

Planning and Promotion Guide for a Music Concert

Frank Joel Todze Mosima



Author(s) Frank Joel Todze Mosima	
Degree programme International Business	
Thesis title Planning and Promotion Guide For a Music Concert	Number of pages and appendix pages 35 + 2
<p>Music today is evolving on a daily basis and this is highly influenced by listeners with different taste and demand in music. The music industry has so far been innovative with satisfying the music market needs. One successful way implemented is live music entertainment in music concerts. The demand for music concerts in the world today is quite high, so in order to organize a concert, it is essential to plan and promote the events properly so as to ensure success.</p> <p>This study introduces the important aspects that are part of music concerts organization and recommendations on how to attend to these steps. These steps include marketing and promotion planning, operational planning and risk management.</p> <p>Organizing a music concert is a project and it is necessary to guide the various stages with the aid of a project management model. This study follows the 5-phase project management model. The research is a combination of a theoretical as well as a practical approach in relation to music events organization.</p> <p>The practical approach is based on the author's personal experience in small scale music concerts organization, an interview and in addition, an analysis of the practicalities involved in other large music events in Europe.</p> <p>Music concert planning is a hands-on process and this study will outline important recommendations on how to practically approach the process. It aims at throwing more light on the how to initiate a music concert organizational plan with basic aspects, market and promote a concert and finally attaining the overall or main goals and objectives of a music concert as a promoter or organizer.</p>	
Keywords Music event planning, management, marketing, promotion	

Table of contents

1	Introduction	1
2	Concert Initiation Activities	2
2.1	Event Theme and Concept.....	3
2.2	Concert Goal.....	4
2.3	Target Market (Group)	5
2.4	Demand	7
2.5	The Five Ws of Event Marketing	9
2.6	The Three Es of Event Management.....	11
2.7	Strategy Plan – Purpose, Vision and Mission	12
2.8	Operational Planning.....	13
2.9	Finance and Budgeting	14
2.9.1	Funding.....	16
2.9.2	Identification of Funding Sources	16
3	Research Methods	18
4	Concert Planning.....	19
4.1	Promotion and Marketing Planning	20
4.2	Strategy Plan – Purpose, Vision and Mission	22
4.3	Purpose, Vision and Mission	23
5	Operational Planning.....	24
5.1	Location	24
5.2	Attendance Forecast and Estimate	25
5.3	Artist and Performing Acts	27
5.4	Funding.....	28
5.5	Ticket Sales	29
5.6	The Concert.....	31
5.6.1	Venue Setup – load in / load out	31
5.6.2	Risk Management	32
5.6.3	Concert Evaluation.....	33
6	Conclusions	34
7	Reflections	35
	References	35

1 Introduction

As the popular saying “going with the flow” is used to describe progress, so can it be used to accurately describe the evolution of concerts? With the continuous evolution in music genres and the ever growing craving music fanatics, concerts are a good way to satisfy people who love live music entertainment. The demand for live music performances by popular and renowned musicians and bands is growing rapidly alongside the concert expectations in terms of performances, entertainment and surprise factors.

The entertainment industry is one of those industries that attract a lot of interest from individuals as well as organizations. This attraction comes as a result of all the fame and wealth attached. Although not everyone is sufficiently talented or lucky enough to get into showbiz. Regardless of this fact, there are many other alternative routes that lead to getting involved in the entertainment industry, one of which is being a music concert promoter or organizer. This study is aimed at giving aspiring promoters ideas on how to successfully organize and promote music concerts.

Whatever you can do, or dream you can, begin it. Boldness has genius, power and magic in it! Hoyle (2002, W. H Murray 1840 – 1904).

No matter what the objectives and goals of an event, its success will greatly really on promotion (Hoyle 2002, 30.)

This thesis is therefore aimed at giving an insight on how organizations and small concert promoters can satisfy their customers by a well-timed, marketed and promoted concert. This study is mainly aiming to answer the main research question and investigative questions of;

R.Q - How a music concert successfully planned and promoted?

IQ 1. What are the vital preparatory factors based on the set objectives in music concert organization?

IQ 2. How can a music concert organizer efficiently market a concert?

5-phase project management approach (Allen, O’Toole, Harris & McDonnell, 2008, 163.) states the 5 phases are: initiation, planning, implementation, event and shutdown. These will serve as guidance for the recommendations on music concerts in this thesis.

2 Concert Initiation Activities

Every event organized is an entire new and independent one regardless of whether it has the same theme time and or location as a preceding or succeeding event. Firstly, it is important to establish a format on how to proceed with the activities. This helps in the allocation of tasks which is at the base of the debut of things. Secondly, it is necessary to set the objectives for the event, that is if it going to be a one-time concert or a continuous or seasonal concert. One the other hand, the management team or the manager will have to come up with a strategic plan to assure the success of the event which in turn will have a massive impact on the event's popularity. In an attempt to bring fresh concepts and set-ups in the midst of all the marketing challenges that come with the endeavour, continuous research must be done with each campaign (Hoyle 2002, 33.)

An event's theme or concept should be directly linked with the population or fan base in the said area of the event. This should be built around the trending music genres in the area, the music fans' preferences and purchase power.

With all this in mind, while implementing these, it is worth remembering that the purpose of the event is attained. By this, if it is a fund raising event, it should be able to serve the purpose which is raising funds. If the event is for financial profits, then its stakeholders have to make sure that the available resources are properly utilised to attain the main objective.

In a situation where profit making is the reason for the concert, then it should be considered a business venture and for every good business debut, it is important to conduct a market research so as to know the demand of the customers as well as their purchase power in order to deliver value.

"The value concept is a basic constituent of relationship marketing. The ability to provide superior value to customers is a prerequisite when trying to establish and maintain long-term customer relationships" (Ravald & Grönroos 1996, 19.)

2.1 Event Theme and Concept

Today, events are central to our culture as perhaps never before. Increases in leisure time and discretionary spending have led to a proliferation of public events, celebrations and entertainment. (Bowdin, Allen, O'Toole, Harris & McDonnell, 2012, 3.)

Nowadays, defining a theme event is a major aspect because it entails a lot including the decoration and lighting. Making the theme unique doesn't necessarily mean it has to be the first ever time that particular theme is being used but it could be differentiated from the previous times with the element of surprise. It would be outstanding if it comes to the target audience as a pleasant surprise. More so, if the promoter operates with a brand name, then it is best for the theme to be authenticated to the brand to give it the element of originality.

Once the basics of who, where, what and why of the event have been established and solidified, the brainstorming of themes can commence. The venue of the event compliments the event's theme, if it is just a usual traditional event then it is easier to pick out a venue because traditional events are suited with rented halls, nightclubs or exhibition halls. These familiar and regularly used venues can easily adapt any theme. On the other hand, if the event is a non-traditional or an unusual one then it is best to go with an unconventional venue that will surprise, amuse and be an unforgettable experience for the attendees.

After the event is picked, then the organizer(s) can move on to answer the question of "what does the event promise?" Does it promise an exciting and intriguing experience by provision of a dance floor for attendees for instance or does it promise a full and live performance by the artist or performing band? And if so does it deliver what was promised? Recently the competition in the live entertainment industry has been so intense that most events are bound to fail because they promise more than they can offer just to attract attendees.

