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How to successfully manage dance-related business in a highly competitive environment

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This thesis discusses the possibilities of developing the street dance events business using the example of the Codance company. The aim of this research is to answer the question of how to successfully manage dance related business in a highly competitive environment. The need for the research can be justified by the increasing interest in the dance industry and especially towards events being organized within the street dance business. In addition, no work has been done to this question before, and thus the outcome of this report is essential for any organization within the street dance events business.

The research was carried out as qualitative research using the observation method. The information was collected by applying participant observation. The observed audience was formed from participants of dance events organized by both the Codance company and other companies operating within street dance industry. The participants of the events are students, teachers, and supply parties. The data provided by the research supports the writer's experience within street dance events organization. The results of the work are highly significant for the use of Codance company, or any other company entering the street dance market.

At the beginning of the reasearch, the writer introduces the Codance company and its main activities. Since the subject of street dance is not familiar to all the possible readers, some general information on this matter is also presented. The writer presents theoretical background information first and then an accourt of the practical experience gained through the Codance company activities. There are two main parts in the work; they refer to the event management and to the event marketing. To answer the research question, the writer merges theory and practice in the results of the work, which are presented in the form of guidelines. Additional material which was used for creating the guidelines is presented in the Appendices.

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1   Introduction

Dance is one of the performing arts which days back to ancient times. Dance can be interpreted as a form of non-verbal communication and expression of one's feelings and emotions (Lihs 2009, 1).

Street dancing is a relatively new movement in the history of dance. It was firstly officially mentioned at the end of 60's – beginning of 70's. The term "street dancing" covers the dancing outside studios – on the streets, in the nightclubs, discotheques, and so on. In the beginning of 70's, street dancing was brought to television in the program Soul Train – the music-related program from Chicago first appeared on TV in 1970. During the next few years Soul Train was on in 24 markets. Originally only a few dance styles were understood as street dancing; those styles are breakdancing, locking, popping, hip hop and Brooklyn uprocking – they are termed old school. In time there were more styles developed out of the original old school styles, which were termed the new school (Pabon 1999).

There are a number of events organized to promote and develop street dance around the world. Among them are the workshops, dance battles, and dance camps. I have experienced personally all of these events; therefore they are the main subject of research in my thesis. Dance events organization can be assessed from the point of view of event organization; therefore I will be using the literature related both to event organization and performing arts.

This research is written mainly for the organizers of dance-related events who would like to provide better services for the main clients of the dance business, the dancers, and who would like to create a strategy for improving the business and keep it growing and profitable in a highly competitive environment. The conclusions and results of this work will be used in practice by the Codance company, which is a private entrepreneurship within Street Dance industry in Finland.

The research question is how to successfully manage dance-related business in a highly competitive environment. Therefore, while collecting and analyzing the information during the research, I was answering the questions related to management, dance-related business, event organization and market and competition. Personal experience within the subject helps me to create a guideline of actions to operate a challenging business in the dance industry.

The research on dance-related event management will be done using Philip Kotler and Joanne Scheff's strategies for marketing the performing arts. The work will be completed through an

action-based method, which means that all the stages of the research will be developed gradually. The reader is already introduced to the research subject and research question.

The report is presented as following: firstly, I explain the company for which the research is done, its line of operations and need for such study. Then, I present the research method and techniques. The research consists of three main parts; they are event management, marketing and competition, and marketing strategies in the performing arts which are presented in the appendices. The report is structured so that the reader is first introduced to the theoretical background and then the practical material. The results of the research are presented in the conclusions in the form of guideline for any dance organization, particularly for the Codance company.

2   Research background

As was already mentioned before, street dance has a relatively young history in dancing, for about 40 years; therefore it is quite remarkable how the dance trend has developed during this time. The Street Dance network numbers thousands of people all over the world. The network naturally consists of dancers and also of those who are involved with dancing to some extent – particularly organizers. The network has an important in sharing the history and knowledge of Street Dance culture and works on developing new dance opportunities for young people. In countries like Japan and France the network is supported and developed at a governmental level (S. Hettithanthri, H. Suzuki, 2009.)

Street dance events are organized worldwide, internationally or inside of the country. The main lines of the events are workshops, camps, championships, battles and jams. The event can be done separately as listed or combined, for instance camps are longer-lasting events - up to 3 weeks - which include workshops, battles and jams. Most of the dance events are or are at the process of becoming international.

