

Product is considered as being a bundle of benefits. A product is a whole package consisting of the physical characteristics of the product but also elements such as brand image, packaging and delivery. Primary characteristics are the core features the product has in common with its competitors and auxiliary characteristics are features and benefits that are unique to the product and separate the product from others.

Consumer's preferences and desires change with times and in order to perform marketing successfully a marketer needs to be aware of these changes. For this purpose companies perform marketing researches.

Products are classified in to two segments: consumer products are designed to satisfy personal and family needs. Industrial products are bought for the purposes of resale or to be used for making other products. (Blythe 2008, 118.)

Many marketers look at services marketing in the same way as marketing physical goods. Services are also usually a bundle of benefits, not simply one single thing. It is difficult to separate physical goods from services, because physical goods usually contain a service aspect and most services contain a physical product. The customer's needs and wants are ultimately the most important aspect, not defining the products characteristics. (Blythe 2008, 256.)

A consumer may consider buying a service a riskier proposition than buying a physical product. If a physical product fails to satisfy it can be returned and the customer may ask for a refund. Services cannot be returned to the provider. If a haircut fails it cannot be undone and usually the customer still needs to pay for it.

Because of this, consumers are more likely to spend more time on gathering information and mouth-to-mouth recommendations play an important role in decision making. Services also differ from physical goods in their purchasing sequence. When buying a physical product a consumer first pays for the prod-

uct before receiving it, uses the product and finally evaluates satisfaction level. When purchasing a service the decision of purchase is followed by commitment to the supplier, delivery and consumption of service, evaluation of service and finally payment. Of course many services are also paid in advance but mainly afterwards. (Blythe 2008, 257–258.)

SBP festival is of course a service. It is formed of several services such as alcohol and food selling, security personnel, first aid, bathrooms which all play their part in creating an experience for the consumer. The main part of the service is of course the music. Tallgren must have an idea of what the customers want, which bands they find interesting and are willing to pay to see. The bands are promoted before the festival in order to create interest and make consumers decide to purchase the service.

With festivals the mouth-to-mouth marketing plays a very important part when taking into consideration the Internet. Facebook has created a new forum for mouth-to-mouth information to be passed on. For the SBP 2009 Tallgren and Kemppe created a Facebook group for the festival and invited their friends to join in the group. When a person joined the group it could be seen on that person's profile and so his or hers Facebook friends could see that this group existed and if this person likes it so could his or her friend. So by joining Facebook groups and announcing to attend an event Facebook users give a recommendation of the event and by declining to attend, they also make a comment on the event. Discussion forums and fan pages for bands are also places where people affect each other's decisions.

5.3 Place

Place or distribution means activities done by the marketer to make it as easy as possible for the consumer to purchase a product or service being marketed. How quickly, in what condition and in what way a product or service reaches the consumer must be determined and through these decisions the product or service must be placed where and when the consumers wants them. The entire

sequence of bringing a product from the producer to the consumer is called a channel of distribution. (Zikmund & d'Amico 2011, 11.)

Most services are intangible which makes their marketing different from tangible goods. Intangibility means that consumers cannot see, feel, smell, hear or taste the service before a conclusion of exchange has been reached with the seller. Services are also perishable meaning that they cannot be stored. A service can be produced but when it goes unused and this causes the units of the intangible offerings to perish. (Zikmund & d'Amico 2011, 323–324.)

Because SBP is a service it is intangible and perishable. The festival is organized only once a year so there is only the two days when the service can be sold and used. This causes great financial risks but also huge pressure on marketing. The festival is always placed in the same venue so the organizers choices are to arrange transportation to the festival from surrounding cities or a possibility for accommodation during the event for the festival customers outside of Karkkila.

Changing the festivals place inside Karkkila is of course a possibility that could be considered but would cause huge risks for the event because of increased and unexpected expenses. Karkkila is not very easily accessed. With no train station, decreasing bus routes and the lack of accommodation in the city make it difficult for potential customers outside Karkkila to come to the festival. Changing cities would also change the whole concept of the event and most likely lead to losing the prior customers. The small size and locality of the event are its strengths which separates it from many festivals. The same customers come to the event each year almost out of habit and the atmosphere remains unique because the event remains rather small.