Application

Examples of a traditional event is the flow festival which is a yearly event music festival organized at a walking distance from the centre of Helsinki at the historical Suvilahti former power plant area. The area has been transformed into a perfect site for festivals with the latest lighting design, decorations and designs in event technology. The Suvilahti has also been designed to either host a massive outdoor event with tent stages or a more

cosy indoor space for suitable events. The main stage is designed to entertain a total of 25 000 people. The centre stage is eye-catching and it is at the core of the area. It is visible and reachable from every part of Suvilahti.

In 2016, flow festival introduced the gigantic tent stage which boasted a capacity of almost 15 0000 people known as the flagship tent by kayam. The tent's ceiling was equipped with 100 acoustic panels which were custom made for the festival. The installation-like panels breathe the festival's visual identity made by Bond agency.

Over the years the flow festival has had other breathe-taking concepts and themes like the 360 degrees stage which was a result of an architectural competition and has become one of the festival's hallmarks and many others like the black tent known for its palpable atmosphere, the Resident advisor front yard which premiered in 2017 which was for the top names in electronic music. (Flow Festival 2018.)

Flow Festival is a good example of an event that never fails to provide amazing themes and concepts yearly, hence why it is always a massive summer event in Finland with attendees looking forward to it all year.

2.2 Concert Goal

The concert goal is the main aspect that drives the whole concert. It is the purpose and the real reason for organizing a concert. It could be a non-profit making event or a fundraiser for some charitable cause. Another issue that can set a clear goal or purpose for a concert is the establishment organizing and funding the event. It could be a private company's event, or a government event.

In the case of a company organizing a music concert, it could be a corporate decision and action, in that context it could be done as an advertisement campaign for a new product or just an end of year event for the customers. On the other hand, it could be a company that is in the event planning and organization business like Live Nation Finland who are specialized in live music concerts, tours and events. Then the purpose of the concert will be channelled at ticket sales, customer satisfaction and profit making.

For the government or non-governmental and non-profit making organizations, it will be for a different purpose. Most music concerts organized by the latter are mostly for national celebrations or for fund raising for a greater cause like a for instance a fund raiser for building a hospital.

Events can have similar objectives but not the same goals. This makes each of them unique so therefore each event should be refreshing, entertaining and satisfying (Hoyle 2002, 40.)

Nowadays companies have realised that a great promotional strategy is providing sponsorship for popular events. An example of such is Coca-Cola who has been a sponsor of the world renowned music event – American Idol. Coca-Cola has been an official sponsor for the last ten seasons of the music event (Coca-Cola 2018.)

Another good example of a corporate sponsored event for publicity is the New York music festival organized by Red bull. Red Bull which happens to be one of the largest and world renowned energy drink producer also sponsors the famous Red Bull academy stage which is organized in different large cities of the world (Red bull 2018.)

Corporate events are generally for the sole purpose of publicity or marketing. On the other hand, government sponsored events are usually more focused on a public oriented purpose. That is to say, it could be organized for a cause like for instance raising money for a new public school building or it could be for a national day celebration.

Live Aid was a dual-venue benefit concert organized in 1985 which was an ongoing music-based fund raising initiative. Bob Geldof was the organizer of the original event which was for the purpose of raising funds for the relief of the then ongoing Ethiopian famine. Both events were simultaneously held at the Wembley Stadium in London, England and it was attended by 72 000 people and also at the John F. Kennedy Stadium in Philadelphia, Pennsylvania, United states, it was attended by about 100 000 people and both events were billed as the “global jukebox”. Other concerts inspired by the initiative were also organized in different countries worldwide on the same day (Live Aid 2018.)

To sum it all up, the base of an event is the purpose or reason behind it. As soon as this is established, then the other activities can follow simultaneously.

2.3 Target Market (Group)

As a step to assure the success of a music concert it is important to perform a market study to know how possible it is to organize an event in a particular market. There are major forces that affect event management in terms of the target market. This range from demographic, economic, technological to the cultural values of the target market population.

For the demographics it is necessary to know the target age range so as to know what marketing messages best work.

Economically speaking, it is relevant to have an idea of what the target groups are willing to pay, the time they are willing to spend at a music concert and how far they are willing to travel for such an event. Promoters have to derive effective strategies which they could use to maximise time value for their customers. As for the location, it is favourable to pick out the most competitive locations which could easily accommodate and attract the target groups.

Making maximum use of present technology could be a bonus for the organizers. The media used plays a vital role in how well the advertisement campaigns of a concert could succeed. Looking at what technologies customers expect most especially by the present generation like for instance, the social media commonly used like Facebook and Instagram, the availability of online ticket booking and sales can make the advertisement campaign go smoothly and the media can be used as a measuring tool to know how well the customers are interested in an event.

If an event like a music concert is in line with the preferences and taste of the target market then the level of enthusiasm will be portrayed by the how fast the event is shared amongst people on social media. If this is not the case and the response level is low then it is a sign that somethings in relation to the organization and promotion have to be re-examined.

Last but not the least is the cultural aspect. Cultures and values can be used as a guide to know the music genre preferences of a said market. It is impossible to sell a music concert if the music genre or artist is unknown to the target audience.

With the current trends and the challenges arising in the event industry there is a high demand for creative managers who add value to the events while matching the ideas of the client with those of the organization (Bilton & Laery, 2002.)

At the tail end of all these assessments, the event promoter has to take charge and put into full motion his or her business acumen. By this, it is in his or her advantage to have a vast knowledge of the market. This is possible if the promoter is a part of the community which gives him or her the opportunity to get direct suggestion and approval from elements of the market like his acquaintances.

The personal market knowledge can also extent to the organizer knowing the purchase power of the market and how much they are will to pay for concert tickets and the most

suitable days to organize a concert. Another vital information to have is an insight on the activities of present competition. This information will help avoid clashes in terms of having the concerts on the same days, or performances with similar music genre.

Application

Organizing a music concert and successfully selling out tickets is a typical demand and supply process. Promoters have the utmost obligation to satisfy the demand of their customers. The promoter has to know exactly what the overall preferences of the customers is. In terms of live music entertainment it could be the performance type that is either a playback concert or a live performance concert where the artist or the band is accompanied by a group of dancers and other warm-up acts.

Selecting advertisement medium is also a major activity. Nowadays most promoters make use of social media marketing for event promotion since it is the fastest and most effective due to the massive presence of music fans on the various media platforms.

Social media platforms also help with feedback collection and reviews from customers on previous events. These could come in handy in the organization of future events since it gives the organizers an insight of what the customers' require (Formula 14 April 2018.)

2.4 Demand

For promoters of music concerts, it is easy to estimate how much an event will be demanded based on the turnout or the attendances of previously similar shows. This is very important because music concerts organization is a high-risk and low-margin business venture. Sometimes it is good enough to set the goal to only covering the cost of the event.

The concept, theme and performing artists or band choice are of utmost importance. In a situation where these are badly chosen, the attendance will definitely drop drastically no matter how enormous and good the promotion and advertisement campaign of the event was done.

With regards to the decision making of the event manager, there are certain aspects that influence the decisions he or she makes. These include the objective and goal of the organization, what is feasible with the resources available, the structure of the system, and the influences of external environment (Tum, Norton & Wright, 2011, 15.)

Not every aspect that could affect an event's organization can be controlled. For instance, there are factors like the venue unavailability at the last minute due to it being outpriced by a competitor, the weather which although predictable, is always subject to change, the cancellation of the performing artist(s) or band. All these elements can hinder the success of an event and some of them can tarnish the reputation of the promoter and the agency.