2.1   Codance company and main operations

This research is done mainly for the Codance company, which is a private entrepreneurship. The company was founded in 2008 by Oksana Kupets; the main line of operations of the company is the organization of street dance-related events, such as workshops, dance camps, intensive days and dance battles. The company is cooperating mainly with foreign dance teachers. During the research process, Codance has successfully arranged a number of workshops and Summer Dance Camp Estonia, 2010. A more detailed explanation of events presented in the company follows.

Dance workshops are intensive classes lasting for ninety minutes with local or international teachers, mostly well-known dancers; workshops can be considered as basic events which can be held by a dance company. Dance workshops can be of different styles presented by different teachers or one teacher during a certain period of time, and usually last two days. The workshops differ from the normal dance classes in their intensiveness; the level of students is usually high. The size of the event is usually not big, with up to 50 people maximum.

The dance battle differs from the traditional competition – it has more freedom in movements and involves more freestyling than practiced routines. The battle is an event where dancers can compare and show off their skills. Battles can take place occasionally during a party or other circumstances, or dance battles can be planned in advance and become for dancers one of the most significant happenings in a year, like Juste Debout for example. There are different styles in which participants can compete, usually hiphop, locking, popping, house and breakdance (DanceLife 2010).

Within Street dancing, parties with a certain structure where dancers step into the dance circle one by one to demonstrate their skills are called jams. Although the jam does not need special preparation and in many cases is an attribute of the party, it can also be a separate event. The main audience and creators of jams are dancers and DJs, therefore this is one of the events that cannot be controlled and depends fully on the attendees and their mood (Casanova 2009).

One of the biggest events in the dance industry is the dance camp. The size of the camps may vary from very small with a maximum of a hundred people up to huge events with thousands of participants. Dance camps usually take place during summer and they are held annually. Workshops, dance battles and jams are the components of the camps. There is nothing as intensive as dance camps if one wants to improve own skills in a short period of time; additionally, dance camps provide a great opportunity to enlarge one's network. The timetable of the camps is very tight, dancers might have up to five workshops every day and additionally they are attending jams and battles every night, not only for recreation purposes but also for socializing and networking. Camps are usually held for one week. (Street Dance Kemp Europe & Urban Dance Camp 2009).

2.2 Reasons for research

The dance market is a growing business; there are many events like dance camps and various workshops organized all over the world. The reason for this research is to create guidelines for the Codance company in order to improve its operations, create successful marketing to

attract more attendees to events, and thus increase the company's profit. Additionally, being the founder of Codance company, I have a personal interest in this particular research.

The research question of my thesis work is how to successfully manage dance related business in a highly competitive environment. For this report I have chosen a qualitative research method. According to Cooper and Schindler (2006, 196), the aim of qualitative research is to understand the significance of a particular situation after gathering and analyzing certain material about the case.

In order to properly explain the main research question, I have used subject related questions such as how dance events are managed in Europe, who are the main customers and how to serve them in the best way when operating a dance related business, what are the main competitors in the field of dance business and how to cooperate with them.

There are different methods to collect and analyze data when doing qualitative research (Cooper, Schindler 2006, 196). The method for this work is action-based research. According to Coghlan and Brannik, action research involves the participation of a researcher in the research process (Coghlan, Brannik 2001, 7). Also, action-based research is related to a personal experience, interests and beliefs of the researcher (Coghlan, Brannik 2001, 72). For this research I will be using literature related to event organization and marketing and following methods for searching and analyzing the information: personal experience, observation and personal conversations, and net scouting. It is, however, rather difficult to find literature about street dance business in particular, therefore I use the examples of performing arts organizations described in Kotler and Scheff work (1997). This thesis fully answers my interests in the chosen field and is based on practice and personal experience.

There are different ways of receiving the information through personal experience. The experience involves one's feelings, hopes, environment, past, present and future. The most efficient ways to collect the information using personal experience are oral history, annals and chronicles, research interviews, journals and conversations. In this method it is highly important to take ethical issues under consideration, as it involves real persons experience and feelings, and to keep the research systematic (Denzin, Lincoln 1994, 417, 419-422).

The objectives of this research are concentrated on gathering information about dance related events all over the world, and particularly in Europe, learning about the market and competition, and possible cooperation between organizers within Europe, doing the research about the market and developing a strategy for dance event organization. The analysis of the gathered information, both theoretical and through personal experience will be presented in the research evaluation.

