

**Implementing and communicating the theme of a  
corporate client event**

**Case: GNT Finland client event 2008 - "Hevi Horror"**

Michaela Egger



Degree programme in Tourism

<p><b>Author</b> Michaela Egger</p>	<p><b>Group</b> TOBBA</p>
<p><b>The title of your thesis</b> Implementing and communicating the theme of a corporate client event Case: GNT Finland client event 2008 - "Hevi Horror"</p>	<p><b>Number of pages and appendices</b> 61 + 9</p>
<p><b>Supervisors</b> Sirpa Lassila Evariste Habiyakare</p>	
<p>This thesis is a written report on the event management process of the annual corporate client event of GNT Finland in October 2008. The emphasis in the project description lies in the implementation of the event theme "Hevi Horror".</p> <p>The thesis is commissioned by the Event Management company responsible for the event supervision and production: BSG Marketing Ltd / Eventgarden. The report is written in the perspective of the author who serves as the event manager and producer of the event.</p> <p>The report is divided into an introduction giving an overview of the project and its broader frame, the theoretical frame of reference and the project description providing a detailed overview of the work involved, the project results and the project evaluation and analysis.</p> <p>The project is described based on the logical order of the theoretical part of the report: from the event analysis phase, over the event planning and implementation phase to the event evaluation. The analysis phase was carried out starting in March 2008, planning and implementation of the event was done from that time until the actual event on 3.10.2008 and the event evaluation process lasted until February 2009.</p> <p>Key results of the project describe the implementation of the event theme throughout all event elements: the event venue, sounds, lights and audiovisuals, the event entertainment and activities, the event catering and the event décor and props. The author describes in detail the results of the design of the overall event atmosphere, as well as the sourcing process for all related suppliers.</p> <p>A critical evaluation of the event management process is given in the last part of the thesis report. The author presents suggestions for improvement within in the own completion of tasks. For the commissioning party the report can serve as a guideline for improving the internal project management, particularly regarding the supplier sourcing process.</p>	
<p><b>Key words</b> Event Management, Event Production, Theme Event, Project Management</p>	

## Table of Contents

<b>1 Introduction .....</b>	<b>1</b>
1.1 Task setting and background .....	1
1.2 Structure & conduct of study.....	2
1.3 Aims & objectives.....	3
<b>2 Events and Event management.....</b>	<b>4</b>
2.1 The event operations management Model .....	5
2.3 Event analysis .....	6
2.3.1 The event mission: objectives and aims .....	6
2.3.2 Types of events .....	7
2.3.3 Target Audience Definition in corporate events .....	8
2.4 Event planning in corporate events.....	10
2.4.1 Time management .....	10
2.4.2 Financial Management in corporate events.....	12
2.4.3 Site Management.....	13
2.4.4 Supply management .....	15
2.5 Implementation and delivery – Event production .....	17
2.5.1 Human resource management in corporate events.....	18
2.4.5 Ambiance creation in corporate events.....	21
2.6 Event evaluation .....	23
<b>3 Project Description .....</b>	<b>25</b>
3.1 Event Analysis.....	25
3.1.1 Event objectives, aims and type of event.....	25
3.1.2 Target audience of the event.....	26
3.1.3 Event theme selection.....	26
3.2 Event Planning.....	27
3.2.1 Basic Time Management of the event planning & production process.....	27
3.2.2 Outline of Financial Management & Budgeting.....	29
3.2.3 Site Management.....	30
3.2.4 Supply management according to the event theme.....	33
3.3 Event production.....	50
3.3.1 Event staffing: Selecting and managing the event work force.....	50
3.3.2 Creating the themed ambiance – putting it all together.....	51
<b>4 Summary and Conclusion.....</b>	<b>55</b>
4.1 Event evaluation .....	55
4.1.1 Overall Effectiveness: event outcome & feedback .....	55
4.1.2 Theme communication.....	57
4.1.3 Personal evaluation and difficulties in event management process .....	57
4.2 Conclusions .....	59

# 1 Introduction

## 1.1 Task setting and background

The thesis report is based on the project of event management of the GNT client and employee event 2008. My personal role in the project is the role of the event manager and producer. The project was given to me by Eventgarden (brand of BSG Marketing Ltd.), an event marketing and management company based in Helsinki. I started my work at BSG Marketing Ltd in August 2007 and was given the title of event producer and visualist November 2007. Since then I have managed several small and medium sized client events of various nature.

Eventgarden was appointed as the responsible supplier for the GNT annual event in March 2008. The event itself was held on 3.10.2008 in Tampere as the ending event of the GNT Expo 2008. The event evaluation and reporting process was carried out until February 2009.

The event was held for around 1500 guests as an annual themed event with catering, entertainment and activities. The communication of the event theme throughout all event elements was of highest importance to the client. This thesis report focuses on the subject of theme implementation in event management.

In the very beginning of the project the key roles were given as follows:

- **Client:** GNT Finland Oy; Susa Ahvenainen, title
- **Event management:** BSG Marketing Ltd/ Eventgarden
  - Heidi Ekholm-Talas (supervision)
  - Michaela Egger (planning, production and implementation)
- **Event technics:** Akuntehdas Ltd
  - Timo Liski (supervision, production and implementation)
- **Event catering:** Juvenes Ltd; Arja Mäkimartti
- **Event Dramaturgy & Script:** Insano Productions Ltd; Marko Kulmala

The main suppliers for event technics, event, catering and event dramaturgy were chosen and hired by client Susa Ahvenainen. Akuntehdas and Juvenes had previously been key suppliers in GNT annual events.

The project tasks were set widely. Due to the limitations of the thesis topic, the project will be described only as far as it is relevant to the implementation and communication of the event theme.

## **1.2 Structure & conduct of study**

The report is divided into two main parts; the theoretical frame and the empirical part. The theoretical part of this report focuses on building a frame of reference for the project description and evaluation in the empirical part.

Both, theoretical and empirical part are structured in the same way and follow the same subject pattern to ease the reading flow and achieve better comprehension of the connections between theory and practice. The theory aims to give a brief overview of the field of event management and describes the event management process divided into four parts: event analysis, planning, implementation and evaluation. The empirical part follows this logical structure. The empirical part includes the project report and the summary and conclusion. This last part evaluates the event in detail and puts the project outcome in relation to the aims and objectives of the project report.

The project report is based mainly on project notes, project diaries, observations and conclusions made by myself while conducting the event management process. Also my previous experience from the work in event management was an important source for conducting the project work in the way it was done. Other information and feedback sources include information by the client in meetings, by email or phone, information given by the main subcontractors and suppliers of the event and also information given by my colleagues and the CEO of Eventgarden / BSG Marketing Ltd.

### **1.3 Aims & objectives**

The written thesis report follows the aim to document the event management process in referable to the event theme implementation and to give a theoretical frame of reference to the empirical project report.

For the commissioning company Eventgarden, the thesis report can also serve as a monitoring tool. The event management process as conducted can be monitored closely and possible faults or room for improvements in the process should be detected. Ideally the report can serve as a guideline and an example for future theme event management processes and give an overview of appropriate event theme service and goods suppliers.

## 2 Events and Event management

The definition of events is somewhat complicated as it seems. A variety of different definitions and concepts can be found in literature on event management. The Chambers dictionary defines an event as the following

anything which happens; result; any incidence or occurrence esp. a memorable one; contingency or possibility of occurrence; an item in a programme (of sports, etc); a type of horse-riding competition, often held over three days (three-day event) consisting of three sections, ie dressage, cross-country riding and show jumping; fortune or fate (obis); an organized activity at a particular venue, e.g. for sales promotion, fundraising. (The Chambers Dictionary 1998, 560)

For this project study, the last part of this definition is the most relevant, as it is about the planning and production of an event for creating stronger company-client bonds and thus promoting sales. The event at hand can also fall under the term of special event according to the definition of Shone and Parry:

Special events are:

That phenomenon arising from those non-routine occasions which have leisure, cultural, personal or organizational objectives set apart from the normal activity of daily life, whose purpose is to enlighten, celebrate, entertain or challenge the experience of a group of people. (Shone & Parry 2004, 3)

Under the term event management in a professional sense one understands the application of management to create and develop events and festivals. This involves typically the event planning process and the event production process, the conduct of the actual event. (Bowdin, Allen, O'Toole, Harris & Mc Donnell 2006, 23; Goldblatt 2002)

## 2.1 The event operations management Model

The event operations management model shows the iterative process of events management:

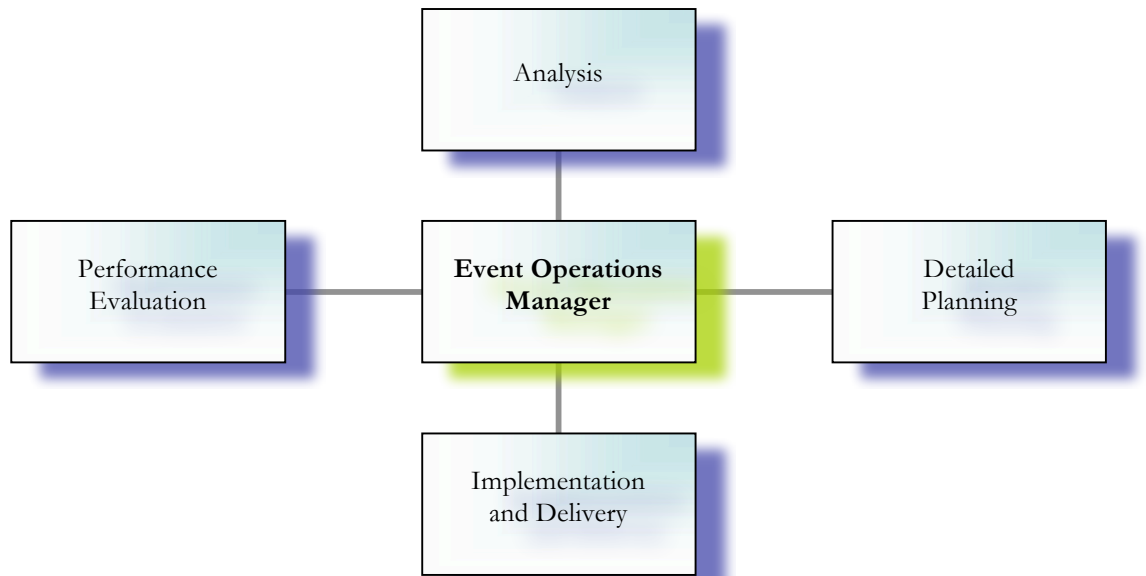


Figure 1 the Event Operations Management Model shown as an iterative process (Tum, Norton and Wright 2006, 7)

The event operations management process can be divided into four stages as seen in the above figure. In the analysis stage the mission of the event is defined through internal and external analysis. The event objective and aims are formed and the base for the event planning process is made.

The 2<sup>nd</sup> stage is the planning stage of the process, in which all activities necessary for a successful event are planned. This phase may take from a few weeks up to several years depending on size and complexity of the event. The planning stage is usually the main stage of an event and the most time- and work intensive (Tum et al 2006, 7; Ekholm-Talas, 2008).

The 3<sup>rd</sup> stage is the implementation and delivery of what has been planned or the production of the actual event. The 4<sup>th</sup> stage is the phase of evaluation of the overall performance. This phase may include direct and indirect feedback and different measures of customer satisfaction (ibid).



This event operations model shall be the base for the project study in both theory and the description of the research process. Like this it will be made simple to see the connections between theory and practise and the description of both will follow the same logical flow. The process will however not be described completely and in detail, as the focus on this project lies on communicating the event theme. Thus subject relevant topics shall be described in detail, supporting topics rudimentary.

## **2.3 Event analysis**

### **2.3.1 The event mission: objectives and aims**

The objective and aims of an event depend on the type and nature of the event. They should be clearly stated before planning and conducting the event. The aims of the event state the main purpose of the event, the reason why the event is held. Examples for event aims are to raise company sales, to encourage the participation in something, to promote culture or arts, etc. (Watt 1998, 10-11)

The motivating factors for holding the event lead to the event objective. It is vital to state the objective as clearly as possible and to communicate this objective to all involved parties in order to create a successful event. Every decision made in the planning and production process should promote the event objective. (Watt 1998, 11; Conway 2006, 13-15)

Watt (1998, 10 - 11) states that objectives should be SMART:

**S**pecific to the event.

**M**easurable in statistic terms.

**A**greed (or achievable) by those involved.

**R**ealistic (or relevant) to the resources available.

**T**imed around the event schedule.

### 2.3.2 Types of events

Often the event type is directly derived from the event objective and aims. Event types are various and can be categorized in different ways. One way is to categorize the typology by the event nature. Events can be leisure events, personal events, cultural events or organizational events:

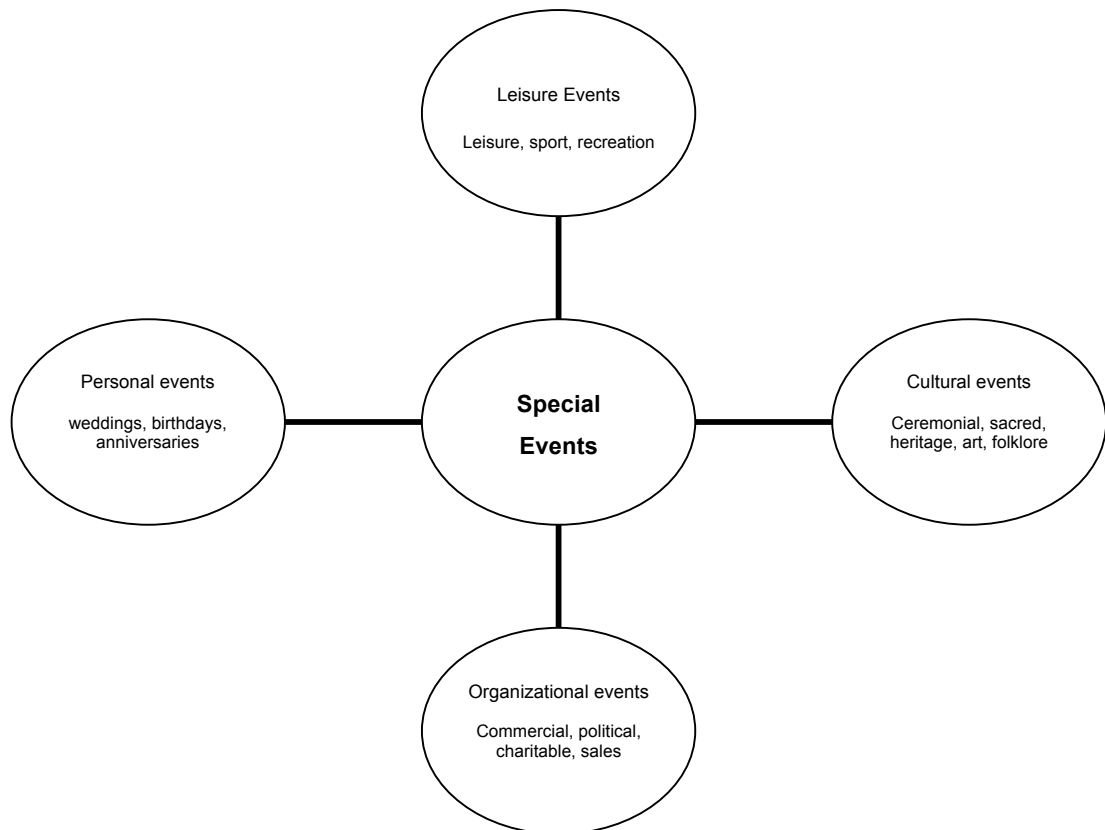


Figure 2: Special event categorization (Shone and Parry 2004, 4)

Figure 2 shows the event categorization according to Shone and Parry. Categorizations in this field however are various. For example Getz (1997) categorizes into Cultural, arts & entertainment, business/trade, sports, educational & scientific, recreational, political/state, private/personal and social. (Tum et al 2006, 11-12)

For this thesis project study, the focus shall be on organizational/business events. This category can include a wide range of event types, such as Association Meetings/Events, Business Incentive Events, Corporate Meetings, Trade Fairs and markets, Consumer and Trade Shows, Fundraiser events, Sales Events, Product Launches, Training conferences, Client Events, etc.