Shone (2002, in Caciur 2012, 7.) research makes mention of the fact that there are four kinds of demand and these are divided based on the principles of demand potentials:

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

Practical Application

Music concerts is a kind of business that is driven by the fans and the music genres. This different type of music genres makes it easy to segregate the music fans into groups which in turn make it easy for targeting. Nowadays, music festivals are tailored based on music genres. For instance the Rolling Loud festival is a music festival solely for Hip-Hop which is a three-days music festival organized in Miami, Florida in the United States (Rolling loud 2018.)

While this is in the United State and it is for Hip-Hop music fans, across the globe in Finland, is the Flow Festival which is organized in Helsinki solely for electronic and dance music genres and their fans. Both festivals share almost the same atmosphere, the open air concept and similar light themes but the only difference that makes each of these festivals completely unique is their music genre choices.

2.5 The Five Ws of Event Marketing

As an event organizer, manager or promoter it is quite relevant to continuously evaluate the - who, the why, the what, the when and the where of event marketing. All these factors put together is a guidance on how to locate, target, inspire and convince people about an event.

According to (Hoyle 2002, 33; Hennessey & Wymer, 2014.) the 5 Ws can be directly applied to event marketing planning as follows:

1. Who?

The most effective event marketing campaign most always begin with the exact definition of the target audience. Targeting goes beyond the demographics which only the basics are required, but it can be facilitated by the looking back into the attendees of previous events and building up profiles with clearly defined preferences in terms of music, their buying attitudes, social media presence and their overall behaviours as individuals. By looking into personal behaviours the organizer can get an idea of what motivates people to attend certain events which could be just the pure love of the music genre or the performing act or the attendance of friends. Having this information beforehand helps in the allocation of funds and in the budgeting. It also provides information on the most suitable medium via which the target audience can be reached.

2. Where?

First thing to look into with regards to where, is their social media presence. This defines how to reach the audience. Social media provides a multitude of platforms which makes it easy since a single ad can reach a million targets in seconds. Nevertheless, making use of the traditional advertisement and promotion methods is also a good way to go. Some agencies still reach a lot of targets with the traditional flyers and posters around town as well as the announcements on the radio and television. Online campaigns also have the bonus of being linked directly to ticket reservations and sales which makes purchase easy and fast.

The “where” also enclaves the location or selected site of the event. Locations are generally ranked based on the criteria of capacity, accessibility, and sound quality and in some cases the availability of refreshment like possibility of drinks sale at the venue. Every location has a best possible time for use, that is, open air spaces are suitable for warm weather periods like the summer and the indoor venues are most suitable during the cold weather periods like the in the winter.

3. Why?

There is always an event to attend at every given point-in-time. This events can be on the same day and even be for similar music genre and artist. This is why it is important to be the outstanding difference. This can be achieved by having a unique and unexaggerated promotional message for the target audience. It will be detrimental to make fake promises which can raise attendees’ expectations for no reason because it could lead to a downstream of the number of people attending of your future events.

Let the message be brief but catchy and well designed. It should also have the name and picture of the performing act to entice the targets. In most cases, the choice of artist is all the promotion needed because if he or she is popular and trending then that usually does the sales. Also making mention of warmup and supporting acts is vital in the advertisement because an individual may not like the main act but will rather come to the event just for one of the warmup or supporting acts.

4. What?

What motivates the target audience is the main question to be answered here. Before creating an advertisement campaign. The uniqueness of the event’s offer has to be impeccably full of the element of surprise and excitement. Even if the music genre or location is the same, the advertisement and promotion campaign can still make it appear as totally fresh and new.

5. When?

Timing has a direct effect on everything most especially the overall attendance. Timing also determines the availability of the venue and performing artist. If a concert is badly timed then either of the above aspects can hinder the success. The promotion of an event should start early enough then an aggressive campaign should follow. Aggressive in this context means a constant reminder on every media used so as to keep the target audience up to date with any changes in the event.

The best time for music concerts is on national holidays or on weekends and mostly in the evenings when the majority of people are free to attend. In case of a festival or regularly occurring event, it is best to begin in the later hours of the evening thereby giving the attendees ample time to rest and regain their strength and interest.

As mentioned earlier in this study, the purpose of a concert varies and it is in relation to the organizers. In a case where the concert is for a cause or a fund raiser, there is a high chance that a good number of the attendees would be minors. Therefore, such events have to be early enough but between their schooling hours and their curfew.

In an interview with Formula an upcoming music artist based in Helsinki, Finland, he makes mention of the fact that in a country like Finland, it is even more important and smart to schedule concerts close to payday since most people have the same paydays and can easily afford to buy tickets either online or at the entrance of the venue.

2.6 The Three E's of Event Management

The three Es of event management is one of the tools used to make an event's organization stay on track. These three aspects of event management namely, experience, entertainment and enterprise will serve the management team enormously if they crosscheck their planning activities with the requirements and recommendations of the three Es of event management.

In an article and a book on the three E's of event management (Ballesteros, 2015; Damster & Tassiopoulos, 2005, 253 – 254.) they are explained in detail as follows;

1. Experience

As the title, this is straight forward because it entails the experience(s) the target audience will have at the event. Based on this, the event will be judged on a success/failure basis implying that if the experience is good then the event was a success and vice versa.

In a music concert event, the best experience can be provided by quality performances in ample time. The management team must also try to ensure that there are memorable moments during the event and the timing must be followed accordingly.

2. Entertainment/excitement

Presently with the rapid developments in technology, it is possible for people to entertain themselves anywhere with all kinds of electronic gadgets like TVs, home theatre appliances, computers, mobile phones and many others. This was not the case some years ago but times have changed. The key to assuring that people bother to attend an event is making sure that they are exceptionally entertained. Providing excitement should be at the centre of the entertainment package.

Music concerts can have plenty of exciting factors like for instance, there could be a hype man to keep the audience hyped and there could also be a comedian as an opening act to get the audience relaxed.

3. Enterprise

An event in the case of live music entertainment is a business venture. Promoters and organizers are called upon to work with a budget. As an enterprise, they should always aim at making profits by getting returns on investments. Funds should be available at the beginning so as to cover all the organizational costs as they unravel.

Event promises should be made within the available funds because any extravagancies in the planning could offset the entire event leading to failure.

2.7 Strategy Plan – Purpose, Vision and Mission

Strategizing is vital in the direction and success of business. Event organization falls under business and therefore requires strategizing in order to give the event a purpose, a vision, a mission and a goal.

Events have a purpose and a goal to attain. The targeted achievement can only be realised by laying out a strategy.

Studies have shown that strategy implementation can be hindered if by certain circumstances (Barnat, 2014.):

- Implementation of the strategy may need or take more than the allocated time.
- Some major problems may surface upon implementation of a strategy which were not identified beforehand.
- There could be improper coordination of strategic activities.
- Competing activities could distract attention from implementing strategic decisions.
- Capabilities, that is, the skills and abilities of employees involved were insufficient.
- Uncontrollable factors in the environment for instance governmental factors had adverse impacts on the implementation.
- Failing to define clear goals and expectations.

Answering the question of what is the concept of the event is? Can help to clearly outline the best suitable strategy to be used in the organization. This is because the concept of an event provides an insight on concrete decisions like the event type, the event theme, the timing and venue as well as the target audience and pricing and the performers.

It is necessary for the promoting agency or company to have an in-depth knowledge of its capabilities. Organizing a major music concert requires more organizational expertise and manpower than a small music concert. Famous artists are prone to working more with renowned or previously successful organizers and promoters because they are sure of their professionalism and which guarantee them a convenient work environment.

