

Organization of a large scale music event: planning and production

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<p>Live entertainment is currently one of the few vital components of the music industry as it struggles to survive in the XXI century and conform to the drastic changes on the music market. Music events occur in great amount on a daily basis and it is important to plan and produce them in the right manner in order to stay relevant and secure one's place on the market.</p> <p>This report introduces various crucial matters that require attention during event organization process, such as marketing and strategic planning, communication and promotion, risk management, event programming and capacity management, to name a few. The 5-phase project management model is applied as the base on which this thesis is built. The research is conducted by comparing the theoretical and practical approach used in the music event business.</p> <p>The practical approach is based on examinations and interviews with the world market leader in live entertainment – Live Nation. An additional analysis of practices used in other large and successful music events in Europe and USA is also conducted.</p> <p>As this thesis shows, the practical approach is often easier and less rigorous than the theory. Some of the steps in this process may be simply omitted due to being considered of little relevance by the management team, many other are outsourced to professional agencies depending on requirements (security, catering). It becomes evident how important it is to be innovative and always stay up to date with the state of the market in order to organize the most successful events.</p>	
<p>Keywords Event management, planning, production, marketing communication</p>	

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1 Introduction

The phrase “times they are a-changin” belongs to the great Bob Dylan and succinctly describes the current state of music industry. Indeed it is undergoing the changes that in the end will redefine its whole concept, largely due to the destructive impacts caused by piracy. While record sales are plunging, the majority of people involved in this business, from artists to management, realized that right now the only way to make ends meet is to tour as much as possible. Live entertainment was affected by the economic recession; however, unlike other, this sector of music industry is still actively functioning. Music events become bigger and more intricate theatrical performances that aim to surprise, please and entertain the jaded public.

This thesis report is dedicated to the process of organizing a large scale music event, concentrated on the stages of planning and production.

The objective of this work is to pick out the most important steps to be taken during the planning and production stages and compare the theoretical and practical approaches to them.

The core of this thesis is based on a 5-phase project management approach (Allen, O’Toole, Harris & McDonnell, 2008, 163). It describes the planning and production activities passing through these 5 phases: initiation, planning, implementation, event, and shutdown.

The purpose of this work is to answer the following questions:

1. How to successfully plan, promote and produce a large-scale music event?
2. How do the “book approach” and the practical approach differ from each other?

The practical approach is based on the interviews and examination of work of the commissioning party - Live Nation Finland Oy – Finnish division of Live Nation Concerts – an absolute live entertainment market leader worldwide. Globally Live Nation promotes and produces over 21 000 events per year with the total attendance of over 50 million. In Finland Live Nation handles the majority of the biggest events and is a market leader country-wise as well.

1.1 Structure of the study

As stated above, this thesis report will compare the practical and theoretical approach to the production and promotion stages in the process of organizing a large scale music event. The practical approach is based on several sources:

1. Interviews

Two interviews were conducted in order to support this research. The first interviewee was Maritta Kettunen (11.11.2011) - Promotions Manager in Live Nation Finland. In this interview we covered the aspects of communication practices, specific to the Finnish market; the importance of online communication vs. old-fashioned print, radio and TV; show forecasting, public encouragement and promotional planning. The second interviewee was Tom Ahlberg (14.11.2011) - Production Manager in Live Nation Finland. In this interview we discussed the aspects of programming an event; safety and risk management issues; event site planning and backstage area planning, as well as production matters.

2. Personal experience of the author

I have worked as a music journalist in Finland for four years. Due to this practice I have been able to observe the process of organizing large scale music events from the inside on many occasions. This gave me the necessary knowledge and insight reflected in this study on some of the practical aspects of the music event business and promotions, as well as an extensive knowledge of existing large scale music events.

3. Examination of Live Nation's practices

I was co-operating with Live Nation Finland during the whole period of my work in the music journalism area. During this time I have taken notice of the company's practices in various matters described in this research. This knowledge was used in relation to the issues that were not covered in the interviews and could only be observed from the side.

4. Online analysis

In order to have more points of reference for the practical side of this study and to explore some of the practices conducted beyond Finland's borders, I conducted an online analysis of some of the biggest and most popular music festivals in Europe and USA, such as Graspop Metal Meeting in Belgium, Roskilde Festival in Denmark, Download Festival and Glastonbury Festival in UK, Rockstar Mayhem Festival and Vans Warped Tour in the USA.

The structure of this research consists of each of the above-mentioned 5 phases broken down into smaller steps, described in detail. Each of these steps begins with theoretical approach, followed up by the practical approach, thus creating a natural flow of information and making it easier for the reader to observe the event organizing process step by step.

The practical examples gathered from the above-mentioned sources represent the comparative element to the theoretical approach. The practical matters are outlined in each chapter by a highlighted “Practical application” heading in order to make it more convenient for the reader to access when required. This comparison is omitted in certain parts of this study due to the aspects mentioned being of universal nature accepted and implemented by live entertainment professionals worldwide or due to the fact that some of these aspects were generally omitted in practice.

Furthermore, all of the literature used for this research concentrated on the subject of event organizing in general. In order to make it more appropriate for this study, I took some of the theoretical matters and applied them specifically to the concert business. In other words, absolutely all of the direct theoretical references to the issues of live entertainment, that you will see in this study, are my own work. If there is a literary source mentioned in such cases, it means that only the general aspect was borrowed from the literature, but not the application.

The body of this research will cover the first question mentioned in the beginning - how to successfully plan, promote and produce a large-scale music event; while the second question - how do the “book approach” and the practical approach differ from each other – will be covered in the final chapter “Findings and conclusions”, where the most important differences will be emphasized and examined.

2 Initiation

2.1 Events and concept

Any kind of event may be either entirely new or needed to be developed. The development of an existing event occurs when a new management team is assigned to work on an event that has already been ongoing. In this case the event will already have an established format and process, making the task of the new team to update and modify it in order for the event to gain possibly lost success or become more relevant. In case of the event being a completely new item, the first thing the organizing team has to focus on is a need or objective that they wish to fulfill. These events may be a onetime occurrence or become ongoing, in which case the event manager has to develop a new concept that will sustain the event's success and popularity.

Whether the event is new or being developed, the event concept has to be strong and needs to be applied to a particular context and environment in which it will take place. The concept is seen as the base, designed to support and guide the whole event process. It is built upon knowledge and understanding of event environment and its interest groups. The concept of the event must be able to achieve its purpose, can be applied to all stakeholders and be attainable by the means of available resources. In order to create a suitable event concept a research has to be conducted, with great help of creativity of the managing team. The right event concept is one of the most important factors that can guarantee profitable and successful results. (Allen et al, 2008, 143).

2.2 Purpose of the event

The first step in the process of the concept creation is defining the event's purpose. (Allen et al, 2008, 144). While this thesis is concentrated on large-scale music events, these too can have different purposes. Music events can be organized by companies and corporations as well as by government and its cultural divisions, thus having different purposes. In case of corporate events (here: corporate events mean the ones sponsored or organized by companies instead of governments and public sector, not to

be confused with corporate parties), once the “business case” (purpose) is agreed upon, it will give direction to the main decisions regarding the event’s development, which include such matters as the theme and elements, as well as the corporate messages that need to be delivered. The core purpose with which corporate music events are organized is mainly advertising of the company’s product. Generally, it is masked behind a higher purpose, like creating entertainment for the youth or helping a cause, however, the initial purpose is advertising.

Practical application

Examples of corporate music events are: Rockstar Mayhem Festival – a touring festival in the United States, sponsored by Rockstar Energy Company, that produces an energy drink, as well as Jagermeister – an alcoholic beverage brand (<http://rockstarmayhemfest.com/>). Rockstar Energy Drink also sponsors The Uproar Festival, thus directly reaching out to the company’s target audience (<http://rockstaruproar.com/>). Another example is Vans Warped Tour, sponsored by the shoe-manufacturing company Vans, that in its turn also reaches to its target audience by creating band line ups that will attract people with a certain taste in music and clothes, who wear Vans shoes (<http://vanswarpedtour.com/>).

Public events generally have a more noble purpose which can be multi-faceted: helping a cause, providing entertainment, attracting visitors, tourism, etc. For example, a onetime music festival called Vortex I, organized in the U.S. in 1970 and sponsored by the state of Oregon and Portland counterculture community had its purpose in the demonstration of the positive aspects of the anti-War Movement as well as the prevention of violent protests during then President Nixon’s visit. (Robbins, The Oregon Encyclopedia). A more recent example is the New Jersey Folk Festival, sponsored by The State University of New Jersey and Douglas College, organized by the students as a part of their course (<http://njfolkfest.rutgers.edu/>).

In any case, the most accurate definition of the purpose of the event will grant a starting point in the planning of the event concept.

2.3 Marketing screen

Marketing screen is conducted in order to evaluate the event concept and analyze its feasibility; other screens include operations screen and financial screen. In other words, the marketing screen should examine the most likely response the target audience might give to the event concept. An “environmental scanning process” (Allen, et al 2008, 148) will ascertain this possible response and identify whether the event will be perceived as interesting and attractive or vice versa and whether it corresponds with the current tastes and preferences. One of the indicators is usually the response the media gives to your concept. If the media is enthusiastic about your ideas, they will likely help promote the event and share their enthusiasm. However, a negative media response can be seen as a red flag and should be taken into immediate consideration as an indicator of an undesired outcome.

For a big part of this assessment, event managers will have to put to test their own intuition and business instincts. It is possible to run the idea of your event concept by your friends, colleagues or any possible shareholders. Another option is to conduct a market survey or focus group research. Except for the possible response to the concept, this research can also collect information on the solvency of the target audience and their price expectations, or how the event concept can be modified in order to better correspond to market requirements.

Another step in the marketing screen process is the environmental scan, which determines the competition in the market. The environmental scan finds whether there are any similar events taking place during the same time, public holidays or any other factors that can have an impact on the target market. (Allen, et al 2008, 148)

2.4 Consumer’s decision-making process

Allen et al (2008, 292) suggest the following PIECE acronym, which helps to understand the event consumer’s decision-making process:

- Problem recognition – the difference between someone’s existing state and their desired state relative to leisure consumption.

- Information search – an internal and/or external search; limited or extensive search processes for leisure (including event) solutions.
- Evaluation and selection of leisure alternatives.
- Choosing whether to attend an event and which optional purchases to make at the event or festival.
- Evaluation of the post-event experience.

According to the PIECE process, the consumer realizes a certain need that he/she can satisfy by attending a certain event (for example, this need can be the desire to see the performance of a certain band), searches for information about the possible ways to satisfy this need (finding the tour schedule of the desired band), and then assesses all of the available options. Potential consumers evaluate how this “leisure experience” corresponds to the qualities they most desire (i.e. whether they want this to be a festival or a solo performance; club show or open air, etc.). Once the event is over, the consumers evaluate their experience according to the quality of the service and the point of satisfaction of their needs.