Event types differ in complexity and uncertainty of the outcome. The complexity ranges from an individual and group event over organizational and multi-organizational to national and international events. The uncertainty of the event outcome can be very low or very high (and all shades in between), largely depending on the size of the event. For example a small private dinner party is an event of low complexity and low uncertainty. The Olympic Games are a large international event and therefore have high complexity and high uncertainty. (Shone and Parry 2004, 5)

### **2.3.3 Target Audience Definition in corporate events**

Defining the target audience of an event is to answer the question who will attend the event. In corporate events there are usually three main categories of potential target audiences:

- existing and prospective staff
- existing and prospective customers
- existing and prospective suppliers

In many corporate events the audience is pre-defined by the objective of the event. In a sales promotion event for example, the target audience consists of the corporation's existing and prospective customers. The corporation's field of business and scope of operations give important information on key demographics of the target audience such as age range, gender distribution, interests, etc. In engineering businesses for example the audience is likely to be mainly of male gender, consisting of age ranges from 25 to 50 and to have technical interests. (Conway 2006, 52 – 55; Talas 2009)

There are also guest profiler charts available to event managers. These profilers show a set of character traits, interests and preferences in media, music and entertainment based on the guest's average or main birth year.

A general marketing consumer profile as shown in figure 3 can be helpful when planning the event theme with entertainment program and activities. For a key audience from the Generation X for example, according to the Guest Profiler it is advisable to plan adventurous

activities and an action programme, the event music being a mix of Disco, Pop and heavy Metal (Rutherford Silvers 2004, 30 – 31).

<b>Generational names</b>	<b>Traditionalists Silent generation Matures</b>	<b>Baby Boomers “Me” Generation</b>	<b>Baby Busters Gen-Xers 13<sup>th</sup> Gener.</b>	<b>Echo Boomers Millenials, Generation Y</b>
Approx. Birth Year	-1945	1945 - 1960	1960-1980	1980-
Character	Adaptive	Idealistic	Optimistic	Empowered
Values	Conservative	Driven	Risk-takers	Tenacious
Focus	Family	Civilization	Environment	Community
Thrive on	Rewarding social experiences	Individual growth and improvement	Truth and flexibility	Speed, change information
Technology	Telephone	Mainframe computers	Fax and personal computers	Wireless and handheld
Media	Radio	Television	Cable TV	Internet
Entertainment	Night Clubs	Coffee Shops	Action / Adventure	Extreme/ Authentic
Learning Style	Avoid jargon and show respect	Q & A time important	Stimulating and relevant	Short duration and hands-on
Fashion	formal	sexual	asexual	androgynous
Music	swing/big band	rock and roll	disco/ pop/ heavy metal	rave/grunge/ rap

Figure 3: Silvers Event Guest Profiler (Rutherford Silvers 2004, 30 – 31)

For financial and other planning reasons it is crucial to estimate the audience size of a corporate event as exactly as possible. There is a variety of ways to estimate the figure including comparisons to previous events (if the event is for example an annual event, it is very helpful to know attendance figures of the previous years), comparisons to similar events, pre-event registration and fixed capacity (Conway 2006, 56 – 61).

## **2.4 Event planning in corporate events**

After the analysis phase, the 2<sup>nd</sup> phase of event management begins – the planning phase. At the beginning of the main event planning stage, the following should be given:

- event objectives and aims
- event type
- the event's target audience and its key demographics

The event planning process should be built on these three factors at any time. From the event type is derived the event theme (in case of a themed event – which is the focus of further process descriptions).

In the following, the main management functions of events management as far as they are relevant to communicating and transmitting the event theme are described.

### **2.4.1 Time management**

Time management in events is a very wide subject and most important in event planning. This is due to the fact that special events have deadlines that usually cannot be moved. All actions and activities need to be finished at a certain time. (Talas, Spring 2009)

#### **Running time of the event**

A starting point in time management is the question when to run the event. The event analysis sets an important frame for date and time of the event. Leisure events for example are held rather on holidays or weekends, whereas work-related events like products launches should be held ideally on a weekday. Generally work related events are advisable to be held during or near official working times. Especially for outdoor events also the seasonality and local weather forecasts are important (Conway 2006, 48 – 50).

Another factor for setting the date and time of the event is the possibility of the collision with other, similar events. The date and opening time of the event largely depend on the event type

and the target audience. A gala event for business associates is typically held during the evening, whereas a fair for universities and schools is held on weekdays during the daytime (Conway 2006, 48 – 50).

## Scheduling

According to Tum et al (2006, 214) the functions of scheduling are as follows:

- Event component breakdown
- Activity analysis
- Deciding the order of completing activities
- Arranging the necessary resources to complete each activity
- Arranging the timing of activities

The order of activities is crucial in event planning. In order to start one activity, often other activities need to be finished. The accurate scheduling of activity chains is thus very important. This can be done backwards: from a list of activities that need to be completed at the actual event, one calculates backwards what other activities are needed to reach the final activities and how much time each activity takes, and thus reach the starting point of all activities. (Tum et al 2006, 214 – 216)

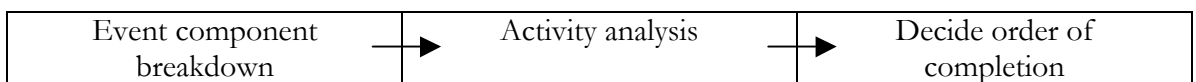


Figure 4: Stages of Scheduling according to Tum, Norton & Wright

To create the event activity schedules, it is necessary to break down the event into components and analyse all involved activities. Deciding the order of each activity schedule is crucial. To complete this, one needs to see the connections of an activity network and accurately estimate the durations of the activities involved. Hereby it is important to leave a certain float time for activities and not to schedule every activity chain too tightly. There needs to be space for errors in the delivery of activities or force majeure. It is crucial to be prepared for such cases. (Tum et al 2006, 216 – 230)

All components of the event management process need to be scheduled in this way (Ekholm-Talas, 2008):

- Pre-event planning and acquiring of resources
- event preparations
- event build-up and take-down running
- actual event running (program, activities, etc)

#### **2.4.2 Financial Management in corporate events**

In corporate hospitality events often there is no direct monetary income, as there are usually no ticket sales and entrance fees for the event guests. A calculation of break-even is therefore not simple and depends on many factors (Shone & Parry 2004, 96 – 100; Ekholm-Talas, 2008).

Setting objectives for financial planning is crucial. All expenditure involved in the event needs to be identified. An event management company usually appoints a person responsible for surveying expenditure and accounting in an event project. To create the event budget, costs must be held against event objectives and goals. Typically the higher the goals and event objectives are, the bigger is the overall event budget (ibid).

To calculate an accurate budget, one needs to distinguish between fixed costs and variable costs. Fixed costs in corporate evening events are often costs for venue, staff/labour, entertainment program, decor, technical equipment, light and sound, transport and logistics of event materials and supplies, permissions of space, etc. Variable costs are the costs connected to the amount of guests attending an event. These include catering and beverages per head and in large events permissions per attendee (Shone & Parry 2004, 104 -107; Ekholm-Talas, 2008).

The event budget should serve as a general guideline to regulate event operations; it should guide costs and expenditure. The overall budget can be more or less flexible depending on the event and client. (ibid)

Especially in events that require long-term planning in advance, it is necessary to have a financial timetable. This will show when expenditure occurs, for example when pre-ordered supplies will be invoiced. Event management companies usually charge a certain percentage of the total billing sum from the client in advance to cover expenditure during the event planning phase. The final billing is typically done after the actual event. (Ekholm-Talas, 2008; Watt 1998, 46)

### **2.4.3 Site Management**

#### **Venue selection**

Through the event analysis and time and financial planning, the events manager should have a range of specific requirements for the ideal event venue (Rutherford Silvers 2004, 66):

- Availability at the event time
- Location (accessibility)
- Rates
- Capacity and function type
- Event elements
- Style/personality

To select a suitable venue it is important to distinguish between flexible requirements and fixed requirements. The availability and capacity are fixed – a venue will need to be available and able to host the estimated number of event attendees for the certain function type. Other requirements as rates for venue hire, space for event elements and style personality are flexible to a certain extent. (Talas, 2009)

To decide on a venue it is thus important to have priorities in specifications. One needs to decide if the style or the hire costs are more important (with a rather pricy venue that suits the style of event, one can possibly save more than with a cheap venue that does not fit the event personality at all). Is the location the most important? A venue close to public transport facilities and commercial centres might be pricier, but one would save on transport costs for supplies and attendees (Conway 2006, 95 -105; Talas, 2009).



Also the facilities of the venues are important to be taken into account during the selection process. The available furnishings, equipments and props at a venue might save on supplier expenditure. Some venues also have their own service personnel. In this case, it is crucial to evaluate the service level and decide if it is suitable for the event (Conway 2006, 95 -105; Talas, 2009).

Other factors that influence the venue finding process are security and safety issues. Some venues have own security service. It can be of great help to have readily established event security plans and a crew who knows the venue. Outsourcing this service is sometimes very pricy (Talas, 2009).

As an event manager, it is important to take into account all these factors and find the most cost- effective venue in order to create a successful and well rounded event (ibid).

### **Site Plan and Venue Mapping**

To create the site plan of an event venue is a very critical operation – many factors need to be taken into account when establishing the event floor plan. At any time, in any place within the venue, there needs to be enough moving space for people. Areas of congestion need to be anticipated. For example the entrance area of the main event space needs to be rather wide and open, as guests usually slow down here to take in first site impressions (Conway 2006, 77 – 78).

There are also proximity and safety issues that need to be taken into account. Certain elements need to be close to other elements. For example it is advisable to have food and beverage points close to the venue kitchen space. Areas for technical supplies, sound systems, with cables lying around should not be within the main traffic flow areas of the venue (ibid).

The attendee traffic flow within the venue should be managed effectively. One should anticipate a regular flow to toilet facilities, food and beverage point and activity stations. The way to these areas should be spacious enough for a large crowd. Event attractions and entertainment should be placed well visible without disturbing the traffic flow (Conway 2006, 82).

Other space issues for mapping are room for equipment storage, backstage space for event staff and performers and entertainers. These usually bring their own crew, so it is advisable to know well beforehand, how many persons in total will need backstage space and one should be aware of special space requirements in order to efficiently map the event space (Reefer, 2008).

#### 2.4.4 Supply management

Managing the suppliers of an event can be a very time-intensive process and detailed planning is crucial. In the private/ corporate sector of the event business, the range of suppliers is wide (see figure 5).

<p><b><u>Production</u></b></p> <ul style="list-style-type: none"> <li>Event management companies</li> <li>Event catering companies</li> <li>Party planners</li> <li>Production companies</li> <li>Exhibition and theatrical contractors &amp; designers</li> <li>Technical services</li> <li>Professional event organizers</li> <li>Multimedia support companies</li> <li>Voluntary bodies, committees and individuals</li> <li>Education and training</li> </ul>	<p><b><u>Distribution</u></b></p> <ul style="list-style-type: none"> <li>Individual events and venues</li> <li>Event and conference agencies</li> <li>Trade media</li> <li>Hotel booking agencies</li> <li>Incentive travel agencies</li> <li>Visitor and convention bureau</li> <li>Exhibition organizers</li> <li>Ticketing agencies</li> <li>Trade exhibitions</li> <li>National and local tourist bodies</li> </ul>
<p><b><u>Venues</u></b></p> <ul style="list-style-type: none"> <li>Event room / hall / grounds hire</li> <li>Catering and kitchen facilities</li> <li>Accommodation</li> <li>Food and drink suppliers</li> <li>Business support services</li> <li>Medical and crèche services</li> <li>Information and customer services</li> <li>Technical support</li> <li>Waste disposal and grounds clearance</li> <li>Toilets, washrooms and public facilities</li> <li>Parking</li> <li>Security</li> <li>Set designers</li> </ul>	<p><b><u>Ancillary services</u></b></p> <ul style="list-style-type: none"> <li>Accommodation providers</li> <li>Photographers and video makers</li> <li>Transport and guiding services, ground handlers</li> <li>Transition services</li> <li>Music and entertainment providers</li> <li>Travel companies</li> <li>Costume hire services</li> <li>Marquee hire services</li> <li>Printers</li> <li>Floral contractors</li> <li>Database support services</li> <li>Fireworks display operators</li> <li>Professional and trade bodies</li> <li>National and local government services</li> </ul>

Figure 5: Events organizations (private sector and others) (Shone & Parry 2004, 39)

#### Supply chain management

To manage supply chains means to manage the flow of resources from the beginning to the end consumer (typically guest of the event). All supplies have to match the audience's exact

needs. It is crucial to insure that there are no breaks in the supply chain, as special events are unique occasions and cannot be repeated in the same way. For example if a break in the supply chain means that the photographer was not booked, the speech of the hosting company's CEO cannot be repeated just in order to take a photograph. To ensure the uninterrupted flow of each supply chain, it is important for the event management to legally review each supplier contract (Tum et al 2006, 116-117).

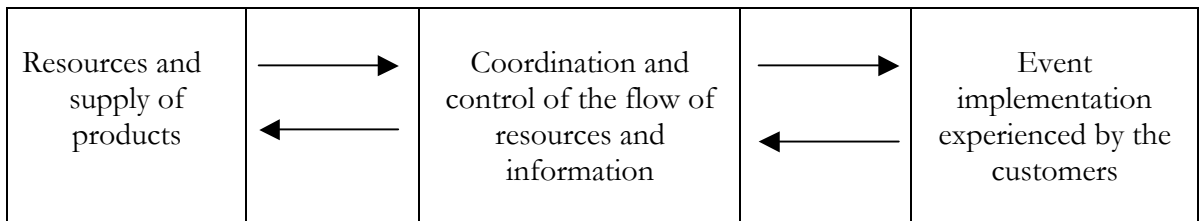


Figure 6: The supply chain, showing resources moving forward and feedback flowing backwards (Tum et al 2006, 17).