Buying tickets to the festival prior to the festival is offered through Tiketti, which is a company focused on ticket sales. Tiketti's main office is located in Helsinki but tickets can be reserved and bought via Internet, telephone and ticket vendors located throughout Finland. Tickets are also available at Ravintola Valuri in Karkkila and Musiikkiliike Viihdeässäät located in Nummela.

The services offered within the festival can of course be developed which is what the organization did in 2009 with the expansion of the licensed area to reduce queuing. However the main service, the festival itself needs to be promoted as well as possible to let potential customers know that the festival exists and what it has to offer to the consumers.

5.4 Promotion: marketing and press

Marketing and press budget is very small compared to the other expenses. This is mainly because the festivals target market is clearly Karkkila and its nearby regions, so the main marketing channels are local newspapers, posters and the Internet.

Karkkilan Tienoo is a local newspaper published by Karprint Ltd. In 2008 Ilmiö-tuotanto and Karprint agreed on collaboration concerning SBP. The agreement was that Karprint would give SBP column space in its newspapers Karkkilan Tienoo and Länsi-Uudenmaan Sanomat. Also full page adverts would be placed in 3-4 Karkkilan Tienoo papers. Karkkilan Tienoo has a circulation of 10 000-15 000 and Länsi-Uudenmaan Sanomat 15 000-20 000 copies. In return Ilmiö-tuotanto offers visibility for Karprint logos on its webpage, posters and adverts.

Ilmiö-tuotanto organization also sends out press releases prior to the event to all main medias including music and festival related web pages such as meteli.net and festarit.org, major Finnish newspapers and tabloids, music magazines and television stations. How many press releases end up in actual print form varies each year. First releases are sent out one week before the program and new webpages are released on the 1st of April.

Clearly the most important channel is the Internet. SBP has a homepage: www.sunsetbeachparty.net . Ilmiö-tuotanto rents the web hostel from Nebula Ltd and the webpage as well as all other graphic design is done by Juha Tretjakov. The web pages outlook is changed completely each spring and published

on the 1st of April. The basic menu remains the same year after year, but Jukka Tallgren and Juha Tretjakov decide on a new theme each year. The idea is that each year a media figure is chosen as the unofficial protector of the event. In 2007, it was David Hasselhoff, in 2008 the Austrian ski jumper Jens Weissflog. In 2009 SBP turned 20 years old and so the theme was decided to be a collection of protectors from previous years. Tretjakov designed a logo with the busts of David Hasselhoff, Jens Weissflog, Urho Kekkonen, Leonard Nemoy or Spok and Vladimir Iljitš Lenin. The same logo is repeated in adverts, posters, backstage passes and t-shirts.

Posters are also designed by Juha Tretjakov. Each year the poster is designed according to the logo and colour scheme of the web pages. Ilmiö-tuotanto has made a contract with Painopalvelu Karkkila, a printing company working in Karkkila. The contract states that Painopalvelu Karkkila will print 300 copies of the posters with four colours in A3 size and laminated backstage passes for the event, 150 copies of the Friday pass and 250 copies of the two day pass. In return the company's logo is added to the events web page and posters.

6. SUNSET BEACH PARTY 2009 –THE EVENT

In their book *Events Management*, Bowdin, Allen, O’Toole, Harris and McDonnell (2007, 270) states that the project event manager works during the deliverable which is the event. This differentiates an event manager from an ordinary project manager. Events are by character less controllable and rapidly changing during the actual delivery of the event. Different tasks and responsibilities keep rolling in without warning.

This is because of the huge amount of variables in an event, such as the employees, the performers, the weather especially in the case of an outdoor event, the lack of customers. These are all things that the manager and the team can only prepare themselves mentally, but have basically no power over. This means that the management cannot rely on the same management techniques that it has used leading up to the event. The management team switches into operations mode at a certain point before the event. The responsibilities will be relocated to different individuals of the production team and the management will run the event, looking for errors or things to change and making fast decisions on-the-spot. (Bowdin, Allen, O’Toole, Harris & McDonnell 2007, 270.)