2.5 The structure of demand

In general, for the event’s organizer, an interest in potential sources of demand is the key to providing a successful event, because without this knowledge it will be impossible to provide what the target market expects (Swarbrooke, 1995, in Shone et al. 2002, 39). Even if there is great promotion done for the event, the target market might or might not respond at all, because many events are doing something new. Thus any estimations of the target market may not always correspond to the reality. Naturally, with events that have taken place before and repeat with various time intervals (annually, bi-annually), the market is relatively known and estimated from the previous occurrences. However, even in this case there is a certain limitation which may or may not always depend on the actions of the organizing team. (Shone et al, 2002, 40)

For instance, a 3-day music festival might enjoy a complete sold-out one year, but suffer from a poor attendance the next year mostly due to less popular line up of

performing acts. On the other hand, factors like weather, traffic or an unexpected scheduling conflict with another event are beyond the organizers' control.

In order to avoid other reasons that might not attract the desired amount of people to your event, the marketing screen has to be conducted, as stated above. However, it should be taken into account that any kind of marketing research may concentrate solely on the current trends, which can be only a part of the event's potential. According to Shone (2002, 40) there are four kinds of demand, divided on the principle of demand potentials:

- Current demand: that demand which your event satisfies at the moment.
- Future demand: that demand which your event could satisfy over a normal growth period.
- Latent demand: that demand which is sleeping until you provide an event for it.
- Frustrated demand: that demand which exists for our event, but which cannot get to it owing to being suppressed by price, time, availability, lack of disposable income or other reasons.

Practical application

I have noticed that the market for music events is naturally differentiated by the music genre and thus attracts different target groups. People who attend Flow Festival in Helsinki (<http://www.flowfestival.com/>), which is dedicated to electronic and dance music might not be the same people who will attend Tuska Open Air (<http://www.tuska-festival.fi>), which happens a few weeks earlier at the same location as Flow and is dedicated to extreme forms of heavy music. Depending on the popularity of the genre, some events will enjoy bigger attendance than the others. Furthermore, new events appear every year and some of the reoccurring ones are forced to shut down for various reasons. Thus, the current market is not the only important matter in the event process.

In Live Nation's line of work the assessment of potential response from the audience is the promoter's responsibility. They always stay up to date with the state of the show business, the popularity and demand for the artist, with whom they plan to work. The promoters' assessment is largely based on years of experience and thinking ahead, on

their intuition, as well as, of course, the response the artist got during their previous tours, their current position in the charts in a certain market (for example, Finland) and sales of records and merchandise. (Kettunen, M. 11.11.2011)

2.6 Three Es Of Event Marketing

Hoyle (2002, 2) suggests that there are three elements that are important to the success of any event, which help to develop awareness and increase revenue from the event. These elements are called Three Es of Event Marketing and include entertainment, excitement and enterprise, which I applied below specifically to the concept of a music event.

Nowadays entertainment can be found anywhere. People have television, home cinemas, digital surround systems and most importantly, the Internet. They no longer have to go anywhere to entertain themselves, they can have it all at one click of the mouse. Thus, you have to make your event compelling enough for your target audience to leave the comfort of their homes to experience something they can't get there. This gets increasingly difficult now for the concert industry as any possible show can be found on the Internet, and many of them are in fact professionally recorded and released on DVD. However, the only saving and selling point here is the atmosphere, the energetic between the artist and the audience that can be created only during the live show and cannot be experienced remotely.

The uniqueness of a live concert is exactly what generates excitement. It is intangible, but it's the excitement that makes the event the most memorable. Many artists strive to enhance the excitement with the use of various special effects and often succeed. In this case the task of the event promoters is to concentrate on this particular aspect of the show that creates the 'wow' effect and emphasize it. Excitement should always be a part of an effective event marketing plan.

Enterprise is what drives event managers into new territories, what makes them employ new aspects and achieve often unexpected success. It gives them better understanding of the needs and desires of their target group. People always want to experience something new, so this kind of demand will never fail.

2.7 The Five Ws of Marketing

In order to set your event marketing campaign on the correct route you have to conduct a thorough analysis of your event concept and answer the 5 questions – The 5 Ws of marketing. According to Dr. Goldblatt in his book “Twenty-First Century Global Event Management” these 5 Ws will determine whether your event is viable, sustainable and feasible. The 5 Ws can also be applied to the event marketing plan. (Hoyle, 2002, 33).

1. Why?

You have to open your promotional message with attendance encouragement. This element is often omitted in advertisement, instead providing the audience with the information on time and location of the event. As stated above, people are oversaturated with endless forms of entertainment which they can get simply by moving a finger. Stating “You’re invited” or “See you at the show” is not enough, it is passive and doesn’t seem catchy enough to make people leave the comfort of their houses. In the concert industry the level of popularity of performing artist can be so high, that it is seen as a trademark and thus just the name is enough to answer the question “Why?”. However, the market is inundated and such names are rare. Concert posters, as one of the strongest promotional tools, often lack space to provide any extra information. When it comes to online promotions, the space has no limits, thus giving the promoter an opportunity to give the audience a teaser, a taste of what they will get if they attend the show.

2. Who?

The second W concentrates on your target audience. It is essential for the target marketing and the budget to determine and address your target audience in the most appropriate and compelling way. In the concert industry your public will vary depending on the genre of the music. The channels through which you address them and the message you convey should also vary accordingly. An audience interested in rap music will most likely use different media and have different interests than that of the heavy music public. Knowing your audience is the crucial determinant of the event’s successful outcome.

3. When?

A professional management team should always remember that timing is everything. In the event planning process special attention needs to be paid to the needs, schedules and patterns of the target market. Timing will have direct influence on the attendance and all aspects should be taken into account. A concert can take place any time of the week, however, generally, weekend shows always enjoy bigger attendance. Event's launch time depends on the time of the day: if it is a week day, it should start late enough, giving people the opportunity to finish their work day and get to the venue, while at the same time ending early enough, giving the audience the possibility to get enough rest before the next work day. Weekend shows always start later and generally end after midnight. In case you are planning a multiple day festival, it should most definitely happen on the weekend to get the best attendance possible.

The age group of the audience is another important item. If the planned show is open for all ages, it is important to finish not later than 11 PM, otherwise the attendance will be impeded due to the parents being concerned about their children. Seasonality of the event should be taken into account as well. Open air shows are naturally not organized during cold seasons; the few festivals that happen in winter time take place in closed space, which greatly ruins the atmosphere. National holidays are yet another threat to attendance. If you are not familiar with the location, where the event will take place, find the information regarding all local holidays that can create potential scheduling conflicts.

4. Where?

The 4th W determines one of the key assets in the event promotion – location. Concert venues are often ranked according to their accessibility and sound quality. If the venue you have chosen for your event is historically plagued with sound problems and has a faulty sound system, a number of the potential attendees would rather wait for next time and a better location. If you're holding an open air event in a field, beach or any other large territory, be prepared to get complaints about dust, rocks, mud or any other inconveniences that the public might endure in an

open space. The choice of venues will be presented more elaborately in a separate chapter.

5. What?

Every event should be presented to the public as unique, offering an opportunity to see and experience something new and exciting. Always emphasize the benefits the consumer will get by attending the event.

2.8 Target market

The term “target market” refers mainly to the event’s potential attendees (Shone, 2002, 172). However, nowadays with the Internet and the new tendency to stream live shows online or in the cinemas, I think, the viewers should be also considered as a part of the target market if this is the case of the event in question. As stated above, in concert industry markets are segmented on the basis of interest in particular music genre, lifestyle corresponding to it and age groups. One of the issues for the event organizer in this case is how much knowledge can be obtained about a particular target market and how this knowledge can be used to an advantage. In addition, popular music events can encompass a larger target market, as people interested in different smaller music subgenres can still be potential attendees at a major pop star show. Thus, the promoter will have to deal with a more diverse range of people, requiring more extensive market segmentation.

Once it is determined whether the event is targeted at the general public or a specific group, in turn it will help determine what marketing techniques and approach can be used for the target market.

“The catchment area” (Shone 2002, 173) determines if your target market is situated within a city, a region, a country, or maybe also includes the neighbor countries. Event’s size and uniqueness are directly related to the travel time the potential attendees might spend in order to get to the location. For instance, in case of a one-off show of an extremely popular artist, who cannot be seen often, it is normal to expect visitors even from outside of the country. “The general rule is: the more important the event, the larger its catchment”. (Shone 2002, 173) The outer limit of the catchment area is defined by the travel time and not distance. You can spend 3 hours

on a plane or a day in a car, getting to the same destination. This information gives the marketing manager the possibility to calculate the size of the catchment area in terms of population and thus a rough estimation of the target market.

Practical application

The knowledge of the target market helps the event manager to tailor the event concept closer to the needs and desires of the audience, how to promote the event to them, how the message should be conveyed and through which medium, or other things that can be used as a marketing mechanism. It is useful to review previous concepts for similar events to see what can be used and what should be improved or avoided.

Live Nation Finland bases its promotional activities on the personnel's extensive knowledge of the Finnish market. The artists brought to Finland by the company are the ones popular among the Finns and promotions are convened in a way that would be acceptable by the Finnish mentality. For example, an outrageous guerrilla marketing campaign wouldn't work in conservative Finnish society. The big shows are often attended by the public from neighbor countries (Russia, Estonia), thus the events that can have potential appeal to these markets are also advertised there. (Kettunen, M. 11.11.2011).

3 Planning

The diverse nature of events can make them rather labour- and time-consuming, due to most of the events generally being considered as a "non-routine activity". Thus, a great deal of effort should be put into the organizing and management process prior to the day of the event. Naturally, new events will make the process more complicated compared to the re-occurring ones, where the planning and organizing processes are documented in the records from the previous years.

It is important to take into account the uncertainty of many events, which then require a few back up plans in case the event takes an unexpected turn. As it was mentioned earlier, clear objectives of the event will also ease the planning process and help the whole team move in the same direction. (Shone, 2002, 101).

3.1 Marketing planning

Marketing planning is essential to all events of any size and nature: from small family-and-friend events to arena-sized concerts and state fairs. Everyone wants to make their event interesting and attractive to prospective guests, otherwise known as event marketing. It consists of two main stages: marketing research (to establish your target audience, their paying capacity, interests, etc.) and internal/external marketing, with external marketing being applied in case of public events.

In order to receive (favorable) publicity and media coverage, various marketing activities need to be planned. Large scale music events generally have extensive promotion budget, which has to be identified while building the marketing plan. There are two options to identify the budget: first is to take a certain part of the whole event budget and assign it to promotion, or, the more efficient one, is to base the budget on the activities that have to be done in regard with the event objectives.

Once the budget is established, the next step is to plan the marketing activities time-wise: this should include all the activities which will happen prior to the event and sometimes after it as well (such as receiving reports and photographs from the press). The marketing team will have to calculate the time each marketing activity might consume. For example, a leaflet presenting the upcoming festival or concert is required. The marketing team should take into account the time needed to get the information included in the leaflet, as well as the printing and delivery times. It is also essential to find out all the timing needed for public relations issues and take them into account: the radio might need to have the advertisement three weeks earlier than expected. In general, the more time is allowed for marketing activities, the more careful it is calculated, the more likely everything will be prepared right when it is needed. (Shone, 2002, 115).

3.2 Strategic planning

Strategic planning is crucial to the success of any kind of business, so it is important to the event planning process as well. In a nutshell, this process should determine where

is your event (organization) placed in the market at the present moment and which position does it strive to achieve. The process of getting to that final position by means of various tactics and strategies is the strategic planning process.