### Supply purchasing

The basic purchasing objective is also valid in purchasing of event supplies (Tum et al 2006, 118):

1. at the right place
2. for delivery at the right time
3. of goods and services of the right quality
4. in the right quantity
5. from the right source

As event management companies need event supplies regularly, through this purchasing agreements may be established. The supplier and the event management company might for example agree on lower purchasing rates and discounts, shorter delivery times, etc. The event manager should decide between multi sourcing (purchase from many suppliers) and single sourcing (purchase a specific good or service range from only one supplier). Single sourcing can have the advantage of discounted rates and higher supplier motivation, whereas multi sourcing might result in a better variety and more for the event and end customer suitable product and service range. (Ekholm-Talas, 2008; Tum et al 2006, 118 - 120)

It is always important to logically decide which services should be outsourced and which ones can be managed internally (or “in-house”) by the event management company. There are nine purchasing decision points which should be followed when deciding on supplier purchases (Tum et al 2006, 125):

1. decide which services & products are needed for the event and if these can be done in-house or should be outsourced
2. form clear requirement specifications
3. check list of preferred suppliers
4. request offers from suppliers
5. review received quotations
6. compare price and quality of offers with each other and to in-house possibilities
7. decide on most satisfying options in price and quality and make purchase agreements with chosen suppliers
8. delivery of goods and services
9. evaluation and review of goods and services for future purchases

## **2.5 Implementation and delivery – Event production**

After the planning phase of the event management process, the implementation and delivery phase, or the event production is carried out. Management functions described earlier (time, financial, site, supplier and ambiance management) continue into this phase. Also the management function described in this phase (HR management) may have started already in the planning phase (Ekholm-Talas, 2008).

The event production phase is the phase in which all planned elements are implemented and executed in detail. The key operations in this phase are managing staff and personnel (including selection, training and briefing) and the management of information flow between all parties involved (ibid; Tum et al 2006, 163).

As in the earlier descriptions, the focus here also lies on implementing and communicating the event theme and ambiance. Thus only subject relevant matters will be described in the following passages.

### **2.5.1 Human resource management in corporate events**

Through the insights gained from previous planning and the analysis of the event and its requirements, it is possible to analyse the need for event staffing. The objectives for Human resource planning should support the overall event objectives and follow the SMART criteria (see chapter 2.3.1) (Bowdin, Allen, O'Toole, Harris, McDonnell 2006, 145 – 146).

#### **Event staffing requirements analysis – phase 1**

The phase is divided into three steps. The first one is to identify all tasks involved in event creation and set-up, in event delivery and event take-down. The second step is the determination of the amount of people needed to perform these tasks. It is important to distinguish between tasks that can be outsourced to suppliers and tasks that can be done by the event management team or hired staff. The last step is to specify the number of tasks and the requirements for staffing of each task (what skills, experience and qualifications are needed to perform the task) (Bowdin et al 2006, 147).

#### **Job analysis – phase 2**

The second phase of human resource management in corporate events is the job analysis. First, one has to determine which tasks can be grouped to form a job or a position and which qualifications are needed for this specific position. Then, one should determine the organizational structure and interrelations between all jobs involved in the event. And last, it is important to specify which training is necessary for each job (ibid, 148).

According to Shone & Parry (2004, 199 – 204) there is a variety of factors influencing the amount and type of staff needed:

- size of the event and attendee numbers
- balance between type of staff (full-time, freelance, casual, volunteer)
- the event components and layout
- service providing methods
- which tasks are outsourced
- staff scheduling and number of staff per activity

- expertise required for tasks
- service level required for event

### **Job descriptions – phase 3**

Based on the job analysis, specific job descriptions can be created. A job description may include the following (Bowdin et al 2006, 148 – 150):

- job title
- remuneration: salary, reward or incentive
- job summary, description of the job purpose
- tasks and responsibilities (including work times)
- relationships with other jobs in the event
- skills required
- authority of the position (does the position include decision making power?)
- performance standards

### **Recruitment & Selection – phase 4**

Sources of recruitment in events are various. Apart from the full-time staff employed by the event management company, the event might require part-time staff, freelance workers or volunteers. This labour force can be found through a variety of forms for example job advertisements in schools, universities or the like, appeals in local press or radio, word of mouth and also through friends, family and acquaintances of the event management company's full time staff (Conway 2006, 180 – 181).

The selection process for each staff member should follow the requirement guidelines in the job descriptions. The selection of each person depends on the responsibilities involved in each position. The higher the responsibility, the more detailed selection process the position requires. Selection methods are written applications, phone and personal interviews and work example assessment. In a larger event typically a person is appointed to be responsible for selecting the staff (Bowdin et al 2006, 154 – 156; Ekholm-Talas, 2008).

## Managing the event work force

Once having selected the event staff, the most crucial work is to obtain a motivated event work force. It is important to communicate the event objective (and its theme) to all staff involved and encourage them to communicate it further – work according to it. According to Tum et al (2006, 166), getting the best out of the event staff can be achieved by:

- making sure that the people of the organization have all necessary materials and equipment to do the job
- making sure that staff know what to do and how to do it (this is often set out and explained in a job description)
- encouraging self motivation and development

The larger the event work force is, the more challenging it is to brief and train all event staff appropriately. In case of larger events, it is important to appoint team leaders, who are then responsible for briefing and training their team prior the event and supervising it during the event. The training of staff does not necessarily have to be time-intensive, but it has to be clearly comprehensive. For larger events it might be a good idea to print an event handbook that summarizes all event functions, procedures and policies, responsible personnel and contact persons in case of emergency (Tum et al 2006, 166-167; Goldblatt 2002, 132-133).

Through efficient leadership prior the event, it is possible to empower staff to make own decisions and find own solutions during the event in case problems occur. Effective leadership enables a team to be continuously motivated to achieving the event's goals (Goldblatt 2002, 138-139).

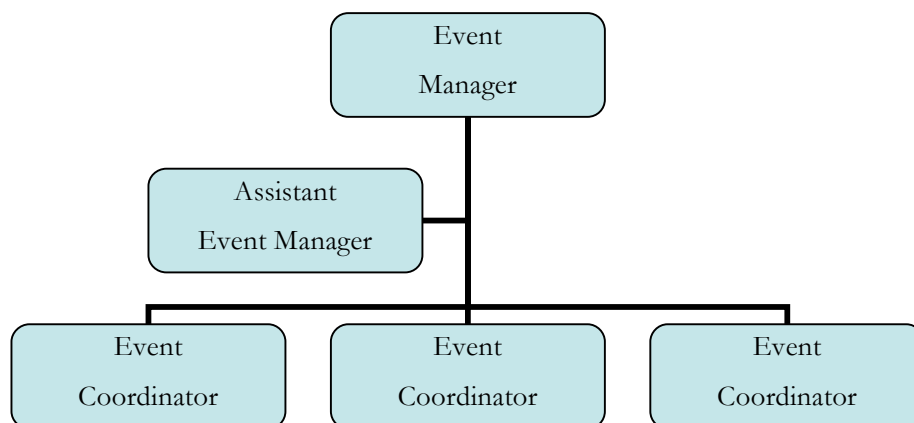


Figure 7: Organizational Structure in events - example

For the general communication flow it is crucial to establish a clear organizational structure. This structure in events management may look like shown in figure 8. The complexity of the structure depends on the size of the event and the amount of tasks and staff involved. It is important that all staff involved knows the organizational structure, so they know to whom to report and what their own level of responsibility is at any given point (Goldblatt 2002, 112-113).

#### **2.4.5 Ambiance creation in corporate events**

Usually the starting point to create the suitable ambiance of the event is the chosen event venue. If the venue already suits the event theme, the requirements for other elements needed might be limited. In some cases however, creating the ambiance may be a great challenge; the venue might not suit the event theme and needs to be transformed entirely. In this case, creating the event theme ambiance is usually very cost-intensive (Reefer, 2008; Event Management UK, 2009).

All event elements should support the event theme and the event's target audience: Venue, catering and beverages, service personnel, entertainment and activities and possible welcoming or guest gifts (ibid; Shone & Parry 2004, 139 – 141).



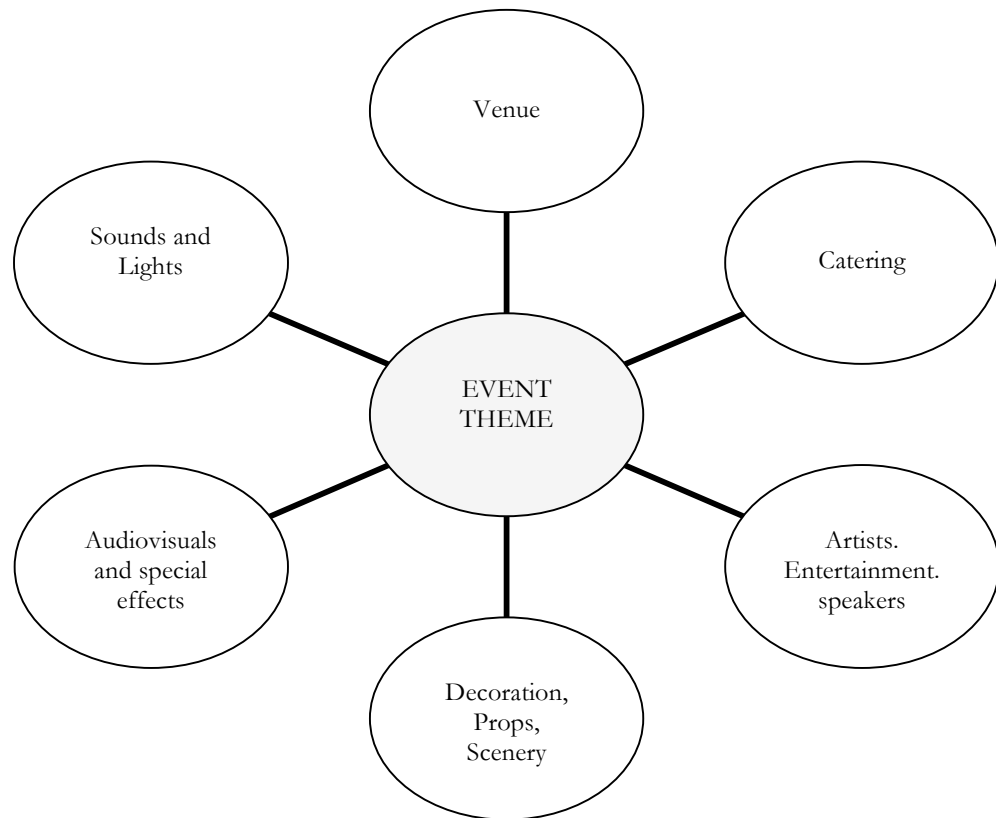


Figure 8: All elements revolve around the theme (Allen et al 2002, 361)

The event environment as a whole needs to be convincing to the guests. That is why it is crucial to communicate the event theme as authentically as possible through all event elements. To make an environment convincing can be challenging and one might need backdrops, props and personal artefacts as main elements of event decor (Shone & Parry 2004, 141).

The overall experience of the event created by the ambiance environment determines the guest satisfaction. More clearly it determines if the guests stay or leave, if they enjoy themselves, are amused, stunned, entertained or bored and disappointed. (ibid) It is advised that an event theme should incorporate all five senses (Rutherford Silvers 2004, 209; Goldblatt 1997, 61 – 69):

- **Sight** – colour, fabrics, decor, setting, props, lighting, food presentation
- **Sound** – music entertainment, ambient noise, dialogues
- **Taste** – food and beverages, atmospheric aftertaste
- **Touch** – surfaces and fabrics, furnishings, finger food textures, dishes, props
- **Smell** – food and beverages aroma, atmospheric scents, etc.

It is very important to note that the personnel are also part of the overall event ambiance. The level of service is crucial for a successful event. Every guest of the event has certain service expectations based on the event itself and on previous personal experience. If these expectations are not met, the whole event experience can be ruined for the client (Rutherford Silvers 2004, 209; Goldblatt 1997, 61 – 69).

Although the overall experience is important and all elements of the event should be suitable to the theme in quality and appearance, the greatest impact on the guests can be achieved by investing into entertainment and decor. Event Management UK advises to spend an equal amount of funds on catering / beverages and entertainment and decor. If this is not possible, the site advises to reserve at least 30% of the overall budget for entertainment and decor (Event Management UK, 2009).

The final touch to create a well rounded themed ambiance can be special effects. For a winter themed event, snow falling from the ceiling as an event high light is one example. Other popular special effects are smoke effects, pyrotechnics, laser shows, etc. (Allen 2000, 230 – 231).

## **2.6 Event evaluation**

Event evaluation is the key to constantly improving the work of an events manager and an events management company and its operations. The evaluation of an event is the process of critically observing and measuring the effectiveness of event management and the outcome of an event. ((Bowdin et al 2006, 412 - 414).

Many sources of event planning theory state that the event evaluation phase is carried out *after* the actual running of the event. However event evaluation is a process ideally done throughout the whole cycle of event management, the key periods being pre-event, monitoring the event running and post-event (Bowdin et al 2006, 413 - 415).

Pre-event evaluation of the event often compares the event and its objectives to previous similar events and their outcomes. Monitoring an event during the implementation phase has the benefit for the event manager to be able to respond to changes or complications in the process and to arrange the necessary means to get the event back onto the right tracks (ibid).

The most common form of event evaluation is post-event evaluation. The evaluation in this phase is carried out by comparing the event outcome to the event objectives and goals set in the event analysis phase. It is common to hold a de-brief or feedback meeting with all main parties involved in the event in order to gather and discuss feedback on the strengths and weaknesses of the event. The key results are reported and kept as a frame of reference for future events (Bowdin et al 2006, 413 - 415).

The methods of event evaluation are various and can be qualitative or quantitative, but ultimately the final evaluation depends on the event manager's own interpretation. To provide triangulation thus, it is advisable to gather feedback and evaluation data from various sources. (Bowdin et al 2006, 415 – 429).

## **3 Project Description**

The project is the management of the event theme of GNT Finland's annual client and personnel event. The project started with the first correspondence in March 2008 and is described in this report until the event evaluation in February 2009.

### **3.1 Event Analysis**

The event analysis was done in the first correspondence with the client Susa Ahvenainen of GNT Finland and during the first meeting of the Eventgarden representatives, the client and the key suppliers of Akuntehdas (technical company) and Juvenes (catering company). The reason for all key suppliers being part of the first meeting was the long lasting business relationship between GNT, Akuntehdas and Juvenes. The latter two have been suppliers of the previous annual events of GNT and thus know the scope of event operations and the target audience. Also Marko Kulmala of Insano Productions was present at the first meeting. He was responsible for writing the event evening dramaturgy and the event host script, as well as the screening script (for the souvenir DVD).

#### **3.1.1 Event objectives, aims and type of event**

The event for GNT is the annual event for clients of the company as well as for the company's own personnel. It is aimed to create better company-client relationships, to enhance customer loyalty and at the same time to be a reward for GNT's employees (Susa Ahvenainen, 2008).

The event happens following the annual GNT Expo, a major fair for electronic supply and media at Tampere House. The Expo 2008 is a one-day fair starting in the morning of 3.10.2008 and ends in the late afternoon. Traditionally the GNT clients are taken by busses from the fair to the evening event venue after the fair. After the event, the guests are again picked up by busses connecting to major cities and towns all around Finland (ibid).

The evening event should include an entertainment program of music and other shows, as well as activities for the guests. Dinner should be served from buffets and drinks are served on an open bar basis throughout the whole night. For the client it is of high importance that the evening program is spectacular and fluent – at any time of the event, the guests should have the opportunity to be entertained and to engage in activities (Susa Ahvenainen, 2008).

