

# SMALL BUDGET MUSIC EVENT PRODUCTION PROCESS

Cases: Rock 'n' Flow-festival and NPITA Club

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Case: Rock n' Flow, NPITA Club

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## ABSTRACT

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The purpose of this thesis is to study the different aspects belonging to a production process of music events that are organized with limited resources. In addition to defining these aspects, the objectives include covering the marketing area of a music production process in more detail. Thus, the goal is to investigate the most useful communication channels for the marketing process of these events and how they contributed to reaching the desired goal.

During the research process, sources concerning event production, music industry, marketing and organizing events were utilized. Small music events often have a clear target audience because of their marginal music genres. The purpose of the marketing strategy is to make an impact without using extensive resources. In the study, international examples of music events were also given as a comparison to the Finnish ones. The case presented two music events that were organized with limited resources. The goal was to provide a real life example of what needs to be taken into consideration when organizing music events and especially how the marketing was executed. In addition, one international example of a production process and the two case events were compared using benchmarking.

Interviews were conducted with the producer of the events to provide a perspective of his experiences concerning the process. Based on the outcome of the events and the interviews, the results indicated that the internet and social media play a significant role considering the marketing area of small budget music events and will likely continue to do so in the future. However, this was the case in Finland. In the international example, there was no emphasis put on the social media as the most useful communication tool.

Keywords: Small budget music events, Event production, Marketing, Communication channels, Social media, Marginal music genres

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## TIIVISTELMÄ

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Tämän opinnäytetyön tavoitteena on tutkia musiikkitapahtumien järjestämistä rajallisin resurssein ja siihen liittyviä eri ulottuvuuksia. Päämääränä on määritellä nämä eri ulottuvuudet ja lisäksi käydä läpi tarkemmin musiikkitapahtuman markkinointia. Täten tavoitteena on myös tutkia hyödyllisimmät viestintäkanavat pienten tapahtumien markkinoinnissa ja miten ne osaltaan vaikuttavat halutun tuloksen saavuttamiseen.

Tutkimukseen käytettiin lähteinä tapahtumien tuottajia ja järjestäjiä, sekä musiikki- ja markkinointi-alan osajia. Pienillä musiikkitapahtumilla esitettävä musiikkigenre on marginaalisempaa, joten tapahtumilla on usein hyvinkin selvärajainen kohdeyleisö. Markkinointistrategian tarkoituksena on onnistua ilman laajamittaisia resursseja tuomaan tapahtumaan mahdollisimman paljon osanottajia. Tutkimuksessa käsiteltiin myös ulkomaisia tapahtumia vertailun vuoksi. Case esittelee kaksi musiikkitapahtumaa, jotka järjestettiin rajallisin resurssein. Tavoitteena oli tarjota oikean elämän esimerkki siitä, mitä pitää ottaa huomioon musiikkitapahtumaa järjestäessä ja erityisesti miten markkinointi toteutettiin.

Tapahtumien tuottajan haastattelut tarjoavat hänen näkökulmansa tapahtumajärjestämisen prosessista. Tapahtumien lopputulosten sekä haastattelujen perusteella voidaan päätellä, että Internet ja sosiaalinen media toimivat merkittävässä roolissa pienen budjetin musiikkitapahtumien markkinoinnissa ja mitä luultavimmin tulevat niin tekemään tulevaisuudessakin.

Avainsanat: Pienen budjetin tapahtumat, tapahtuma tuottaminen, markkinointi, viestintä kanavat, sosiaalinen media, marginaaliset musiikkigenret

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# 1 INTRODUCTION

## 1.1 Background

Over the years, the number of various cultural events and festivals in Europe and in Finland has been growing. Music events especially are very popular and seem to be increasing on an annual basis. Also, there have been drastic changes in the music industry, mostly due to advanced technology. This has created new ways of marketing in various sectors of the industry including music event marketing, and although nowadays the “digital era” of music is definitely upon us, music events have not lost their audience but on the contrary have gained more and more popularity. Music is being listened to more than ever and concert tickets are selling even though CD’s are not.

Small music happenings and events are useful for new bands to make their appearance and a live event is one of the best ways for a band or artist to connect directly with the audience in a meaningful way. Every artist needs to start somewhere and it is also a possibility that success will never happen. However a musician’s livelihood often depends on live shows more than royalties, copyrights or intellectual property rights, especially if the band does not have a record contract, and when considering small budget events, this is usually the case. (Karhumaa et al. 2010, 37.)

The purpose of this thesis is to describe the production process of small budget music events and investigate the most useful marketing channels for them. In the process of writing this thesis, two music event projects were followed. These events were produced by a person who has experience in the field of event production and promotion and has studied culture production at the Mikkeli University of Applied Sciences. This person has been a part of the production process in several music events including Rock n’ Flow festival and small punk rock events in the Lahti area. The cases present his experiences concerning the process of the projects and observations made by the author.

The reason why music events particularly became the subject of research is that music events are the most traditional sector of the music business and can be the most effective one, because they reach people in an emotional way. Different music and cultural events have practically existed as long as mankind has. The world cannot survive without music and that makes it always an interesting subject to study. The aspect of organizing events with small resources was chosen to give the study a certain guideline to keep it precise. In addition, it gives a perspective on how music events can be organized successfully even with a small budget.

## 1.2 Objectives and theoretical framework

The main objective of this thesis is to provide a clear perspective of what different aspects are included in a production process of a small budget music event. The marketing aspect however, will be described more in detail. In this part, the different channels and communication means of small budget music event marketing are evaluated and the goal is to specify which of these are the most useful in reaching an audience for such events/projects and how to reach the wanted result. The interviews conducted during this process are meant to describe the different experiences that have been had during a particular music project. The study contains also an international view by comparing music events in Finland and abroad.

Research questions:

The main research question regarding this entire thesis and the structure of it is:  
What aspects does a production process of a small budget music event consist of?  
There are additional questions that the study goes through to answer the main question and these are:

- What goes into the marketing process?
- How to reach the audience, create a brand, image?
- What were the most useful means of marketing/ communication channels to achieve desired goal?

The theories used in this thesis are based on the description of the production process of small budget music events. The marketing aspect of such events will be covered in more detail.

### 1.3 Limitations

There are a few aspects that need to be acknowledged as limitations regarding this study. This thesis will solely focus on “small budget” events. Hence; all events which are held at large venues or which require more than the minimum amount of resources are not included. For example, venues the size of Hartwall arena or Jäähalli are not the topic of discussion here. Instead, venues that hold no more than 1000 people are closer to the research in question.

These events are limited to music clubs, bars and small festival areas, which are meant for this purpose and not larger facilities. The marketing for these events is done with small resources as well, and thus the process does not include television advertising or large campaigns. Also because these venues or areas discussed are meant for live shows particularly, any kind of licenses to authorize this type of activity will not be dealt with in detail, for it is a given that the owners have taken care of those issues.

Also, this thesis will not go into the area of economy, meaning it is not going to deal with effects that music events have on the economy of different regions in Finland. The topic is not related to financial aspects of music events either, even though some budgeting and funding issues obviously will arise and be mentioned in the marketing process part.

### 1.4 Research methods

The qualitative approach is the most suitable for this study. This thesis is a case study, which involves an empirical investigation of a particular contemporary



phenomenon within its real life context using multiple sources of evidence. (Robson 1993, 52.) Qualitative research usually concentrates on a small number of samples, aims to understand the behavioral aspects of participants involved in the study, and understanding the meaning of different interpretations. (Eskola & Suoranta, 1999, 65-66.)

Denzin and Lincoln describe qualitative approach as a research that

*“involves the studied use and collection of a variety of empirical materials – case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts – that describe routine and problematic moments and meaning in individuals’ lives.”* (Denzin and Lincoln 1994, 2.)