It is important to adjust your strategy along the way to the occurring circumstances in order to achieve the best possible results. It is one of the many “pitfalls” when the organization spends only a short amount of time to plan a strategy and does not review it anymore. Other planning “pitfalls” include:

- Overplanning and becoming obsessed with detail as opposed to overall strategic considerations;
- Viewing plans as one-off exercises rather than active documents to be regularly consulted and adapted;
- Seeing plans as conclusive rather than directional in nature (Allen et al 2008, 90).

The process of strategic planning involves a number of correlated steps illustrated in Attachment 3. (Source: Grant 2005, in Allen et al, 2008, 92)

In the instance of new events the preliminary stage in strategic planning involves many defining decisions, such as the form of the event, location, program, duration. In other words, these decisions define the concept of the event. When the concept is developed, it can be then analyzed further. Those events, for which bidding is usually made, are first identified by various organizations involved in the process, for instance major concert agencies. Once the identification is over, an assessment is conducted in order to determine whether the potential event organizing team is capable of handling the event in the required manner. Events that are considered worthy may further become a subject to the feasibility analysis.

Feasibility analysis assesses the potential an event has for success. It takes into account such matters as budget requirements, venues, location area and its community, availability of volunteers and other supporting services, past record of the event’s financial outcome if taken place before. These details vary depending on the size of the event. In many cases the feasibility analysis is conducted when public funding is

sought. The outcomes of the analysis determine whether the event will proceed or cease. (Allen et al, 2008, 93).

Practical application

While it is important to have a clear picture (strategy) of what you are going to do and how you are going to proceed with the planning, flexibility is still a crucial asset. Strategic plan should have space and options for changes and improvements on the go and be flexible in accordance with the occurring situation. For instance, once the ticket sales start, it might be needed to conduct extra promotional campaigns closer to the show, which will require relocation of a part of the promotional budget. (Kettunen, M. 11.11.2011)

3.2.1 Strategy options

The event's strategy should be built on the results of the SWOT analysis. Threats should be avoided, strengths used at a maximum, weaknesses minimized and opportunities taken advantage of. With all these points in mind, there are several generic business strategies outlined by Allen et al (2008, 110) which can be considered by an event organization in order to make progress with their vision and mission.

Growth strategy

Many event organizers concentrate too much on the constant growth of the event: make it bigger than the previous one and than that of the competitors. The growth can be reflected in the revenues, attendance, participants and market share. In many cases bigger doesn't necessary mean better. It is possible for the event organizers to lose focus, leading to a decrease in quality and bad publicity. The event doesn't always have to grow in size only, extra resources and attention can be allocated to such aspects as activities, planning and positioning. However, there are, of course, cases where growth in size is appropriate. Particularly, when there is a data from the previous events that illustrates a growing demand for an event of that type.

Consolidation or stability strategy

Consolidation strategy means maintaining attendance at a given level. It is appropriate in a strong demand environment, which could allow the organizers to sell ticket in

advance and cap attendance numbers. That way the organizers might have a certain pricing freedom and constantly enhance the quality of the event.

Retrenchment strategy

This type of strategy can be adopted in case the usual operating environment had undergone significant economic and/or socio-cultural changes. It can be seen as a negative strategy, but sometimes it might be the only solution instead of cancelling the event completely. For instance, a 2-day music festival can become a one day event instead. Thus, having some free resources, the organizing team will be able to invite bigger and more popular acts, which might increase attendance.

Combination strategy

It is clear from the name that this type of strategy involves various elements from the other types. One of the possible implementations of this strategy would be, for instance, to take away some of the event aspects that are no longer relevant in the target market, while bringing in something new.

An analysis might be necessary to conduct in order to find the best strategic option. Every event organizing team will approach this issue in their own individual way. Lynch (2006, in Allen et al, 2008, 111) identified certain criteria that can be used to determine the strategy option:

1. Consistency with mission and objectives – strategic option has to correspond to the organization's mission and objectives.
2. Suitability – the strategy should be suitable to the event's operating environment.
3. Validity – any aspects upon which the strategy is built need to be supported by relevant research.
4. Feasibility of options – the strategy has to be viable and possible to implement, keeping in mind all possible constraints that might arise on the way (resources, lack of commitment, etc.).
5. Business risk – any strategic option brings certain business risks which need to be identified.

Attractiveness to stakeholders – any chosen strategy must be appealing to the event organization’s main stakeholders.

3.2.2 Purpose, vision and mission statements

A clear statement of purpose should be the base of any event. It should be determined by the needs and wants of the stakeholder groups, such as potential attendees, sponsors, officials involved, etc. Many large-scale music events are quite straightforward and a short statement of its purpose is enough to provide a strategic direction. (Allen et al, 2008, 104).

Practical application

For example, Download Festival in UK (<http://www.downloadfestival.co.uk/>) puts it in a few sentences - “The Download Festival is the UK’s premier Rock Festival. A mammoth 5 day rock event, based at the spiritual home of rock - Donington Park.” Such a statement is self-explanatory and does not require any elaboration; it should be clear to everyone that Download Festival is dedicated to rock music and evidently unites the fans of this music genre for 5 days. When it comes to big concerts that are solo (not a part of a larger event, like a festival), such statements are usually overlooked, unless the event is dedicated to a certain cause.

Those events that are more complex in nature (i.e. music and arts festivals) often publish a more elaborate purpose statement, thus creating their vision and/or mission.

I have analyzed the websites of the world’s largest music festivals, which showed that very few of them bother to publish their vision or any related information on their web pages. Danish Roskilde Festival (<http://roskilde-festival.dk/>) was briefly described as “Roskilde Festival is the largest North European culture and music festival and has existed since 1971. We are a non-profit organization consisting of about 25 full-time employees and thousands of volunteers. Each year, The Roskilde Festival Charity Society, which is the association behind Roskilde Festival, ensures that the profits from the festival are donated directly to humanitarian and cultural purposes.”

UK’s Glastonbury festival (<http://www.glastonburyfestivals.co.uk/>) had an expansive statement that took a few pages, which combined the festival’s vision, mission and even goals, with the following excerpt underpinning the core: “The Glastonbury

Festival aims to encourage and stimulate youth culture from around the world in all its forms, including pop music, dance music, jazz, folk music, fringe theatre, drama, mime, circus, cinema, poetry and all the creative forms of art and design, including painting, sculpture and textile art.”

Vision and mission statements can be either separate or combined. “Vision statements describe what an event organization is seeking to achieve in the longer term through the conduct of an event” (Viljoen & Dann 2000, 31).

A mission statement is made in order to describe the event organization’s task. If the organization has established its vision, then its mission should explain how the vision will be fulfilled. Once the mission statement is established, it should serve as the base for the event’s goals and objectives, and strategic directions.

3.2.3 Goals and objectives

Contrary to the popular use of these words as synonyms, goals and objectives have different concepts. “Goals are broad statements that seek to provide direction to those engaged in the organization of the event. They serve a useful role in expanding on an event’s mission statement in order to provide more detailed direction to those involved in its creation and delivery.” (Allen et al. 2008, 108)

Meanwhile, objectives represent the means through which the goals can be achieved – the exact steps which will set certain performance bench marks. Naturally, the events vary in terms of their established objectives, however, the most common areas that should be taken into account when making the objectives include: economic, attendance, quality, awareness and human resources.

Practical application

Being constantly involved in the process of organizing music events, such things as mission and goals and objectives are generally omitted, as they are the same for every event. (Kettunen, M. 11.11.2011) In case when the organizing team lacks extensive experience in this area, my recommendation would be to establish the mission and the goals in order to ensure the best possible implementation of the event.

3.3 Operational planning

The next step after the strategic planning is operational planning – a series of plans and actions supporting the strategy. Operational plans are developed for all areas crucial to successful implementation of the event, thus for different events these areas will vary. Some of the common areas include administration, staging, security and risk management, marketing, transportation, programming, etc. Each of these areas will require a set of its own objectives which are linked to the overall strategy of the event, such as actions plans and schedules, monitoring and control systems. In case of reoccurring events standing plans are used in some of the operational areas. These plans describe standard procedures that handle constantly reoccurring situations in a consistent manner in order not to waste time on issues that were already solved earlier. (Allen et al, 2008, 112).

3.3.1 Forecasting

Forecasting is an essential part of the event operations management. In some cases it is considered to be the implementation stage, in some cases it is considered to be a part of the planning process. I concluded it was most appropriate to place it in the planning part of the thesis, because the forecasting results directly affect some of the planning aspects. Forecasts are a prerequisite for most of the management decisions: marketing forecasts sales and attendance, accounting department forecasts income and expenses, etc. “All decisions become effective at some point in the future, so they should be based on circumstances not as they are at present, but as they will be when the decisions become effective” (Waters, 1996, in Tum et al, 2006, 187).

Forecasts are not always completely accurate, as their basis is concluded on the data received from past events. In this case the numbers alone do not suffice and some of the circumstances that shaped the past demand might need to be established. “Getz (1997) highlights that trend extrapolation is the easiest way to forecast next year’s attendance, but many factors (i.e. weather, competition) can intervene. The prevailing conditions of supply and demand must be taken into account” (Tum, Norton & Wright 2006, 187).

In some cases of demand forecasting it is sufficient to determine seasonal trends, competitor activity and levels of promotion to build a proper forecast. In other cases (mostly of rather complex events) the demand will often depend on many circumstances. It is crucial to make an estimation of attendance for a number of reasons: to avoid overcrowding and other safety issues; to plan the entrance to the event site better in order to avoid large queues; it helps to determine the price of the event; “without an estimate of future demand it is not possible to plan effectively for possible situations, only to react to them” (Slack et al., 2004, in Tum et al, 2006, 188).

Unlike many other events, the capacity of music events is static: in most cases the audience’s tickets do not allow them to leave and come back, and most of the public usually arrives closer to the show time and stays for most part if not till the end. This dimension distinguishes the music events from exhibitions, for example, where people are constantly coming and leaving.

Slack et al. (2004, in Tum et al, 2006, 189) underlines the following requirements for a demand forecast:

1. It should be expressed in terms that are useful for capacity planning and control.
2. It must be as accurate as possible.
3. It gives an indication of relative uncertainty.

There are a few methods of forecasting, but none of them are better than the other and the appropriate methods should be used based the situation of every event individually.

Practical application

Some of the forecasting methods differ by timescale: there’s long range capacity planning, in which case forecasts need to be made several years ahead – this is very rarely if at all done in the music industry; short- to medium-term forecasts are made from 3 months to 2 years ahead and are the most often case for large-scale music events. For example, one of the largest single-artist shows to take place in Finland was Madonna’s concert in 2009 and the planning for it was done 8 months in advance. In

case of large annual rock festivals the planning for the next one usually starts right after the festival is over, thus – a year ahead.

3.4 Capacity management

Capacity management is one of the key responsibilities of the event management team, as its main purpose is to match the capacity of the event to the demand. Capacity of the event is determined by available resources: the amount of staff, time, space and the required management expertise. In retail services, for instance, capacity can be stored, as the goods that were not sold today can be sold the next day. In the event industry, however, this would be impossible: if the capacity is not used, then it is lost. For example, at a concert the empty seats cannot be sold later, they demonstrate a loss in sales, taking into account that sufficient costs were provided to ensure a full capacity.