### **3.1.2 Target audience of the event**

According to the client Ms Ahvenainen, the typical guest of the annual evening event is around the age 30-35, male and works in a technical field of business or in media. Comparing this profile to Silvers Event Guest Profiler (figure 3), it would show that the average guest of the GNT annual event prefers action and adventurous entertainment and likes pop, disco and heavy metal music. The client affirms this profile from the experience of previous events. She states that the event guests have in the past responded most positive to rock and metal music and preferred action-full entertainment. She stresses also the importance of having activity points for the guests (as flipper machines, kicker machines, etc.).

The event invitation will be sent out to approximately 2000 persons. On the base of past event figures, it is to be assumed that around 1400 persons will attend the event (1100 clients and 300 pax of GNT's own personnel).

### **3.1.3 Event theme selection**

The clients of GNT Finland traditionally do not know the theme of the annual evening event prior to their arrival at the venue. This is why it is of great importance to have a clearly themed event and that the theme is communicated throughout the whole evening, from start to finish. Ms Ahvenainen states, that particularly during the event of the previous year, guests of the event complained about not having a clear image of what the event theme is. For her thus, it is one of the highest goals to bring out the event theme in an unmistakable way in the 2008 event. Another important factor for the event theme is that it has to be clearly different from the previous themes of the company's annual event. Themes of the past included Love, Alice in Wonderland, Hollywood, etc.

Before the first meeting with the main suppliers, Ms Ahvenainen already had a vague idea for the 2008 event theme: Fire and Ice. While brainstorming for ideas for the evening entertainment though, the representative of Akuntehdas and Mr Kulmala of Insano productions noted that the musical entertainment for the event could either be very classical and soft (associated with ice, snow and winter) or Heavy, Metal and Rock (associated with Fire – hell). Comparing this to the event’s target audience, the decision was made to concentrate the music on heavy and rock.

Through further brainstorming the decision was made to concentrate the event entertainment on Heavy Rock music with a supporting visual element. The idea of Horror came up and was well received. The result was the theme “Hevi Horror” for GNT’s annual event 2008.

In the following meeting with the same personnel set-up, we discussed the meaning of the event theme further and came to the following conclusions:

- the theme Hevi Horror should be based on contrasts: the thrill of heavy and horror in contrast to humour (to make the experience a pleasurable one for all guests)
- associations with Horror movies also: fantasy, provocative and sexy, retro and humorous
- known horror characters: Vampires, Monsters, Horror Clowns and a wide range of movie characters
- evening theme stress: visual = Horror, audio = Heavy

After the 2<sup>nd</sup> meeting it was decided on the previous points. From this point on I was officially responsible for the communication of the Hevi Horror theme throughout the event.

## **3.2 Event Planning**

### **3.2.1 Basic Time Management of the event planning & production process**

The time for the event was already set during the event analysis phase: the event will take place on 3.10.2008 starting at 19.00, ending at 00.00 that night. From the beginning of the project until the actual event there was thus around half a year of event planning and

production time. In this chapter I will only give a general outline of the event time management as far as it is relevant to the report subject.

### **Schedules for supplier sourcing**

The scheduling of supplier sourcing was accomplished by following the stages of scheduling according to Tum, Norton & Wright (see figure 4). The break-down of event components was a rather wide operation in an event of this size. The decisions on the priority of schedules were made based on previous event management experience, estimations and logic of operations.

The deadlines for supplier sourcing were dependant on the nature of the supplies, the amount of supplies per supplier and the source. Here, I will give as a summary an overview of the deadlines of the different supply sourcing processes:

#### Key suppliers:

- Technics, catering and scriptwriter already selected
- Venue to be found asap, latest by beginning of March 2008

#### Entertainment Program:

- Main entertainment acts contracts/agreements latest by end of August 2008 (reason: main entertainment groups need enough time prior event to plan stage show, organize logistics, etc., inform event management of special requirements)
- Side entertainment contracts by 15.08.2008 (same reasons as above)

#### Activities:

- decide on full range of activities and find suppliers with availability by 15.08.2008
- order and agreements with all activity suppliers by 10.9.2008

#### Suppliers of Decor & Props:

- Main decor suppliers selected by 15.08.2008 (availability of all needed products checked by given date)
- smaller side decor at hand by last week of September 2008

Costume & styling supplies:

- selection of costumes and suppliers by 10.9.2008 (including agreements with service providers)
- all costumes at hand by last week of September 2008
- Styling supplies at hand by last week of September 2008

**Deadlines for HR Selection:**

- Internal Responsibilities by end of March 2008
- External staff requirement planning by end of April 2008
  - Job descriptions by 1.8.2008
  - Recruitment and selection by 10.9.2008
  - Detailed briefing done during recruitment process, training prior event at venue (regular process for event workers in Eventgarden)

**3.2.2 Outline of Financial Management & Budgeting**

The financial management of this project is subject to a confidentiality agreement. Thus I cannot present detailed budget calculations, regulations or any actual figures.

Relevant for the report subject is the fact that in the event management process, the client did not supply a certain budget limit, but approved budget proposals in the running of event analysis, planning and production.

At Eventgarden, the supervising event manager, Heidi Ekholm-Talas was responsible for the overall budgeting and for providing offer proposals to the client. During the event planning course, different detailed offers were sent for entertainment, decor, props, staff and costumes & styling. The starting offer was set only for event management and agreed on from the project beginning. During the process, the client approved of budget parts and required changes of elements until the final agreement a month prior the event.

For covering running costs of supply purchases and management, planning and production work, the client was charged a certain percentage of the final billing during the planning process. The final invoice was made after the actual event.



As an event manager responsible for supplier sourcing and supervising expenditure, my task was it to stay within the approved offer frames. After the agreement of Eventgarden and the client on a certain part of the offer, I was responsible for not exceeding the budget frame given in the offer. During the planning process, fixed budgets for decor, props, costumes, styling and staffing were created. It was my responsibility to make sure it was delivered what was offered without exceeding the budget.

### **3.2.3 Site Management**

#### **Site Selection**

The site selection was accomplished by the end meeting of the event's key suppliers. The following main venue requirements were given through the event analysis:

- accommodates at least 1500 guests (cocktail event)
- is available on 3.10.08 (as well as a day before and after for set-up and take-down)
- suits the Hevi Horror event theme
- has suitable facilities for the event (hosts entertainment program; bands, entertainers, etc.)

The venue selection was an easy process as one venue stood out as a clear choice for all key suppliers and the client: Tullikamari, Tampere. The venue was chosen for the following reasons:

- GNT annual events were arranged there previously (not the previous year however), key suppliers and client know the venue, which simplifies the planning and production process
- venue is available at the given dates
- Tullikamari is a venue for rock concerts and heavy metal clubs, thus fits the event theme perfectly
- the venue has all facilities for staging, sound and lighting

The venue is divided into two parts: Pakkahuone, a concert and event hall which fits 1200 persons (non-seated event) and Klubi, a Rock club which fits 300 persons. Pakkahuone is managed by the Cultural Organization of Tampere and Klubi is privately managed.

The space amount would have suited this event ideally, but it had to be calculated extra space for the dinner buffets, activity and entertainment points of the event. The space solution suggested by the technical company was to attach a tent to the gate side of Pakkahuone (see appendix for floor plan). This solution was welcomed also for the reason that in previous GNT annual events, the guests had usually spent a lot of time outside the venue due to the heat production in a heated inside space filled with over 1000 persons. To attach an unheated tent as a third event space was thus planned, Akuntehdas Ltd was responsible for the supply of the tent, its set-up and take-down.

The Klubi side has full alcohol licenses and service capacities for beverage and waiting services for the whole venue of Tullikamari. Klubi manager Arto Vuopponen was appointed head of beverage services and supplies for the Hevi Horror event 2008. Thus the overall beverage and beverage waiting service (including bars, beverage points and their set-up and running in the whole venue) was supplied by Klubi.

### Site Mapping according to the Hevi Horror theme

After the 2<sup>nd</sup> meeting of customer, event management and key suppliers, I visited the event venue together with representatives of Akuntehdas and the manager of Klubi. The main reason was to get a better picture of how to create the theme ambiance in the event space.

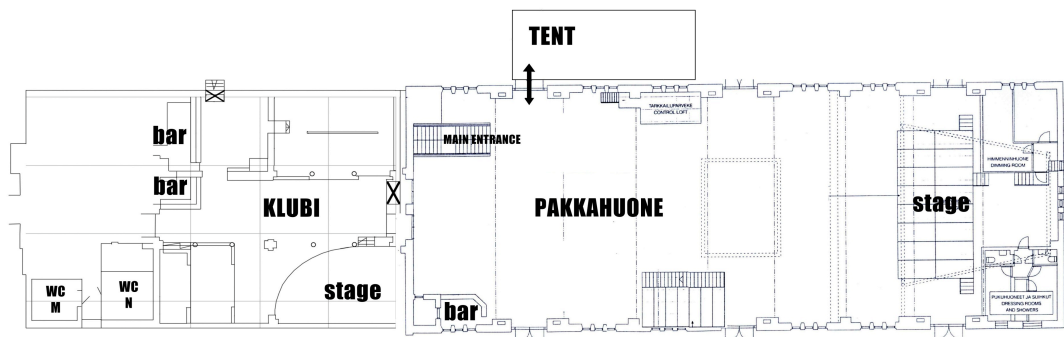


Figure 9: Floor plan of Tullikamari, Tampere – main floor, tent added

The floor plan of the venue shows the breakdown of the main event space. The venue has a lower floor with large toilet facilities for genders, an entrance area and cloakroom space. The event guests arrive from the downstairs main entrance and reach the event area through the stairs into the Pakkahuone side. For guests with restricted mobility, there is an elevator available next to the stairs.

The two event spaces Pakkahuone and Klubi both have very different and distinctive style: Pakkahuone is a high event hall with old style brick walls and a gloomy atmosphere, Klubi is a typical Finnish rock club with low black painted walls and heavy style interior. I decided thus that the décor and ambiance in Pakkahuone would be concentrated on the horror elements of the event theme and the klubi would represent the heavy side of the theme. This seemed to be the most cost- and time-effective solution. It was also decided that Pakkahuone with the large stage should serve as the main space for entertainment, whereas the Klubi space should serve as space for activities.

Connecting the two spaces are two metal doors of the dimensions 2,5m x 2,5m. For an event space this large, this seemed rather limited and the representatives of Akuntehdas and I feared that the guests might not direct their attention to a doorway this small without special guidance. The idea of a spooky hallway or “kauhukuja” came up and we decided that this would be an effective way of directing the people towards the other part of the event space. I was appointed to plan and design the kauhukuja.

As toilet spaces were only available downstairs and in the Klubi side, the technical support decided on building an extra tent for toilets (as seen in figure 10). Also the bar spaces were not sufficient for a large guest volume and an open bar event. With the Klubi manager, it was decided to build three extra bars: one in Pakkahuone and two in the tent (see figure 10).

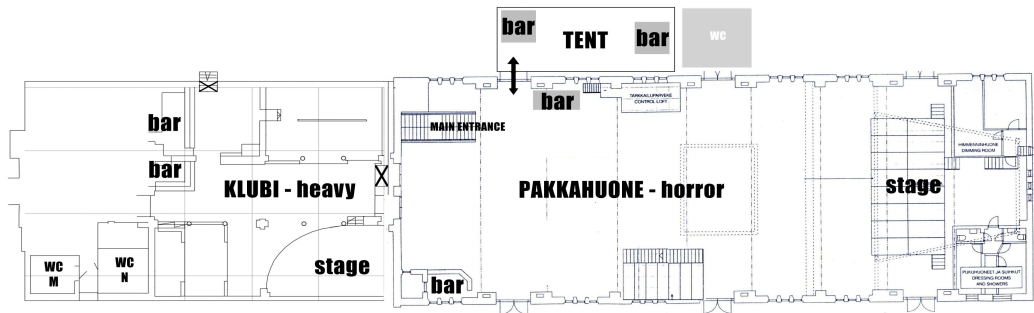


Figure 10: Event floor plan with added bar and toilet facilities

### 3.2.4 Supply management according to the event theme

After event analysis meetings and first site planning and mapping, I engaged in an extensive process of inspiration sourcing for event ambiance ideas. In the ambiance planning, I had to include the following ideas of the client and Insano Productions: Violin Vampirellas & Horror Clowns, and ice bar, a pool or “allas” bar with the main decor being a small pool with red water and two girls in it, the kauhukuja concept.

Based on the results of the 2<sup>nd</sup> meeting and the event theme specifications, I gained inspiration on the subject by watching a range of retro and contemporary horror movies and thrillers, browsing internet pages on the topic and questioning friends and colleagues for helping ideas. I decided to create spaces based on specific horror movies (see concept sheets in appendix), have characters of horror movies (dressed and masked staff) walking around as “living theme decor” and maintained the idea of dividing the event space into “heavy” (klubi) and “horror” (pakkahuone). As the tent was meant to host the allas bar with the pool and girls and the ice bar (hosted by vampirellas), this areas was now planned to create the “sexy and provocative” element of the event theme, still incorporating the theme of horror.

#### Key suppliers

In the following the main decisions of theme ambiance creation created with the event’s key suppliers are described.

For instructions on lighting I was in correspondence (email and phone) with the lighting and special effects designer of Akuntehdas throughout the event planning process. The main design planning results are as shown in figure 11.

<b>Space</b>	<b>Lighting requirements</b>	<b>Colours</b>	<b>Further instructions</b>
Pakkahuone - main space	horror themed lighting	Main: purple, red, blue	Light design can be creative. Buffets need to be lit up extra, so that dishes are well visible
Pakkahuone - special effect spots	UV light needed on ceiling ghosts (8 pieces, two metres tall, hanging from ceiling), on main buffet and coffee table	UV	-
Downstairs entrance & stairway	Horror themed lighting	Downstairs: green and blue; stairway: red	Special effect: smoke on stairs within safety frames
Tent	Cold – hot gradient from one corner to the other; extra red lighting necessary to light up pool in red	Blue and red	Buffets need to be lit up extra, so that dishes are well visible
Pakkahuone between stairs and kauhukuja	Graveyard lighting: like full moon light	Pale blue	Special effect: Thick smoke on ground
Kauhukuja between Pakkahuone and Klubi	7m long, 2,50 wide and high (at narrowest part) spooky hallway; planned in two parts: Nightmare on Elm Street & The Ring	Klubi side: Red, yellow, orange Pakkahuone: Green and blue	All lighting equipment and other technical supplies as small as possible – do not block the pass way!
Klubi	Regular “heavy metal club”	Dim lighting, pale colours	Activity spots and buffet need more lighting
Stage Klubi	During activities: normal stage lighting	No colours	-
Extra stages in Pakkahuone	Light cages with narrow light beams pointing upwards	No colours	Smoke effects
Toilet spaces	Regular existing lighting Tent: regular spots needed	No colours	-

Figure 11: Overview of atmospheric event lighting plan

Figure 11 shows the results of the event lighting plan in brief. The specific positions of the lighting and the décor attention spots can be seen on the event floor plan (figure 12). The light

designer of Akuntehdas had general freedom with the overall ambiance design, especially in Pakkahuone.