This research consists of interviews conducted with an individual involved in this field of business, which is, producing and promoting music events with small resources. The interviews are unstructured interviews with open-ended questions in order to have a thorough view of the opinions of the participant to get as many details as possible. Thus, the interviewee in question can choose the answers more freely and not be pressured by pre-arranged questions. The idea is to have a full view of the different phases of production, and events that took place during the projects in question. The interviews are mostly conducted face-to-face, although some questions were answered via e-mail.

## 1.5 Structure

This thesis is structured in six main chapters. The introduction presents a general view and background of the topic and research methods. The second chapter will introduce theories for a production process and go through the different phases of it, concentrating on the marketing aspect in more detail. The third chapter goes on to present shortly the history of music events in Finland and how they have transformed into the way they are today. This section will also show what type of music events there are in Finland and in Europe and compare the aspects of Finnish

and international small budget music events. The fourth chapter presents the cases; two music events organized using limited resources. The section gives a realistic picture of the different areas that were a part of the production process of the events. In addition, the case will describe the different marketing means that were used during the two projects. The thesis proceeds into the final conclusion which will compare and specify the most useful marketing channels in a production process. The summary will finalize the thesis.

## 2 MUSIC EVENT PRODUCTION PROCESS

The production process of a music event includes all the elements that belong to producing/organizing a successful event from start to finish. The process requires a considerable amount of creativity, innovativeness, organizational skills, marketing and PR work.

The competition in this field is quite fierce and in order to differentiate oneself from the mass, there needs to be a strong plan in order to have a successful event. In addition, a lot can be done with a good imagination. With enough of creativity, the outcome will be successful, even with small resources. (Lazar 2010.)

### 2.1 Planning

Every event needs a producer. The role of the producer can be very versatile; it depends on the content and the characteristics of the event. The producer has the responsibility of organizational and financial aspects of an event, and may take part in the artistic content as well. In other words, this person has the main responsibility of making sure everything runs smoothly during an event. When organizing large events, it is recommendable to share some of the tasks. A professional producer should also have a network of sponsors, artists, as well as members of the media. In this business, networking cannot be overlooked. One mistake can ruin one's image as a producer and the word travels fast in the "inside circles". (Hyttinen 2003, 62.) The following figure demonstrates the most integral relationships and the possible network of a music event producer.

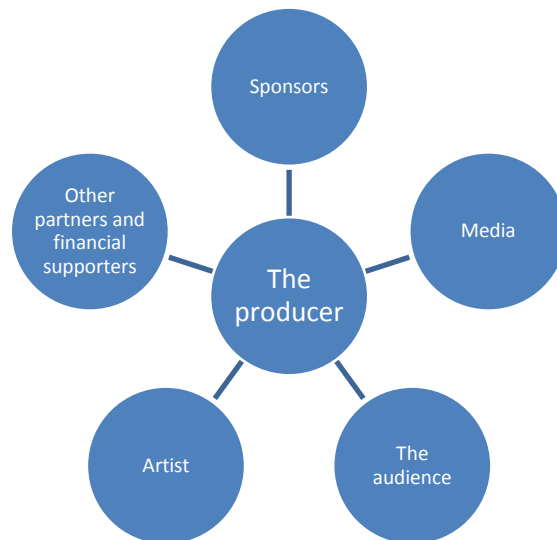


FIGURE 1: The producers relationships, network (Silvanto 2007, 148)

The first step when starting a production process of an event is creating a concise plan to achieve the wanted result. Especially if the resources are limited, it is important to use them as effectively as possible. (Shone & Parry 2004, 81.) Also, timing is key in events and the ability to coordinate and forecast possible setbacks is crucial.

It is important for potential audience members to know what kind of event they are attending. Creating a profile for an event is important and it should be clear what kind of image does one want to convey through the event. (Vartiainen 2007, 138.)

When commencing a process, the first step is preparation and creating ideas. There are some fundamental questions that form an operational model for the event:

- What kind of event is being organized and for who?
- What is the goal/objective for this event?
- What is the image of the event?
- When the event should be held and where?
- How to get the resources needed?

- How to reach an audience?
- What is the target audience?
- Who is in charge?
- How to reach the wanted outcome financially and content wise? (Vallo et al. 2008, 93 -97.); (Kauhanen et al. 2002, 12.)

All these elements should be clear for the event to succeed. After the general picture has been created, the planning can proceed further in more detail. (Kauhanen 2002, 35.)

Even if both technical and functional quality of an event is ensured, it is not enough to define whether the event is seen as an enjoyable experience by the audience. The content of the event coming up to the expectations that the audience has before the event, plays an integral part in the interpretation. An event that exceeds the audience member's expectations only slightly usually is the most successful. If the event offers an overbearing amount of extra services, it can be seen as a weakness by the audience. The audience member's needs, the reputation of the event, marketing and communication are factors that form one's expectations the most. (Iiskola-Kesonen 2004, 23-24.)

### 2.1.1 Risk analysis

Some form of risk analysis for the production process can be a smart idea, for it is likely that some surprises or setbacks will arise during the process and the less there is uncertainty, the better. In the beginning they can seem farfetched, however if they do come up, at least they have been prepared for. Possible risks can be regarding factors such as the schedule, the performers, budget, equipment etc.

Therefore, it is preferable to have some type of back-up plan if things for some reason happen to take a turn for the worse. After all, people can fall ill, equipment can break, and unexpected expenses can arise. One of the performers may need to have a longer set or be cancelled completely. Thus, it is important to have enough

time to inspect the premises and make sure the required equipment is in fact there. Also there should always be time to do a sound check. (Kauhanen et al. 2002, 54)

The producer should also have a sense what he/she is capable of and not take on more than they can chew. Especially if one is an amateur in the field, it is probably a good idea to start small and move on to bigger things as their experience increases. There are many examples of events that have gone terribly wrong because of the organizer's excessive confidence. Below is one good example of an event that had all the elements for failure and had a lot of publicity at the time.

### **Frostbite Metalfest 2009: A disaster in the making**

Frostbite Metalfest was meant to be a two-day metal music festival organized in Lahti. The person who acted as the main organizer and promoter for the event was only 18 years old and this was his first festival. The communication aspects for the event went wrong from the start. The festival goers had no clue what the schedule of the performers was and the information that was given beforehand about the festival was not correct. When the true nature of the situation dawned on the crew that was involved in the process, people tried to salvage the event by using their own money to pay some of the expenses.

According to the information given beforehand, many noted international names such as; Lamb of God, Arch Enemy, Cradle of Filth and Mayhem, were going to perform at the festival. In the end only Lamb of God and Arch Enemy were able to perform. The organizer had not paid for the plane tickets for the performers, therefore many of them cancelled their performance altogether. There were also other factors that had not been taken into consideration. Catering or accommodation was not arranged for the performers and the festival did not even have backstage facilities. The performers had problems with receiving their payment afterwards as well. (Wikipedia 2009.)

All in all, the whole festival turned out to be a disaster. The outcome was 250 000€ worth of debt for the corporation that the organizer was working for.

The company in question was declared bankrupt and the organizer himself allegedly had to pay a considerable amount of the debt. (Iltalehti 2009); (Stara 2009)

### 2.1.2 About Copyrights in the music business

According to the copyright law, the person who has created an artistic and/or a literary piece has a copyright to that piece whether it is a composition, a play, a photograph or a piece of art. Copyrights are valid until 70 years have passed from the death of the creator of the piece or if there is more than one creator, 70 after the death of whoever dies last. These rules are universal, and thus one's song is protected for the same length of time in any country. (Kauhanen 2002, 90)

There are certain organizations in Finland that protect the copyright laws of the artists that have this agreement, and make sure that they get a compensation of some degree if their creation is used by another person. This compensation is called a royalty. All artists are not registered to these organizations, especially ones that do not have a record label or contract. However it is good to be aware of these organizations and copyright laws to avoid problems. (Dann et al. 2008, 66.)