In case the demand does not match the capacity, Slack et al. (2004, in Tum et al, 2006, 203) suggested three options to take control of that situation:

1. Ignore the changes in demand and keep the level of resources unchanged (level capacity).
2. Set up the capacity to match the changes in demand (chase demand management).
3. Manipulate the demand to fit the capacity (demand management).

Practical application

It is relatively easy to influence the demand-capacity proportion in the music event industry.

Analysis of Live Nation's work revealed the following methods: fewer tickets were available for sale than the venue's capacity. Once the event gets sold out, closer to the show day more tickets are available for sale, prompting the demand to rise even more. If there is a strong demand right from the start, much higher than initially expected, an attempt to change the venue for a bigger one is made. In this case it is also a matter of luck, depending on whether there is a venue, which capacity would match the demand and if this venue is available for the required date. In some cases this does not work out, leaving the event to proceed at the initial venue. However, this means it is sold out

– the promoter has met his goals, but the higher demand will be taken into account the next time the artist in question will arrive again.

The staff capacity might not always correspond to the fluctuating demand. For instance, at large outdoor festivals queues in bar and catering areas might appear during the breaks in between performances or during warm-up acts. This is usually inevitable, thus, in order to make the waiting time tolerable, the event manager can plan the catering area to have a good view of the stage and those, who didn't manage to get their refreshments during the break can start watching the show without having to leave the queue.

When it comes to music event industry, in cases of large-scale events tickets are usually bought well in advance, which makes it easier to have an accurate estimate of the demand and manage the event capacity accordingly.

3.5 Location

Selecting an appropriate location for an event is one of the factors that contribute to the event's successful outcome. When an easily accessible or centrally located venue is promoted with the event, it can increase the attendance. Transportation is one of the main aspects to take note of, as the event organizing team must ensure that the customers are able to get to the venue easily, using their typical mode of transportation.

Practical application

From my experience I have discovered a few practices undertaken to ensure the adequate transportation. If the event takes place in a city or a certain municipality, an arrangement can be made with the sector of public transport to provide extra means of transportation (metro, buses, trams, etc.) and to have longer working hours on the day of the event to ensure that the customers can easily get home as well. If an event, such as a festival, is held outside of a city or any municipality, some organizations (like Ruisrock Festival) provide free buses, which take the customers from the centre of the city, or other municipalities located around the area, to the festival location and back. In case of some even bigger events, like Graspop Metal Meeting festival (<http://www.graspop.be/>), which takes place in Belgium, the festival organization

arranges special packages with private bus companies, which bring people even from neighbor countries and airports.

The process of finding an event venue or site is also closely tight with the logistics, to ensure the possibility of all the necessary personnel, resources, equipment and visitors to get there on time. This should be planned carefully, otherwise, an item crucial to the performance might not arrive correctly leading to a failure.

Theoretical approach

Other criteria which should be taken into account when choosing a venue for the event include: costs (rent and additional costs of necessary appropriate modifications for the event, decorations, etc.), capacity of the location in order to meet the customer demand, facilities and service available on-site or the cost and possibility of bringing them, legal issues and possible constraints (curfews, etc.).

If a prior visit to the site is necessary, it is useful to have a clear idea of the event requirements and ensure that they will be met. The first impression of the venue the event promoter gets might as well be the first impression the customer will get too. Thus, the promoter needs to pay attention to their own senses, the overall look of the place, the smells and sounds, surroundings, acoustics, etc. (Tum et al, 2006, 138).

3.5.1 Site plan

In case of the indoor events the venue usually has its own plan, which can be used as a basis for the site plan. However, outdoor events require more thorough planning with everything drawn from the scratch. A site inspection and photographs can provide the necessary visual aid for planning. A scaled plan gives a visual understanding of space available at the location, which should also include the customer movement, not just the structure dimensions. The site plan can be seen as a communication tool, illustrating the use of space for all stakeholders involved. Some of the suppliers need to know the distances between different objects and electrical supplies, the location of storage areas and drop-off points for their products. It can be useful to create different plans for different groups, depending on the information they require.

The plan should be drawn in a scaled and accurate manner, with the indication of northerly direction. All symbols which are used in the plan should be explained.

Entrances, exits, parking, first aid and emergency access must be clearly indicated and

kept free of any possible blocking. Not everything should be drawn on a single map, it may lead to misunderstandings.

There is usually a separate site plan prepared for the general public, at times drawn in a cartoon way, yet still clearly indicating all the necessary objects: stages, bar areas, toilets, first aid, entrances. These plans are published on the event's web page as well as in the brochures, together with the event schedule. (Tum et al, 2006, 142)

Practical application

During the planning of the site for outdoor events, all parts are interconnected. It starts with finding a suitable location for the stage, with the scope of getting the maximum capacity of the area. If the event takes place in the city, it is essential to examine where the wind will be blowing and where the sound will go. If there are any buildings too close to event site, the stage must be turned away from them. The restaurants and backstage areas appear next on the plan, as well as the planning of the route to get the artist backstage. As the bar areas, where alcohol is sold, have to be fenced off from the general territory, this also affects the site planning – open terraces with a good view of the stage are one of the requirements for the people to spend time at the bars on the site.

The most important thing to take into account when planning an event's site is to make sure that the audience will be able to see and hear everything clearly and that the approximate vicinity won't be bothered too much. (Ahlberg, T. 14.11.2011)

3.5.2 Event signage

Any large event requires adequate signage to show direction to important locations. When an event is held indoors, the signs are already available in-house, but the organizing team should take care of them at an open air event. Tum et al (2006, 145) suggest 6 types of signage: external (showing directions to the venue and to the parking areas), internal (indicating registration location, 'you are here' boards), statutory (fire exits, first aid), room identification (toilets, restaurants), sponsorship signs and general signs (such as 'thank you for coming').

Location of all the signage should be added to the event site plan and the work schedule should indicate the installation and tear-down times. It is important that the

signs all have a similar design, making it easier for the customer to see what is said. The theme of the event can be reflected in the colors and shape of the signs. They should be installed at an adequate height, to avoid the obstruction by other people. This height should be consistent, so that the customer could get used to looking at a particular level for information. Special attention should be paid to the durability of the signage in case of rain.

3.6 Time management

Creating a schedule for all the activities that need to be done during the preparation for an event is a way to ensure that all the necessary elements will be in the right place at the right time. At the start of planning this schedule, several activities can be started, but even more of them will depend on the previous ones being finished. The more tasks will be done, the more new ones can be taken care of. For instance, the date of the event has to be set, the venue rented, and prices for admissions and refreshments need to be calculated before any advertising can be done. After all the major decisions have been agreed upon, the follow-up activities can be started.

The majority of event management teams use the method of backwards scheduling activity: the final date and end time is known, all of the activities and their completion times are listed, then the schedule is calculated upwards: from the final activity to the first. ((Tum et al, 2006, 230)

Traditional project management often uses a certain technique, when a product breakdown sheet is created. In case of event industry, the product is the event, which is broken down into component parts, with its original objectives being taken into account. It is important to pay attention to the previously noted mission and hopes during this process. Once the event was divided into components, the next step is to analyze all the work that needs to be completed and break up the event into smaller units of work, making it easier to manage. Those smaller units can be assigned to different teams or even subcontractors and show the responsibility areas of those teams.

This activity analysis reflects the entire project and can be easily understood by all of the stakeholders. Its aim is to ensure that nothing gets overlooked and all of the staff is

aware of each other's responsibilities to avoid misunderstandings about who completes which of the tasks.

A contact sheet that includes all of the needed contact information of relevant people (phone numbers, e-mails) is a useful document which improves the communication between those involved.

A recommended way of illustrating the event project is a Gantt chart. Each task can be entered in the chart, indicating its starting time and the deadline. It can be useful to have two Gantt charts: one depicting a weekly timeline of the whole project and the other one to show the running order of the event, to show its main components. (Tum et al, 2006, 230)

4 Implementation

4.1 Programming the event

An important aspect of the event as a product is the development of an exciting program. It is significant for the event management team to take into account the quality level that would satisfy the artistic and market criteria and meet the profit objectives. One of the key elements to achieve successful programming is to discern a core concept in the program: what has a meaning to the audience out of the things presented. This would be the case for those music events, which have some historical, charity, cultural and other aspects attached to them.

For example, an Australian festival called The Stompem Ground is dedicated to Aboriginal musicians. (Allen et al, 2008, 454).

Practical application

From my experience I have noticed, that when it comes to the largest outdoor festivals or one-off shows, in order to attract as large amount of public as possible, there is rarely any distinguishing concept other than entertainment and certain peculiarities of the show itself.

It is also important to connect the program with the actual event site. Many event organizers tend to overlook the fact that the surroundings add up to the overall experience and go for the most convenient location, which can be also justified. An

example is Tuska festival, which takes place every summer in Helsinki and is dedicated to the more extreme forms of heavy music. Until 2011 the festival was held in Kaisaniemi park and was moved to Suvilahti in 2011. Kaisaniemi is a very pleasant area with its shady trees and beautiful views, but the industrial surroundings of Suvilahti area correspond much more to the music presented at the festival, thus enhancing the experience of an ultimate metal event.

Theoretical approach

The operational approach of the producer/promoter of the event is crucial to the program as these people are the ones who select the acts performing at the event. The criteria for the program content are a significant element, which includes the compatibility of the artists to the market and the technical quality of performances. For example, you cannot expect a pop artist to appear at a heavy music festival. The factor that is attached to all of the successful entertainment – the ‘wow’ factor may also define a good event program.

Allen et al (2008, 309) suggests that the program of the event depends on what the audience expects, the capabilities of the venue and infrastructure, logistics and the creative intent of the organizing team. The program should allow the event to build in a way that the audience could have the time for intense experiences and time for rest.

Practical application

Usually the event’s program is planned together with the artist’s management. Live Nation informs them about the curfew time and when the doors/gates are open for the general public. The management in turn informs the local organizers (Live Nation) about their load-in times, which come from the whole tour plan and how soon they can arrive from the previous location.