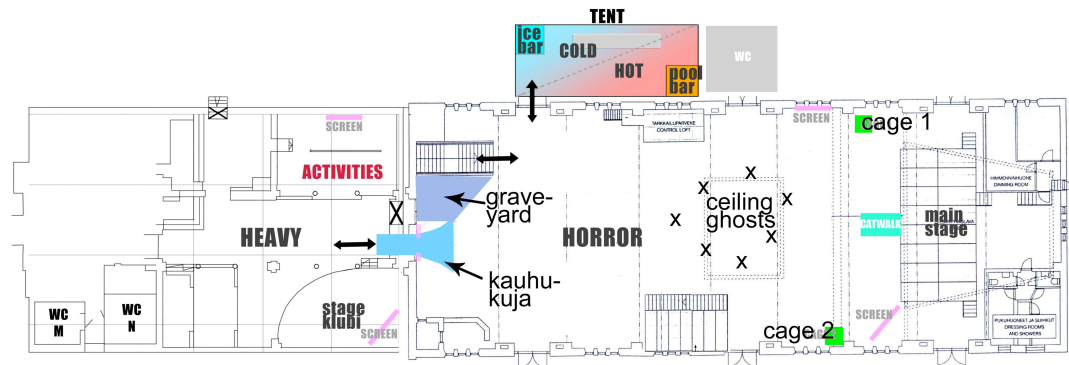


Figure 12: Event floor plan with light & special effect position areas

The sound and audiovisual planning was done in correspondence with the main representative of Akuntehdas. The following decisions were made during the planning process:

1. Main sound in Pakkahuone and Klubi: heavy music and rock by DJ & program sound; DJ plays during program breaks; music from Pakkahuone also played in Klubi during program breaks in the Klubi side; tent should be a more “quiet” space; most sounds from Pakkahuone’s program will be audible in tent
2. Bathroom downstairs – theme “Blairwitch Project”: special sound effect children’s voices, screams and laughter on loop; sound needs to be hidden; Akuntehdas responsible for supply and set-up
3. Kauhukuja: Audiovisual on “The Ring” theme side: cursed video playing on three TV screens in loop (one screen at a time), sounds of video required; screens provided by Eventgarden, Video and audio supply by Akuntehdas

All planning and designing of light and audio was done throughout the event planning process. During the event build-up I checked all above mentioned points separately with the responsible personnel of Akuntehdas. Akuntehdas was also responsible for supplying and setting up the video screens in Pakkahuone (three screens) and in Klubi (two screens). The planning of screening was carried out by Akuntehdas and Insano Productions. My

responsibility was to supervise the positioning of the screens to ensure that they would suit the positioning of all other decor and props.

The cooperation with the personnel of Akuntehdas was the most crucial during the event management process due to the wide range of technical responsibilities before and during the event. In the planning phase, a correspondence of around 100 emails (each way), 10 meetings and several phone conversations was maintained between Akuntehdas and Eventgarden (me).

#### *Themed Food presentation & waiting staff – Juvenes Catering*

The complete dinner menu was decided by the client. In discussions with the catering company, it was decided that the food itself should not represent the Hevi Horror theme, so that it would not look unappetizing. Together with the representative of Juvenes catering, I have to plan the buffet positions and set-ups, the buffet decor and food presentation and the waiting staff appearance according to the event theme.

According to Arja Mäkimartti of Juvenes, 16 buffet queue starting points needed to be provided for the estimated amount of guests. A long, narrow buffet set-up would fit easily into any space and host four queue starting points. Checking the space division in the event venue, it was the best option to plan buffets for each main space: Klubi, the tent and Pakkahuone. Due to space restrictions in both tent and Klubi, it was possible for both places only to accommodate one long narrow buffet with 4 starting points. We thus needed to find a solution for either one large buffet with 8 starting points or two basic buffets with four starting points in Pakkahuone. Due to the fact that we did not want to block space too close to the main stage, we decided to build one large buffet in appropriate distance from the stage. The buffet would only be open for two hours from the event start due to food health safety restrictions. The buffet position was thus chosen also for logistical reasons: it was possible to take down and move out the buffet through the catering kitchen area (see floor plan below) during the running event. Coffee tables were positioned in the tent and in Pakkahuone in such way that they would not take a lot of moving space and could be maintained throughout the whole event.

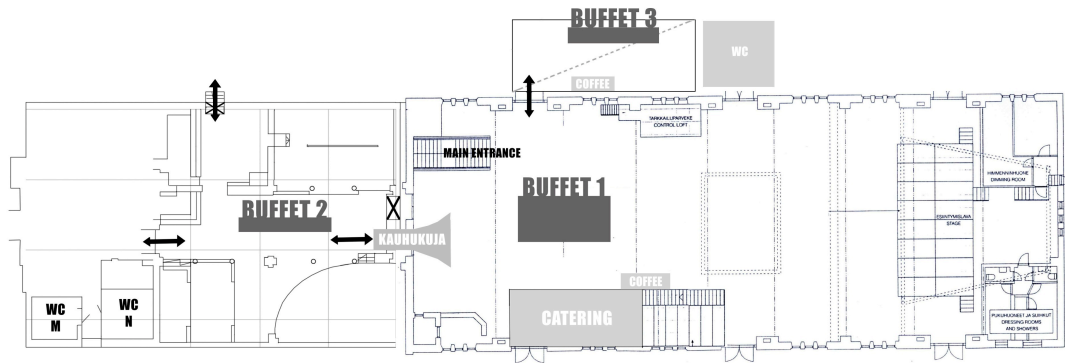


Figure 13: Buffet, coffee table and catering area set-up on event floor plan

For the buffet decoration and themed food presentation I decided to establish a different sub-theme for each buffet. The client wished for something extraordinary for the main buffet (Buffet 1). My results of buffet planning were as follows:

- Buffet 1: all white linens (disposable, but high quality; supply by Juvenes), two long buffet rows with 4 starts each. Decor in the centre: two podiums with living decoration – all white “human cocoons /bubbles” made out of elastic, semi-transparent white fabric in which a person will move during the two hours of open buffet
- coffee table Pakkahuone: same linens as buffet 1, red UV paint splashed around coffee table (black light effect)
- Buffet 2: Horror Lab Theme – decor lab supplies with scattered fake blood and plastic or rubber body parts, linens: disposable & high quality, black, provided by Juvenes
- Buffet 3: Creepy Crawlers Theme: cages & terrariums with plastic/rubber snakes, bugs, mice, etc., linens as in buffet 2
- coffee table tent: same theme and linens as buffet 3

Juvenes catering would be responsible for setting up the tables and linens as planned. The Eventgarden staff would set up the decor before the food and dishes set-up by Juvenes.

The themed appearance of the catering waiting staff was planned in cooperation with Eventgarden’s stylist Martina Reefer and the Juvenes head of catering Ms Mäkimartti. In a



brainstorming we went through ideas of dressing up the whole waiting staff (around 30 persons) in complete costumes, but for various reasons (financial and time), decided on a simple, but effective alternative: The waiting staff would wear classic waiting outfits (black trousers, white blouses and shirts, black aprons) and be acting as a “crew of the living dead”. This effect could easily be made by creating pale faces and dark circles around the eyes with make-up. The catering crew would receive a briefing on this before the event by the Juvenes head of catering and be then instructed how to apply the make-up prior the event at the venue by the Eventgarden stylist. This solution would be cost effective and quick; the waiting staff would be recognizable as such by the event guests while at the same time efficiently communicating the event theme. Uniforms would be provided by Juvenes, make-up and supplies by Eventgarden (responsibility of stylist Ms Reefer).

#### *Themed bars & beverage presentation – Klubi*

The bars & beverages supply and presentation was planned in cooperation with the Klubi manager Arto Vuopponen. He agreed on the drink list with the client beforehand and a special drink “the GNT” was designed. During the planning process the following points had to be decided on: staffing and theme of each bar, drink list of each bar (basic, full or special), beverage waiting staff appearance and the serving of the event welcome drink.

As already described in the event site mapping paragraph, two bars per event space were planned, which makes a total of six bars of the event. We decided that the two connected bars in the Klubi side would be best left in their original state and serve according to the “heavy” theme. According to Mr Vuopponen, this bar should be staffed with four waitresses. He also informed that Klubi’s own waiting staff usually dresses according to the heavy theme and thus we decided on leaving the four waitresses free choice of clothing and styling according to the theme. After discussing this with the Eventgarden stylist, it was however concluded that it would be more effective to provide the waitresses shirts/corsages matching the heavy theme and let them decide freely on the rest of the styling. For this purpose, Mr Vuopponen, provided dress sizes of the waiting staff for the Klubi bar one month prior the event. It was further decided that the Klubi bars would serve the complete drink list.

The two bars in Pakkahuone (one fixed, one bar built for the event) should be staffed with general waiting personnel of Klubi. The dress and styling should be matching the appearance of the catering personnel of Juvenes. The klubi staff would be present at the make-up and

styling brief prior to the event on the event day. These bars in Pakkahuone did not receive a certain theme or decor because of the close proximity to the main buffet, the kauhukuja and graveyard and the main stage; the attention of the guests could otherwise be distracted from the main focus points. The fixed bar would serve only soft drinks, wine, ciders and beers; the built bar should serve the complete drink list. The welcome drinks would be prepared at the built bar due to the fact that this is located closest to the stairs leading from the main entrance to the event venue's main floor.

The pool bar in the "hot" part of the tent was meant to be built around a podium that would carry the red water pool with the two girls inside. The podium would be supplied and set up by Akuntehdas, the pool and the pool girls were responsibility of Eventgarden. The clear focus point at this bar would be upon the decoration – the pool. Thus, it was decided that the bar staff would be dressed and styled in the same way as the Pakkahuone bar staff and the Juvenes staff. This bar would serve the complete drink list.

The vampire ice bar in the tent was planned to be a show bar. On a podium of the same dimensions as the one carrying the pool, a professional ice carver would carve ice sculptures during the event. To match the theme, the carver would be dressed and styled as a vampire lord and would carve a bat statue out of ice. The client had also wished beforehand that this bar should serve a special blood drink. After a correspondence with the ice carving artist, it was planned to serve red drinks (red Campari) on ice. The ice for these drinks would be taken from two large ice blocks on either side of the bar. The bar would be hosted by two vampirellas, who would stress the "sexy and provocative" horror theme of the tent. A special drink list including only five mixed cocktail options (blood drink, "the GNT" and three popular cocktails) would be made for this bar. The waiting staff, their styling and costumes should be provided by Eventgarden.

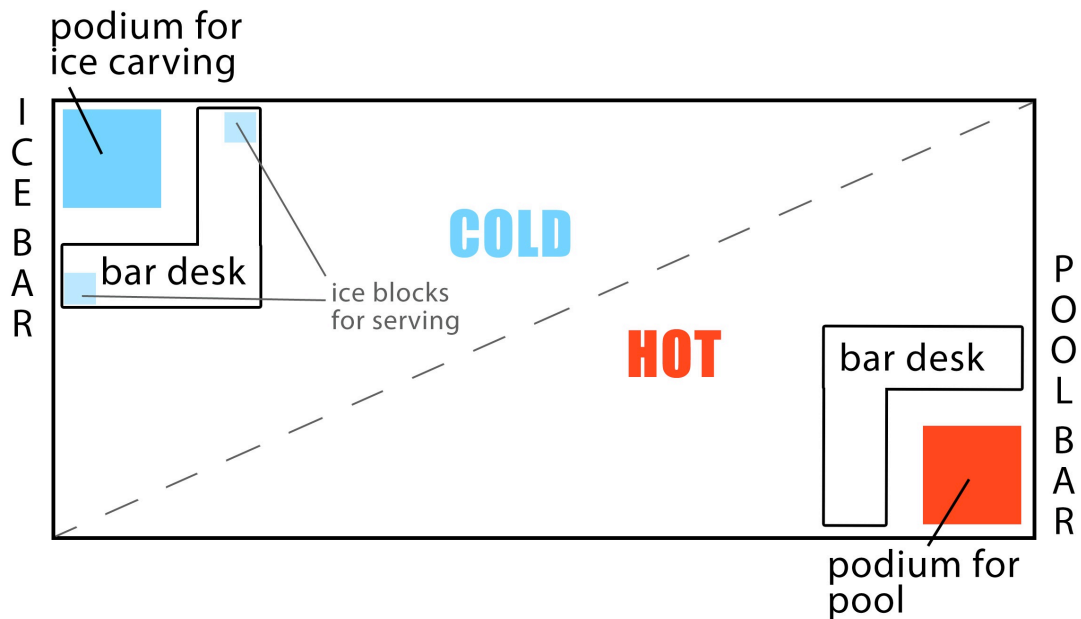


Figure 14: Bar set-up in tent

### Entertainment Program

The main responsible person for selecting and booking the event's entertainment program was Heidi Ekholm-Talas of Eventgarden. Due to her experience in the entertainment and show field she has excellent connections to many actors in the Finnish entertainment field. The bands playing at the Hevi Horror event were sponsored by Warner Music due to the fact that GNT distributes Warner Music media. Warner Music Finland made band suggestions according to the event theme, which the client Ms Ahvenainen approved. Two acts were selected by Insano Productions: Speedy and Saku (booked through Insano Productions) and the Violin Vampirellas (hired through Eventgarden). My responsibility was to ensure that all performance acts would suit the event's theme in performance as well as visually. In the following I will list the evening entertainment acts:

*Hosts: Finnish actor Jarmo Mäkinen and Finnish porn star Rakel Liekki*

Jarmo and Rakel were selected based on the host requirements of the client: famous faces, not typically used as event hosts, surprising and extraordinary. The styling of the hosts was decided on by Eventgarden stylist Martina Reefer and me: both hosts would wear classic evening wardrobe (own wardrobe) to stand out from the rest of the evening's crowd. The theme effect would be added by special effects make-up: a bullet hole in Rakel Liekki's forehead and a knife in the side of Jarmo Mäkinen's head.

*Bands: by Warner Music Finland*

The main band of the evening would be Teräsbetoni, a Finnish Metal band who performed at the 2008 Eurovision song contest. Another Rock and Melodic Metal Band, Sturm Und Drang would perform during the early event course and in the end Iris, a Finnish cover and party band with a rock-edge (all female members) would animate the crowd to dance and sing along.

*Other musical performance: Violin Vampirellas*

Two professional female violin players would perform the song Enter Sandman by Metallica during the beginning of the event on small “cage” stages (idea of Insano Productions, approved by client, booking, selection and styling by Eventgarden).

*Event DJ:*

The DJ was booked with the Heavy Karaoke activity (see Activities) from the same supplier. The DJ would play popular Rock and Heavy music during any program break in the main event.

*Fire Show Group:*

The purpose of this act would be to entertain the guests outside the venue upon arrival (due to the fact that all guest arrive by busses around the same time > guests should not be bored or impatient while waiting outside). The Fire show group would be dressed according to the event theme (black costumes & scary make-up), the costumes and styling would be supplied by the group.

*Ice carving artist:*

The professional ice carving artists would be carving a bat ice sculpture during the event on a podium behind the ice bar; being costumed and styled as a Vampire Lord.

*Blood Ice Bar Vampirellas:*

The Ice Bar Vampirellas would serve drinks in the ice bar. Two show waitresses being dressed as sexy vampire ladies serve drinks professionally, while acting in a provocative show.

*Chainsaw acrobat:*

A professional show artist, juggling running chainsaws in a spectacular show would perform on the main stage as one program highlight. According to the horror theme, the artist will be dressed and styled as the villain of the movie Texas Chainsaw Massacre.