2.8 Operational Planning

Operational planning refers to the actions that will be taken after the strategic planning has been completed. These actions are aimed at realising and supporting the strategic planning. Operational planning comprises of all the parts of the event planning and can be directly linked to every step (Hoyle 2002, 30.)

Operations are actual activities performed in preparations and planning of an event. These actual activities include administrative activities, task allocation activities, booking and reservation activities in relation to the venue and performing acts, management and marketing activities, programming and scheduling, transportation and lodging activities, ticket sale activities and many others.

Every one of these activities require a team or an individual to undertake and execute the said activity. Furthermore, the funds allocated for each activity has to be accounted for and the purpose of each activity has to be met.

Even though these tasks can be assigned to teams and different individuals, it is the duty of the event manager to constantly monitor and oversee all of them in order to make sure they are making positive progress and are executed in good time.

In the case of a reoccurring event, standard operations are to be established as a measure to reduce the risk of failure or reoccurring setbacks and time-saving and operational excellence purposes.

2.9 Finance and Budgeting

Event finance and budgeting is a forecast of the estimated income and expenditure that an event may incur based on the event type and expectations in reality (Hoyle 2002, 85.) This part of the planning is quite important and fundamental because the event manager or promoter has to have an almost if not clear vision regarding funds and how he or she plans to make the event profitable or at least cover all the cost from the projected income to be made. At this stage, no probable cost should be omitted and if possible extra funds should be put aside which could serve as “fall-back money” just in case of unforeseen circumstances.

When all the financial preplanning is accomplished, it has to be near accurate and this then can be used to calculate how much revenue and profit could be made at the end of the event. These predictions have to be done before any other planning is made because this will either give the promoter the green light or show him a red flag. The source of the

expenditure funds has to be well guaranteed at this stage so that the financial viability of the event can already be visible based on how much is available for planning.

Once all the budgeting has been done, price limits have to be followed strictly unless the said expenditure exceeding the budgeted price is too important and cannot be left out. This control and supervision of the expenses can only be closely and well monitored by the event manager or the promoter in person. Delegating issues directly related to funds can be detrimental to the whole agency.

There are three basic budgeting rules which have to be set from the beginning so as to insure the success of an event:

- Budget to avoid making loss

If after the budgeting the planning and organization are set in place and in the course of things the event is projected as bound for a loss, it is smart to salvage the situation by ameliorating the rest of the activities so as to ensure that in the worst case scenario, the event will at least break-even, that is cover all the cost.

- Be realistic about the event's income

As every business venture, it is only but realistic that the promoter and the agency thread with caution and cannot be too optimistic in case of sponsorships or availability of funds from certain sources. This also includes the projections made on the total number of attendees and how much they are willing to pay. All of the above can lead to a loss if over-estimated.

- Have a contingency plan

Every smart investor or business enterprise should know that things do not always go as planned and therefore should strategize and also have a fall-back plan or a plan "B" for unforeseen circumstances. A contingency plan could vary or can be general depending on the situation that arises. It could range from a sponsor pulling out to bad weather hindering attendance (Leo Isaac 2018.)

2.9.1 Funding

Funding is the cash plan of an event. Being realistic about planning an event such as a music concert is having a budget at the background which serves as a guide on the goals and objectives of the event.

Forecasting the total cost estimate of an event is important. The reason being that, if the budget is calculated appropriately, it gives the organizer a realistic view on the expectations in the organization of the event. Planning a “one of a kind” event in any industry in most cases tends to put a lot of pressure on the planning team which pushes them to try to manipulate the budget to cover excess expenditures or deficits in the revenue.

In avoidance of all the possible budgeting setbacks, there are some basic aspects that the organizer needs to be quite certain of in terms of cost or price. One of these aspects or factor in relation to organizing a music concert is the cost of the venue. It is not advisable to undermine any cost that can be initially calculated no matter how small or less important it is considered to be in the planning.

Furthermore, the other two basic ideas to keep in mind during the development of an event’s budget which are equally important to one another are the price and cost. Price is the value placed on a good or service while cost on the other hand is the sacrifice in the future due to the payment of a price on a good or service today.(Hoyle 2002, 86.)

2.9.2 Identification of Funding Sources

After clearly outlining all the possible expenses that could be made during the marketing plan, the next step is to see how possible it is to cover these expenses with the revenue. All these are a part of the budgeting.

As it stands, according to Hoyle (Hoyle 2002, 90.) there are three revenue areas in event planning and organization in which to draw:

- Internal
- External
- Client

Internal Sources

Internal sources of funding may refer/include cash reserves of the organization or the organizer. This is usually money in cash. Discounts gotten due to the organization’s bulk purchasing power can lower the prices paid for a good or services.

External Sources

This source of funding entails a series of sub sources such as:

“Loss Leaders” – which refers to a product sold at a loss to attract customers.

Ticket sales

Merchandising

Licensing

Loans – which refers to lines of credit with lenders.

Concessions

Donations

Vendors

Sponsorship

Promotional partnerships

Back-end revenues

Client

One of the initial goals of event organization is for the event to cover all expenses. The event may get external investments which is helpful and goes a long way in the planning and eventual success of the event but unfortunately, reliance and availability of such funds is uncertain. This type of funding is called “HIC” or “hope it comes” funding.

Sponsorship

As it stands nowadays, sponsorship is the most dreamt of source of funding by event organizers. Sponsorship is one of the most prominent and rapidly growing marketing strategy. Sponsorship is mutually beneficial to both the event organizer as well as the sponsors.

Depending on how big or how interested a sponsoring company is, sponsorship could not only come as funding but it could also play a role in the advertisement and promotion of the event.

As a music concert organizer, it is smart to be able to pinpoint available sponsors who would also benefit from the event. Thereafter it would be easy to pitch an event or concert plan to them with a clear strategy on how they could get a return on their investments. In this light, it is also very important to distinguish between sponsorship which is an investment and a philanthropic donation which is goodwill and does not demand any payback or return on investment.

To assure a music concert’s success it is important to have solid financial backing. If an organizer is able to utilise all the various source of funding, then he or she is almost guaranteed success in the event.

To conclude this section of the study, it is worth mentioning that these initiatives are theoretical. Regardless of the fact that these steps are vital to the success of an event and in particular a music concert, realistically, a practical insight on these activities will give more depth to the guide on concert promotion.

3 Research Methods

This study is based on information gathered from various sources that are related to music concert planning and promotion. It will throw more light not only on a theoretical approach to music concert planning and promotion success but also to a practical approach.

The practical approach is based two sources;

A Participant's Observation

A participant observation which is the author's personal experience in small scale afro beat and hip-hop music concerts organization

Being part of a small team working with upcoming afro-beat artists in Finland and mostly in Helsinki gave me both experience and an opportunity to manage and plan aspects of a music concerts or a music video production. I gained knowledge in financial planning, promotion, advertisement, hiring of extras and much more on a tight and small budget. This has given me a general insight on planning events which would be portrayed in the practical part of this study.

From personal experience in organizing small music concerts in Helsinki, it has become evident that the music genre and the choice of artists are the best selling points for music concerts.

D&D entertainment a small music concert promotion agency based in Finland is specialized in solely afro beats, dance hall and Afro-Caribbean, Latino and hip-hop music concerts. This is because its main target audience is the African population in Finland. D&D entertainment use flyers and posters around the city of Helsinki for promoting its music concerts. As one of the most renowned afro beat music genre music concert organizers,

its concerts are also massively spoken about within the African community because of the previous successful concerts organized by the agency.