At large events with a few artists the method of backwards scheduling is applied too, as previously described in the Time Management chapter. It starts from the headliner, taking into account the time length of their show and the curfew, and counted backwards from there, with all the needed change over times, until the gate opening time. (Ahlberg, T. 14.11.2011)

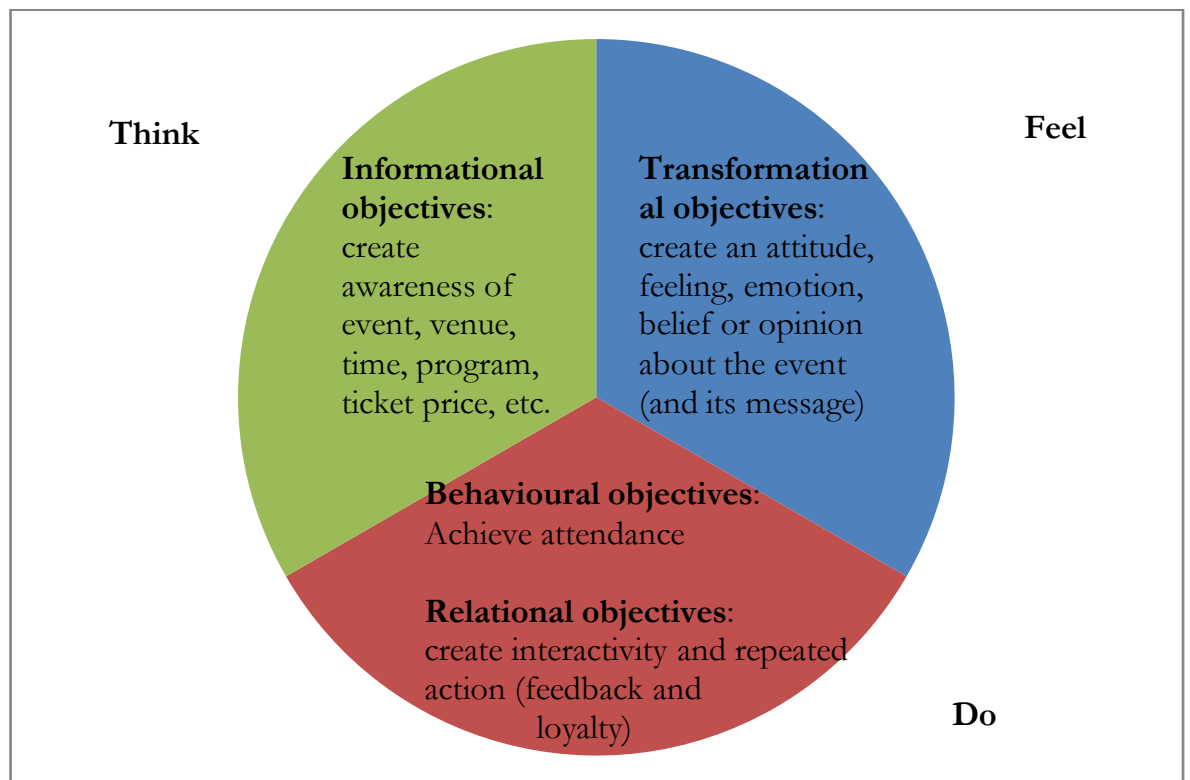
4.2 Integrated marketing communication

In order to achieve the event's marketing objectives by means of communication, all of the activities, images and messages conveyed to the general public need to be consistent to help motivate the customers to attend the event. It means that a unified message needs to be transmitted through all of the communication techniques used by the organizing team. The advantages of having an integrated marketing communication are the marketing accuracy, effective use of media, consistency and creative integrity within the team. Naturally, all of the marketing strategies are based on the knowledge of potential customers.

There are four suggested sources of marketing communication (Duncan 2002, in Allen et al, 2008, 329):

1. Planned messages (press releases, advertisement, ticket agencies, websites – all the promotion that can be planned);
2. Unplanned messages (positive or negative opinions stemming from the word of mouth, media coverage or other sources);
3. Product messages (information about the event – prices, line up, location)
4. Service messages (the nature of contact with the event staff, quality of support services).

These message types show that the overall impression of the event and willingness to participate can be influenced by more factors than the planned promotional activities. A SWOT analysis together with a research of consumers, stakeholders and competitors can help gather information in order to determine the type of communication message objectives. The following figure (Allen 2008, 329) illustrates these types:



These types of objectives correspond with the “think, feel, act” model of consumer behavior, but in case of most music events the attention and resources are given to the informational objectives.

4.2.1 Communication policy

In order to build up a communication policy, its objectives and targets need to be analyzed, as well as the available means of communication. Live Nation Finland generally follows two of the main objectives: to inform (providing information on the date, location and event’s ticket prices, as well as the places to purchase them); and to encourage people to visit the shows by means of various competitions and promotion of music of the artist in question.

Except for potential clients, communication targets should include various groups of individuals that might influence a successful outcome of the event: the media, potential sponsors, the local community, friends and families of potential clients, because people don’t like to visit concerts alone.

Consumers don’t necessarily follow the order of the “think, feel, act” model, they may feel, then act (attend a local music event) and later think about their experience and share it with the others via Internet, for example. Or they may go through the whole

model in that order, for instance, making a decision to attend a music event abroad, which requires extra financial resources and the need to think through the whole experience. It is important to consider these differences in decision-making process when setting up communication objectives. (Ali-Knight et al, 2006, 71).

Practical application

There are many marketing tools that can be a part of IMC and the event marketer needs to be aware of their strengths and weaknesses. For instance, an ongoing battle between traditional ways of advertisement, such as television and printed media, and online advertisement can be best solved, keeping in mind the artist in question and demographics of their audience.

When the marketer is catering to young adults, then online marketing can be more useful. However, if an artist, like Paul McCartney is playing a show, it should be understood that his audience will consist of adults and elderly people, who are not necessarily online, thus making TV and media advertisement a better option to reach the potential clients. (Kettunen, M. 11.11.2011)

Online advertisement and marketing offers a lot of tools and leaves more space for creative thinking, but traditional means of marketing still have bigger coverage and bring assurance that your message was indeed received.

4.2.2 Advertising and promotion

Advertising is any form of non-personal promotion that has numerous channels to reach its audience: radio, television, newspapers and magazines, websites, billboards, buses, bus stops, taxis, etc.

In my experience, I have noticed that creating advertising campaigns for big music acts is not that hard, as the product practically sells itself, having all the necessary elements for an effective campaign already there, the advertising manager is only required to use them at the right moment. Music events (or any kind of events) are intangible by nature, however, they do have tangible elements to them: band logos, photographs of band members, short clips from their DVDs or live shows; the continuity over time already comes with the band, when they personally participate in a video advertisement, for example, promoting the upcoming tour or a single show. If available, live reviews and videos from the current tour can be a powerful teaser to

nourish the public's expectations of what is to come; and, of course, the visual evidence of the public enjoying the show: pictures or videos of fans in the front rows give a sense of tangibility to the promised event.

The effectiveness of advertising is usually measured by the number of people it can reach and the amount of times that the target market will receive the message. The general rule is that if the person is exposed to the message at least four times, it will be effective.

Practical application

Live Nation's marketing and promotions department usually receives instructions from the artist's management organization. Sometimes they differ, with some of these organizations wanting to control everything, and others being more liberal. However, the instructions on promotional activities and press releases come from the artist and usually correspond to those done in other countries, with the language being the main difference. (Kettunen, M. 11.11.2011)

Theoretical approach

There are other ways of conveying your message to the target market, except for the traditional ones. Known as "specialty advertising" virtually any item that can be printed on, can serve as an advertisement channel: pens, t-shirts, cups, calendars, magnets, caps, etc. With its help it is even possible to advertise the event while it is proceeding: you can see merchandise stands at all shows, selling all sorts of apparel with the artist's logos and imagery, festivals have their own merchandise as well, depicting their logo and the line up for a certain year. It helps to create a memento, something the customer can continue to enjoy when the event is over.

Advertising approaches can and should be tested for their effectiveness before they are exposed to the public. Many advertisers use a "split approach", choosing a few advertisement options and testing it on separate focus groups, which can also help to judge the overall acceptance of the advertising message. (Hoyle, 2002, 44).

Practical application

From my experience I have noticed that an efficient way to promote your event is to give something for free, it guarantees interest and excitement. In the music event industry such giveaways include free tickets, CDs and merchandise of the artist in question.

At the end of year 2011 Live Nation Finland did an improvised sort of Advent Calendar on their Facebook page. People had to “like” the page and enter their names and the names of a person they want to accompany them in a specifically built application. Every day until Christmas a pair of tickets was given away for the shows announced so far for 2012. Thus a flow of new people was generated to the page.

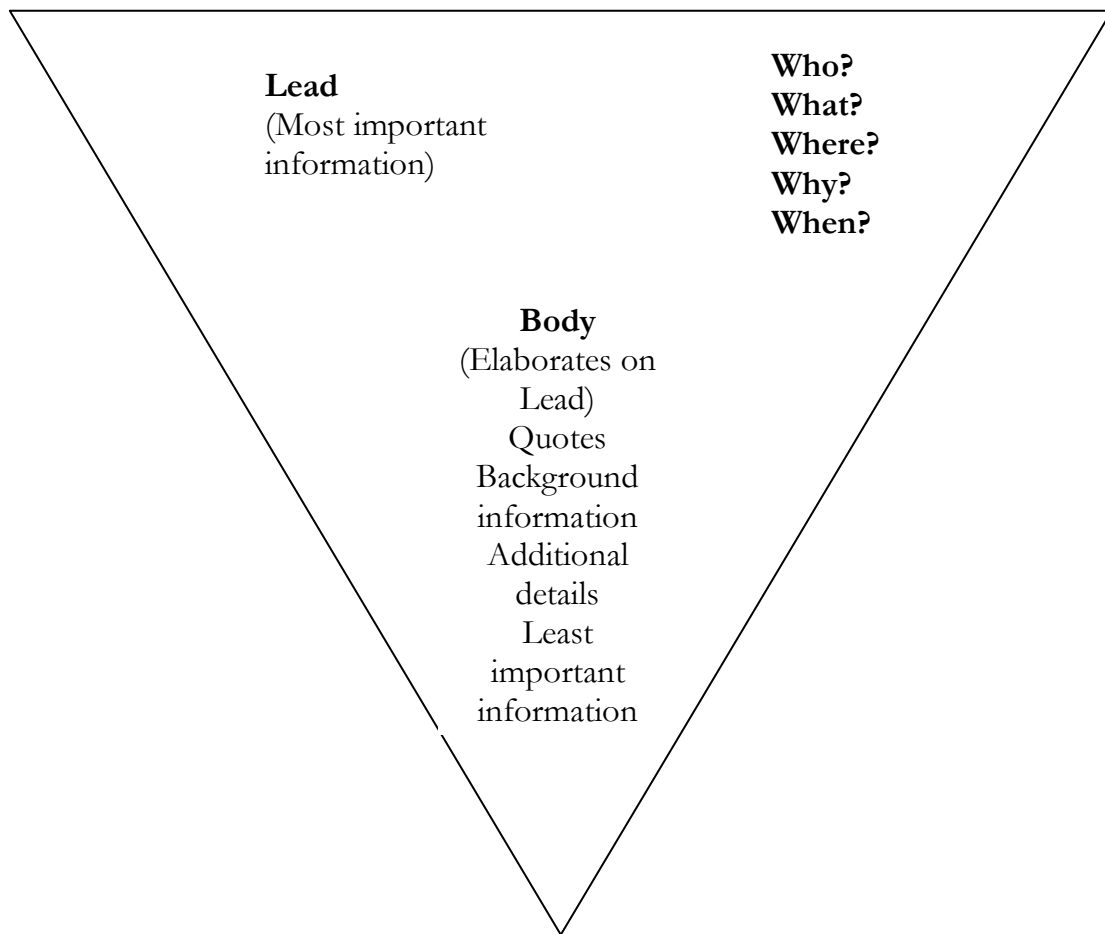
4.2.3 Public relations

The main difference between advertisement and public relations is that the former is what you say about yourself and the latter is what others say about you. Public relations help to build mutually profitable relationships with the stakeholders and consumers as well as form what your potential audience feels and thinks about your event. Media publicity is often favored by music event organizers as it gives them unpaid space in the newspapers and thus a great opportunity to reach the target market. To their advantage, people generally enjoy reading about arts and entertainment. However, the media will only pick up the story if it is news worthy. Thus, an effective press release can result in a priceless publicity for your event. It should be written in the style of a news article rather than an advertising material. (Hoyle, 2002, 16)

Practical application

In my experience, nowadays, in the digital age, most of the press releases are sent to journalists via e-mail. When it comes to such market giants as Live Nation, they have their own online system that sends press releases to all the journalists who entered their details in the data base, digital press kits are also available for download.