*Comedians: to stress the humorous side of the event theme*

Speedy and Saku, a famous Finnish comedy duo of the “Kummeli” movies, will perform a humorous heavy metal music show and stand-up comedy as surprise act. In addition, Jarkko Tamminen, the Finnish imitator champion, would perform his imitation show of famous Finnish celebrities including stars of the Finnish Rock music scene.

*Dance performances*

As the main dance performance act of the event, the Rock the Pole dance show by female athletic dancers was booked to stress the “sexy and provocative” element of the event theme. Other dance acts would be performed in the light cages during event program breaks: two body-painted dancers (female “lizard” and “man without skin”), and two horror clowns (inspired by Stephen King’s IT) would entertain the audience with dance performances.

All entertainment was selected considering the event theme and the target audience. Due to the fact that the target audience is mainly male, the stress of entertainment is on more male taste and preferences (female dancers, theme bars, heavy music, etc.); however the program was aimed also contain entertainment specifically for the female gender of the same target audience (male host, male body-painted dancers, etc.).

During the selection process, Eventgarden’s booking personnel had a number of alternative entertainment program acts including a horror freak show act, a bondage show and alternative host characters. All these options were decided against either for financial reasons or for non-compliance with the target audience or the overall “class” of the event arrangements.

All performance contracts or agreements were made by the middle of September 2008. Many of the performers have own booking agents and contracts which were signed upon agreeing on the event performance. Otherwise performers signed a freelance performer contract with BSG Marketing Ltd. / Eventgarden and were booked for the event in this way.

To ensure that all entertainment acts were concordant to the event theme, I checked descriptions, audio and video material of performances and contacted each representative in writing (email) and by phone to discuss the visual elements (costume, style, overall performance ambiance) of the act’s performance. As described in the above listing, some acts provided full service according to the event theme, supplied own styling, costumes; others

required styling and costumes provided by Eventgarden (see “Theme costume and styling supplies”).

## **Activities**

As decided in the first event mapping process, the activities for the guests should be concentrated on the Klubi space. The client had requested already in the event analysis phase, that interactive games as flippers, football tables and other game machines should be supplied. These should be situated in the Klubi area as seen in figure 11.

Sourcing for these game machines was easy, as Eventgarden had long lasting relationships with the supplying company Coinline. Heidi Ekholm-Talas requested an offer for game machines and together we decided on 7 different game machines to be rented: 3 types of flipper machines, two strength test machines, one speed test machine and one football table.

Another idea for activities that had come up already in the 2<sup>nd</sup> main supplier meeting during the event analysis phase was the idea of having interactive competitions of Heavy Karaoke and “Guitar Hero”. The ideal space for such competitions would be the Klubi stage, as it accommodated full electronic supplies (except the karaoke machine and the Sony Playstation equipment needed for the Guitar Hero competition). After conducting research on the interactive music game genre however, I found out that the “new Guitar Hero” would be the game “Rock Band” (also for Sony Playstation). After discussing this with the client, she agreed on replacing the Guitar Hero competition with the Rock Band competition and stated that GNT would supply the equipment needed for the Rock Band competition. For the heavy karaoke competition, the original Finnish supplier (and inventor) of the Heavy Karaoke activity was booked (including a host for the karaoke competition). The hosting person of Heavy Karaoke would also help with the set up and running of the Rock Band competition. The event DJ was booked through the same supplier; he would bring an own record collections suitable for the event requirements and own DJ headphones, all other DJ equipment was to be supplied by Akuntehdas. A host for the rock band activity was still needed; see Event Staffing.

With the game machines and the interactive stage program, the range of activities seemed appropriate for the event, however I was not completely satisfied with the activity offer; the game machines could only entertain around 14 persons at a time and the heavy karaoke and

rock band competitions would also have limited availability. I researched for another activity for guests associated with the Heavy theme of the Klubi space. Through inspiration from friends and various online sources, I reached the conclusion that temporary tattoos according to the Heavy Rock theme should be available for customers as a funny activity and a souvenir of the evening event. The options for temporary tattoos were Henna tattoos, stick-on tattoos and airbrush tattoos. The supplier for airbrush tattoos clearly stood out with the activity offer: airbrush tattoos are fast and easy to apply (by professional airbrush tattoo artists), can be removed easily and in addition to skin they can also be applied to hair (which would be a nice alternative for the female event guests). Also the price quotation of the airbrush tattoo supplier was the most convincing. I booked three airbrush tattoo artists (each could spray approximately 100 tattoos per hour) and complete equipment for the airbrush tattoo activity for the whole event duration.

### **Supply of Decor & Props**

Planning the décor of the event space was a time intensive process and lasted throughout almost the entire event analysis, event planning and event production phase. Major ideas were existent already in the event analysis phase and the early planning phase; throughout the process more ideas were added, others were dropped or developed differently.

As already stated earlier in the report, the decoration is concentrated on the Horror element of the event theme; based on horror movies and the general horror and phobia image. In the following I will list the major décor areas and the required supplies and props for each area:

#### *Pakkahuone general:*

With the existing high ceilings and brick walls, the space needs not more but atmospheric lighting. To stress the gloomy, spooky atmosphere spider webs will be draped along the walls and at special attention spots throughout the space.

- required: spider web material

#### *Ceiling ghosts in Pakkahuone:*

As an attention spot during stage program breaks, eight 1,50m to 2m large white ghosts will be hung from the ceiling in front of the main stage. With normal atmospheric lighting, the ghosts should only be visible in a limited manner. During program breaks the ghosts should glow in the black light; also movement of ghosts is required during these periods

- required: white ghostly figures, relatively light due to safety reasons, should glow in black light; each ghost needs to be attachable to the metal frame on the Pakkahuone ceiling with a strong wire or string

*Graveyard side décor in Pakkahuone:*

The small space between the built-up kauhukuja elements and the stairway will accommodate a spooky graveyard with grave stones, other props and a fence to limit the space. As a special effect, smoke will be used to create a misty, spooky atmosphere. The lighting should imitate the light in a full moon night. The main purpose of the decoration area is to shield the side of the Kauhukuja from the guests (due to safety reasons).

- required: graveyard props (décor gravestones and décor fence), smoke machine, lighting

*The “kaubukuja”:*

The passage between the large event space Pakkahuone and the smaller event space Klubi will serve as a spooky hallway through which guests have to pass to get from one event space to the other. The hallway should be around 5 metres long and as wide and high as possible (limitations are given by the doorway connecting the event spaces). The hallway should be decorated according to Horror Movies. With approval of the customer I decided to decorate the passage in the style of the two movies *The Ring* and *Nightmare on Elm Street*. The *Nightmare on Elm Street* part would get an industrial look of an old factory hallway with large metal chains, ripped walls and atmospheric lighting. The villain of the movie, Freddy Kruger would be scaring the guests in this part of the hallway. The part of *The Ring* would look like the room of the villain of the movie, Samara. The walls would be decorated with old style wall paper and a mirror. As a special scare effect, three television screens and sound system would be built up, showing the cursed video of the movie *The Ring*. Samara would be scaring people in this part of the hallway.

- required: walls and ceiling of hallway (walls: ply wood, ceiling: dark, fire-safe fabric), old style wall paper, television screens and furniture, chair for Samara, oval wall mirror with golden frame, around 6 large, rusty metal chains

*Buffet 1 and coffee table:*

The idea of the large main buffet décor was to create an eye catcher centered in the main event space. The table lining of the whole buffet would be white, the linens would be sprinkled with “blood” splashes that would glow in UV light. In the center of the two buffet



rows, there would be a 50cm high podium, carrying two smaller podiums. On each podium an elastic bubble or cocoon would be placed, containing a person moving about in the cocoon, seemingly trying to escape. The coffee table would be lined in the same way; the decoration would be a large range of broken children's toys to create an atmosphere inspired by the movie *Pet Cemetery*.

- required apart from tables and linens: 3m x 3m large and 50cm high stage element to build podium between the main buffet rows, two small podiums with white cocoons to contain one person each – taking into account all safety considerations, old toys for coffee table

#### *Buffet 2:*

The idea of the 2<sup>nd</sup> buffet décor was to create a scenery of a scary laboratory. On 20 – 40 cm high elements along the center of the buffet table, laboratory props like glasses and other containers would be set up, decorated with fake blood, giant plastic flies, plastic body parts like eye balls, fingers, etc.

- required: laboratory props and containers, fake blood, fake body parts and insects, center elements

#### *Buffet 3 and coffee table:*

The 3<sup>rd</sup> buffet in the tent and the coffee table would both be themed “creepy crawlers”. Both tables should be decorated with small animal cages and terrariums, carrying a large number of fake insects, snakes, mice and rats.

- required: animal cages and terrariums according to size of tables, plastic and rubber animals

#### *Pool bar:*

The pool bar's idea is to display a small pool or large aquarium containing red water in which two girls in provocative and minimalistic outfits sit, kneel or lie.

- required: a large tank of glass or plexi glass (around 2,50m x 2,50m wide and 1,20m high) strong enough to hold two girls and around 70cm of water, tools to fill and empty the pool quickly, heating for the water, air heater for heating the air around the tank, red lights to color the water red from the outside

### *Bathrooms downstairs:*

The bathroom downstairs would be decorated according to another contemporary horror movie: *The Blair Witch Project*. With its low ceilings, small hallways and brick walls, the bathroom space offered an ideal scenery for the décor. Wooden symbols as used in the movie would be hung from the ceiling at various locations, the mirrors and toilet walls would be decorated with bloody hand prints and writings. The special effects of hidden children's sounds as described earlier would complete the atmosphere.

- required: wooden symbols and string, fake blood

### *Bathroom klubi:*

The Klubi bathrooms did not require much decoration as they have a very own, strange ambiance by nature. I decided on creating only a small scary effect by taking ideas from the horror thriller *The Shining*: the toilet doors would have the writing "REDRUM" with red lipstick – when looking at these in the mirror, the guests would be able to read "MURDER". In addition to this, sheets filled with repetitive type written text "All work and no play makes Jack a dull boy" would be scattered around the rooms.

- required: red lipstick; type written sheets, A4 size with text as mentioned above

Finding all material and supplies for the event was a very time-intensive process. Many supplies and props were located quickly and ordered from Eventgarden's regular props suppliers, others however were very difficult to locate.

Lavastamo, a décor and props rental supplier, was contacted during the early supply sourcing process. After a visit at the company's large warehouse and storage, I reserved a large amount of rental supplies for the event weekend (Wednesday afternoon until Monday – as all following rentals) including props for the "kauhukuja" (metal chains, wall mirror, functioning television screens and a chair), a large carton full of laboratory glass containers for the buffet 2, three small bird and hamster cages and two small terrariums for the buffet 3 and coffee table. The props would be picked up and transported by the Eventgarden's own van due to the limited space required for these small props.

Another major supplier of event décor and props and a regular subcontractor of Eventgarden is Intercom Ltd. After contacting the storage manager, I decided to have the company build the Kauhukuja frame (including wall papering, stands and stand weights) according to a sketch of the passage with exact specifications of the size dimensions that I supplied to them by

email. Intercom would also supply the complete props for the graveyard corner (4 large Styrofoam grave stones, large stones, grave yard fence) except for the smoke machine. All rentals would be transported to the event space by Intercom on the day before the event in the morning and picked up after the event.

All stage elements and air heating needed for the event props and décor were supplied by Akuntehdas. During the sourcing process, I noticed that the major difficulties in putting together the event props and materials were to locate the large tank for the pool bar and the small white podiums with the cocoons for the main buffet. After calling and sending requests to all of Eventgarden's regular suppliers, I still had not located the items or found anybody who had the expertise to build these. After consulting a few friends and acquaintances, I found a private person offering to build the "girl tank" together with a friend, who worked as an engineer and ensured to have the expertise and experience necessary for the job. After receiving their offer to build the pool according to our exact requirements, I ordered the pool from them. I arranged the pick-up of the pool by GNT's own logistic service due to financial and practical reasons. According to the customer's wishes, the pool would stay with GNT after the event.

The most logical and cost effective solution for the building of the human cocoons in the end was to build these at Eventgarden's own premises. With the help of the CEO's husband, Jonni Talas, I built the two elements myself out of two tables with a strong metal frame (bought from a 2<sup>nd</sup> hand shop) into which we cut a large circular whole each and white spandex fabric (ordered from a large fabric supplier in Hyvinkää) stapled onto the tables. These constructions would be attached to the stage elements during the event build-up and all not white parts of the tables and stage elements would be covered with plain white cotton fabric (from Eventgarden's own storage).

A large amount of small décor and props could be ordered from Punanaamio Helsinki. Due to the fact that Eventgarden regularly uses the shop as a source for smaller event décor supplies and costumes, I was able to negotiate great discounts on the order for this event. The order included all fake animals (snakes, insects, mice, rats) and body parts, as well as life sized fake human Styrofoam skulls. Out of these skulls I and one assistant built the ceiling ghosts, adding small sticks as shoulders and draping semi-transparent, light, white fabric hanging from these. To hold the ghost constructions, we tied them together with maximum strength fishing rod with which the ghosts would be hung from the ceiling at the event space.

The most difficult to locate were the fake vampire teeth that were supposed to decorate each welcome drink – a total of 1500 teeth sets was needed. Every regular supplier of Eventgarden that I contacted was only able to supply a maximum of 200 pieces. At last I was able to locate a special mail order supplier importing party material and give-away presents for corporate customers in large volumes. Thus, I had to order a total of 4800 pieces, but the total price was still lower than the regular retail price of 1500 pieces.

Other smaller supplies were bought from hardware shops (missing tools and fixations) or were taken from Eventgarden's own storage.

### **Costume & styling supplies**

Costume and styling supplies were needed for all event staff and for part of the entertainment personnel:

- entertainment:
  1. scary details for event hosts (bullet holes, knife in head, etc), hair and make-up styling for Rakel Liekki
  2. complete costumes and styling for Violin Vampirellas
  3. complete costumes and styling for ice carving artist: "Vampire Lord"
  4. complete costumes and styling for two show Vampirellas in ice bar
  5. complete costumes and styling for two Horror Clowns
  6. complete costumes and styling for two body painted dancers
  
- other event staff:
  1. costumes and styling for 4 female waitresses in "heavy bar"
  2. make-up and hair styling for all event waiting staff: "dead waiters and waitresses"
  3. complete costumes and styling for three pool girls
  4. complete costumes and styling for actor "Freddy Kruger"
  5. complete costumes and styling for actor "Samara"

Responsible for locating and purchasing all costume and styling supplies was Eventgarden's stylist and event producer Martina Reefer. According to a detailed list of requirements with example pictures and a budget for the overall possible expenditure that on costume and styling

that I gave to her well in advance, she put together all styling and costume supplies. All information regarding dress sizes of the staff were supplied to her by myself or by staffing manager Ulla Vartiainen throughout the event planning and production process.

In the event production process, Ms Reefer was also responsible for sourcing for make-up and styling staff, delegating their tasks and creating the make-up and styling time schedules to fit into the general event and event build-up schedules.

### **3.3 Event production**

#### **3.3.1 Event staffing: Selecting and managing the event work force**

Throughout event planning process, I had gained a list of requires for the event staffing that needed to be arranged by Eventgarden. All staffing of technical personnel was taken care of by Akuntehdas and Pakkahuone, all waiting staff was supplied by Juvenes and Klubi, all security staffing was arranged by the client herself beforehand hiring a security company GNT had worked with during previous events.