2.3   Expected outcome

The research question of this thesis is How to successfully manage dance-related business in a highly competitive environment. Since the question formulates the framework, in my research I will cover the matters connected to event management and organization. In order to measure the success of the organization, I will use marketing as a key to success and will define which actions to undertake at all stages of event organization. Not only Finland but also other parts of Europe are highly competitive environment for dance. Dance organizations are very well developed in many European countries, what makes the competitive market wider. However, competition in the dance-related market can also be developed into cooperation between competitors. Eventually, when arranging any event, the manager needs to input a lot of time and resources in the organization, including the financial base. Thereby, in order to cut costs and possibly increase income, organizers work together, especially when talking about organizers from different countries. Therefore, the question of competition will be mostly considered through the possible cooperation.

In order to involve all possible resources for this research, personal observation will be used for most of the measurement. During the period of this research the Codance company has organized several workshops with dance teachers from abroad, and a Summer Dance Camp Estonia (SDC Estonia further); therefore, the event management and implementation was observed and evaluated. The results of the work are used for creating a guideline for the Codance operations. The guidelines are the result of both theoretical material gained through the process of report, and observation of actual activities of the company during the events. The guidelines are created in order to systemize the organization of the events within the Codance company. The research results are explained and evaluated at the end of this work and can be found in the conclusions and evaluation chapters. Both the completed research and results of the thesis will be assessed by the researcher and thesis coordinator.

3   Event management

In this chapter the nature of the event and different even categories will be discussed and explained, both in theory and practice. From a theoretical perspective, types of events offered by Shone and Parry in their work "Successful event management" (2004) will be explained. As for the empirical material, I will use information about the number of street dance-related events, based on personal and business experience. The events were attended by the writer of this research as a student and organized as a manager of the Codance company. Events include workshops, Street Dance Kemp Europe, JJ-Street Baltic Session Battle, and Summer Dance Camp Estonia, to name a few.

After a general review of the types of events, I will offer a closer look at the management of the events within Performing arts, explaining firstly actions and characteristics which are common for all Arts Performances events. I will then explain the practical experience within street dance events organization and how some features of event management are implemented within these particular events.

3.1   Characteristics of the events

For centuries events have had a significant impact on the development of human society. Events can be divided into numerous different categories and types. According to Van Der Wagen (2001, 2) different events have one important feature that unifies them – to illuminate a person's life. Events are special occasions designed for leisure, cultural, personal or organizational activities separate from the daily-routine, which are designed to diversify and enlarge people's experience. From the customers' point of view, the event is a unique opportunity to gain social or cultural experience outside everyday life in order to satisfy a persons' own specific interests.

Shone and Parry (2004, 3-4) have categorized events into four different groups based on different areas of objectives (See Figure 1.) All the categories, however, often overlap. Therefore, when categorizing and planning the event, it is essential to bear in mind these overlaps.
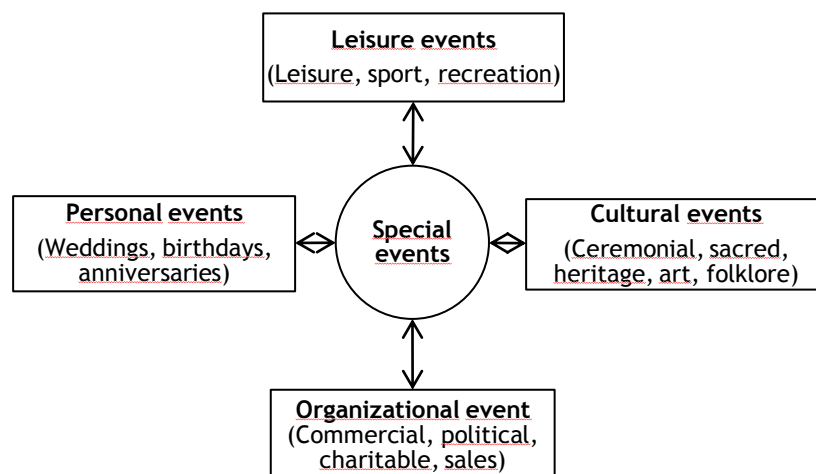

Figure 1. A suggested categorization of special events (Shone & Parry 2004, 4)

Events differ from each other by size, type, objectives and other components, but there are a few important factors that unite all of them – events have an event manager, an objective,

an audience and attraction. The event manager is responsible for all matters related to the organization of the event, from the planning stage to its actual happening. It is the manager's task to ensure that the event is successful, since there is only one time to run it well (Conway 2009, 1, 11).