Hoyle (2002, 49) suggested the following “inverted pyramid” to illustrate how an effective press release should be constructed (Courtesy of The Widmeyer-Baker Group).



Practical application

In comparison Attachment 1 and Attachment 2 demonstrate examples of press releases distributed by Live Nation Finland. The header has the name of the act, the location of the event and time. The body elaborates on what was stated in the header, giving more concrete details on the 5 W's, then follows the background information and under it once again the event details (mentioning the age limits) and information about ticket prices, place where to purchase and the dates the ticket sales start. The last comes the contact information. All of the important aspects are covered and no unnecessary information is given.

The press releases are usually sent out in the morning at the start or in the middle of the week. Artist's management often decides on the show announcement date, but it is usually adjusted so, to make sure that the press will be available to receive the news instantly: no press releases will be sent on Friday evening or during the weekend.

From my experience I have gathered that in music event business the preliminary press coverage is usually presented in the form of interviews conducted with the performing acts by phone or e-mail prior to their visit to the country. In this interview the artists will most likely tell how much they are looking forward to playing in the particular country in question, how much they have enjoyed their previous visits there or what they have heard about the country if they have never visited it. This gives a sense of connection between the public and the artist, supported by their mutual desire to see each other without giving a straight-forward incentive of “buy the tickets, come to our show”. An independently written article will give the reader a sense of credibility that might not come from the actual advertisement.

4.2.4 Web page

An event webpage is another tool for integrated marketing communication. In music even industry separate web pages are rarely created for one-off shows, mostly all the needed tour information is concentrated on the artist’s website. The ones likely to have their own websites are music festivals that have a lot of important information to share with the audience, starting from the line up to necessary precautions and restrictions in the festival area.

The actual creation of a website is usually outsourced to a professional designer; however, the event management team must brief the designer about their needs and targets. It is significant to establish the main purpose of the website, which usually serves to provide information about the event, give a platform for potential customers to communicate (forum, Twitter feed, Facebook fan page wall) with each other and with the organizing team, provide contact details. (Hoyle, 2002, 61).

Once the website targets are defined, the next step is to determine the overall look and the contents, which have to correspond with all the other marketing communication material used by the organization. The main aspect to remember is that the website has to be user-friendly, so that the potential customers could easily find what they are looking for.

Some of the basic web design tips include (Allen et al 2008, 339):

- Create a basic layout which would be used on all of the pages of the website;

- Choose a font and text color that would be pleasant and acceptable to the eye; do not write walls of text, use paragraphs and bullet-point lists when necessary;
- An easy to understand navigation system is crucial to avoid frustration from the visitors;
- The home page should load quickly and present the overall idea of the event to grab the attention of the visitor and show them the benefits of attendance.
- Make sure that the website visitors can get in touch with the organizing team in order to obtain feedback;
- Think of what usually frustrates you, when you are visiting different websites and try to avoid these things;
- Before launching, it is advisable to show the website to a group of people and get their feedback.

Once the website is ready, it can be launched into Internet by obtaining a domain name. The name should have some of the keywords related to your event, so that the customers could easily find it with the help of search engines. The general practice is that festivals simply have their own names as their domain names to avoid any confusion.

As a part of the integrated marketing communication approach, all the offline marketing materials also need to be consistent and linked to the website. In other words, all the flyers, posters and press releases should include the event's website address. The event web page is usually linked with the sponsor websites and media partners, stimulating the flow of visitors between these sites.

Practical application

For a comparison examination two websites of major European music festivals were chosen: Download Festival in UK (<http://www.downloadfestival.co.uk/>) and Graspop Metal Meeting in Belgium (<http://www.graspop.be>). Currently (in January) both of the websites don't have the full information yet. In order to keep the flow of visitors consistent, the line ups of the festivals are announced bit by bit, starting from the most important headliners and going up.

The first thing to grab attention at the Download Festival website is the link for ticket purchase, followed by a video advertisement of the upcoming festival. Below is the

recent news, informing the visitors about the acts announced so far and links to Download's social networking profiles and the festival forum.

Graspop's website offers the visitor more coherent information, including not just the ticket purchase and announced artists, but also information regarding the festival's location and instructions on how to get there, even the information about carpooling. As the festival takes place in Belgium, the website is available in three languages: English, French and Dutch to the convenience of the visitors from its main target markets.

Both of the websites are user friendly, easy to navigate, and the color schemes used are pleasant to the eye, however, it would be more efficient for Download Festival to keep the information regarding their location all year round, because many of its consumers plan their visits well in advance.

4.3 Staging

The term "staging" was originally referred to having all the elements of a theatrical performance brought together to be presented on stage. Nowadays it may also refer to the organization of one of the stages within a large festival, which can have different performance areas located around the event site. Being a part of a large event each stage should fit in with the planning, programming and logistics of the whole event. In its turn each stage has its own logistics, management and staff.

Each stage requires a stage map also known as a stage plan. It represents the view of the performance area from above, depicting the whole infrastructure: entrances, exits, power outlets and lighting installations. The stage plan can be seen as a mean of communication that helps the event to run as it should. For large events the stage plan has different versions for different areas of expertise. For example, the stage map for a lighting technician will differ from the one given to the performers. The master stage plan has all of the versions, drawn on layers of transparent paper. Other plans depict the staging area from the ground-level view as seen from the front and side. They illustrate the audience's view of the stage and the show.

The person that controls the performance is the stage manager. He signals the cues that coordinate the performers' work, for example by showing them the amount of

minutes or songs left for their set. The event manager makes the schedule for each stage, but the stage manager ensures that everything goes according to the schedule. The person presenting the event to the public is usually called the master of ceremonies (MC) or compere. The compere works together with the stage manager to make sure that the event proceeds in the planned manner.

The staging area has many dangerous hazards: electric wiring, special effects, pyrotechnics, hot lights, fast movement of people in a small space which can be up to 2 meters above the ground, which is why the risk management in this case is also one of the responsibilities of the stage manager. To avoid these risks certain precautions need to be done: the stage has to be built by professionals, with clear access points to it. All of the equipment and boxes should be clearly marked and kept away from obstructing the passages. The cables need to be secured and tagged, in most cases they are attached to the floor with tape, and a first-aid kit should be always at hand. (Allen et al, 2008, 452)

Practical application

The backstage area is a private area near the stage, usually prepared for the performers and staff to communicate, relax, prepare for the show and wind down afterwards. It can be also used to store some of the equipment.

The backstage area is usually planned according to the artist's wants and needs presented in their rider: how many dressing rooms will they need, how many extra-rooms, rehearsal rooms, etc. Of course, basic things like toilets and catering areas are always included in the plan. (Ahlberg, T. 14.11.2011)

4.4 Production schedule

Production meeting is held at the event site as close to the time of the event as possible. It involves the personnel responsible for the event production, including stage manager(s), producer(s), representatives of the light and sound crew, performers' management and the MC. This meeting is held in order to compare the final production schedule notes, discuss the possible last-minute production issues, summarize the flow of the event and test the communication system.

The production schedule is the main document from which other schedules are created, including the cue and run sheets. It is a detailed list of tasks with the start and finish times, beginning from the load-in to load-out. It is often presented as a Gantt chart, too, with columns including activities, responsibilities, times and location.

The run sheets show the order of jobs at an event, depending on the area of expertise: caterers and performers will have different run sheets. In many cases the production schedule is a folder that has all the run sheets. The cue sheets show the list of times of any kind of changes taking place during the event and describe what exactly is going to happen. (Allen et al, 2008, 473).

Practical application

In case of some events, especially when a tour package of bands is involved or it's a big act with highly professional crew and management, the production schedule is often provided by the artist management. In this case, the local production manager's responsibilities become quite limited. He only needs to ensure that everything is ready by the time the doors are open and that the show ends before the curfew time. (Ahlberg, T. 14.11.2011)

5 Event

5.1 Load in \ load out

The times for load-in and load-out are usually quite limited. The load-in is the time when all the necessary equipment and infrastructure can be brought and set up; the load-out is the time when all the equipment is removed. Though the equipment can be brought to the venue at any time, the factors that set the time are the hiring costs and availability of the equipment.

The load-in process will most likely start from the stage as it might take a few days to assemble, which should be included in the schedule. A copy of the site plan should be left at the venue or at the site for the work to proceed if the organizer cannot be present. After the stage was set, technical equipment, lights and sound are brought in. In order for the set up to proceed as efficient and quick as possible, stage and layout

plans are of great assistance, as well as having the area clearly marked out in accordance with the plans. Once the equipment is set, it can be tested or used during rehearsals. (Shone, 2002, 220).

The load-out (or “bump-out”) can become quite challenging, due to the overall excitement being over, the crew being tired and in a hurry to leave. It is, however, in their responsibility to not overlook the security and safety of the process. The load-out requires a detailed schedule as well, which is usually a reversed schedule of the load-in. The final part of the bump-out schedule is called “idiot check”, referring to the last stage of the process, when the staff examines the area for anything left behind, after the equipment has been removed. (Allen et al, 2008, 473).

5.2 Audience

The audience is the one to determine the success or failure of the event. Therefore the event management team must always keep in mind the needs of the audience, including safety, security and comfort. Except for the basic needs, the management team should also strive to make an emotional connection, to make the event memorable. According to Hemmerling (1997, in Allen et al. 2008, 139) the spectators focus mainly on the content, location, substance and operation of the event. The key factors to their positive experience include the ability to view the performance, access to food and drinks, program content, amenities, etc.

The organizing team should pay extra attention to the entrance area, trying to look at it from the client’s point of view. The flow of people needs to be controlled to avoid long queues; all the necessary signage should be concentrated around this area. At music events it is a common occurrence that people rush to the front rows, once the gates are open. Such situations require extra security staff to keep the situation under control.

The organizing team needs to have an adequate analysis of customer expectations, due to them having a great impact on the subsequent feeling of satisfaction. High expectations may bring an increase in ticket sales, but if those expectations are not met, then the future loss in sales might be expected. The quality of event’s product must either equate or exceed that of the competitors’. Customers’ expectations are built

from what they have seen previously, what the competitors offer in their advertisement; by what the event management team is offering in their advertisement and by what is said in the media.

The primary requirement for customer satisfaction is to meet their specifications. “Specification – providing customers with what they expect to receive or are prepared to accept.” (Tum et al 2006, 56) Customers may accept a service that does not meet their requirements fully, depending on what is offered by the competition or what are the alternative options. Some of the specification might be traded for cost or certain dates. However, an event that exactly matches the success factors required by the audience will have the highest rating.

Practical application

Live Nation Finland does everything they can to keep their audience happy. An average person attends one concert per year, so it is crucial to create the most pleasant experience at this single show. That way the members of the audience will be inclined to come again to see another artist, knowing that the organizers have done their job at the highest level of professionalism and that they can expect a high quality entertainment for the money they paid for the ticket. (Kettunen, M. 11.11.2011)

5.3 Performers, artists

Performers at an event are often called “talent” and, when it comes to music events, they are the most important element of the whole endeavor. At the time of negotiations it is crucial to establish contact with the artist management, particularly the person responsible for their employment. Depending on the size, the act can be either represented by themselves, by a promotional agency or by a manager. It is important to figure this out at the beginning and negotiate with the right person. The event’s entertainment coordinator will be presented with the artists’ stage requirements, otherwise known as the spec (specification) sheet. It includes the equipment requirements and any other technical specifications the artist and their crew will have need of for the show.