Eventgarden was responsible for finding a range of entertainment staff, staff functioning as “living props”, actors and finally staff for logistics, build-up and take-down. Responsible for selecting and hiring a major part of the event staff was my colleague Ulla Vartiainen who is generally responsible for hiring freelancers for Eventgarden’s events and BSG’s promotion and fair staffing services. Ms Vartiainen was also responsible for briefing all staff prior the event by email and phone.

According to the requirements I gave to her, she selected and recruited staff for the following functions:

1. two show bar waitresses with hygiene passes and waiting experience, able to act as provocative vampirellas
2. two male actors as horror clowns
3. one male and one female dancer, able to dance to rock music, willing to work nude (in underwear) body-painted

4. three slim girls to act as pool girls (two at a time) in small bikinis and with leather masks
5. two relatively flexible girls or boys to act as persons in the cocoons on the main buffet
6. one show host to lead through the Rock Star activity in Klubi
7. one male actor to work as scary Freddy Kruger
8. one short female actor to work as scary Samara

The stylist Martina Reefer was responsible for selecting and recruiting the event make-up artists and stylists.

I personally selected and recruited the crew for logistics, event build-up and take-down. In the end the group consisted of creative and experienced staff that I had worked with previously. Together with Ms Ekholm-Talas I also recruited a previous full-time employee and experienced event manager as the stage manager for the Hevi Horror event.

All event staff received a detailed briefing including all event schedules and personal responsibilities weeks prior the event. The key event staff and managers received a full event manual containing all event schedules, personal responsibilities, host script, security plan, and contact details of all key staff. Briefing of the event personnel at the venue was done by Martina Reefer (brief of styling and make-up staff and make-up brief of waiting staff), Kristiina Puukko; another event producer of Eventgarden (brief of cocoon girls and all entertainment staff of Klubi stage), Ulla Vartiainen (brief of body-painting models, pool girls, show bar vampirellas), Heidi Ekholm-Talas (brief of stage manager) and myself (general staff briefing, building staff brief, actors brief).

### **3.3.2 Creating the themed ambiance – putting it all together**

The best way to create the complete ambiance was to put myself into the mind of an event guest, imagining how to experience the event from start to the beginning. With this technique I directed the set-up of the event floor plan and event running schedule. The main requirement for an ideal event running was that at any time, there would be something interesting to see, listen to and participate in at any time during the event.

The event floor plan was put together mainly in cooperation with Akuntehdas, Juvenes and Klubi. The event running schedule of the entertainment was created in cooperation with the client, Insano Productions, Akuntehdas and Juvenes.

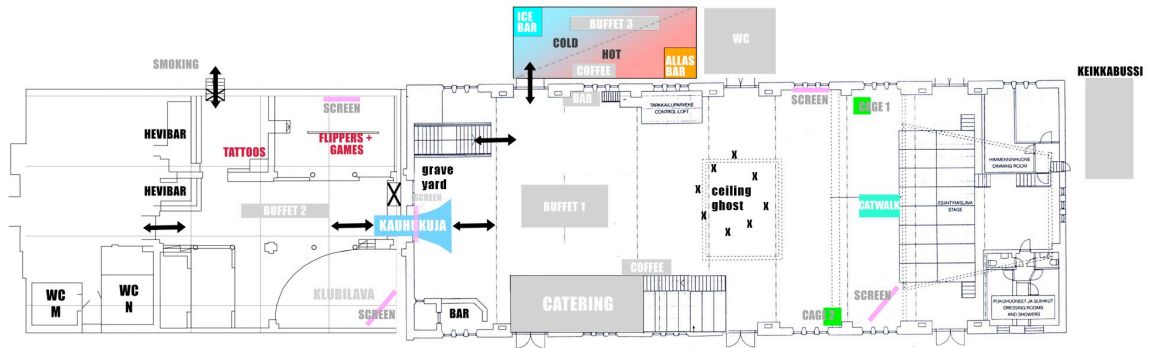


Figure 15: Final event floor plan

## The guest experience

When arriving at the event space outside (all guests arrive by buses from the fair centre around the same time), the guest has to queue downstairs at the main entrance of the Tullikamari building. While waiting, the guests are entertained by a scary fire show by three fire artists with drumming music in the background. Upon entering the building, the guest turns to the cloak service, where personnel in vampire costumes takes care of their coats. Following the hallway lit up in red and green and filled with smoke, the guests make their way towards the stairway leading to the main event space. In the hallway and on the stairway, they are greeted by Freddy Kruger, Samara, by the body-painted lizard and the man without skin.

Upon entering the Pakkahuone, every guest receives the welcome drink by a dead waiter: a glass with a red cocktail in which a set of plastic vampire teeth is placed. The main event space is lit up in spooky colours (dark purple and blue), on the ceiling eight large ghosts are floating and glowing in UV light. Also the main buffet is glowing bright in UV light; in its centre two cocoons are visible – inside a person moves, seemingly trying to escape the bubble. On the three screens in Pakkahuone, horror movie trailers are shown, the DJ is playing heavy rock music. On stage, the event hosts with bullet holes in their foreheads, dressed in evening attire, are giving short event info (space division, brief evening schedule, etc).

From entering Pakkahuone, the guest can turn left to get to the tent. The space is lit up in red from one corner and in blue from the opposite corner. In the blue corner, the vampire lord on a podium is sculpting a bat out of a large block of ice. In front of the podium, two sexy Vampirellas are serving blood drinks and other cocktails from the bar. In the red corner dead waiters are serving drinks from a large bar. Behind this scenery, a pool filled with seemingly red water and is visible. On one side of the event the buffet invites the guests for dinner. Upon closer inspection, the guest notices that between the food dishes, cages with dozens of snakes, spiders, mice, rats and bugs are placed.

From Pakkahuone to the other side, the guests can reach the Klubi by walking through the “kauhukuja”, the scary hallway. The path is lit up in blue and green on the one side and in orange and red on the other side. On the blue side, three screens are showing the cursed video of the ring with its disturbing sounds, the red side is decorated with heavy chains hanging down the walls, the wallpaper is torn off the walls. During the event course, Freddy Kruger and Samara are scaring the guests in the hallway. Next to this spooky hallway, a graveyard with fog and dim lighting stresses the spooky atmosphere of the Pakkahuone.

In the Klubi, the atmosphere is rock club-like; lights are dim, the DJ is playing heavy rock music and behind the bars four rock style girls are serving drinks. On stage two body-painting models are receiving the last touch-ups by the body-painting artists. The buffet in front of the stage is open; a large amount of lab containers are spread across the table between the food dishes. Glasses contain blood and body parts, large flies are placed on top of them. In another corner of the Klubi space, table games, flippers and other machines are inviting the guests to fun activities. Next to this, three airbrush artists are offering non-permanent tattoos to the guests.

While eating in the Klubi the guests can watch the body-painting artists and models on stage. Hereafter, comedian Markko Tamminen amuses the audience with his imitation show, followed by a dance performance of the Rock The Pole dance group. During the rest of the event, Heavy Karaoke and the Rock Band competitions are inviting the guests to participate on stage. All other activities (games and tattoos) in Klubi are also available throughout the whole event.

When entering the bathroom to the Klubi side, the guests will find a large amount of type-written sheets (“All work and no play makes Jack a dull boy”) scattered around the facilities.



The doors have the writing REDRUM on them. When looking at these from the mirror, the guest realizes that this spells the word MURDER.

In the tent, a guest can drink and eat while watching the ice carving artist sculpt the bat out of ice. At 20.20h, the hosts enter the tent and welcome two girls in provocative bikinis and with leather head masks into the red pool. For a bit over two hours, the guests can watch the girls “hang around” in the pool while drinking and catching some fresh air.

The bathrooms downstairs and the hallways leading to them offer a very creepy atmosphere to the guests. Mystic wooden symbols are hanging from the ceilings. In the bathrooms, the walls and mirrors are smeared with blood and have bloody handprints and writings on them. Random children’s screams and laughter are audible.

In Pakkahuone, the guests can while eating watch the horror movie trailers on the screens. After this, two violin vampirellas enter the small stages (light cages) on either side of the main stage and play Enter Sandman by Metallica. Hereafter, the hosts welcome the CEO of GNT to the main stage and a short welcoming speech follows. Then, the comedy duo Speedy & Saku enter the main stage to perform a rock-style comedy show with music. Afterwards dancing performances by the body-painting models lizard and man without skin in the light cages can be watched. This performance is followed by spooky dances of the horror clowns. Then the host Rakel Liekki enters one light cage and welcomes the band Sturm und Drang to the main stage. After their performance, the atmosphere changes suddenly: the trailer of the horror movie Texas Chainsaw Massacre is shown on the screens; right afterwards loud chainsaw sounds are audible from behind the stage and the chainsaw artist breaks through a paper wall on the main stage. The guests can now watch his show in which he is juggling the running chainsaws. Then, the hosts enter the stage again and welcome the Finnish band Teräsbetoni to the stage. During the band’s performance, the body-painting models dance in the light cages. After this act, the guests can dance to and watch Michael Jackson’s thriller video which is shown on the screens. Right afterwards, the last band of the evening enters the stage. The girls of Iiris play international and Finnish rock covers to make the guests dance. Just before midnight, the performance ends and the hosts enter the stage to thank the guests for the evening. On the screens a sunrise is shown to announce the end of the night.

## **4 Summary and Conclusion**

### **4.1 Event evaluation**

The process of event evaluation in this case was done over a long period of time. Especially my personal evaluation of the event management process was carried out throughout the whole event planning and production phase until the actual event and the event take-down. Feedback from the client was received also throughout the whole event management process, but mainly during the event feedback meeting with all main suppliers, which was held after the actual event. In the following I will also refer to informal feedback interviews with suppliers and co-workers.

#### **4.1.1 Overall Effectiveness: event outcome & feedback**

The running of the event itself was carried out without any major problems. Only minor details did not run exactly according to the event schedule or what had been planned before (e.g. the trailer of Texas Chainsaw Massacre was played without sounds as opposed to what had been planned) but none of this was noticeable to anybody who had not been involved in the planning process.

The overall event effectiveness was measured in relation to the event objective and aims. The event was arranged as a fun client event striving to improve the client-company relationship. Also, the event was meant to be a reward and incentive to GNT's own employees. The feedback from the client showed, that the objectives and aims of the event were fully met.

Through Susa Ahvenainen also indirect guest feedback was received. The guests had enjoyed the event very much and were happy and impressed with the event space, the entertainment program and the overall ambiance of the event. Especially the attention to detail in the theme decoration received good feedback. Somebody had said that the horror decoration on the buffets was "too much" and that food should not be presented in any way according to a horror theme in order not to make it look un-tasty, others however had stated that the food and buffet décor was interesting and or great.

One negative point in the guest feedback was the fact that a few guests had apparently had too close contact with the body-painting models that were wandering through the event space. Guests had wanted to pose with the models for photographs and a bit of the paint had got stuck to the guests' attire, which had then to be dry-cleaned afterwards.

Another small negative point was that after the event the guests were as usual taken to their hometowns all over Finland by busses. A group of event guests from Helsinki had however mounted the staff bus (parked at a different location than the guest busses) that was driving straight to Helsinki. These guests had given somewhat negative feedback based on the fact that they had to leave the bus in which they had waited for departure for around fifteen minutes already by then.

All in all however, all guests and all parties involved in the event planning, production, set-up and running were very satisfied with the event outcome. Good feedback was given especially from the key suppliers Klubi, Juvenes, Insano Productions and Akuntehdas. For Eventgarden it was a great pleasure to work together with these suppliers. I personally was most satisfied with the way all arrangements were handled, deadlines were met and all what was promised was kept. Especially to the staff of Akuntehdas I have to give great credit for the professionalism in event planning and implementation. Although sometimes during the planning process it was difficult to get specific answers or to reach the person in charge, all of Akuntehdas' responsibilities were carried out perfectly in the end. During the event build-up the staff of Akuntehdas responded quickly to my wishes regarding changes in the light set-up, which made the build-up process much more smooth than what I had got used to from previous events in cooperation with other suppliers.

When working in a big event like the Hevi Horror, it's important to have trustworthy and professional subcontractors i.e. lightning company. This company executed the lightning plan as agreed, were willing to take orders and fix and change anything until it was perfect. This kind of attitude is extremely important to create a successful event (Reefer, 2009).

The CEO of Eventgarden, Heidi Ekholm-Talas was very satisfied with the overall event outcome and my work as an event manager. The feedback from Eventgarden's own permanent staff as well as from the freelancers involved in the event was very positive. Many

of the experienced staff members involved said that it was one of the most fun events they had worked in.

It was fantastic, the theme, activities, program, performers, the whole event just worked well and everything complimented each area of the event. Crowd had fun and stayed till the end, workers seemed to enjoy their work. It was a well performed event all together (Reefer, 2009).

#### **4.1.2 Theme communication**

Ms Reefer states in her interview that the overall event ambiance was great and that the theme communication was very visible throughout all event elements. The entertainment program and activities were supporting the event theme and the overall performances of the event and its activities were very entertaining. Also Ms Reefer's view on the used event décor and prop elements is positive:

Those created the finishing touch. Sometimes it's difficult to decorate a big space, and still staying true and credible to the theme, but in this event it just worked well. What made it work was the preparation done with time and effort (Reefer, 2009).

Similar feedback on the event theme communication was given by the client, by the representative of Juvenes, by representatives of Insano Productions and by other staff members of Eventgarden.

#### **4.1.3 Personal evaluation and difficulties in event management process**

My personal evaluation of the event in general is similar to the feedback from other parties. The outcome did not disappoint me, even though it would have been nice to avoid the few points in the event schedule that did not run according to plan. My own impression when observing the guests during the event was that everybody had a lot of fun. Especially the entertainment program and the activities seemed to please the crowd a lot. I was somewhat surprised that even though the event was an open-bar event, no major incidents due to excessive drunkenness happened. The only accident occurred during the closing of the event, when a guest fell down the stairs and as a result had a bleeding wound on his head. The

professional security staff however took care of him right away and after first aid action, the man could be sent home by bus with the other guests.

My personal evaluation of the event theme implementation is generally positive, even though I think that some things could have still been improved. The work of Akuntehdas was great, the adaption of the event theme was carried out professionally; the light and sounds worked perfectly according to space and event theme. The food and beverage presentation and the dead waiting staff by Klubi and Juvenes were as well professional and worked very well with the event theme. I personally learned from the planning process that it is crucial to communicate the plans with the main suppliers in as many details as possible in order to assure a perfect outcome of the event set-up.

The entertainment program all in all worked well with the event theme, however two acts were in my eyes not completely suitable for the theme, even though they entertained the audience nonetheless. Also the hosts of the event were in my eyes not necessarily the best choice. Through my work, I have seen many event hosts in the past and usually a host is the most fun when he or she knows how to improvise and work with the audience instead of just reciting the host script. In the Hevi Horror event however, the hosts mostly did stick to the host script. When providing the host script to the two hosts, I could have stressed a little more that they would be free to improvise and I know that I will consider this more in future events.

One main point that I noticed during the management process of an event of this size is the importance of time management. The deadlines were set appropriately in the beginning, but due to the fact that there can always be some delays in the supply chain, the deadlines could have been set a little earlier. Especially the deadlines for putting together the décor elements and props as well as the deadlines for finishing the final event floor plans and the event schedule should have been set earlier.