When talking about various kinds of events, it is easy to point out common characteristics which distinguish events from other activities. First of all, as has been already stated above, the event is a special and unique activity which brings a once in a lifetime experience to the person. To arrange an event, the organizer needs to have a good financial base. Events are usually held once and run for a short period of time. However, many events can be held annually. In order to decrease the level of risk, including financial and safety risks, the manager should plan the event carefully and in advance, which means that organization of the event is very time-consuming process. One of the crucial characteristics is personal interest from those who are involved in the event, be it participants or the management team. Events that have the above characteristics are usually called special events. Leisure, social or culture events which bring the customer a unique experience outside everyday life activities fall under this category. (Van Der Wagen 2001, 2-3).

Uniqueness is an essential element of special events and it means that there will not be any other event alike. An event can be called special if it is organized outside the daily routine and its outcomes create new experience in the person's life. Nevertheless, some events may be repeated in the same format, but with different participants or they may repeat constantly within a certain period of time. All events are perishable – it is not possible to repeat any event in the same way. Even when we are talking about annual events with a standardized organization process, there will not be any similar to the previous one. There are many factors which make the event unique; the most significant is time, environment and audience. This together with the expense of special events makes events managers use the available resources, such as facilities and services, effectively and also be creative in the activities during quiet periods (Shone & Parry 2004, 14-15).

Both events and services are intangible experiences. What is left for the customers after the event is over are practically memories and maybe some pictures or videos to remember that one was in that moment at the event. Therefore, it is highly important to make sure that there is something tangible left after the event for the participants, be it a postcard or a brochure (Shone & Parry 2004, 15-16).

When we refer to the outcome of the event, one of the best ways to improve it is to concentrate on ambience. The success of the event depends highly on this factor; it is important for the manager to take into account details and maintain a good atmosphere

during the event. However, ambience cannot fully depend on the manager – customers cannot be forced to enjoy the event. Participants are often considered a part of the process, thus when planning the event the manager must remember that success depends greatly on the personal contacts and interaction between organizer and attendees (Shone & Parry 2004, 16-17).

Labour-intensiveness increases when talking about more complex and unusual events. The number of staff depends on the size of the event and usually changes. It is not easy to predict the labour-intensiveness for an event; hence the manager is responsible for planning the appropriate number of staff members, taking into account objectives and needs as long as previous experience when planning the event (Shone & Parry 2004, 17).

The last characteristic pointed out by Shone and Parry (2004, 17-18) is a fixed timeframe. Special events have a limited timetable and run for a certain time. Some of the events consist of certain activities during a period of time, including breaks in between, and may run up to several days. To organize a successful event, manager has to know how to keep attendees interested; thus it is better to break the activities into several parts with short intervals in between.

3.2   Types of events

Events can be classified by size and type. As Van Der Wagen (2001, 4-6) says, there are four categories for sizing an event. Mega-events are the largest ones and are usually designed for an international market, whereas hallmark events are intended to raise the interest of tourist towards events' location. Major events are aiming to attract and enlarge local audience as well as to increase tourism revenue in the region. Most common events are minor events, big number of happenings fall under this category, be it meeting, parties, celebrations and other community, and social events.

The structure of special events is complex and uncertain. Complexity can be seen through the size of the event, whilst the concept of uncertainty is harder to understand and explain. No matter how simple the event is, complexity depends greatly on the number of attendees and not on its form. Uncertainty implies such points as cost estimations, schedule and technical tools and cannot be fully predicted at the planning phase; however it can be minimized taking into account the size of the event. (Shone & Parry 2004, 5-6).

According to Conway (2009, 43-44) events can be grouped into several types: sporting competitions, specialist/commercial, teaching/skills, fund-raising, meetings, public relations, pure profit and fun. The other event types are festivals, family, miscellaneous and

entertainment, arts and culture. When talking about entertainment events, those are usually targeted for a large amount of audience and depend highly on timing and price strategy.