When the event building began on Tuesday 14th of July the production team members took their roles according to building directions given by Tallgren. Ari Vepsäläinen took charge of the building group, Mika Tallgren was in charge of the transports, Timi Vuoristo in charge of the licensed area, Kari Kinnunen in charge of the backstage and electricity and Katariina Kemppi of the finances. Tallgren was overseeing the entire project and making decisions and last minute changes

6.1 Tuesday 14th of July -Building day one

Building of the festival began on Tuesday, the 14th of July. The production team had a meeting at the beach in the afternoon. The team walked through the

building timetable and the area of the festival. Tallgren went through the timetable:

Sound Group company's trucks arrive carrying the stage and light and sound equipment after 8.00 a.m. Wednesday morning. Karkkila based trucking company would arrive with the fences from Hyvinkää after 9.00 a.m. After this the building process would begin. Kari Kinnunen would drive to Läyliäinen, a small town near Karkkila to pick up a tent and two wok frying pans. Mika Tallgren would pick up 5 cash registers from Helsinki. On Thursday Heino's Tukku would arrive with the alcohol, beverages and selling counters. Timi Vuoristo would be responsible for setting up the licensed area. Katariina Kemppe would be responsible for the finances. The team ended the day at 6 p.m. Tallgren and Kemppe had taken out all extra money from Ilmiö-tuotanto Ltd. account to be used as change at the ticket sales, licensed area and food sales. Kemppe divided the money into these three different cash registers.

6.2 Wednesday 15th of July –Building day two

Tallgren and Vepsäläinen gathered at the beach at 8 a.m. Wednesday morning. Sound Group arrived with a truck carrying the stage at 8.30 a.m. Tallgren showed them the exact place for the stage and the building began. At 9.00 a.m. the fences were delivered to the beach. Ari Vepsäläinen took five of the voluntary workers and began to set up the fences which was the most important project of the day.

Other building stages included the two backstage tents that were meant for the bands, the catering tent and two caravans. One of the caravans would be Tallgren's office and the other was to be used in counting up the money from ticket, alcohol and food sales.

The building group consisted of 15 to 20 persons some of whom had been involved with the festival since the beginning. New workers had gradually joined in and the team was very efficient. In general the whole festival area had re-

mained the same since 1998. The festival areas small size dictates the structure of the different selling areas and the stage.

6.3 Thursday 16th of July –Building day three

Electricity would turn out to be a major problem. Since 2007 all the electricity for the event had been rented from a small company from Järvenpää. Tallgren had found the company through the internet, while sending out requests for quotations. The company had delivered all the required products promptly in prior years and the quality had always been good.

Tallgren had talked with the CEO of the company in February 2009 and made a deal that the company would rent all the needed electricity, deliver them to the beach Thursday morning. Ilmiö-tuotanto would pay for the equipment with tickets and backstage passes for the CEO and friends.

Sound Group had been asking for the electricity on Wednesday evening. Tallgren had made a mistake with the order and the electricity would get to the beach a day late. Attempts were made to get the equipment to the beach earlier, but unfortunately this was not possible. So the stage was completed on Wednesday as far as possible. The electricity arrived at 12 AM Thursday. Sunset Beach Party had recruited Ilkka Kilpeläinen to be in charge of the electricity. He had been working at the beach since Wednesday setting up other facilities in need of electricity. Unfortunately when the electricity finally was delivered to the beach Kilpeläinen had just left the beach for a lunch break. Because of the delay a group of workers started to set up the electricity cables along the road leading to the stage. When the cables had been set up to the backstage, Sound Group technicians went ahead and connected the electricity into their sound equipment, without anyone checking the cables and the electric current. The result was a 320 volt electric spike going through the cables and causing major destruction to the equipment. Tallgren was informed of the situation immediately. Kilpeläinen was called to the beach immediately to check the electrics. Tallgren discussed the situation with Janne Saarni the CEO of Sound Group and the rental company that delivered the electricity to the event.

The most important thing at this point was to go through the cables and find out what caused the spike. Kilpeläinen soon found out that the cables had been improperly connected. The wires inside the mounting pieces had been connected so that the electricity was able to go through the cables without the residual-current device stepping in and cutting the power. Kilpeläinen had to open all of the cables connectors and re-set the wiring.

Janne Saarni was of course upset because crucial parts of his equipment had been damaged and this caused delays with SBP festival but also possible cancellations of other events that the company had already been booked for. In order to get the equipment to work at SBP the organization would need to find a volunteer to drive to Pori where Sound Group's warehouses were and pick up the spare equipment from Saarni and drive them to Karkkila the same night. Two volunteers were found quickly and they delivered the equipment to the beach at seven PM.