There are four organizations all together but only two concerning music:

#### **Gramex**

The purpose of Gramex is to supervise and promote the rights to recordings of artists and producers under the copyright law. Gramex also allocates usage permits for the recordings under a contract. The organization then collects the royalty that belongs to the owner of the rights and pays it to them.

#### **Teosto**

Teosto works in the same way as Gramex, only it is a copyright office for composers and songwriters. The organization administrates the copyrights of domestic creative arts and composing. The clientele includes all the composers, songwriters, arrangers and publishers of music.

If the copyright law is violated in any way, one is liable for compensation and the verdict can be a fine or even imprisonment in the worst case scenario. (Kauhanen et al. 2002, 91.);(Karhumaa et al. 2010, 185.)

### 2.1.3 Booking a venue and the performers

The selection of a venue depends on what kind of an event is being organized. If you do not need a large space, the smart choice is a music club. One important thing is to check if the venue has backstage facilities for the bands and that everything is in order before it is booked. A music club is an easy venue in the sense that all kinds of licenses and permits are already taken care of and there is no need to build a stage. Festivals are much more time consuming events to organize because they require such things as alcohol licenses, permits to build a stage and so on. There also usually has to be a permit for the noise and the police station has to be contacted for that. (Dann 2008, 85-70.)

The selection of the performers is highly related to what has been discussed earlier about the genre, the image and the content of the event. Networking comes very handy at this point. If there is a solid network of performers linked to the organizer, it is fairly easy to get in contact with them and ask them to come take part in the event. Of course it is always a good idea to have new and interesting performers that are not well known to the majority. New artists can be found through the internet (e.g. MySpace), word of mouth, organizations/partners and so on. One important factor of course is if the performer is going to bring in the crowd so to speak. (Shanahan 2010.);(Festarit.org 2010.)

In large scale music events, the artists are usually big names as well that have a record contract. In this case the booking is more complicated. These artists often do not sell their own gigs, but use a booking agency (e.g. Livenation) or an agent to do this for them. Thus, the organizer has to contact the booking agency via e-mail or telephone and negotiate with them about the potential performance and the price they would be willing to accept.



However, with less known artists this is most likely not an issue; the artists can negotiate their own terms. When booking the performers, all the different factors should be negotiated at that point so there will be no surprises later. The band may have a rider, which means a set of requests or demands that the artist sets as criteria for performance. This is usually more common with bigger acts. Also things such as catering for the band and transportation issues should be negotiated at this point. The band may want to charge their transportation costs from the organizer as well. All these factors are settled either more formally or just with a verbal contract. The venue is usually the one that takes care of the catering and such things. However, the producer of the event should be aware of all these things beforehand. (Karhumaa et al. 2010, 36.);(Festarit.org 2010.)

#### 2.1.4 Timing, schedule and order of performers

Timing is vital for several different reasons. To avoid competition, it is important to do research and make sure there is not a bigger event happening at the same time. Even if everything else goes according to plan, the audience is needed to make the event successful. Also, one should make sure that all the arrangements can actually be done before the time of the event.

When starting the show, it is important to keep up with the schedule. As mentioned before, it is good to make sure there is time for a sound check before the show so there are no surprises with the equipment. The usual time line for each set is 45 minutes. However, for the main performer it can be longer. Also, the time that it takes to switch should be considered. This is where roadies come in handy, the more people there are to help with carrying the gear on and off the stage, the better. However, in smaller music events, the artists themselves usually do this. Sometimes the bands use the same backline, meaning the equipment and instruments, which is easier. These factors depend on the bands and what they have agreed upon between each other.

The venues have a time line as well. It depends on the venue when they want everyone gone. The most common time for last call in Finland is 4 a.m. at the latest, so the show should be over by then. (Karhumaa et al. 2010, 29.)

Order of the performers is a vital part of a music event to provide the ultimate experience for the audience. The order depends on the event and how many performers there are. The first band (warm-up act or opening act) is usually less familiar to the audience than the main act. The task of the warm-up is to keep the audience entertained until the main act performs. Especially in bigger live events and concerts, the warm-up band has a great advantage because they get to exploit the exposure from the event and the main act.

As said before, the usual performance time is 45 minutes. It is better for the warm-up band not exceed this time even if the audience asks for an encore. If there is a need to prolong the performance, the manner should be discussed beforehand. (Karhumaa et al. 2010, 55.)

## 2.2 Marketing music events

Marketing tools are divided into four areas according to P. Kotler:

- Advertising
- Personal sales
- Sales promotions
- PR, Public relations and publicity (Kotler 2006, 11.)

Music event marketing falls mostly under the fourth category but together all the different categories enable successful marketing communication. Marketing communication is an important mean that plays a huge role in achieving a successful event and informing about the content of it. Marketing communication can be controlled to some extent. However, a part of it is based on the customer's own personal experience and that cannot be affected until the event actually takes place. (Iiskola-Kesonon 2004, 21- 56.);(Vallo et al. 2008, 27.)

Both marketing and interactive communication affect a customer immediately and permanently. Marketing communications is associated with somewhat abstract promises and it is left for the customer to test them and decide whether they are authentic or not. Therefore in marketing communications, it is important not to provide an image or give promises that one is not able to deliver. (Iiskola-Kesonen 2004, 22.)

The reputation, the venue, the arrangements, the sponsors and the image of an event are all factors that modify the opinion that an audience member has about the event in question. (Kauhanen et al. 2002, 40.) The reputation of an event is a reflection of expectations. A positive image and reputation helps to get the right signals and messages through to people, for good service is already expected. A neutral association usually does not affect opinions in general, however, a negative one can block the communication, meaning the customer ignores the message entirely. (Iiskola-Kesonen 2004, 20-21.) Events that have been around for years have gathered a certain type of prestige and image that have been formed over time. This kind of positive association often develops slowly, negative image on the other hand can be formed quite quickly. (Kauhanen et al. 2002, 40.)

As a project, an event is as strong as its weakest link, and all the elements need to succeed in order for the event to succeed. One of the core elements is marketing. The objective of marketing is to sell your product, in this case, the event. An event might be perfectly put together but if people do not show up, money and time will be wasted. (Kauhanen et al. 2002, 113)

For a successful event marketing process, there are certain factors concerning the marketing strategy and public relations strategy that should be taken into consideration. The following table illustrates the marketing strategy for an event and possible examples for the factors in question.

TABLE 1: Event marketing strategy (Kauhanen at al. 2002, 113)

The target group	For example, young people
Image and content of the event	Genre, performers
Marketing channel	The internet (own and other websites) Social media Personal sales Television-campaigns, radio, press, fliers & posters
Price of the ticket and the channel	In advance or at the entrance Which way to reach the target group Examples: kiosks and stores, the internet, ticket outlets e.g Lippupiste, Lippupalvelu, Tiketti (bigger events)
Competition	Other events e.g. same genre
Timing	limiting factors e.g. other events at the same time, time of the year etc.

The event should be directed to the right target group, for an appropriate price, at the right time and with the right image. However logical this may seem, these factors can often be very complex to determine. The potential audience is very heterogeneous and factors such as age, income and living area do not necessarily reveal an individual's preference for music, art or culture. When the right target audience is settled, the question is how to make the information concerning the event available for the group in the most effective way. The most appropriate channel should be selected bearing in mind the best conditions possible for the customer. The goal is to make it as easy and as tempting as possible to buy a ticket for the event in question. (Kauhanen 2002, 113.)