3.3   Event management

Shone and Parry (2004, 70) indicate the main steps in the general event process as follows: creating the idea or objective, explaining the nature of the event, its operation, benefits and concept. Therefore the core factor in the event organization is idea development. The idea, or objective, is basically the reason to undertake an event and is the key to the event planning in general. However, what makes the event a success it is not only the possibility of holding it but also valuable support from attendees and other interested parties. For each organizer the reason is different: for some organizers profit is the purpose, for others it can have other aims, like community interests. As an addition to the main objective, there could be supplementary objectives such as education, money, public integration, community support, and so on.

There are many factors to be considered while planning and organizing an event, such as the theme of the event, venue, audience, financial calculations and risk management. The most significant ones will be described in more details in the next chapters of this work and will be followed with a practical material regarding street dance related events (Van Der Wagen 2004, 16-21).

3.3.1   Event planning

As defined earlier, an event is an activity which goes beyond the every day life of a person. Nevertheless for organizers the process of creating an event can be highly complex and time-consuming work. The role of planning should not be underestimated if the organizer wishes to hold a successful happening, because events are often due to special requirements which are not of part of the daily experience in the organization. When planning, the manager should think in advance about the future of the events, the resources needed and expected outcomes. Planning helps to foresee the event and to consider every important detail of its organization as long as trace possible opportunities and risks. Naturally, the planning process requires effort and time, however the manager should not neglect necessary thinking since it will help to stay focused and improve the coordination and therefore outcome of the event (Shone & Parry 2001, 81-82).

Planning draws a picture of the whole process and actions to be taken and points out the best course of actions to be taken in order to create a successful event. Shone and Parry (2001, 83) discuss five main stages in event management. The process of any event planning starts

by defining its objectives through creating the ideas and aims. After defining the objectives the manager can create a draft plan which will be the base for detailed planning. Detailed plan can be divided into three significant phases such as financial, operation and marketing planning, which are crucial for any kind of events. This is also one of the biggest parts of the planning. The last stage before the actual implementation of the event includes detailed planning of the activities, setting the deadlines and other organizational actions. The shortest part in the whole planning process belongs to the event directly; however the event is the key point for the actions taken before. The event is not the last stage in the process. In order to measure the success of the event and to create successful events in the future an organizer should have an evaluation session with partners or alone when that is the case.

Keeping records about each event organized by the company/manager will ease planning and implementation of the events in the future. Though there cannot be one plan for all events, previous experience both documented and real will create a proper base for successful organization (Shone & Parry 2001, 84).

Objectives reflect the line of operations of the event, its idea and purpose, whether it is to develop, entertain or gain profit. The plan most probably will change after the process starts, however, it is essential to have some basic ideas and outlines in order to predict the problems and emergencies which can arise during the implementation phase as well as to define stakeholders, and the circumstances of the event. The main tool for drawing a draft plan is brainstorming, which helps to develop the main idea and possible issues when defining the event. The draft plan is a tool for creating a more detailed and systematic plan of actions where finance, marketing and operational sections will be reviewed (Shone & Parry 2001, 84).

3.3.2 Systematic detailed planning

Before organizing any event, the manager has to make sure what the demand for it is. Demand has a different importance for each event; however, it is better to be aware of the number of participants for more accurate calculations. Every event organization requires input of some basic and crucial resources, such as staff, equipment and most importantly, time. Numbers of key event-related activities from marketing to event implementation depend on timing (Shone & Parry 2001, 87-91).

By the time a systematic outline is planned, the organizer should have basic knowledge of the size of the event, possible competition and event relevance towards the happening. Naturally, all costs have to be calculated long before the event takes place and should take into consideration all risks involved in the organization. Shone and Parry (2001, 92) point out three main categories to which costs risks can be related, they are quality management and

standards, event expenses and effective event timing and scheduling. These issues are interconnected, and the manager should plan and take the necessary actions to solve them in advance in order to cut costs and possibly increase profit. Naturally, costs include the marketing of the event; therefore, marketing planning is essential for the whole organization, no matter the size of the event.

Marketing planning includes research on the market, defining the main target groups and advertisement, thus marketing plays an important role when pricing the event. As for the event planning, the organizer should calculate how many resources will take the marketing part, especially elements such as tickets sales, preparation of printed material, posters, programs, and other material. The manager should not neglect the timing and make sure that factors affecting marketing are studied in advance (Shone & Parry 2001, 91-94).