The management will also provide the organizing team with the times they will require for the setting up of the stage as well as pulling down and vacating the stage from their

equipment. It is necessary to consider these times when making a stage schedule for several acts.

Many artists travel with their own personnel: roadies, technicians, stylists, etc. The event organizing team should be informed about the amount of people in the entourage, their responsibilities and requirements. (Allen et al, 2008, 469).

Performers come from different backgrounds and have different expectations of what they are entitled to: the facilities at their disposal and how they will be treated overall. Regardless of how popular they are, some won't demand much while others might make a scandal over little things. To avoid uncomfortable situations like that it is advised to find out more about the artist in question, given that most of them already have a certain reputation, both good and bad.

The artists are generally supervised either by the assistant stage manager or the stage manager himself. It is an important part of the event organizing process. The stage manager needs to meet either with the artists or their management upon their arrival, provide them with the necessary run sheets and introduce them to the crew with whom they will be working. After the show the supervisor needs to help the artists in leaving the performance area.

5.4 Risk management

Conduct of professional event risk management is comprised by an acronym APMC (Tarlow 2002, 30), which stands for assess, plan, manage, and control the risks at any particular event. The risk manager must ensure the completion of each of these steps. Regardless of the size of the event, following APMC helps the manager to evaluate and prepare for any possible risk factor. In order to determine an adequate amount of security and staff, the risk manager needs to know the approximate amount of audience in attendance. Demographics of the audience should be taken into account as different kinds of risk occur from an audience of young adults or, for example, families.

Direct observation is the most efficient method used in risk management. For example, at an outdoor event an inspection of the site can reveal potential risks. It is important to note that "risk" is something that might happen in the future, but needs to be seen as something that has already happened to plan and prepare for it. The

event manager can't actually "observe" the risk, but only assume, relying on his knowledge and expertise, that certain situations can become dangerous.

A good working relationship with the security professionals, staff and other event stakeholders is an asset for the risk manager. He needs to ensure that everyone know him and his responsibilities. The manager should also be aware of who to contact should he need help. Security brochures and signage should be developed in order for the audience and all other participants to be aware of things like exits, first-aid points, warning signs, information points and emergency access phone numbers. A full preparation for potential damage control is required at all times.

Natural threats occur from natural phenomena, such as hurricanes, storms, earthquakes, etc. In theory they are not preventable, however, if they are forecasted by meteorologists, the risk management team can make necessary preparations, postpone or cancel the event. It will result in significant financial loss, but in cases of inevitable danger to the public, the cancellation may be enforced by the officials.

However, if a storm or an earthquake came unexpected, then there is only hope that the risk management team has taken that potential risk into account and prepared a storm plan.

Practical application

In summer 2011 a few festivals in Europe and USA suffered sudden storms and consequent stage crashes. As a result, a few people died and many were injured.

The only way to avoid such situations and to be prepared for them is to do the work professionally. For example, Live Nation Finland co-operates with a company that prepares ground charts for the area, where the stage will be located and ensures that the ground has components sufficient to provide a firm basis for the stage and its weight. Natural threats can always take an unexpected turn, but if necessary preparations are made, it can diminish the negative consequences. (Ahlberg, T. 14.11.2011)

Alcohol threat is big at music events, where the main audience demography is young adults, and may cause damage to the successful outcome of the event. Thus, in this

case it is especially important to have a professional risk management team. Alcohol should be served only by specifically trained people and never to minors. It is also advisable to have the prices for alcohol beverages higher than the average, to keep the consumption in control.

Unlike in other countries, in Finland the public is not allowed to consume alcohol on all territory of the event outdoor site. The bar areas are fenced and security at the entrance always checks the ID. However, all special precautions and regulations in this case are handled by the police and security company. The number of security staff at the bar areas is proportional to the number of audience that area can hold. At the start of the event the bar areas are empty and most of the security is situated around the gates, which usually have the most pressure at the start. Once the bar zones get filled, security personnel is relocated there. (Ahlberg, T. 14.11.2011)

Pyrotechnic materials are often used at concerts to create a more enticing experience. As the core purpose of these devices is to burn and explode, they may also represent certain risks to the performers, the crew and the audience. The pyrotechnics should only be purchased from reliable and authorized vendors, have clear labeling and not be past their expiration date. Those shows, that involve pyrotechnics often have a rehearsal prior to the show, to ensure that everything works properly and is installed at the specifically assigned places. Furthermore, artist management gives out the so-called “fire passes” to anyone, who will be present on stage during the show. This pass provides an insurance in case of a misfortune for the time spent on stage.

5.4.1 Risk communication

In order to conduct effective risk communication it is essential to understand the risk itself and its terminology: it should be sufficiently described and understood by all of the staff members. Communication channels should be kept open and easy-flowing: one of the repeatedly occurring threats comes from the fact that staff members are often afraid to inform the event manager that they were not able to complete a certain task. If they can do this without hesitation, the event manager might still have time to take control of the situation and solve the problem.

Informal communication also plays a significant role in keeping the event mechanism rolling: informal chats over lunch or coffee can help in the communication process.

The formal communication process includes the distribution of the risk plan, which should contain a list of potential risks, their assessment, responsible staff, how to act and the times assigned for each course of action. (Allen et al, 2008, 601).

Practical application

In cases of risk communication the important thing is to have the right person communicating: giving comments to the press, for example. This person has to understand the situation fully and have responsibility in the areas that were brought up in the comments. (Kettunen, M. 11.11.2011)

At Sonisphere Finland festival 2010 I was among the press on the receiving end of risk communication convened by Live Nation. An unexpected storm has damaged both of the festival stages, one of them could be no longer used; people were injured and the festival had to stop for a while. After the storm has passed, the press was gathered in the backstage area, where the representatives of police and fire departments gave their comments on the situation and explained the measures undertaken to diminish the consequences. This was the way to have the press report a correct story instead of having them trying to explain it themselves in the print.

5.4.2 Managing crowd behavior

When riots and crowd disorders occur, they represent danger on many levels. Not only they can cause damage and destruction to other people and property around them, they can also create negative experiences tied to the event, which then become a part of collective memory long after the event. In some cases the damage caused to an event's reputation can end up costing more than effective risk management. One negative occurrence at an event can cause damage to similar events as well. Risk managers must be aware that any peaceful public event can instantly change into chaos and disorder.

According to Elias Canetti's theory presented in his book "Crowds and Power", there are five attributes of a crowd, which the risk manager should be aware of to understand the basics of crowd control (Tarlow, 2002, 90):

- Crowds strive to grow.
- In the crowd everyone is equal.

- Crowds strive for more density.
- Crowds move and seek direction.
- Stagnant crowds seek rhythm or discharge.

As stated above, crowds create equality, where each person is a part of one collective mind-set, thus being open to suggestive behavior, which is likely, very different or the exact opposite of that person's typical behavior as an individual.

In 1973 Plog (in Tarlow, 2002, 94) suggested a typology concept that divides people into two types: allocentric and psychocentric. An allocentric person seeks adventure and is ready to take risks; a psychocentric person is concerned with his/her safety, rarely takes risks and is in general calm and fearful. These types can be also applied to crowds in regard to crowd control issues.

Practical application

After I have examined the articles related to riots at rock concerts, it seems to be a regular occurrence. Some of the worst cases seem to have happened in Latin America, where the crowds are mostly allocentric, due to the national mentality and a way of expressing one's feelings in a strong and loud manner. Rock concert riots happen for various reasons: if the artist cancels the show and the local promoter can't always take control of the situation, or when the venue is completely sold out and people rush to the front, stepping over each other, when a lot of people couldn't get in to see the concert, etc. (Fisher, *The Gauntlet*, 2010; Simo, *Dose of Metal*, 2011; Harper, *Chart Attack*, 2010) I didn't find any cases of riots at concerts in Finland, where the crowds are predominantly psychocentric, once again due to the national mentality of keeping one's feelings inside, being quiet and not misbehaving.

Theoretical approach

Any crowd has the potential to erupt if it feels persecuted or mistreated. When this happens, crowds can either get overrun with panic or turn into a mob. Panic can also lead to a mob, but it is not the same. Mobs usually have an agenda for their riots: a reason that prompted the disorder, which may not be understood by all. Mobs are proactive and strive to bring fear, while panic is reactive and already includes fear.

Tarlow (2002, 102) gives the following recommendations for crowd management, based on the long expertise of risk managers and police:

- It is essential to be above the crowd level: being on horseback or on any other surface higher than the crowd is the best position to take control of the situation.
- Try to take control of the crowd's movement and don't let it be still. Risk managers should understand everyone's role in the situation.
- Crowds cannot stand long in one spot, because it creates the potential for violence.

Try to demonstrate that you are there to protect the crowd, instead of being their enemy, act as friendly as possible.

Practical application

At the events organized by Live Nation Finland all crowd issues are in responsibility of the security company, hired for this particular event. They prepare the security plan and are the ones to act in case of an emergency. Indoor venues have their own security plans, which are usually more simple and shorter than the outdoor security plans.

6 Evaluation

Event evaluation at the end is the grand finale of the planning process, where the success of the event is measured according to the goals and objectives set at the beginning. This way the event managers can assess their own performance and bring the event outcomes to the stakeholders.

The overall event evaluation is an ongoing process and doesn't happen only at the end. It starts with pre-event evaluation, mentioned in this thesis as feasibility study, where the viability of an event is being analyzed and assessed. The next stage is the control process during the implementation of the event to ensure that the plan is implemented in a timely and accurate manner. The final stage, which is described in this section, is post-event evaluation, where the event outcomes are evaluated and improvements are noted.

An important assessment during the event evaluation process is impacts the event had on the community and its stakeholders, including positive and negative, short and long term. The government stakeholders require this assessment in order to see what impacts the event had not just on its audience, but also on the city or municipality where it was conducted and its population. This evaluation is often concentrated around the economic aspects to see financial achievements of the event in regard to its funding. However, other aspects of event evaluation also include social and environmental. Social impacts are measured by percentage of local population in attendance, volunteering or being employed at the event; the percentage of local enterprises as suppliers of goods and services, crime reports, traffic and crowd management issues. Environmental impacts are measured by the energy consumption and the event site, water consumption, waste generated and recycled and transportation used. (Allen et al, 2008, 531)

Post-event evaluation is concentrated on assessment of event's success in terms of its objectives, as well as the evaluation of the event organizing process, feedback and observations made throughout the whole process. For example, an event's outcome can be assessed in terms of objectives related to number of audience in attendance, financial outcomes and customer satisfaction. Customer satisfaction can also provide information on what worked and what didn't, what left the audience dissatisfied, and bring ideas for improvement. To receive this data a survey can be conducted either at the event site or later via event's web page or social networking profiles. (Allen et al, 2008, 532)

The work of the event management team – planning and conduct of the event – is also assessed during the post-event evaluation. By analyzing the event process the management team can improve their skills and the outcomes of future events. This includes the evaluation of resources and budget, whether it was sufficient, whether the timeline for the event was adequate and if various plans, such as marketing, operational, risk management, etc., need to be revised and updated.