At this point the beach was already in good form. The fences had been set up and the beach had been closed from the public. The backstage facilities had been built: there were two trailers as offices, two tents for the bands backstage rooms and one tent for catering. Lights and a tent for the roadies had been set up behind the stage.

The licensed area had been built, with five selling desks and cash registers, two tents and 25 sets of tables and long benches. The area had been surrounded with fences and the whole area size was approximately 300 square meters. Food selling area was set up in the kiosk building. In the same facility was the T-shirt selling desk. Ticket sales tent was set up 50 meters from the beach, next to the parking area.

Finally at 10 PM Sound Group had finished setting up the sound and light technique and the building group finished the day. Tallgren and Kemppi continued to set up the offices, counting the cash basis and checking the emails.

6.4 Friday 17th of July: Sunset Beach Party – Day one

The first event day started at 9 AM. The building team gathered to the beach and started to go through the area listing all the things that still needed work. Tallgren delegated several different tasks to the staff, while setting up the offices with Katariina Kemppi.

The first band Honey Hellraiser arrived at two PM and started their sound check. Tallgren received the arriving bands, showed them their backstage, gave one member of the band their backstage passes, food and drink tickets and depending on the contract the fee. In many cases the fees are to be paid in cash at the festival, either before or after the show. Some agencies demand the fee to be paid prior to the event through banks and some agencies send the bill after the event. The reason for using cash is the fact that especially during the 90's many festivals suffered from economic difficulties and were unable to pay the fees after the performance. Because of this, the contracts that are made between the organizers, whether it is a company or a private individual, and the booking agency states that the person who signs the contract agrees to settle the fee with his own finances if the company is unable to pay the fee. This sets the biggest risk for the organizer.

During Friday the rest of the employees slowly gathered to the beach. Tallgren had contacted most of the employees, discussed where they would like to work, which times and for what pay. Simo Malmberg had been as the head of the food selling. He was in charge of setting up the food selling kiosk and leading the selling group of seven workers.

The licensed area had 10 employees, including the Kaj Melander and Minna Hyyrynmäki who were the persons in charge of the area. Tallgren had named Tuukka Pasanen to be in charge of the backstage area, the roadies and the facilities. Mika Tallgren, Timi Vuoristo, Kasper Leino and Ari Vepsäläinen were in charge of driving the vans and minibus.

Because of the small size of the festival area it is not possible to drive band busses to the beach, only smaller vans. The organization has had to figure out a solution for the more established bands that always arrive with busses carrying backlines and other equipment. The organization has four vans and one minibus in use. Tallgren had contacted all the bands and informed them that if the band was arriving to the festival with a bus they would have to drive to the market square in the center of the city, where the equipment would be moved to the vans and the band members to the minibus and transported to the beach. The bus would remain at the square. After the show the band and the equipment would of course be driven back to the bus.

Kari Kinnunen was in charge of the backstage area, facilities and electrics. Also Ilkka Kilpeläinen was at the festival area through the day on call if there would be any problems with the electricity.

The ticket selling started at 5 PM. There were 6 employees selling the tickets and attaching the wristbands. Pre sold tickets would be changed for wristbands at the tent.

Katariina Kemppi was in charge of the money coming in from ticket sales, licensed area and food sales. She would pick up the money from each point once an hour, take them to the office and count them. This money was then used to pay the bands in cash and rest of it stored to be counted after the event.

This was the organization working at the festival during the weekend. All of these workers placed in charge of the different areas had been working in these same positions since 2007 and this experience helps managing the project.

Tallgren's main job during the festival is to make sure that everything works as planned and to be on call if something goes wrong and needs to be solved. If everything goes as planned and the delegating has been done right Tallgren should be able to focus on the receiving of the bands.

The program was designed so that 300-500 customers would come to the festival during the first two bands. J. Karjalainen was placed as the third performer to insure that more people would arrive to the festival. This also worked and when Karjalainen began his show there were more than 1000 customers at the festival area.

Bloodpit was a great band to enthuse the audience and get the ready for the main act Popeda. After Bloodpits performance there were closer to 2000 customers at the festival.