D&D Entertainment is a promotion team for music events aimed at offering afro beats, urban, Afro-Caribbean and Latino music to music fans living in Finland in particular and Scandinavian countries in general. (D&D Entertainment 2018.)

An interview

An interview was conducted in order to have an actual opinion of a small scale promoter and upcoming artist in Finland. The interviewee was Herve Tionang also goes by his artistic name Formula (14.04.2018). During the interview we went through important planning activities specifically in Finland such as communication both off and online, advertisement and promotion especially which methods work for the Finnish music fans. We also talked about timing, ticket sales and pricing, location selection and site planning and finally onsite management at music concerts. The interview comprised of questions like;

- When is it convenient to organize a music concert?
- How can a music concert be marketed?
- Which methods can be used to estimate attendance, how to reserve and manage a venue?
- How to predict musical preferences and preferred artists?
- How can a final evaluation be done?

Online Research

The online research otherwise known as desktop research was carried out to study some major and local music events planning organizations. The analysis done is mostly on the event sizes, artist list and music genre, location and tickets sale.

This study will be aimed at describing in detail the 5 phases mentioned above in a more practical approach. Each step will have both a theoretical as well as a practical approach so as to facilitate the understanding of the various steps.

All the literature used in this study is based on event management and planning

4 Concert Planning

In general, events' organization are dubbed as time-and labour-consuming. In this light, there are quite a lot of activities englobed under events planning and much effort is needed to accomplish them all in good time. Due to the variety in the types of events, it is difficult to come up with a routine on how to go about the event planning activities because different events require different planning activities. The size and the occurrence of an event also have a great role in how the event is planned. For instance, a one-time event requires different planning than a reoccurring event.

One time or first time events require a lot of fresh ideas and very little or no guidance is present for the management team. This makes it risky and thus a lot of contingency plans have to be incorporated in the planning in case somethings go wrong. In terms of a reoccurring event, it is simple to plan such, because most of the guidance needed can be gotten from the planning and execution of the previous occurrences.

The time needed to organize an event usually leaves the promoter and organizing team asking themselves if it is worth it because the bottom line is there is almost no certainty that an event organized with the aim of profit making is actually even going to break even.

Events consist of two types: planned and unplanned events. Planned events are further broken down into routine, ordinary or common and special events and lastly special events can be split into minor and major special events (hallmark and mega major special events) (Damster & Tassiopoulos 2005, 10.)

4.1 Promotion and Marketing Planning

Marketing an event is as important as the budgeting of an event. Every event is worth marketing to assure its success regardless of the size and expectations of the said event. A million events with similar themes and concepts are organized regularly and most often coincide with each other. What therefore could make an event stand out in the midst of all the other events is its marketing. Marketing helps to send out a message that can make the event interesting, attractive and interesting to the target population.

As a part of the marketing planning, a market research on the target audience should be done to in order to determine their needs and preferences, their availability, their purchase power and many other characteristics linked to them. The next step then should be the external marketing which comprises of the earlier mentioned market research as well as the

promotion and advertisement campaigns designed for the target market. This helps to establish the idea and awareness of the event amongst the target audience and in turn generate more demand. Marketing campaigns can clearly define the differences between the event and that of competitors.

Music concerts require consistent and continuous promotion and advertisement until the actual day of the concert. Such campaigns can be facilitated and widespread via social media. Looking at how social media marketing of events works nowadays, it is wise to use social media options for posts like hashtags.

Marketing should commence as early as possible to insure enough media coverage and publicity. In the budgeting, there should be sufficient funds allocated for marketing and promotion depending on the size and importance of the event. Every activity onwards should be well timed and on schedule.

For small music concerts with a variety of advertisement methods, all of the methods used should be scheduled and assigned deadlines for execution. Promotional campaigns like placing posters around town require a lot of time and manpower. Therefore such an activity should be high on the to-do list. All radio and TV announcements regarding the event should be sent out early and should be aired as many times as possible and most importantly during reasonable hours.

Music concert marketing nowadays is made easy by the presence and availability of social media. Since there are communities and various social media groups, it is easy to target a particular group of people with an advertisement for a music concert. Platforms like Facebook for example have a specific events page where events are posted and can be seen quite often by people who are located around the event venue. It can also be shared on various pages and interested people can also share the event amongst friends and family.

Another effective method is the distribution of flyers and postal around town. In the case of Helsinki, this method has proven to be very effective in promoting small music events organized. Target areas for such activities can be bus stops, train stations and local markets. Regardless of the music concert type, it is very important to commence the promotion and advertisement campaign in good time.

Big music concert organizers such as AEG presents have the possibility to make use of the organization's website to promote a variety of upcoming music concerts. This method is also effective taking into consideration the fact that the organization is known worldwide

and people often visit the website to see the various upcoming events and possibly reserve or buy tickets. All of this is due to previous success and popularity of the company.

In addition, the activities of some successful music promotion organizations like AEG Presents the second largest live entertainment market leader worldwide as well as the world's leading sports and live entertainment company, is also an example used to elaborate on the practical approach of this thesis. AEG presents entertains over 100 million guest a year operating in North America, Europe and Asia supporting more than 40 music festivals and boasts of over 10 000 shows annually. In 2017, AEG Presents sold 14, 4 million music concert tickets worldwide. (AEG PRESENTS 2018.)

4.2 Strategy Plan – Purpose, Vision and Mission

The potentiality of an event is also based on the how feasible it is to be realised. The strategy should be channelled towards raising performance and organizational standards, raising the profile and recognition of the agency in the community and attracting reliable and renowned sponsors for future events.

Music concerts require a lot of forehand preparations. Looking at the organizational strategy of the Flow festival in Helsinki Finland, the concept of the festival is almost the same every year with the same music genre which is mostly electronic and dance music. More so, the venue is the same every year. What makes the festival a success every year is the constantly changing theme and stage design. This has never failed to provide the element of surprise and entertainment to the attendees. The summer organization of the festival is very convenient in terms of the holiday period and the good weather for the target audience who happen to be mostly comprised of people in their twenties with the possibility of bringing children to the festival between 1pm to 5pm which makes the timing exceptional and perfect.

The ticket prices barely have any major significant changes which also makes it possible for attendees to budget their attendance in good time. All these factors have proven to be an effective strategy for the flow festival and it has also made room for numerous sponsors and famous artists and bands to want to be a part of the festival. No extra or exceptional promotional campaigns are required for the flow festival due to how well known it is and how successful it has been over the years.

A study of the Ann Arbor summer festival shows that the organizing committee has come up with a five years strategic plan for the festival. The first strategy was to delegate a working team for the strategic plan which included the long-range planning committee and the representatives from each festival standing committee.

The delegated team met frequently to share findings as well as to discuss and debate on recommendations and summarize results. A decision was made that the long-range planning committee will be responsible for the provision of guidance and support in alignment with the established plan as well as to review the five-year plan annually for improvement or necessary revisions (Ann Arbor summer festival 2016.)

4.3 Purpose, Vision and Mission

A part of the major responsibilities of an event's organizing team is to clearly define and outline the purpose vision and mission. This helps to give the outside world an insight on the reason, the objective and goal of an event.

This aspects of an event are driven by the various stakeholders involved who happen to be the target group, the organization, its team and its internal stakeholders, the sponsors and any others involved.