### 2.2.1 Customer segmentation

Customer segmentation is the process of dividing and categorizing an audience into smaller groups with similar needs. When the division is clear, the goal is to

customize one's services to meet those needs of individuals belonging to each segment and offer them accordingly. (Ylikoski 1999, 46.)

In small music events, the segmentation is usually very evident because the genre is defined clearly. As these events are often directed to alternative and so called marginal or underground music cultures, they reach a particular type of audience. The opposite of this would be mass marketing, which means observing the audience as an entity. This type of marketing presents itself in large music festivals for example, where there are different genres of music combined. (Ylikoski 1999, 47)

As mentioned above, small music events are often concentrated on one particular genre and thus the target group is not so difficult to select. Selecting the genre is usually the most selective factor. People, who listen to that particular type of music, follow live shows and/or know the venue or the performers will likely make up the audience. (Ylikoski 1999, 47.)

### 2.2.2 Marketing means and communication channels

As mentioned before, small resources call for creativity. However, when marketing music events, the basic and most simple types of marketing means apply quite well. The traditional fliers and posters are still a popular way of marketing music events. They can reach a large proportion of people, they are easy and profitable to make and distribute. However, the effectiveness of them depends largely on the target group. The posters can be hanged anywhere where they can properly be seen, and of course places where they are allowed to be hanged. Posters and fliers can be posted at schools, venues, record stores or wherever it is likely to reach the audience wanted. (Knab 2010.)

However, in this day and age, the internet and social media plays a big role in the marketing sector and is one of the most convenient channels for it. Information can be distributed for absolutely no charge and immediately, to a large proportion of the public. The event can of course have its own webpage but if to get the in-

formation to spread, the informing/promotion can happen via E-mail or different websites related to music happenings, for example, music chat rooms. One of the most sufficient outlets nowadays is Facebook. On/through Facebook it is possible for anyone to create a page for an event, promote it with no expense and send invitations to people. It is a vital channel for especially small events and new artists. It is also easy to reach a particular audience and target group because people follow their own interests in the community very closely. (Knab 2010.);(Ahokas et al. 2004, 123-128.)

When working with small resources, the press is not the most profitable choice. An ad in a paper, costs a considerable amount of money, not to mention music magazines. However, the local newspapers sometimes put ads in their pages about live shows that are happening in that particular area. Also the venue's website often has a list of the performers for the evening. These are a good way to get free publicity for the event. Because of Finland's small artist base and small size, the local press is usually very flexible and they are fairly easy to co-operate with. This is also the case with sponsors. In other countries this might not be so simple. (Ahokas et al. 2004, 136.)

Grapevine or word of mouth means the phenomenon of information being passed from person to person by word of mouth. To hear something "through the grapevine" is to learn something informally or unofficially. This can be also seen as type of gossip and rumor.

This type of exposure cannot be excluded, for it can be a very effective way to reach an audience. It is sometimes surprising how many people show up for an event just because someone told them about it. Especially with small music events with a particular genre, the word travels among the people that like the music. This kind of a communication strategy is appealing, for it requires no costs and the message is delivered fast, especially through technology such as the internet. Facebook is a good example of this type of a tool. It is possible to recommend certain things to several like-minded people within seconds, then, they in turn pass the information along and so on. (Trusov et al. 2009, 2.);(Gundersen, 2005.)

### 2.2.3 Guerilla marketing

Even with small resources, marketing can be effective and of good quality. Guerilla marketing is a brilliant example of how to use resources effectively instead of using a lot of resources. The basic idea of Guerilla marketing is about using time, energy and creativity to reach a goal instead of using only money. When organizing events with a small budget, it is imperative to find cost-effective yet beneficial outlets for marketing. For obvious reasons, guerilla marketing is a good option when considering organizing small budget music events. The goal is to use several means of marketing with no expenses.

(Parantainen 2008, 15.)

The idea is to make an impact on people. So when thinking about the name for an event, the genre should be kept in mind but also it is important to select a name that catches everyone's attention. The best kind of name is unique, and unlike anyone else's. It is a good idea to Google your name first and make sure it is not registered already. What is more, the name should refer to the content of your product, but the easier it is to remember, the better. It is preferable if the name is fairly short, but abbreviations should be avoided. The most important thing is the image that the name creates. (Parantainen 2008, 221-227.)

Posters and fliers are traditionally a part of music event marketing. When designing the outlook, one should consider how to make it appropriate for the image of the event and how to make it "pop". (Parantainen 2008, 37.)

### 2.3 Funding and planning a budget

Knowing one's budget is an integral part of organizing events. The budget shows what kind of event is possible to put together. Every expense should be estimated even at some level before the process begins. It is good to have a list of all the objectives of the event and what is wanted and check off the list all the absolutely necessary expenses. The rest can be used as extra after that, if there is any left. Whether the event has a shoestring budget or even if it is possible to go all out with it, there should always be safety margin in case of emergencies. If the event

in question is continuous one, it is helpful to have some resources left from the previous time. (Krabbe 2004, 86.)

In bigger events, the funding is on a whole other level and there are more things to consider like agreements, contracts and negotiations about who gets what. On this level, merchandising has to be taken into consideration as well and how the division is made between the participants in order for them all to get the portion of the sales that they are entitled to. However, in small budget events, the sources of money are fairly simple to list. Usually, the sponsors, if there are any, fund a certain amount of the expenses, the venue another portion and the rest comes from the ticket sales. (Karhumaa et al. 2010, 53.)

Depending on the event, the budget can be calculated in different ways. However, there is no way of knowing all the expense that will come up. The only thing to do is to estimate the costs as carefully as possible. When it comes to the pricing of a performance, meaning hiring the band, it can be divided into three categories depending what has been agreed upon:

- The band gets a solid fee, a salary that is stated in their contract or elsewhere
- The band gets a guarantee plus a percentage on the take (ticket sales). Some artists want to be promised a guarantee so they will get paid even if there is no profit from the ticket sales.
- The band gets a percentage on the take or on the “box office”, meaning the only fee is from the ticket sales

(Karhumaa et al. 2010, 39.)

Even if the producer or the venue knows that the event is not going to make profit, the goal is not to make loss. In this case the aim is to at least break even. As said before, the budget depends on several different factors such as contracts, copyrights, agreements, sponsors, agents and so on. Thus, it is difficult to give any exact calculations. However below is a rough example of a how the expenses of an event could be calculated to break even.



TABLE 2. Example of a cost estimation calculation for an event (Karhumaa et al. 2010, 41):

Venue capacity: 1000 people	
Equipment	1220,00€, including VAT 23%
Advertising	2000,00€, including VAT 23%
Security	200,00€, including VAT 23%
Catering	500,00€, including VAT 23%
Accommodation	500,00€, including VAT 9%
Expenses all together:	4 420,00€
Break even:	221 people

So in this example, the tickets would cost 20€ if sold in advance and if bought on entrance, the cost would be 25€. The price includes the net price of the ticket, VAT, and the copyright fee (Teosto). VAT is 9%, according to the rates in 2010. As can be seen from the calculation, when all these factors are taken into consideration, 221 tickets would have to be sold to break even. However, there are several different ways to estimate the costs. This is just one example of how it could be done. (Karhumaa et al. 2010, 41.)

### 2.3.1 Sponsors

These days sponsors are very popular in events and for different reasons. Sponsorship is a concept that is not so unambiguous/straightforward. Sponsorship can be seen as renting and exploiting an image of an individual, group or an event for specific marketing communication purposes. (Kauhanen et al 2002, 69.)