The fact that the deadlines for building the event décor and props had been set so late, led to me having to work overtime and on weekends for four weeks prior the actual event in order to get everything together in time. This could have been avoided also by outsourcing more of the event décor design and building, but due to my perfectionist nature I tend to prefer doing things myself to make sure they are carried out exactly the way I want them to be. In the case of a larger event though, I will in the future outsource more of these services.

For finalizing the event floor plans and event running schedule earlier, all other deadlines would have had to be moved, due to the fact that so many elements influenced these plans. To both many last minute changes were done, which resulted in the fact that the final versions of the plans were only ready three days before the event. Then these plans still had to be sent to all staff, suppliers and performers involved, which was very late for some. In the future, a final deadline for finishing these plans should be set for at least two weeks prior to the event (for an event of this size and nature) in order to leave enough room for possible delays. Like this one could make sure, that the final plans (in addition to earlier sent material and plans) would be sent out to all parties involved around one week prior the event. This would leave enough preparation time to all.

Finding suppliers and deciding on appropriate ones for this event was a very time-intensive process. Even though through previous experience in theme creation, I had a somewhat detailed overview of possible suppliers, some specialist suppliers were very difficult to locate. Of course this was also due to the fact that Eventgarden had never arranged an event with the Horror theme and thus had not much experience with suitable suppliers. However, the supply sourcing process could be more efficient if the event manager had a detailed catalogue of suppliers available. For each event that the company makes, the event manager in charge for example could save an event supplier list (with details on what is supplied) to which every other event producer would have access to in the future.

## **4.2 Conclusions**

Due to the fact that the overall project was a great success for the company of Eventgarden, the aims and objectives for this project and the thesis report have been reached. The thesis report could serve as an example for future events of Eventgarden, giving suggestions for improving the event management process mainly in regards to supplier sourcing.

The actual event management process in the project followed more or less the theoretical guidelines described in the theoretical frame of reference. However, it was obvious during the process that no specific and universal guidelines can be given for any certain event. Every event needs somewhat separate case-specific planning taking into account all elements influencing the event.

## **Bibliography**

### **Published sources:**

Allen, J. 2002. Event planning, the ultimate guide to successful meetings, corporate events, fundraising galas, conferences, conventions, incentives and other special events. John Wiley & Sons Canada, Ltd. Canada.

Allen, J. 2003. Event planning, ethics and etiquette, a principled approach to business of special event management. John Wiley & Sons Canada, Ltd. Etobicoke, Ontario.

Allen, J. Harris, R. McDonnell, I. O'Toole, W. 2002. Festival and special event management. Second edition. John Wiley & Sons Australia, Ltd. 33 Park Road, Milton, Qld 4064.

Bowdin, G. Allen, J. O'Toole, W. Harris, R. McDonnell, I. 2006. Events management. Second edition. Elsevier, Ltd. Great Britain.

Catherwood, D. Van Kirk, R. 1992. The complete guide to special event management, business insight, financial advice, and successful strategies from Ernst & Young, advisors to the Olympics, the Emmy awards and the PGA tour. John Wiley & Sons, Inc. New York.

Goldblatt, J. 1997. Practical events, best practices in modern event management. Second edition. John Wiley & Sons, Inc. United States of America.

Goldblatt, J. 2002. Wiley event management series, Special events. Third edition. John Wiley & Sons, Inc. New York.

Hoyle, L. 2002. The Wiley event management series, Event marketing. John Wiley & Sons, Inc. New York.

Kilkenny, S. 2006. The complete guide to Successful event planning. Atlanta Publishing Group, Inc. Ocala, Florida.

Parry, B. Shone, A. 2001. Successful event management, a practical handbook. Continuum. London.

Parry, B. Shone. A. 2004. Successful event management, a practical handbook. Second edition. Thomson Learning. China.

Silvers, J. 2004. Wiley event management series, professional event coordination. John Wiley & Sons, Inc. Hoboken, New Jersey.

Tum, J. Norton, P. Wright, J. 2006. Management of event operations. Elsevier, Ltd. Great Britain.

Watt, D. 2002. Event management in leisure and tourism. Second edition. Addison Wesley Longman Publishing. New York.

**Unpublished source:**

Event Management UK 2009: Event Management General Advice

URL: [http://www.event-management-uk.co.uk/guide\\_event\\_management\\_advice.asp](http://www.event-management-uk.co.uk/guide_event_management_advice.asp)

Quoted: 17.2.2009

**Interviews:**

Martina Reefer, Event Producer and Stylist, BSG Marketing Ltd.

Email interview received: 20.2.2009, Informal interviews: 2008

Heidi Ekholm-Talas, CEO, BSG Marketing Ltd.

Informal interviews: 2008

Jonni Talas, Chairman of the Board, BSG Marketing Ltd.

Informal interviews: 2008



Interview Martina Reefer, February 2009

**Name:** Martina Reefer

**Role in Heavy Horror Event Management Process:** Styling Manager, general help

Questions

**1. Please describe your overall impression of the Hevi Horror event.**

It was fantastic, the theme, activities, program, performers, the whole event just worked well and everything complimented each area of the event. Crowd had fun and stayed till the end, workers seemed to enjoy their work. It was well performed event all together.

**2. In your opinion, how well was the event theme communicated in**

• **the overall event ambiance?**

Very well indeed for such a big event with many areas to consider.

• **the event décor and props**

Those created the finishing touch. Sometimes it's difficult to decorate a big space, and still staying true and credible to the theme, but in this event it just worked well. What made it work was the preparation done with time and effort.

• **the event lighting**

When working in a big event like the Hevi Horror, it's important to have trustworthy and professional subcontractors i.e. lightning company. This company executed the lightning plan as agreed, were willing to take orders and fix and change anything until it was perfect. This kind of attitude is extremely important to create a successful event.

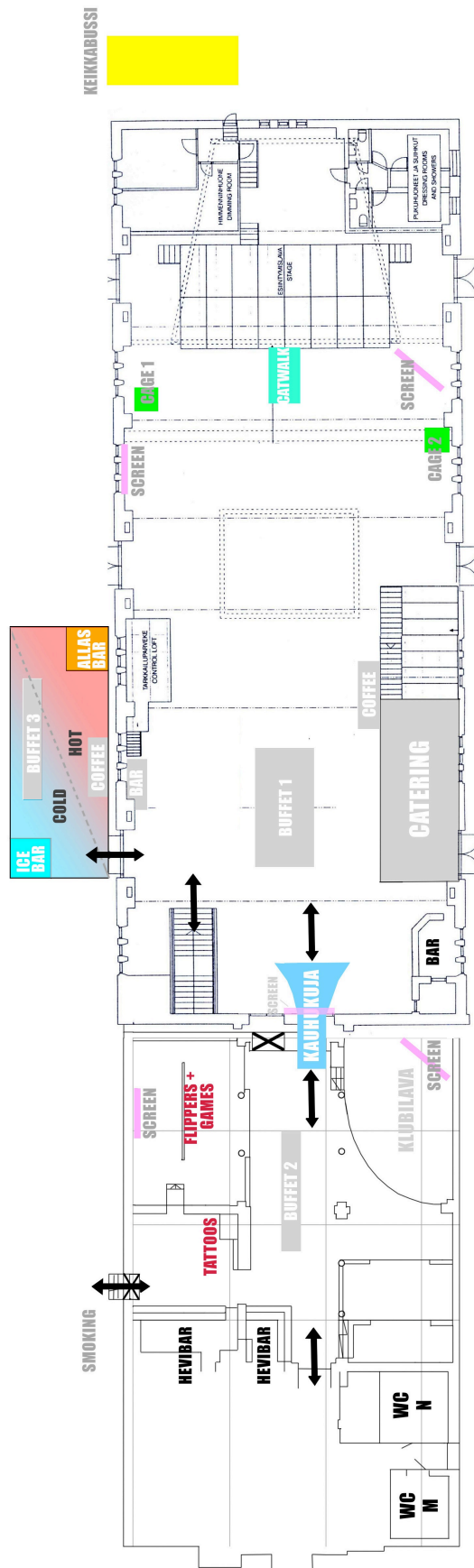
• **the event entertainment program and the activities?**

Most of the program was supporting the theme. Overall performances were entertaining and fantastic.

**3. What elements of the event could have been improved regarding the event theme implementation?**

The hosts could have been a little bit more enthusiastic. Otherwise, in my view, this was extremely fun, entertaining and well executed event. It stood up for the plan and idea sold before hand. The organisation, timetables, decorations etc all worked as planned. Great attention to detail.

Final Floor Plan



Event Running Schedule

AIKA	Pakkahuone	Klubi	Teltta	Ulkio-ovi	Aika	Screen	Kamerat	Ääni	Juontajat
18:00					18:00				
18:10					18:10				
18:20					18:20				
18:30	Gnt oma väki paikalle GNT oma väki brief			Tulishow Nonstop	18:30				
18:40					18:40				
18:50					18:50	Yleisöä sisämität	2 CAM, portaasi, 1 CAM tulishow		
19:00	Ovet auki, buffet, kauhuleffatrilert	DJ taustamusa, buffet, pelit auki	Buffet, jääveistosbaari auki	Ovet auki	19:00	Ovet auki, buffet, kauhuleffatrilert			
19:05		Bodypainting mallien vieraisty			19:05	TRAILERIT osa 1			
19:10	Juontaja Info				19:10	Juontaja Info + kurkistus jääveisto	1 CAM Juonto, 1 CAM tulishow, 1 CAM bodypaint		Juonto 1: Terveystulo + info
19:20					19:20	Juontaja Info + kurkistus jääveisto	1 CAM Juonto, 1 CAM tulishow, 1 CAM bodypaint		Juonto 2: Terveystulo + info
19:25					19:25	TRAILERIT osa 3	KIVANAUAHA		Juonto 3: Terveystulo + info
19:30			Jääveistoa (2 hours)		19:30	Juontaja Info + kurkistus jääveisto	1 CAM Juonto, 1 CAM allas-jäänveisto, 1 CAM bodypaint		
19:40	Vuolaiduo - Eeter Sandman				19:40	Vuolaiduo - Eeter Sandman	2 CAM		Juonto 4: Tapahutuman avaus
19:45	Juontaja Info + kurkistus jääveisto + Tomitusohjelman puhe (catwalk)				19:45	Juontaja Info + kurkistus jääveisto + Tomitusohjelman puhe (catwalk)	2 CAM		
19:50	Speedy ja Saku				19:50	Speedy ja Saku	3CAM		
20:00	Estanssijat hakeissa (bodypainting models)	Koomikko Jarkko Tamminen			20:00	Estanssijat hakeissa (bodypainting models)	2 CAM		
20:05					20:05	Juonto	1 CAM		
20:10					20:10	Juonto ALLAS (bodypainting models)	2 CAM		Juonto 5: Allas, esittely
20:20			Juontajat spikkaavat altaalla		20:20	Juonto ALLAS (bodypainting models)	2 CAM		Juonto 6: ainoastaan klubilla: kiltois JT ja esittely Rock the Pole
20:25	Estanssijat hakeissa (bodypainting models)	Juontajat, Rock The Pole	Allasleitit 3 hää kiertävässä vurossa		20:25	Estanssijat hakeissa (bodypainting models)	2 CAM		
20:30	Horror Clowns hakeissa & UV valo				20:30	Horror Clowns hakeissa	2 CAM		
20:40					20:40				
20:45					20:45				
20:50					20:50				
20:55	Juontaja	Rock band			20:55	Juontaja HAKISSA	1 CAM		Juonto 7: HAKISSA esittely SUD
21:00	Sturm und Drang (main stage & catwalk)				21:00	Sturm und Drang (main stage & catwalk)	3 CAM		
21:05					21:05				
21:10					21:10				
21:15					21:15				
21:20					21:20				
21:25	Estanssijat hakeissa (rock the pole) & UV valo				21:25	Estanssijat hakeissa (rock the pole)	2 CAM		
21:30					21:30				
21:35					21:35				
21:40					21:40				
21:45	Juontaja				21:45	Juontaja	1 CAM		
21:50	Mootorisaha Akrobaatti (main stage)	Hevikaraoke			21:50	Mootorisaha Akrobaatti (main stage)	4 CAM		Juonto 8: on stage esittely mootorisaha
21:55					21:55				
22:00	& Texas Chainsaw Massacre Trailer				22:00	& Texas Chainsaw Massacre Trailer	KIVANAUAHA		Juonto 9: levennys + haastattelu
22:05	Juonto				22:05	Juonto lavan edestä	1 CAM		
22:10	Teräsbetoni				22:10	Teräsbetoni	4 CAM		
22:15					22:15				
22:20	bodypainting models in cages				22:20	bodypainting models in cages			
22:25					22:25				
22:30	Juontaja	Rock Band			22:30	Juontaja	1 CAM		Juonto 10: Kiltos TB + thriller esittely
22:35	Michael Jackson Thriller				22:35	Michael Jackson Thriller	KIVANAUAHA		Juonto 11: esittely lirfs
22:40	Juontaja				22:40	Juontaja	1 CAM		
22:45	(main stage)				22:45				
22:50					22:50				
22:55					22:55				
23:00					23:00				
23:05					23:05				
23:10					23:10				
23:15					23:15				
23:20					23:20				
23:25					23:25				
23:30					23:30				
23:35					23:35				
23:40					23:40				
23:45					23:45				
23:50	Juontaja				23:50	Juontaja	1 CAM		Juonto 12: Kiltos + hyvästä yötä
23:55	Auringonnousu				23:55	Auringonnousu screenillä	KIVANAUAHA		
00:00					00:00				



## Event build-up schedule 3.10.2008

## Build-Up 3.10.2008

Time	Pakkahuone		Tent		Klubi	
	Akuntehdas	EG / BSG	other	Akuntehdas	EG / BSG	other
08:00						
08:15						
08:30						
08:45						
09:00	Mics & lighting positions		Bars set-up (Arto Klubi)	lighting positions		Bars set-up (Arto Klubi)
09:15						
09:30						
09:45						
10:00						
10:15						
10:30						
10:45						
11:00						
11:15	Technical coordinator meeting					
11:30						
11:45						
12:00	Load-in Iiris					
12:15						
12:30						
12:45						
13:00	Sound check Iiris					
13:15						
13:30	Load-in Teräsbetoni					
13:45	Sound check Teräsbetoni					
14:00						
14:15						
14:30						
14:45	Load-in Sturm&Drang					
15:00						
15:15						
15:30	Sound check Sturm&Drang					
15:45						
16:00	Sound check Violin Duo					
16:15						
16:30	Sound check chainsaw					
16:45						
17:00	Sound check speedy&saku					
17:15						
17:30	Hosts Check					
17:45						
18:00						
18:15						
18:30						
18:45						
19:00						

GNT staff arrives: evening brief with hosts and Stage managers  
 all bars & buffets ready, bar& catering staff narikka + personnel ready, tulishow outside ready, bodypainting on klubi stage, games in klubi on, DJ ready

EVENT STARTS



“Kauhukuja” - First Visual Draft (sent to light designer)



Example of Visual Styling and Make-up Draft – Female Personnel

Violin Vampirellas



Ice Bar Vampirellas



Samara



white, dirty night dress  
wig, barefoot  
(needs to look like  
a drowned corpse)

Example of Visual Styling and Make-up Draft – Male Personnel

Freddy Kruger





Event impressions – Picture collage (photography by Eventgarden)