Tallgren had made an agreement with Jouko Karppanen that Popeda's fee would be paid at the festival, not before hand. This was because the fee would have taken most of the money needed for the festivals expenses prior to the festival. When the band was arriving to the festival on Friday the bands, Mika Tallgren was told by the roadie of the band that the money would have to be paid to the band at the city square at arrival or the band would not perform at the festival. Tallgren and Kemppi counted up the fee and it was paid to the band at the city square and so the band came to the beach and gave a great performance. It was clear that the customers had been waiting for the festival.

The beach was filled with approximately 2200 paying customers which was a record for SBP Friday. The show ended at 00.30 am. The beach was cleared of customers by the security personnel and Popeda was driven back to their bus. The workers began to clean up the festival area. After the main areas had been cleaned up, the group finally ended the night at 2.00 am and two volunteers stayed at the beach through the night.

6.5 Saturday 18th of July: Sunset Beach Party –Day two

The core team gathered to the beach at 12 am. The team went through the beach cleaning up the biggest trashes and setting up the licensed area, food selling and ticket sales booth. The beach was in a rather good shape and so everything was ready when the doors were opened at 2.15 pm. Fossa Glenoi-

dales was the first band of the day. The first sound checks started at 1 pm and everything was finished by the time the festival doors opened for the public.

The customers started to come in gradually and when the first band started their show there were approximately 300 customers. The Body threw in a few hundred more but the major part of the customers came in just before Melrose started their performance. This was almost a guarantee. Melrose had performed at the festival two times before and always drawn up a crowd. The band gave a discount from their usual payment as a favour to Ari Vepsäläinen. It is a band that gathers 400-500 viewers from Karkkila and the nearby regions. On top of this these customers are a bit older and so are able to buy alcohol from the licensed area and increase the revenue.

The weather was also phenomenal with 28 degrees Celsius so it was the ideal weather for an outdoor festival. Everything was working perfectly and festival audience was behaving themselves so there were no major disturbances.

All the bands arrived in good time before their show started. Eläkeläiset band actually arrived 8 hours before their show time and spent the day at the festival area enjoying themselves. Scandinavian Music Group was picked up from the center of the city from their bus. Sturm Und Drang was the only more problematic band. The roadie for the band had contacted Jukka Tallgren on Monday the 13th of July and asked about the arrival to SBP. The band had been booked to perform at Rowlitfestival organized at Parainen on the same day and the time schedule was very tight. The original plan was to finish the show at Parainen, get the band to the bus and drive to Karkkila. The drive would take approximately 2 hours. If everything went according to plan the band would arrive to Karkkila only 45 minutes before show time. Tallgren told the roadie that this time table was unacceptable. If anything went wrong, flat tire or a delay at the other festival and the band would be late. Also the fact that the bus would still have to be unloaded at the city square made it impossible for the show to start as scheduled. The options were to change slots with Eläkeläiset which Tallgren was not willing to do or to figure out a way the bands equipment could arrive to

SBP before the band. The roadie promised to check out different options and inform Tallgren of what could be done.

The roadie called Tallgren on Tuesday morning. The band had decided that the easiest way was to rent a van for the roadies that they would back up straight after the show at Parainen would finish and start driving towards Karkkila. Also a roadie would be driven to SBP festival area on Saturday morning with part of the instruments to set them up with SBP roadies after Scandinavian Music Group would finish their show. The band would arrive by bus to the center of Karkkila from where SBP minibus would pick them up and drive them to the festival area.

This was of course an unnecessary risk and extra trouble caused by the fact that the booking agent of the band had sold another gig for the band too close to the SBP show. It is quite common for the bands to perform at two events during the same day especially during the summer season, because the wages are generally higher for the popular bands compared to club shows. However everything went according to plan and the band was able to start their show only 5 minutes late.

Eläkeläiset was the final act of the SBP 2009 festival. The band is best known for their live performances, which includes Jenkka and Humppa music, cheap organs and other instruments, long lines formed of dancing listeners and drinking large quantities of alcohol before and during the show. The band did not fail their reputation and the show was a huge success.

Finally after the band had broken their instruments after the last song the fireworks began from the lake. Suomen Pyrotekniikka had gathered money from local companies to finance the fireworks and it was spectacular. The audience gave great applause and kept yelling thank you as a sign of appreciation.