Sponsorship should not be confused with funding for a charity purpose. That sort of funding requires no publicity, contracts or personal gain for the donor, which is basically the opposite of a sponsor. When choosing sponsors for an event, the organizer should consider what kind of corporations or organizations would be suit-

able for the particular event. The uniqueness of marketing means is one of the most important factors when choosing a sponsor. (Kauhanen et al. 2002, 70.)

There are at least four different levels of sponsorship, which are the following:

- *Exploitation of advertising value*  
The company takes advantage of the publicity and advertising value of an event. However the co-operation does not go further than this.
- *Advertising at the place of the event*  
This is the most common and traditional form of sponsorship.
- *Co-operation*  
A solid, long-term partnership, in this case the event would not be possible to organize without the support of the sponsor. This is more common in sports events.
- *Creating a campaign*  
A company creates their own, distinctive entity for the event. This is most common in exhibits, seminars and different competitions.

When the potential sponsors are selected, the next step is to declare what kind of relationship can be offered to the sponsor. The goal is to sell your idea to the sponsors and make them want to be a part of the process. After the negotiations, a contract is usually signed between the participants. (Kauhanen et al. 2002, 70-71.)

### 2.3.2 Other potential partners and financial supporters

Some institutions providing financial support or subsidies for cultural events can be for example the government, municipalities or educational ministries/centers. The support is often based on political reasons. These institutions usually do not seek financial gain in return, their goal is to secure the operational prospects of culture instead. Thus, for small events and their producers, these institutions carry

a significant meaning as they can provide what is often the sole financial funding for the project.

### **Ministry of Employment and Economy**

Ministry of Employment and Economy (TEM in Finland), is responsible for the operational environment of entrepreneurship and innovation, the functioning of the employment market and the ability for employment, as well as the regional development in the global economy. The Ministry was founded in the beginning of 2008.

The affairs of the Ministry consist of

- Employment, unemployment and public labor force services such as: issues involving the work environment, collective labor agreements , reconciliation of conflicts
- Regional development
- Different kinds of policies concerning the environment, innovation as well as internationalization of corporations
- Function of markets, promotion of competition and consumer policy (Työ- ja elinkeinoministeriö 2010.)

### **Regional Development**

- The ministry answers for the preparation of the regional development factors concerning the national legislation, objectives, and strategies. It also supervises the implementation and results from these factors. Regional development strives towards enforcing competition, enhancing the balance of the economy and supporting employment in the particular region. The main objective of the ministry is to minimize the economic differences between regions and enhance the capability and well being of the community. (Työ- ja elinkeinoministeriö 2010.)

### 3 MUSIC EVENTS IN FINLAND AND ABROAD

Different cultural events have been around for ages. Even though record companies are struggling to stay around, the live sector is alive and well and music events are growing more and more popular. Music events bring people with similar interests together and give opportunities for them to interact with one another. (Ahonen et al. 2004, 63.) This chapter begins with a brief introduction to the history of Finnish music events and festivals and goes on to presenting different music events in Finland and in other countries. To illustrate the scale what music events can reach, large events are also discussed in this section. The examples are intended to demonstrate the contrast between large and small events.

#### 3.1 Music events in Finland

Finland is the promised land for cultural and music events, especially during the summer when the festival season starts. This trend started in the 1960's when different classical as well as jazz festivals were being organized all over Finland. In 1968, Finland Festivals was established. This was a foundation to support the promotion of festivals domestically as well as internationally. (Kauhanen 2002, 17.)

The seventies brought a dry spell for Finnish festivals due to the economic situation. In addition, the taxation laws were strict, which made it difficult for international artists to come to Finland and perform. However, a decade later, things were looking brighter; the public sector was willing to financially support cultural events and sponsors were available for organizers in a whole new way.

In the nineties, the economy took a turn for the worse again, but fortunately festivals were here to stay and the popularity of them has not gone down since. (Kauhanen et al. 2010, 13.)

### 3.1.1 Festivals

Festivals are the ultimate music experience in the sense that it is possible to see so many artists at the same event. There are different stages for the artists to perform and the audience can choose what they want to see. The marketing and advertising is usually very large-scale because of the variety of the audience. Presently, there are several different festivals and music happenings being organized all over Finland with different genres, sizes and performers. (Kauhanen et al. 2002, 20.) The audience seems to get more and more diverse as well. Age or socioeconomic factors tell very little of festival goers nowadays and there are no differences between men and women either anymore. However, according to a research made in 2007 most festival goers still are under 35-years old and live in the capital area. (Tilastokeskus 2007.)

Some of the most popular music festivals in Finland are:

Helsingin juhlaviikot

Provinssirock

Ruisrock

Pori Jazz Festival

Tuska Open Air Metal Festival

(Silvanto 2007, 156.);(Tilastokeskus, 2007.)

As said before, music events are growing more and more popular. Last summer Ruisrock-festival had 92 000 visitors. The number exceeded the target by 20 000 and expectations are high for next year as well. Finnish festivals are doing well on an international level as well. The amount and variety of international artists are high and there are a lot of options to choose from.

Presently, there are 80 events included in the above-mentioned organization, Finland Festivals. The annual total number of visitors in these events comes close to two million. The number of different events has grown by 20 in ten years. Over 2/3 of these events are music events. (Tilastokeskus, 2006.)

## **Ruisrock**

Ruisrock is the oldest and one of the most remarkable festivals in Finland. It is also Europe's second oldest festival that has been continuously in function over the years. The festival is held in Turku and is supported by Vantaan Festivaalit Oy-organization.

The arrangements for the festival started in 1969, which was the year of Woodstock as well. At the time the legendary happening was seen as a role model of what Ruisrock should be. The event was organized for the first time in 1970 and 38 000 people made up the audience. The festival lasted for three days. A year later, the number had grown to 100 000. Many international artists were performing at the festival from the start.

Since the beginning, Ruisrock has seen a lot of changes. The event was suffering some financial troubles in the nineties and was almost cancelled completely. However, Ruisrock recovered. Presently the four-day festival has legendary artists performing there annually and is clearly one of the most popular events in Finland breaking records every year. (mtv3.fi 2010.);(Festarit.org, Ruisrock 2010.

### 3.1.2 Music clubs

As a music enthusiast, one has a variety of club live shows to choose from as well. In the Helsinki area, there are several popular clubs that have a certain type of "underground" status. The clubs might sometimes have bigger live acts as well, but mostly have relatively small artists performing there several nights a week. As stated before, in smaller events the audience is more targeted and concentrates often on one genre. This applies quite well in these club shows and their marketing strategies. (Ylikoski 1999,46.)

The ticket prices for these events are somewhat low and the shows do not require expensive equipment. Hence, they can be categorized as relatively "low budget"

events. These shows are organized at clubs such as: Tavastia/Semifinal, Nosturi, Kaapelitehdas, Lepakkomies, Korjaamo and so on.

### **Tavastia**

Tavastia is one of the most legendary music clubs in Finland. The venue has been in action since the seventies and is currently celebrating its fortieth birthday. The first performance was by Anki & Cumulus. Thus, it goes without saying that Tavastia was not a rock club at the beginning. The Finnish “iskelmä” music and disco were popular at the time. However, rock music found its way to Finland and the club was gradually transformed into a full-fledged rock club. First, only Finnish bands performed but soon international acts started to show up at the club. The first international acts were e.g. Vinegar Joe & Elkie Brooks, Manfred Mann’s Earth Band and The Swinging Blue Jeans. At this point Tavastia started to have jazz-nights as well.

Little by little, Tavastia became the club every amateur artist wanted to play at. For many bands, playing there has been one of the most important milestones in their career. The club has truly become a part of Finnish history and continues to offer opportunities for upcoming bands.