According to Conway (2009, 48 - 50) there are a number of crucial factors which have to be taken into consideration at the planning phase of any event. The leisure time activities are usually held on the free days, or weekends whilst work-related events are usually organized during week days, therefore, it is important to know which day would better suit for a particular event. The date is also a significant factor; an organizer has to make sure there are no major events going on at the same date, since it might be a reason for a low number of visitors. The weather is something an organizer can not foresee, which is why during the planning phase it is important to think over possible weather hazards and ways of decreasing possible loss due to unexpected problems connected to weather conditions.

One of the most underestimated and yet most important points during the planning stage are clashes with other events. Since weather has an important impact on different activities, most events are held from April to September with a peak during July and August. Due to this reason, a large number of events take place on the same dates, which can be a reason for a failure of some of the events. And that is why when organizing a successful event it is highly important to follow all the activities organized at the region (Conway 2009, 49).

When planning the time of opening and closing of an event, the organizer has to consider how long it will take to travel to the event venue, to put up the additional equipment like stands, stages, and how much time would be needed for cleaning up after an event. Certainly, an organizer needs to know in advance what type of event will be organized and what the target groups are; it is highly beneficial during planning and organizing an event (Conway 2009, 48 - 50).

3.3.3   Organizing and preparing an event

In most cases the preparation and development of the event goes together with the event planning, and both activities require hard work and timing. Besides the efforts mentioned, successful event organization requires not only hard work, but it should also plan smart all the activities and required workload. There is a number of significant requirements which could improve general planning and organization of the event. Shone and Parry (2004, 121) recognize finding the venue as a key element of the process; nevertheless, issues like transportation, catering, technical facilities, lightning, will occur during the process. Location has to be defined first before general preparations start. Then, the organizer needs to research available venues within the chosen location and necessarily visit the most suitable sites for the event. The checklist during the visit should have basic points such as cost of rent, accommodation and nutrition when needed, and also transportation and logistics opportunities to the venue. The location of the venue has to be in an accessible distance, thus making it possible for organizer to visit the site often and supervise already completed work and issues which still have to be taken care of.

There is one more factor which has a great affect on the event, and it is the audience. Conway (2009, 53) defines several groups of potential audiences: club, school, company, special interest groups and general interest. When creating a profile of the potential audience, a few points will have to be taken into consideration. For instance, age is important when planning the event since it will cut down or add attractions which could positively affect the number of attendees. The amount of visitors should be neither underestimated nor overestimated. In case too many people attend, there might not be enough space to accommodate all guests. If this takes place the manager might end up refusing visitors entry to an event which will alienate the audience. When there is no sufficient number of visitors at the event, the manager will pay extra costs for the services and facilities which will not be used, and thus it will lead to a significant financial loss.

However, using particular methods to estimate the audience number will help avoid a negative outcome for the event. Those methods are: previous years' estimations; similar event attendances; club or team entries; registrations, which are compulsory; fixed capacity; restricted and prescribed attendance, when the visitors have to be specially invited for the event. Using three or more of the described methods will help the organizer to have accurate estimations of the attendees. However, the manager should keep in mind that there are certain circumstances which cannot be predicted in advance, such as economical crisis, weather, transport problems, terrorist activity, season/fashion/craze. For the new organizer it is better to start from a small sized event, and thus prevent possible financial loss. During subsequent years, with experience and a proper financial base, the event size can be increased to the optimal point (Conway 2009, 56-62).

Attractions are the key-activities of the event and therefore they have to be chosen and planned carefully and according to the theme of the day. Well-thought out attractions will draw interest towards an event and therefore increase the number of visitors and potential profit. Conway (2009, 73-75) says there are two ways to explain the connection between audience and attractions; audience-led attraction means that it is a certain audience that sets types of the attractions for the event whilst the attraction-led audience refers to attractions being the main reason for attending the event by certain audience. Surely there should be a variety of attractions in order to keep public interest towards the event. And of course, there might often be visitors who are not particularly interested in the main theme of the event but might be interested in some of the attractions. Hence, there is an opportunity for the organizer to increase the income by creating an entertainment for random visitors.