A proper evaluation of what was good or bad about the event will help to increase customer satisfaction in the future and decrease dissatisfaction. This process may help

to find problem areas that might require time and extra resources to solve. Thus at the next event these areas will be improved consequently enhancing the overall experience. Once the problem areas are identified, finding their solutions should be assigned to personnel, whose responsibilities include these areas. This pro-active approach will be more efficient and quick in gaining benefit rather than constantly discussing problems at big meetings. (Shone, 2002, 263)

Practical application

However, most of the organization teams keep little record of the event, mostly the number of audience, ticket sales and other sales that took place during the event. In some cases this lack of record is due to the event management companies having to proceed to the next event, thus there is little time to collect any of evaluation data or review it.

This seems to be the case of Live Nation Finland. The company organizes over 600 events yearly. The work of Live Nation's marketing department is project-oriented, so once the show is over, they tend to move on to the next one right away. (Kettunen, M. 11.11.2011)

7 Findings and conclusions

The second objective of this study was to determine the main differences between the theoretical and practical approaches to the process of music event organization, that became evident during the course of this research and were not mentioned in the literature. The following differences occur strictly to the concert business and might not be applicable to other types of events. There are six main points that can largely influence the successful outcome of the event:

1. General omission of certain steps in the organization process and concentration on matters of high relevance only.

This study shows that theoretical approach to event organization often insists on the most meticulous and thorough implementation of each of the 5 phases.

Meanwhile, the practical approach tends to contradict it, suggesting thorough concentration only on matters most crucial to event's success and omitting less

relevant ones, for instance, like definition of event's mission and vision. This leads to a conclusion that, for a company like Live Nation, that organizes hundreds of events per year, it is an automated and well-built process, a formula of sorts, which proves its durability and practicability time after time. In this case, some of the steps can indeed be omitted. However, when it comes to companies that organize only one or few events per year, it is strongly advised to follow each of the steps in the most scrupulous manner.

2. Outsourcing tasks to the corresponding professionals.

Live Nation outsources a lot of its tasks to professional companies – an approach that was not mentioned in any of the literature used for this study. Live Nation cooperates with security companies, catering, ground testing companies and so on. It enables them to concentrate properly on their own tasks and allocate a necessary amount of time to each of them. When educated professionals, and not just enthusiasts, are involved in all phases of the event organization process, the outcome is rarely anything, but successful.

3. Importance of marketing and communication.

It is evident from the report that marketing and communication account for a big part of the event's successful outcome. Tastes of the target market determine the event's existence, and conveying the event's core message to the market determines the turnout. It is by the appropriate usage of various means of communication that the organizing team can reach their target audience and influence them to attend the event. This communication should always emphasize the unique nature of the event and the benefits the potential attendee will receive by being present there.

4. Market segmentation according to music genres.

It is crucial to establish an event concept that will coincide with the consumer's demand: event management team needs to know what's "in", depending on the music genre to which their event will be dedicated. This knowledge should be applied in decisions regarding advertising, sponsorships, public relations and even the choice of the venue or event site in case of open-air. This kind of market segmentation will give the organizers a clear picture of their potential constituency:

consumers' lifestyle, effective channels to reach them and even the appropriateness of the language used in marketing messages. Promoter's knowledge of recent trends on the music market should enable him to forecast the expected attendance and find a location with a suitable capacity.

5. Artist management controls the marketing communication and promotion.

Large scale music events require large scale artists. Such artists usually have a highly developed management teams that tend to take control over all of the marketing and promotions conducted regarding the artist in question. Thus, the local promotions manager might not have much freedom in such cases. All of the promotional and communication actions need to be performed in accordance with the instructions received from the management. Any kind of improvisation in such cases first needs to be discussed with the management in order to receive permission. Generally, all of the promotions for big acts correspond to one another from country to country and rarely differ. Thus, when the local promotional manager is building a promotional plan, he should take into account not just the market that he is serving, but also the needs and demands of the artist in question.

6. Power of online communication tools.

Online event promotion and social media have reached its peak during the past years, giving event promoters more opportunities and tools to reach out to their target audience in many different and creative ways. An event's web page is a powerful communication tool, which contains all of the necessary information regarding the event in question. It should never be overlooked or neglected, because an outdated event web page generally puts the organizing team in the bad light and might drive away potential consumers and hinder the attendance. It is also evident from this study that promoters still largely use traditional means of advertising and promotion as it enables them to reach a wider audience.

The contradiction of steps of the organizing process that comes from the literature versus those implemented by Live Nation Finland suggests that each organization in the concert business should devise their own individual formula: the best possible combination of steps implemented in order to achieve the most successful outcome. If

defining clear mission and vision statements or building strategic plans improves their business, then it shouldn't be neglected. However, if the company feels that certain steps are only time-consuming, but insignificant in the long run to the overall result, then it's their call to omit those steps. This successful combination of steps can only be achieved through years of experience and learning, through mistakes and victories.

Event organization is an intricate and complex process, where all steps are intertwined and mutually dependent. This process is very time- and resource-demanding, but if planned and managed correctly, it brings a considerable payback. There is no single aspect that can be seen as a guarantee to an event's success, instead the implementation of each consequent step is the key to the next one. The event management team should always direct their efforts to the highest achievable level of satisfaction of all of the event's stakeholders, from sponsors to artists and to the audience. Achieving this level at least once will give the organization a good reputation and loyal audience for the upcoming events.

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Download Festival. URL: <http://www.downloadfestival.co.uk/>

Roskilde Festival. URL: <http://roskilde-festival.dk/>

Glastonbury Festival. URL: <http://www.glastonburyfestivals.co.uk/>

Graspop Metal Meeting. URL: <http://www.graspop.be/>

Attachments

Attachment 1. Live Nation press release example 1

LIVE NATION TIEDOTTAA

Maanantaina 31.10.2011

Julkaisuvapaa heti

Yksi tämän hetken tärkeimmistä metallibändeistä MASTODON TAMMIKUUSSA TAMPEREELLE JA HELSINKIIN

Kasvavan suosion kohteena oleva amerikkalainen metallibändi Mastodon tekee kaksi keikkaa Suomessa heti ensi vuoden alussa. Keskiviikkona 11. tammikuuta Mastodon esiintyy Pakkahuoneella, Tampereella, ja seuraavana päivänä torstaina 12. tammikuuta vuorossa on The Circus, Helsingissä. Liput molemmille keikoille tulevat myyntiin viikon kuluttua maanantaina 7. marraskuuta.

USA:n Atlantasta kotoisin olevan Mastodonin suosio on kasvanut koko ajan levy levytä, keikka keikalta. Vuodesta 1999 toimineen kunnianhimoisen yhtyeen tuorein levy "The Hunter" on saanut kautta linjan loistoarvioit, jotka voi kiteyttää sanoihin: jälleen täysiosuma. Komeasti yhteenhitsautunut Mastodon on kehittänyt ehdottomasti tunnistettavan soundin, joka vaihtelee väkevästä tunnelmalliseen vakuuttaen monipuolisuudellaan.

Heinäkuussa Helsingin Kalasatamassa järjestetyllä Sonisphere Festivalilla Mastodon osoitti olevansa armoton livebändi. Niinpä on mahtavaa, että Mastodon on saatu varmistettua kahdelle täysimittaiselle klubikeikalle suomalaisten metallifanien riemuksi.

KEIKAT:

Ke 11.1.2012 Tampere, Pakkahuone, K15/K18 (anniskelualue)

To 12.1.2012 Helsinki, The Circus, K-18

LIPUT:

39 euroa + mahd. toimituskulut

Myyntiin ma 7.11.2011 klo 9.00 Tiketin myyntipisteissä, puhelinpalvelussa 0600-1-1616 (1,69 €/min +pvm) ja www.tiketti.fi

Tampereelle lippuja myös Lippupalvelun myyntipisteistä, puhelinpalvelusta 0600-10-800 (1,96 €/min + pvm) ja www.lippupalvelu.fi

LISÄTIEDOT:

Live Nation Finland

- Promoottori: Niksu Väistö
- Tiedotus: Maritta Kettunen, puh. 09 856 73 453, maritta.kettunen@livenation.fi
- Pressikuva ja media-akkreditoinnit: <http://press.livenation.fi>
www.myspace.com/mastodon, www.mastodonrocks.com
www.livenation.fi

Attachment 2. Live Nation press release example 2

LIVE NATION TIEDOTTAA
Keskiviikkona 26.10.2011
Julkaisuvapaa heti

The Long March 2012: HENRY ROLLINSIN SPOKEN WORDIA SAVOY-TEATTERISSA HELMIKUUSSA

Yhdysvaltalaisen Henry Rollinsin hengästyttävästä spoken word -setistä päästään nauttimaan jälleen Suomessakin, kun mies avaa sanaisen arkkunsa Helsingin Savoy-teatterin lavalla keskiviikkona 8. helmikuuta. Show kulkee nimellä "The Long March 2012", jossa maailmanpolitiikkaan ja -historiaan liittyvät aiheet sekä populaarikulttuurin ilmiöt saavat Rollinsilta varmasti taas rajua kyytiä. Spoken word -illan ennakkolipunmyynti käynnistyy Lippupalvelussa tämän viikon perjantaina 28. lokakuuta.

Hardcorea mm. Blag Flagin nokkamiehenä, spoken wordia, radio-ohjelmia, tv- ja elokuvarooleja – Henry Rollins tunnetaan monitaiturina, jolta löytyy aitoa tinkimättömyyttä ja tiukkaa työmoraalia. Miehen sinnikkyyttä ja periksiantamattomuutta ei voi muuta kuin ihailia: hänellä on kaikkeen tekemiseensä valtava tunteen palo, joka sytyttää ja inspiroi yleisöjä ympäri maailmaa. Rollins tunnetaan ahkerana reissaajana, joka on joutunut monenlaisten, joskus ikävienkin, tilanteiden eteen matkoillaan. Näistä kokemuksista ja näkökulmista hän ammentaa materiaalia myös spoken word -keikoilleen, joilla hän tuskin malttaa vetää henkeä aiheidensa välillä. Rollinsin käheää ääntä ja loistavia anekdootteja maailmanmenosta on perusteltuakin kuunnella ilman turhia taukoja.

SHOW:

Henry Rollins Spoken Word "The Long March 2012"
Ke 8.2.2012 klo 19 Helsinki, Savoy-teatteri
Ovet klo 18, ikärajon

LIPUT:

Myyntiin pe 28.10.2011 klo 9
25 euroa + mahd. toimituskulut Lippupalvelun myyntipisteistä, puhelinpalvelusta
0600-10-800 (1,96 €/min + pvm) ja netistä www.lippupalvelu.fi

LISÄTIEDOT:

Live Nation Finland

- Promoottori: Zachris Sundell
- Tiedotus: Maritta Kettunen, puh. 09 856 73 453,
maritta.kettunen@livenation.fi
- Pressikuvat ja media-akkreditoinnit: <http://press.livenation.fi>

www.henryrollins.com
www.livenation.fi

Attachment 3. The process of strategic planning

(Source: Grant 2005, in Allen et al, 2008, 92)