Punk took over the world in the seventies, but it was not until the eighties that it took over Tavastia. One of the first well known international punk bands performing there was Troggs. Later, very influential bands such as U.K Subs and Siouxi & The Banshees could also be seen there and even Johnny Thunders paid a visit. The nineties brought many genres together from grunge to metal and a variety of different bands and artists were born. At that time, even world known names visited the club. This has continued until the present day. All different genres and performers can be seen at the club and still it holds a certain type of prestige to get to perform at Tavastia. (Tavastia historia 2010.)

### 3.2 Major Music events in Europe

Among the European music events, there are a few that have gained a massive international reputation. People from all over the world come to see the performers and it goes without saying that the audience is wide to say the least. Opinions may differ which of these festivals are the best or the most popular. However, two very well known and prestigious European music events are introduced here more in detail.

#### **Roskilde, Denmark**

Roskilde is a huge music festival held in a small village called Roskilde in Denmark. The event is held annually in July and is supported by the Roskilde Festival Charity Society. Therefore the profit from the festival is donated to humanitarian and cultural purposes and a large portion of the staff are volunteers.

This festival has been in action since 1971, originally intended for hippies. Today, however, it is in the favor of the youth from Scandinavia and the rest of Europe. In the nineties, Roskilde mostly attracted the Scandinavian population but over the years it has become more and more popular internationally.

In 2007, the festival had over 180 performing bands. Roskilde is known for its variety of music genres. There are different artists from cutting-edge to up-and-coming Scandinavian bands. Huge international stars are usually booked for the festival as well. In 2010, the tickets were sold out very quickly and about 75 000 people got to enjoy the event.

As Roskilde is a massive event, the media coverage is bound to be massive as well. In addition to the basic media such as TV-advertisement, radio, press and the Internet, Roskilde has its own newspaper with one daily issue and a radio station that broadcasts live throughout the festival. (Festarit.org, Roskilde 2010.);(Roskilde Festival 2010.)



### **Glastonbury (Glastonbury Festival of Contemporary Performing Arts), UK**

Glastonbury is an open air festival held at Worthy Farm, South West England and it is one of the largest festivals in the world held annually. Glastonbury is organized by Glastonbury Festival Ltd. and Festival Republic (consisting of Live Nation and MCD). The festival combines contemporary music with other arts such as theater, cabaret, dance and so on. The festival has been in action since 1970 and it was also heavily influenced by the hippie movement at first. 1500 people showed up for the first festival. The price at the time was 1£ and free milk was provided from the farm.

Today, the festival offers an incredible variety of different performers. The size of the site where the festival is held is 900 acres (3 600 square kilometers). Thus, the area is enormous and there are several different stages and activity going on in the area. In 2007, the festival was attended by 177 000 people and over 700 performers played on over 80 stages.

In 2010, tickets for the event were sold out within 24 hours from being release for sale. Tickets for next year, Glastonbury 2011 have already sold out as well. This time it happened in only four hours. (Glastonbury Festivals 2010.)

Other famous European festivals are for example; Pinkpop (Holland), Sziget (Hungary), Rockwerchter (Belgium), Eurockeennes (France) and Melt (Germany). (festival-point 2010.)

### 3.3 Cafebabel.com, London: organizing with no budget

On top of the massive festivals in Europe, there are small music events as well of course. The club live shows with marginal genres are organized everywhere and the same type of things have to be taken into consideration concerning the planning, marketing and budget. Below is an example of a small budget music event organized in London, UK.

Cafebabel.com is an online magazine that promotes European public opinion and offers daily coverage about political, cultural and social trends. The team of cafe-

babel.com organized an event for the Celebration of Europe Day in 2007. The idea was to put on a show with different performers from all over Europe and promote cafebabel.com as well as European music influences. The only thing was that this event was going to be organized with no budget at all. (cafebabel.co.uk, 2007.)

As mentioned before in the production process part in this thesis, the most important thing in situations such as this is to have a network of people that are able to help. This applied in this particular event as well. With no money to give to the venue, the venue was booked with only promises to bring people for the show and them boosting up the venue's profit for the night with drinking from the bar. With these promises, the team was able to book one of the most well known venues for underground live shows as well as other forms of art, the Spitz Gallery. On the day of the show, the gallery had an exhibition of Graffiti pictures, which only added to the ambiance of the show.

The bands had to be booked with the mentality that they would be willing to play completely for free. Thus, the team posted an ad on a popular website called gumtree.com that explained what they were looking for, which was European bands that would be willing to play for free but in one of the most prestigious venues of East London. Soon, the team received an overload of messages from different bands willing to play in the show. The team checked the bands using Myspace and selected the ones they liked the best. Two bands were selected from those bands and two others were acquaintances of one of the team members. As far as equipment goes, the team borrowed a PA set for 50£ and a friend acted as a sound engineer for the event.

After that the team started the marketing and publicity process for the event. The target channel was minority communities' media. Fliers were designed, printed and handed out in bars and universities' unions. They were also e-mailed to all of the teams' contacts and the contacts would e-mail them forward and so on. International Cultural Institute was also contacted and asked to put a notice on their website for free. Universities' websites were also utilized.

In the end the event went as planned, lots of people showed up and the bands were a hit. No profit was made out of the event. However, this was not necessarily the objective as much as exposure for the team of [cafebabel.com](http://cafebabel.com) and the cause they were trying to promote. (Bartoloni 2007.)

#### 4 CASE: NO PAIN IN THE ASS CLUB AND ROCK 'N' FLOW-FESTIVAL

Two music events were chosen for the case. Even though the events are somewhat similar in genre, (punk/rock/indie) and they were both organized with small resources, there were multiple differences as well. The other one was single-handedly organized by one person, the interviewee, while the other was organized by a group of people and was a relatively bigger event. Thus, there were different aspects to consider. What is more, as Rock n' Flow had more people involved in the process, the responsibilities were divided among them and therefore, the marketing aspect are discussed more in detail as the interviewee was involved in that area during the process. No Pain in the Ass Club was organized for the first time, while Rock n' Flow is already an established event and this made the information available quite different. This made it interesting to present both of the events to get the perspective of different types of events.

The same person however, acted as a producer in both events and was used as the contact person for this case. All the factors discussed in this section are based on interviews conducted with the producer of the events.

##### 4.1 No Pain in the Ass Club

This event took place on September 18<sup>th</sup>, at Telakka, a venue situated in Lahti, Finland. The venue holds approximately 500 people. The show included three different punk rock/indie bands.

Performers:

The Prostitudes

Overrattacks

NHL 95.

##### 4.1.1 Planning, booking and the budget

The idea was to start a music club that would possibly continue as a regular event held monthly at the same venue. This first event was meant as an example to test

if people would come to see the show and if budget would be accurate enough to organize the future events. The plan was to be able to book bigger and bigger acts as the project and consequently, the budget, continues to grow.

For this first edition of the “club”, the bands in question were chosen for the type of music that they play and their reputation in this area. What is more, they belonged in the network of the producer, and thus it made it easier to book them. The idea was to have one bigger name to be the main act, then one act that is fairly known in the area to bring in the local crowd and then one new talent so to speak.

In the beginning, the intention was to have a bigger act in the event. However the lack of funding became an issue. Sponsors were persuaded to take part in the process but the size and content of the event did not convince the sponsors in question. The interviewee’s opinion in the matter was that; when an event has a theme or a cause (awareness for example) or when a festival is in question, it is more likely to get sponsors to fund it than for a club event. Also one of the reasons is that there was not a big well known act to ensure profit. Hence, the event was going to be small the first time around and then have it grow continuously in the future with bigger names, possibly international ones as well.