No matter how events differ from each other, they still have several common factors. When using services from outside of the company, the organizer has to check suppliers important information such as references, safety policy, risk control, and so on. The venue should have an office for event manager with water, coffee and tea supply. An office is needed for staff communication and meetings, it should be easily found by guests, however accessed only at a specific time or for an urgent matter. The manager's office can also be used as a cash office, but in this case it should have an extra room with safe and secured access (Conway 2009, 86-87).

The attendees should be able to follow the timetable of the event and have easy access to it. Naturally, it is not possible to follow each visitor and make sure that everybody has attended the event's attractions. Conway (2009, 87) suggests the public address (PA) system as the fastest way to reach every visitor's attention, and usually most of the events would need to have this system borrowed or installed by a supplier organization. In addition, the manager should bear in mind that electricity, water, supplementary equipment, waste disposal and other small details might have a great affect on the whole event and therefore should be supervised periodically in order to avoid possible malfunctions (Conway 2009, 87-93).

3.3.4   Event implementation and maintenance

Each event is unique by its nature and planning, and preparation for all events is different, so that it is not possible to create a common structure for all events. And yet the actions for providing an event are similar, which creates a routine that can be used in the further organization processes. Considering a simple level of organization, the same system can be used for all events, but the time, people, number of suppliers and requirements will differ. Generally, if there is a possibility to systematize the planning and preparation process, it should be done, but usually this refers to standard products. However supply services such

catering, accommodation, public announcement can be systematized and thus will reduce the costs of the event (Shone & Parry 2004, 208).

Before the opening day the manager should have a briefing with the staff team, do the final check-up of the venue, and make sure that the site is ready to be opened for the guests. The entrances and receptions have to be ready for use prior to the start time. All specific information such as brochures, timetables, key for accommodations have to be in order before the opening, thus saving time on entering the site. Once the event is open for visitors and public starts entering the site, all members who were involved in the process need to be supervising the event all the time and doing check-up periodically to avoid potential problems. How many staff members will be needed and what their responsibilities will be depends mostly on the size of the event (Conway 2009, 266).

The structure of the event organization forms the base which is used for planning activities and services. The organization may consist only of one or few managers and their helpers and quite often they are volunteers. No matter how well the process of preparing the event goes, challenges will come up during the day of the event, that is why the manager and management team have to be effective and moreover, the manager has to show good communication and delegation skills in changing situations. Careful preparation cuts possible risks and uncertainties of the event and thereby allows the manager to concentrate only on immediate and constant matters during the implementation day (Shone & Parry 2004, 189-190).

The most usual technique which could be used by the manager is "management by wandering around" (Shone & Parry 2004, 210). The manager should create a check-list based on assumptions about what visitors would want to do and should constantly supervise the places and services which need special attention, starting from the parking place and continuing to the main attractions of the event. The manager should visit all the places guests would visit, including toilets, and test everything the guests would ask for, take a coffee or tea at the event cafe, sit down there and experience what guests will experience. Moreover, the manager should be ready to immediately react on any unexpected situation and to delegate problem solving to the staff members wherever possible. Making decisions and problem solving requires the manager to be aware of the reasons why the problem occurred and to be able to undertake right actions. Often it is important to solve the problem first and question the reason of it later. Still it is essential to question what has led to the problem in order to prevent its possible occurrence in the future.

3.3.5   Evaluation and measurement for success

The closing down of the event is equal in its significance to the event planning. No matter how long and tiring the event was, managers and the team should allocate time to cleaning-up and the final evaluation at the same day after the official closing. The closing time should be decided in advance, in order to avoid an early closing and losing visitors' interest. It is better to have certain closing time and provide this information to the public in advance, in the brochure or any other official event material, and of course closing up and cleaning should not start before the appointed time (Conway 2009, 266-269).

Once the last visitor has left, the manager has to make sure that proper cleaning-up takes place, and thus remove all the stalls, bring down the tents, take off the signs and collect the rubbish. When the major clean-up is over, the staff should collect and return rented equipment, and check the venue for possible damages. Eventually, damages should be avoided or prevented during the event, not only to prevent extra costs for equipment repair, but also to sustain a good relationship with the venue supplier and create the possibility to use the same supplier for future events. Finally, when the clean-up is done, the managers have to keep a brief, thank all the staff members for the input and make sure that everyone was sent home. Afterwards, the manager should have a final check-up of the venue, firstly alone and then together with landowner, to make sure that the site is returned to its normal state (Conway 2009, 269-272).