As a major summer festival organizer, the Ann Arbor summer festival committee have taken to the festival's webpage to make known their vision and mission for the festival. On the webpage, they have taken the liberty to make known the mission and vision as follows:

"Mission

The Ann Arbor Summer Festival's mission is to present a world-class celebration of arts and entertainment that enriches the cultural, economic, and social vitality of the region.

Vision

The Ann Arbor Summer Festival aspires to be a leading multi-arts festival and an enduring local treasure – a widely anticipated, interactive hub of creative and community energy. (Ann Arbor summer festival 2016.)

5 Operational Planning

Based on experience, in the absence of funds to hire help in the planning and organizational phases of a music concert, most of the operational activities are performed by the promoter. In 2015, when the interviewed upcoming artist Herve Tionang aka Formula organized a small music concert for fund raising for his debut album, due to lack of funds and the size of the concert, he was only assisted by his friends with the planning activities. Activities like the venue booking, equipment renting and supporting acts booking were carried out by him personally since he was the sole organizer. Other activities like refreshment, ticket sale, stage design and site planning were done by his close friends. Due to limited funds available for planning, most of the operational funds were gotten from friends and relatives as personal loans which were to be reimbursed after the music concert.

5.1 Location

Picking out a conducive venue for an event contributes massively in its success by directly influencing the total number of attendees. An easily accessible location regardless of the time of the day can directly help the majority of attendees make up their minds regarding attending the event. If possible, the venue should be accessible by most of the transportation means available and should be at close proximity from bus stops and train stations to ease walking.

Even though proximity and accessibility are the major characteristics to consider when picking out an event's location, it is also vital to take into consideration the availability of the venue in terms of how long can an event go on at the venue and which days are possible most especially for music concerts considering the fact that it requires loud music. With regards to the budgeting and financial aspect, the cost of renting the venue and the cost of repairs for any damages done at the venue during the event should be considered. It is advisable to rent a venue which has insurance in case of damages.

Another important factor is the availability of refreshment at the venue like for instance a venue with a bar and its own staff that sells drinks is a big plus for the organizer. It automatically solves the problem of refreshment.

Lastly and most importantly, is the capacity of the venue. An estimate of how many people could attend the event should be made based on the timing, price, performing artist and if possible the total number of people who attended a previously organized event can be taken into consideration so as to have an idea of how many might attend the event. All of these have to be done before any of the promotional and advertisement campaigns are implemented since the choice of location is a powerful advertisement tool for music concerts or other events (Hoyle 2002, 39.)

Application

Based on my personal experience working in organizational teams for small music concerts in the city of Helsinki, Finland, the best possible locations are mostly around the city centre and the central railway station. Venues around this area are reachable by all the possible means of transportation like the buses, the trains, the trams, the taxis and the metro. It also possible to walk and bike to these venues.

In addition, most of these venues in the city centre have sufficient capacity for small music concerts. An example of such a venue is the Teatteri Forum Helsinki, which is situated in the Forum shopping mall which happens to be the most centrally located shopping mall of the city of Helsinki. It can accommodate up to 300 dinner guest and even way more for free-form occasions such as music concerts. It also has theatre technology in the form of three large screens as well as theatre sound and lighting technology systems which make it specifically suitable for technologically demanding events such as music concerts (Teatteri Forum 2018.)

5.2 Attendance Forecast and Estimate

The music genre of a concert acts as a major fact in narrowing down the target audience to the most interested and most likely to attend the concert. The turnout for a music concert or event can be forecasted with the aid of the statistics from previously organized similar events. Other methods that can give the organizer an idea of how many people could be attending an event is by performing a survey regarding the upcoming event. The sur-

vey could be designed in a way that it would permit the target audience to make suggestions on the preferred performing artist(s), when it is convenient for them to attend such events, how much they are willing to pay, their preferred locations and an overall idea of their preferences. (Formula 14 April 2018.)

With the aid of social media and other media such as Facebook, twitter and Instagram groups, these surveys can easily be sent out rapidly and results can be evaluated soon enough. Another smart move would be the use of incentives such as offering free tickets to the said concert or offering an exclusive opportunity to meet the performing artist for a chat to selected winners amongst the survey respondents. This will help to boost the response rate and also would provide a clear estimate on how many people could attend a particular music concert.

Application

Living in this present day and time, technology has made a lot of things easy for the world. One of these technological discoveries that makes our daily lives easy is social media. Nowadays making events publicly known is all down to just pushing a button.

Social media platforms such as Facebook have the option of creating upcoming events with every possible detail regarding the event which may include the location, the details of the event, the time and possibly a link to how and where tickets to the said event can be purchased. Facebook also provides the possibility to the event organizer to make the event public or private and by making it public, the event will be easily seen by people who search for events around the place where it is to be organized. The organizer can also send out invitations both individuals as well as groups of people or other organizations on Facebook.

After this is done, the event planner can then see all those invited to the event, those interested in the event and finally those coming to the event. This is also one of the ways to get a rough estimate of the number of people who are interested in an upcoming event.

Everything in relation to estimating and forecasting the turnout for an event should be done in ample time and way in advance so as to be able to make cancellations in proper time if the event is not found interesting by the target group. All this activities related to marketing can be done with the aid of social media marketing precisely with Facebook marketing and Facebook re- marketing (Facebook 2018.)

In my personal experience while working as part of the organizing team for small music concerts, it takes at least 5 to 6 months to properly plan a concert and this time span gives enough time for the organizers to analyse the turnout and consider cancellation if it does not meet the target.

5.3 Artist and Performing Acts

In terms of music concert organization and planning, this is the most important piece of the puzzle. Getting an artist to perform at a concert usually depends on how “large or how well-known” the said artist is.

For small or upcoming artists, it is easier to get them to perform since they are less booked and they handle most of the negotiations regarding any performances personally. This makes it easier and faster for the organizer to know and be sure of his or her availability for the concert. On the other hand, in the case of “bigger and well-known” artist, the communication is much more complicated. This is down to the fact that such artists are often managed or represented by a manager, a management team or a label. This slows down communication and may even lead to failure in planning and execution if the right people are not contacted and on time. The event planner has to be sure of the artist representative to avoid being scammed.

The choice of artist also plays a role in the selection of the site and the capacity, the equipment requirements and lodging requirements. Renowned artist usually have a large crew with them and usually are very specific on the equipment and stage sizes. After making contact with the management team, it is possible that all the preferences of the artist will be presented to the organizer for consideration and if both parties find a common ground during the negotiations, then the organizer can go ahead with the event promotion.

Having a renowned artist perform at a concert may require more money and more attention to details but if all of this is taken care of, the rest is usually easy for the organizing team since less personnel is required since such artist most often come along with their own team which includes a Disc jockey, an MC, make-up artist, sound technicians, dancers and security. The only responsibility left to the event planning team is their lodging and well-being for the duration of the concert.

It is advisable to wait on the preferred artist's tour schedule. Artists are known to program regular tours as often as possible. Tours could be national, continental or worldwide. The schedule is then posted on their official websites and/or social media pages. This provides an opportunity to promoters and concert organizers to book an artist in good time based on their tour schedule. If an artist is booked during a tour, it is less costly for the organizer since most of the travel cost is taken care of by the artist's management team. A tour also serves as a guarantee that the artist would definitely show up at the concert if a solid agreement is reached between the parties involved.