The producer was given a certain amount of money for the expenses. During the planning process it became evident that this event would probably not have the expected amount of audience. Therefore the expenses were cut into the bare minimum and the goal was to at least break even. The bands agreed to play on a percentage on the take (ticket sales) and the profit was divided between the members. The venue on the other hand, would get the profit for the sales of beverages. As the venue is live music club, the necessary sound equipment and stage settings were provided already. The instruments were brought by the artists themselves. As the band members all live in Lahti or Helsinki, there were no extensive expenses concerning the transportation. There was no catering as such in this event; the venue provided two beers and a hot meal per band member.

#### 4.1.2 Marketing and customer segmentation

Marketing for the event was done mostly by using the internet. The event had its own Facebook page and invitations were sent to people belonging to the network of the producer and other people according to their music interests. Ads were also posted on punk music related websites such as Lammaszine.com and Punk-finland.com. In addition, local newspapers had ads of the event in their public happenings- section and the event was mentioned in the local radio station as well.

Fliers and posters were printed and posted in various places all over Lahti. The poster was designed by the producer of the event. This type of genre goes well with the basic idea of Guerilla marketing where the goal is to make an impact and catch people's attention. Therefore, the poster followed the same theme and had a picture of The Ghostbusters (movie) on it accompanied by the names of the bands. (See APPENDIX 1)

The basic target group concerning the audience was simply punk/rock fans. The name of the event was first and foremost meant to represent the genre in question. The genre is typically known for its controversy, so the name obviously should accordingly convey that in some way. The intention was also simply to catch the attention of possible audience members. It could be expected that this type of name would appeal to the particular target group for this genre.

#### 4.1.3 Setbacks and outcome

Some factors did not go as planned during this project. First of all, the turn-out for the event was a bit lower than expected. This was probably due to the fact that there was a similar event going on at the same time at another venue. This might have taken away the potential crowd that would have showed up otherwise. According to the interviewee, this might not have happened if the communication had been flowing between the organizers.

These venues and organizers are often in contact and if the timing had been discussed more in detail, this failure could have been avoided. Better co-operation in this area would be helpful and bring profit for all the organizers or venues. These factors might have been avoided through thorough risk analysis, concerning timing issues. This was not perhaps considered during the process.

In the end the event did indeed, even considering the setbacks, make profit, as small as it might have been. About 60 people made up the audience. All things considered, the producer was quite pleased with the general outcome. The bands showed up and performed on time and the crowd seemed to enjoy the event. He was also very positive about the future of the project. With the first part out of the way, now the next event is being planned. This event was a good experience in the sense that now things can be better prepared for from now on.

The producer felt that the internet and social media is the best way to promote these small events for it is the cheapest and fastest way to reach the public. Also the invitations are easy to send to a lot of different people through the network of friend and friend of friends and so on.

#### 4.2 Rock 'n' Flow-festival

The event took place on April 24th 2010

Performers:

Risto

Luonterisurf

The Micragirls

The Prostitudes

Joey Luumäki

Rock 'n' Flow is an event that was organized for the first time in 2005. It has been growing gradually over the years. For the last three years the event has taken place at the same venue, which is Naisvuoritalo in Mikkeli, Finland.

Rock 'n' Flow is a project organized by the students of Mikkeli University of Applied Sciences. The students wanted to have a project of their own to support their studies and Rock n' Flow was born.

#### 4.2.1 Customer segmentation and performers

Rock n' Flow has traditionally been a student oriented event and the performers have mostly been amateurs or budding artists. This year the goal was to raise the bar on the profile of the event and make the potential audience more aware of the event. This goal was predicted to be achieved with credible artist choices and careful marketing strategy. Customer segmentation was considered to be the key factor in this strategy.

In addition to young adults and mostly students, the target group was set on a more mature age group. The theme in general for the target audience was alternative rock enthusiasts. Based on this, the choice for the two main performers was made, which were Risto and Luonteri Surf. The first one was seen as an artist that would appeal to the younger student crowd, and the latter would attract the more mature audience. Since the two performers differed from each other quite a bit, the goal was to balance the event with other artists that both target groups would enjoy listening.

#### 4.2.2 Marketing

Several different channels were used for marketing this event. The event was promoted via electronic communication channels, fliers and posters and local newspapers. Personal contacts were a useful tool as well. The internet and social media has a great importance in marketing nowadays and the interviewee felt that it was an easy and cost-effective way to promote the event.

The Rock 'n' Flow event was created its own Facebook page and invitations were sent through it to about 2000 people. The event was also promoted via e-mail, in



the relevant websites such as irc-galleria, lammaszine.fi and festarit.org. In addition, different forums like Punk in Finland were used as well.

Local newspapers were involved in the marketing process as well. Länsi-Savo was the main partner for the event. The paper in question published here different ads promoting the event as well as a small news piece. In addition to Länsi-Savo, a newspaper called Juvan Lehti published a puff piece about the event that included an interview with the producer in charge and promoted the performers. These kinds of newspaper pieces can be great way to promote music events because they attract attention. However, small events rarely are seen as newsworthy by the press. What is more, if the newspaper in question is not a partner, an ad could be quite expensive. The interviewee felt that newspaper ads are a disappearing marketing mean for small music events, and that if the local press would not been co-operating and paying for the advertisement, the ads would not have been used.

About 100-200 posters were printed for the marketing as well as hundreds of fliers. The posters were hanged in various places where they could be seen by the public. Apart from the traditional posters, electronic ads were reflected from the electronic boards that are located in various places in Mikkeli. This year, Rock 'n' Flow did not have significant co-operation with actual organizations. However, a foundation that supports live music, Mekkala Oy, became one of the partners and sponsors for the event. The foundation did not have extensive demands for their support. Of course they did have the benefit of the exposure they got from the event.

#### 4.2.3 Funding, feedback and outcome of the event

In addition to Mekkala Oy, other sponsors for the event were His Master's Tattoo, Sampopankki, Bar & Night Vaakuna, Info, MUAS and the City of Mikkeli. The funding provided by the sponsors covered about 70% of the expenses of the event. The rest was taken from the ticket sales.

The rent for the venue was 500€ per day including the use of the PA equipment and such things. The venue also took care of the Teosto fees. The profit for the event accounted for about 1500€ in the end.

150 people attended the Rock n' Flow 2010. Even though the attendance was higher than the previous year, it did not quite live up to the objectives of the organizers. The event however, did make profit well beyond the minimum goal that was set for the project. The effectiveness of the marketing was measured by conducting a survey during the event. A questionnaire was provided to a portion of the audience members that accounted for about a third of the total number of people attending the event. The questions regarded things such as how people got the information about the event, did they know about the event in advance and what made them want to come there.

30% of the people that participated in the survey said they got the information about the event from the internet and many of them mentioned Facebook specifically. 20% said they heard about the event from the newspaper, however it was not specified whether it was from the ads or the news piece. The response concerning posters and fliers was surprising, for only three individuals had mentioned as the information source for the event.

The survey revealed also that word of mouth was a vital source of information. Approximately half responded that they heard about the event from their friend, girlfriend/boyfriend or other people in general. 30% also said that the main reason for attending the event was friends as well as interest toward the performers and the event in general. This is a clear sign that a sort of hype was able to be created around the event and also a good example of the importance of word-of-mouth as a marketing channel.

In addition to the younger generation, the age group ranged from 30-50. Thus the target group was reached quite accurately. About a half of the audience had not heard of Rock n' Flow before, so a large portion of new customers was reached as well.