The festival area was emptied by the security personnel without major problems. The cleaning started straight after the area had been cleared. Fences and

tents were taken down to help the cleaning process. Sound Group began to pack up their equipment. The core-team finally left the beach at 4 am.

6.6 Sunday 19th of July –Clean up

Most of the employees returned to the beach for the cleaning up at 11 am. All of the fences and tents were drawn down and everything that could be returned during Sunday was. All of the alcohol containers were stored to behind locks to wait for Heino Tukku trucks that would arrive to pick them up Monday morning. Fences and containers would also be picked up Monday morning.

Once the beach had been cleaned the whole group that was still left at the beach was driven to the local Rautaruukki restaurant. Tallgren and Kemppe had booked the restaurant for the group's private use for the night and arranged food, drinks and two local bands to perform. This was a thank you for all the hard work done by the volunteers and of course the core team.

6.7 Shutdown

After the event the event manager is responsible for the shutdown of the event. This is the last phase of the project and is formed of separate series of tasks and responsibilities. The management team is downsized to the pre-event formation. A shutdown plan should be formed in the planning phase and ideally it will be implemented in the shutdown phase. When shutting down a project the management team should be preparing for the next event, on-site this means packing up the things needed in the next event and off-site the management goes through the book keeping, archives the documents and assesses the management. (Bowdin, Allen, O'Toole, Harris & McDonnell 2007, 270.)

The core team's last major task is cleaning up the event venue. This was finished on Wednesday after the event. Shutting down the festival was Jukka Tallgren's responsibility. The shutting down phase can be seen to contain two

phases: the on-site and the off-site shutdown. The on-site shutdown is done during the three to four days after the event. All of the equipment and materials that can be used in the future events were saved. After the beach had been cleared the off-site shutdown began. This phase is basically completely done by Jukka Tallgren. It includes going through the finances, forming a report for the accountant of Ilmiö-tuotanto Ltd, thanking all of the employees, sponsors and partners and sending out press releases to the media explaining how the event went. This phase is very important for the continuance of the festival and committing all of the people to the next festival.

Going through the finances, bills and cash money from the festival is the biggest task in shutting down the project. Most of the bands were paid in cash during the festival but most of the other bills arrived during the next month. It was important to remind all of the companies to send their bills as quickly as possible because of the value added tax (VAT). Ilmiö-tuotanto sells the tickets, alcohol and food and beverages and from these sales comes large amounts of VAT. Performers and bands are not liable to VAT so Ilmiö-tuotanto does not pay VAT for the bands. Because of this Ilmiö-tuotanto has plenty of VAT that it has to pay to the taxman. This amount can be evened out through the other bills and expenses of the event. Tallgren has made sure through the Ilmiö-tuotanto accountant that all bills arriving after July can still be deducted, and the VAT is then paid later than the 15th of August, which is the official date. This way the company has more money left because the VAT needed to pay is lower.

Tallgren went through all of the receipts and prepared a report of the finances. The report includes revenues from pre-sold tickets and tickets sold at the festival, food and beverages sales and licensed area revenues and a listing of everything that has been paid in cash.

All of the cash was accounted to Ilmiö-tuotanto Ltd account during the week after the festival. The report with the receipts and bills was sent to Tili-Meise Ltd. which is Ilmiö-tuotanto Ltd's accountant firm. Tili-Meise went through the report and the finances during July and August. After the report had been turned over to Tili-Meise Tallgren only had to pay the bills coming in.

A major problem would be the electric problem that occurred during the building stage and cause damages to the sound equipment of Sound Group. The owner of the rental firm that delivered the wrongly wired electric cords denied that anything was wrong with the wires. Ilmiö-tuotanto had insurance for the event but it turned out that it did not cover object damages caused to a second party. Also Sound Groups own insurance did not cover the damage. In September Tallgren learned that the owner of the rental company had sold the company and the new owner denied any knowledge of the accident. At this point Tallgren's only possibility was to either settle the accident financially with Sound Group or attempt to get the rental company to except responsibility through the police and the courts. In the end Tallgren decided to pay the damages to Sound Group. This way the matter would be finished, dragging the incident through different officials could turn out to be an exhausting and time consuming prospect. It was important for the continuance of the festival that Ilmiö-tuotanto would maintain a reputation as a reliable event production company. Negative stories could have travelled quickly and made it difficult for Ilmiö-tuotanto to find a sound and light company for future events. In all other aspects the festival project was brought to an end and the work for the next year's SBP festival could begin.