Since music concerts are often scheduled for a couple of hours, it is therefore impossible to rely on the main act to make use of all these hours. In this light, it is advisable for the event management to make arrangements for other performances and supporting acts for before as well as after the main performance. For the supporting acts, it is wise to pick out these performing acts from the locality. It could be a locally based established or upcoming artist or music group, a dance group, a comedian who all happen to be from the host town. Supporting acts of this nature or calibre tend to be seeking for exposure and recognition within their community and they see such opportunities as perfect for their careers. They are usually contented with the chance they are given that most often, they do not demand any kind of payment. This reduces the cost of the organization immensely and still adds flavour and value to the event. Locals perceive such gestures from organizers as thoughtful and in return they are glad to patronize them (Flow Festival, 2018.)

5.4 Funding

With a clear budget and vision in the case of a music concert, the promoter can then proceed to making concrete decisions in relation to the event like picking out the artist or performing band, the venue, the staffing and equipment purchase or hire.

Other costs that have to be put in the budget are transportation, lodging for the artist and refreshment.

With budgeting, it is almost impossible to get it right the first time. Due to this, there must be room for continual adjustments which could be made to the budget. For instance, the costs of certain planning activities could rise at the last minute and it is up to the promoter

to make certain adjustments and this can be facilitated with the fall-back funds set aside at the beginning.

Based on experience, if the promoter is counting on different sources like family, friends, sponsors and small loan companies for funding, it is his or her responsibility to make sure that all of these sources are contacted in ample time to avoid any disappointments and shortage of funds. Staffing should also be done reasonable so that there is neither an excess or a shortage in this aspect and their salaries should be paid in time to encourage them to provide the best service possible.

The flow festival is sponsored by about 9 different sponsors. The festival is also mainly partnered by the Finnish Beer brand Lapin Kulta. Due to the size of the festival, it is also partnered by a good number of well-known companies in the Finnish media and communication industry like for instance Helsingin Sanomat, the number one Finnish newspaper.

It is quite clear that most of these sponsorships are due to how established and popular the festival is. Evidently, there is not just a goal to make profit by all involved, but it is also good for business for every party involved. For instance, as the main official partner of the festival, Lapin Kulta may reserve all the rights to beer and all other alcoholic beverages sales at the festival (Flow Festival 2018.)

5.5 Ticket Sales

In recent years there has been a rapid growth in competition in the live music industry. With the constant innovation in technology, most of the live music event promoters and organizers are making more use of advanced and easier methods to sale tickets.

Nevertheless, ticket sales which is which is one of the most evident and reliable ways to measure the success of a concert can not only be assured success by the means of sales. It also depends strongly on the availability, methods of payment and the different ticket varieties and ease with which a ticket can be gotten.

For starters, it is a known fact that all fingers are not equal and by this saying, not every person interested in a concert can afford tickets if they are beyond their financial capabilities.

As a promoter, it is smart to make tickets available at different prices with the aid of distinguishing factors like the proximity to the stage, prioritizing access into the venue based on ticket types, ticket bonuses such as free drinks based on the ticket type, front row seats or

an option to take pictures with the performing musician or band and many others. Other aspects that can boost ticket sales are the avoidance of factors like online registration or provision of credit card details for online ticket purchases because of the negative perception some people have about online security and fraud.

With the aid of popular ticket sales sites and venues it is much more reliable and easy to both the attendees and the promoter. It is also important that the promotion and sales of music concert tickets be done on music fans' favourite sites and apps such as Facebook and Instagram as well as music platforms like Spotify and Sound Cloud that music fans visit frequently.

In recent years, major music event organizations such as LIVE NATION have facilitated the marketing of tickets to their music event with the simple act of outsourcing the sales of tickets to expert companies in the field such as Ticketmaster. Ticketmaster is the biggest ticket sales company presently in Finland. According to the ticket sales company, their aim is to make tickets available in the best ways for every marketed event. Attention to marketing details is a major priority as the company provides personalized and targeted ticket sales, email and mobile ticket options, social media ticket sales campaigns and solutions. All these services are assisted by partner networks.

Looking at the statistics published on the Ticketmaster website, the company aims to deliver over 500 million tickets across 29 countries which is approximately worth the sum of 28 billion U.S dollars for this year. This makes them the biggest online marketplace for tickets.

Live Nation one of their biggest patronisers in 2017 recorded a ticket sales of over 80 million via Ticketmaster (Live Nation 2018.)

As easy as it is for the larger music events organizations to outsource ticket sales to other companies and reap from additional marketing and promotional services these companies offer, it is quite not the case for the small music event organizers.

Based on personal experience in the music concert organization, most of the small music event organizers around Helsinki, Finland make use of other methods when it comes to ticket sales. Even though Ticketmaster is available and made use of to market tickets to small music concerts around Finland, based on the target fan base and music genre, the majority of tickets sold to certain music concerts are sold via small local stores and bars around the Hakaniemi area in Helsinki which is frequented by the target audience. More so, due to the few number of small organizers, their target fans happen to know them personally which helps them to make sales themselves to the fans. Lastly, the

rest of the tickets are usually sold at the venue on the day of the concerts to those who prefer to buy their tickets just before the concert. (Ticket Master 2018.)

5.6 The Concert

5.6.1 Venue Setup – load in / load out

After all the other activities have been planned as well as executed to assure the success of the concert, there is always the last days preparations to polish the planning. Setting up the venue accordingly is one of the activities left for the last days. For music concerts, the setup of the venue depends on the choice of venue.

In the case of small music concerts, it is most likely that the concert is organized in an indoor rented venue. It is the responsibility of the promoter and his team to assume responsibility of how the venue will be setup. To begin with, the musical instruments should be one of the very first things to be installed which is known as the load in. This is because it makes it possible for the necessary sound checks and adjustments to be made in good time before the concert. Sound checks are done a day before the concert or on the actual day and it involves the sound technicians as well as the performing artist.

With the first venue preparatory activity out the way, in addition to the load in, the next one would be the sitting or standing arrangements. If in case during the concert the attendees are required to sit, then the sitting arrangements have to be made in the appropriate order with the VIP seats being the closest to the stage and the cheaper seats being furthest. As an important note, load in time is not and should not be at the same time with the door opening time of the concert.

On the other hand, after rounding up the concert, there should be ample time left out for the dismantling and packing of all the music equipment as well as the evacuation of the venue otherwise known as the load out. The load out can be done on the same day immediately after the concert or a day later depending on how long the venue is being rented for.

5.6.2 Risk Management

In today's music concerts and other music related events, one of the inevitable aspects that every responsible promoter or organiser has to pay considerable attention to is the risk management for the concert. It is better to be ready beforehand for any incidents and unforeseen circumstances. In fact, the organizing team should be well prepared to tackle any risky occurrences that could happen both during and after the concert.

For big music concerts, there is always the reliance on the risk management department or service which is solely in charge. This could either be outsourced to a security company that specialises in event security but then if not, it is still possible to have a team within the organization in charge of security and risk management.

Every risk management planning has to be part of the whole concert plan from the very onset to avoid any setbacks in the overall.

Not only is it important to create or make provisions for risk management at a concert but it is also very necessary to clear outline the objectives of the person or team responsible. Since laws regarding events' security vary from place to place, as required by law, every measure has taken seriously. For instance a couple of questions have to be answered like;

- Does the concert have a valid and accurate insurance policy?
- Is the risk management team well trained and aware of the right measures and procedures to follow in case of any emergency especially health related?
- Have the right authorities been officially informed and have all the required licences and contracts been obtained in good time?