The producer of the event felt that even though the objectives for the event were not fulfilled completely, the show was successful. People responded positively to the performers and the general atmosphere of the event was very positive. He also felt that the event succeeded in gaining credibility as an established music event. This was due to the effective marketing strategy in his opinion. The thing that he was surprised about the most was the result of the fliers and posters as a marketing tool. Almost none of the audience members mentioned noticing the event on account of the poster and fliers. This was surprising in the sense that they are the most traditional way of promoting music events and they continue being a popular way of doing so in every event. However, the producer felt that a survey of this size may not tell very accurate results and was not going to rule out the fliers and posters as a marketing channel for music events.

According to the interviewee, the marketing strategy was successful, even though not perfect. There are always things that could have been done better, but in general, the event was by no means a disappointment. The future of Rock n' Flow seems bright and will likely continue growing as a credible music event. The internet, especially Facebook, and word-of-mouth turned out to be the most effective communication channels in this event.

## 5 FINDINGS AND CONCLUSIONS

This study concerned the production process of small-budget music events and the marketing aspect in particular. To provide a perspective on the results and to compare the cases to the international example of a music event production process, the following table was constructed based on the research.

TABLE 3: Comparison of the production process

Production process	Rock 'n' Flow	NPITA Club	Cafebabel.com
Content of the event	Annual music event	Continuous music club	One time music event
Objectives	To raise awareness of the event  Reaching wider audience	To start off a continuous music club  Booking well known artists  To at least break even	To promote a cause  to raise awareness of the website
Venue	Naisvuoritalo	Telakka	Spitz Gallery, London
Booking performers	Goal: two bigger acts and others to balance the show  Booked: through networks, booking agents  Performed: 6 artists	Goal: one upcoming act, one local and one main act  Booked: through networks  Performed: 3 artists	Goal: European artists, willing to perform for free  Booked: through a website, networks, Performed: 4 artists
Timing, schedule, order of performers	Four warm up acts  Two main acts	Two warm up acts  One main act	Not known
Risk analysis	Eliminated with thorough customer segmentation and marketing	Not assessed thoroughly, but awareness of risks	Not known

Setbacks	No significant setback	Double booking Information failure Booking performers	No significant setbacks
Customer segmentation	<ul style="list-style-type: none"> <li>• Young adults</li> <li>• Students</li> <li>• More mature audience members</li> <li>• Newcomers</li> <li>• According to genre</li> </ul>	According to genre	Not known
Marketing means	Fliers Posters Local press Message boards	Fliers Posters	Fliers Posters
Communication channels	The internet E-mail Social media (Facebook) Word-of-mouth	The internet Social media (Facebook) Word-of-mouth	Minority communities' media: university websites E-mail
Funding and Budget	Sponsors and partners: 70%	Venue: a small sum	None
Outcome	Objectives mostly achieved  Customer segmentation successful  Social media and word-of-mouth most successful channels  Profit: 1500€	Objectives not fully achieved  About 60 audience members  Profit: minimum	Objectives achieved  No profit
General	Event seen as successful, will continue in the future	Event seen as fairly successful, will continue in the future	Event seen as successful

The two case events were different in the sense that the producer had a slightly different role in each event. With Rock 'n' Flow the role the marketing and promotion aspect was more detailed. The marketing strategy for both events was

quite similar. Traditional, yet cost effective marketing and communication channels were used in both. As the events were organized with small resources, the funding played a big part in the process. The other one was able to have support from sponsors and partners and the other one was not. This had an impact on the exposure and the profit of the events. However, the starting point and the objectives were a bit different as well.

The customer segmentation for the events was quite similar in the sense that a more marginal music genre and audience was the target audience, although with Rock n' Flow it was defined in more detail. During Rock n' Flow the effectiveness of the marketing channels were also assessed through questionnaires that were provided for the audience. According to this survey conducted, the most useful communication tools turned out to be the internet and social media and word-of-mouth. The latter is a tool that cannot be controlled of course, but it does show the effectiveness of marketing in way that some form of hype was created around the event.

During NPITAC (No Pain in the Ass Club), these sort of surveys were not conducted. However, the producer felt that the channels in question indeed are, the most useful tools for small budget events and were for these two particular events. He especially highlighted the importance of social media in these events. Thus, it can be said that these tools are gaining more and more importance in the industry, and will likely do so in the future as well. The outcome for both events was positive in the sense that they reached the desired audience for them and made profit.

The example concerning Cafebabel.com was different in the sense that it was not organized by people with experience in this field it. However it might give some insight to a production process executed abroad and with small resources, or rather, no resources. The event was described as successful and thus it could be seen that it is possible to organize music events with no budget at all. What was an interesting factor when comparing these two small events that were presented in the case and the example of Cafebabel.com, was that in that particular example, there was no mention of social media as an useful tool. Specific websites and the internet in general was used in the marketing as well as in the process of booking the

bands, but such tools as Facebook was not mentioned at all. It could be therefore presumed that social media does not play such a big part in this field in some countries as it does in Finland. On the other hand, based on one example it is perhaps rash to jump to such conclusions.

However, it does make an interesting point considering that in Finland social media was, at least according to the interviews conducted for this thesis, the most significant channel in marketing small budget music events. Although the objectives of this thesis were mostly fulfilled, the lack of information concerning this subject became an issue during the process. Especially in the international area of small budget music events and the organizing process of them, information was difficult to retrieve. Thus, the comparison between international activity regarding this field and the Finnish one was not completely successful. However, the research process was interesting and could give a reason for further research since this subject is not very vastly covered.

## 6 SUMMARY

The ever-advancing technology has had a clear impact on the music industry. With the market for recorded music declining, live performances are replacing CD's as the largest source of income for artists. The live sector of the industry keeps getting more and more popular. This is also the most traditional form of industry. Different music events have existed for a long time and do not seem to lose their appeal. Small music events are a substantial outlet for amateur artists to make their appearance and get exposure. In addition, during recent years culture and music production as a legitimate profession has increased in number and different programs to support the education in this field have emerged in various degree programs. These factors made the topic of this thesis a relevant and an interesting one for the author, on top of the obvious interest in music in general.

The main objective of this thesis was to describe the different aspects that are included in the production process of music events and organizing them with small resources. The goal was to concentrate in the marketing area in more detail and examine different communication channels used in the process. In addition, the purpose was to find out what were the most useful marketing methods and communication channels for these events when taking into consideration the lack of resources.

The theoretical part of this thesis consisted of the factors that belong to an event production process, concerning planning, marketing, budgeting and booking the performers and the venue. The event marketing process was examined in more detail and covered areas such as customer segmentation, Guerilla marketing and important communication channels. The factors were described keeping in mind how events can be organized with quality even with a small budget. The third chapter presented different music events in Finland and in Europe. There were examples given from the areas of festivals and club events. The examples were also intended to show bigger and smaller events as a comparison.

The case was demonstrated with two music events that were followed to support the theories about the production process. Interviews were conducted with the



producer of the events to describe the production of the events and his experience about marketing aspects.

It was also evident that particular marginal genres in music do appeal to the corresponding audience and will likely cause them to attend a certain event. Moreover, what became clear during this research concerning the communication channels for small budget music events, was that social media and the internet were seen as most useful, mostly because of the inexpensiveness and easiness.

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APPENDICES

APPENDIX 1: The poster for No Pain in The Ass Club-event

**No Pain in The Ass-klubi**  
**NHA, 95**  
**The Over Attacks**  
**The Prostitudes**



**18.9. klo 21.00-02.00 LIPUT 5€**

**TELAKKA**  
Kipparinkuja 2 15140 LAHTI  
[www.ravintolatelakka.fi](http://www.ravintolatelakka.fi)

**no pain in the ass no pain in the ass no pain in the ass**