7. CONCLUSIONS AND DISCUSSIONS

Using project management methods as tools when organizing an event, helps the event manager to hold the project in control. Dividing the project into clear phases is important for the logical and successful production of the event. The phases of an event project are initiation, planning, implementation, the event and shutdown which can all be seen as parts of the production of SBP 2009.

Tallgren has made a list of things that need to be done prior the event, but more time should be placed to develop a clear timetable and schedule by which the project will be produced. This would help the production team to focus on tasks in a logical order, especially during the building of the festival.

The main task of a project manager is to have a clear view of the whole project, to understand what needs to happen and in which order and to keep the project going from start to finish. Different projects demand different sets of skills and interests. With music festivals such as SBP the project manager needs to understand and follow what is happening in the music industry, which bands and performers are current and making new records. It is equally important to understand the customers and what they expect from the festival. SBP is a small local festival where for many customers the main part of the experience is not the music but the company of others and enjoying the summer. The artistic value of the performers is not necessarily the key to a successful festival. Rather the performer's ability to entertain the crowd. In 2009 this was achieved remarkably well. The festival gathered a record breaking amount of customers in two days which can be regarded as proof that the audience was pleased with the artists singing for SBP 2009.

Of course no project of this size can be run successfully without several people working together. The core team does its tasks promptly and with great motivation. This is very special because the workers are not being paid for their work. Also the volunteers that step up to work throughout the weekend are the lifeline of SBP and their importance cannot be over estimated. Tallgren has been able to gather a group of enthusiastic individuals to work with him on the festival.

Leading the group is a demanding task that requires a personal relationship with all of the members of the team.

Developing the festival is of course always possible and Tallgren and the core team has been able to develop the festival since the year 2007 event. The small venue of course sets its limits to the development. The area can fit only 2000-3000 customers at once, after that security risks increase and the selling areas get crowded which causes more problems. In 2009 the team was able to make successful changes to the beach. Switching the places of food selling and licensed area more than 200 new customers could be fitted to the licensed area and the selling and queuing worked more smoothly. Also the area for the under aged became larger and gave more room for picnic.

In the future the most important development for the licensed area would be to find a brewery partner from some of the major companies such as Sinebrychoff, Hartwall or Olvi. Ordering everything through Heinoon Tukku has its advantages, most importantly the fact that the products are billed after the festival not before which is crucial to a small company with limited financial resources like Ilmiö-tuotanto Ltd. However if Ilmiö-tuotanto could find a brewery that was willing to sell its products and bill them after the event the prices could go down with one middleman taken out of the equation. It would also be possible to negotiate a sponsorship deal with the brewery, which could mean discounts on their products and free beverages to be served to bands and volunteers during the weekend and in the after party on Sunday. This would increase revenue for the whole event.

The fact that an accident occurred during the building stage that ended up costing to the company was a wakeup call for Tallgren and the core-team to focus on rationalizing the construction phase and also for Tallgren to compete all of the companies insurances. The team should develop and write down a detailed plan of the construction with clear responsibilities for each team member and a timeline through which the construction at the venue must be placed upon. Special attention should be placed upon the electrics for the sound and light

equipment because they are the most valuable items rented for the event and can end up costing thousands of Euros in damages.

The SBP festival is living prove of what volunteer spirit can accomplish. SBP has a long history and it has outlived several other festivals mainly because of the active volunteers. Also it has been a wise decision to keep the festival in its original place. Of course one may argue that this has limited the festivals growth and development because the area can only fit a maximum of 3000 persons at once. However with larger venues come more expenses such as increased need for security, employees, marketing and also bands may charge more for their performance if the venue becomes larger. This is because of the possibility of increased income from ticket sales with more customers. With more risks and expenses the revenues could be increased but not in scale with the possible financial risks. With the small venue and a loyal customer base it is easier to control the festivals risks and development can be done inside the venue and with the performers signed to the festival. As the saying goes why fix it if it isn't broken. The concept of SBP has kept the festival running since the year 1989 and hopefully in 2019 the event will celebrate its 30th anniversary.

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