Even though all of these questions can be answered correctly and other related preparations with regards to risk made, it is never enough for a music concert. Chances are always high that something might go wrong during the event and the responsible parties have to be ready to handle it adequately. Unforeseen risks like fights, accidents and injuries, fire outbreaks, over drinking as well as people falling sick or collapsing and in the worst case scenario , the death of someone or more people at the venue.

For all these reasons, risk forecast and prevention tactics should be part of the pre-planning. (Formula 14 April 2018.)

5.6.3 Concert Evaluation

Regardless of how the turnout of a concert was and how flamboyant the venue looked, the success of a concert lies way beyond that. For a promoter or an organization, the most looked out success lies in the initial objectives and goals put in place.

For small time promoters, the objectives are most often just breaking even in terms of money invested in the concert. Since there are very few other people to please and present any stats to, it is all down to how much money is left after all the cost is covered. In this case it is a means of livelihood.

However, for major players in the industry, the evaluation of a concert is of high necessity and a lot of details are looked into kindly in an attempt to maintain as well as innovate standards.

By so doing, keeping an eye on the overall objectives and goals is as good as “rolling the tape in a movie production”. It all begins with the initial pre-evaluation on how realisable the concert or event is. If given the green light by the right parties, then both the planning and execution as well as the progressive evaluation on if the set goals are met are put in motion. Finally at the end of the concert, the overall assessments can be made. Overall assessments are based on the set goals or objectives and in some cases on the stakeholders’ satisfactions.

Concerts are not always for profit, they could be for charity or government projects. In such cases they evaluation is not financial but rather it is on impacts or on opinions. For instance has if a concert is a fund raiser, at the end of it, what will be evaluated is if the target sum intended has been attained? More so, it is was for a sensitization purpose, have the right people been reached out to?

In an organization, for progress and innovation purposes, it is standard procedure that the planning and organization teams are evaluated in terms of how well all the tasks were executed and how fast. It also gives room for future improvement, that is, what could be done differently in future endeavours.

Based on personal experience, small-time promoters in the Helsinki region evaluate the success of their events on breaking even. By so, they check how many tickets were put

out for sale, how many were sold, how much they spent and finally how much they have left. If cost was not covered, then it considered a lost. For most concerts, if it is successful, then it is evident already just by looking at the attendance. (Formula 14 April 2018.)

6 Conclusions

In this present century and time, due to the rapid growth and changes in the demand for musical entertainment, it is smart to keep up with the changes as a promoter or organizer. As times are changing, so is the game of entertainment. The successful promoters and organizers are making sure that they stay ahead of time and they do not abide by the rules or the books.

- Most of the literature on event organization are mostly based on somewhat strict steps and guidelines which are supposed to make the event a success. Unfortunately in the real world this is not the case. Organization, planning and execution will require a lot of forward thinking. Relevance should be given to matters directly related to a certain event or concert instead of trying to doing it by the books.
- Nowadays marketing has been made much easier with the constant discovery and innovations of online communications medium such as Facebook, Google Ad-Words, YouTube and Twitter. This social media tools give promoters the ability to make very specific and accurate targeting and marketing campaigns. A Tool like Facebook can design a campaign for as specific as students in a particular town and who have a particular music preference.
These tools help create an emailing list which makes email marketing easier. All these point to the fact that promoters should work smart and not hard.
- Music concerts should be well- timed and programed. Since the competition in this sector is increasing, executing a plan should be accurately done without any assumptions or improvisations. In other words, if a promoter promises a certain artist and a type of show, he or she should deliver so as to gain credibility for future concerts.
- No matter how experienced a promoter is, it never eliminates the fact that sufficient and efficient help should be employed. This saves a lot of time and can almost assure success.

7 Reflections

Personally, indulgence in live music entertainment should be for more heartfelt purposes. It should be for the love of the art, the music and the excitement. The gratification should come from how happy and satisfied the people are. Knowing what the audience longs for and providing that at the right time should be the main drive.

Earning a living is one of the basics of life and due to how people are in constant search for excitement especially in live music and concerts, it is not always guaranteed that being a concert or event promoter is lucrative. Entertainment as a whole requires a lot of passion and heart and putting this first I believe will lead to fabulous accomplishments.

This study can be useful to students who are interested in event marketing and who aim to pursue a career in marketing or in showbiz.

References

AEG PRESENTS 2018. URL: <https://www.aegpresents.com/>. Accessed: 3 December 2018.

Allen, J., O'Toole, W., Harris, R., McDonnell, I. 2008. Festival and Special Event Management, 4th edition. John Wiley & Sons Australia, Ltd. Queensland.

Allen, J., O'Toole, W., Harris, R., McDonnell, I. 2012. Festival and Special Event Management, 5th edition. John Wiley & Sons Australia, Ltd. Queensland.

Ann Arbor summer festival 2016. URL: <https://a2sf.org/mission-and-leadership/>. Accessed: 3 December 2018.

Bilton & Laery, 2002. What can managers do for creativity? Brokering creativity in the creative industries. *International Journal of Culture*, 8, 1, pp. 49 – 64.

Caciur, T. 2012. Organization of a large scale music event: planning and production. Bachelor's thesis. Haaga-Helia University of Applied Sciences. Helsinki. URL: https://www.theseus.fi/bitstream/handle/10024/39161/caciur_tatiana.pdf?sequence=1&is-Allowed=y. Accessed: 3 December 2018.

Coca-Cola 2018. URL: <https://www.coca-colacompany.com/>. Accessed: 3 December 2018.

D&D Entertainment 2018. URL: <https://www.facebook.com/DoDEntertainment/>. Accessed: 3 December 2018.

Damster & Tassiopoulos. 2005. *Event Management. A Professional and Developmental Approach*. 2nd edition. Juta Academic 2005. Lansdowne.

Event 360 2014. *The 5 W's of Event Marketing*. Chicago. URL: <https://www.event360.com/event-marketing/>. Accessed: 3 December 2018.

Facebook 2018. URL: <https://www.facebook.com/help/210413455658361>. Accessed: 3 December 2018.

Flow Festival 2018. URL: <https://www.flowfestival.com/>. Accessed: 3 December 2018.

Formula. 14 April 2018. Musician & Promoter. Interview. Helsinki.

Hoyle, L.H. 2002. *Event Marketing. How to Successfully Promote Events, Festivals, Conventions, and Expositions*. John Wiley & Sons. New York.

Leo Isaac 2018. URL: (<http://www.leoisaac.com/evt/>). Accessed: 3 December 2018.

Live Aid 2018. URL: https://en.wikipedia.org/wiki/Live_Aid. Accessed: 3 December 2018.

Live Nation 2018. URL: <https://www.livenation.fi/>. Accessed: 3 December 2018.

Ravald & Grönroos, 1996. "The value concept and relationship marketing", European Journal of Marketing, 30, 2, pp. 19 – 30.

Red bull 2018. URL: <https://www.redbull.com/>. Accessed: 3 December 2018.

Rolling Loud 2018. URL: <http://www.rollingloud.com/>. Accessed: 27 November 2018.

Teatteri Forum 2018. URL: <http://teatteriforum.fi/>. Accessed: 3 December 2018.

Ticket Master 2018. URL: <https://info.ticketmaster.fi>. Accessed: 3 December 2018.

Tum, Norton & Wright. 2011. Management of Event Operations. 1st ed. Routledge. New York.