The final tasks for the administration are those regarding fulfilling the contracts, dealing with bills and finalizing the accounts. The final accounts should be documented and saved in the event archive; they will be essential when planning the next event. A short break should be taken before going to the final stage of the event organization, which is evaluation. For the evaluation meeting, all interested parties should participate, such as managers, investors and sponsors, if there were any, and key staff members. All information sources should be used during the evaluation meeting, the team should consider not only guest opinion about the event, but also the organizers' perception (Shone & Parry 2004, 220).

In order to manage a successful event, the organizer should know that all possible material after the implementation of the event should be documented and saved in the files of the company. Evaluation should not be limited only to the number of tickets sold and how many guests attended, and the managers should invest enough time to collect important organization related information in advance, during the planning and implementation phases. The purpose of the evaluation is therefore to understand the process of event organization and learn what has to be done to improve it the future events. To properly evaluate an event, feedback should be collected from each party that participated in the event, from visitors to sponsors Questionnaires and/or observation are the main tools when collecting the feedback,

aiming at learning and improving the organization for the next event (Shone & Parry 2004, 220-221).

As a result of the evaluation, the managers should know what the main problems were, how serious they were and if they were considered as critical failures by visitors. When the main problems are defined, the organizer has to solve it and make sure it does not appear again in the future. The problem that caused most difficulties should be taken care of, thus the organization firstly has to measure its effect on the event in general. When the management team knows whether the event satisfactory and the public enjoyed it, the impact of the problem can easily be measured and thereby the planning and implementing of the event improved in the future. However, the manager should bear in mind that it is not possible to achieve total satisfaction, and the evaluation is the key to improving event organization and thus attracting more visitors in the future, which eventually leads to a potential rise in the profit (Shone & Parry 2004, 221-224).

3.4   Street dance-related events

As a form of cultural activity, dance-related events generally follow methods and characteristics of special events; they vary by objective, theme, size, and audience. There is a large variety of dance events, from workshops to dance performances. In this research only particular street dance events will be discussed, they are workshops, dance camps, battles and partly jams.

In this chapter I will be explaining the process of planning dance events, which are organized by the Codance company. Gathering information for this chapter was done using action-based method. The results and arguments are based on personal observations by the writer. The observation was applied while attending the mentioned events as a dancer, and using the experience and practical outcome of the operations of Codance company during years 2009-2010, as an organizer. The observation was mostly carried out through personal conversations with participants of the events, students, teachers and additional suppliers. Additionally, the company's manager's experience in the organization of the events, for instance SDC Estonia, is observed, evaluated, and the results are presented below. The arguments also apply the theory described in the previous chapters.

Dance can be considered from the perspective of both performing arts and entertainment. Freakley and Sutton (Freakley & Sutton 1996, 3-5, 7-8) use the term "cultural industries" to describe such activities as arts, publishing, media, entertainment, leisure, sports and tourism businesses. Dance can be related both to the performing arts and entertainment industry; for instance, ballet performance falls under term of performing arts and street dance show in the

park is entertainment, and thus both activities are related to one form of art – dancing. Before going deeper into the main subject of this chapter, it should be mentioned that performing arts can be divided into two components – commercial and publicly-funded arts, whereas the entertainment industry has only a commercial base and may include the commercial sector performing arts. It is a fact that nowadays arts are mostly perceived as entertainment and are delivered over the commercial sector: films, popular music, video clip dance, and concerts. Even though entertainment and non-commercial sectors have different objectives – the first is to challenge minds and make people think in other ways, whilst the second is designed to amuse and entertain – these sectors interact more often than one would think.

3.4.1   Objectives and outline planning for street dance events

The main lines of operations of the Codance company have already been explained in the earlier chapters of this work. All the events organized by the company fall under the same structure as any other event planning. Therefore, first step in dance events organization is brainstorming and preliminary planning. First of all the organizer has to know what kind of event he/she will be organizing. All of the planned activities should firstly outline the objectives; profit gain is the common objective for each of the mentioned events, however not all of them will bring the company desired income. Eventually, there are a number of other objectives set for each of these events. Thus, workshops are aimed at educating dancers and are targeted mostly at advanced or professional dancers. And yet, in order to increase the level of dancers generally, the level of the workshop is mostly open, which means that anybody can attend (if not specified by the dance teacher/organizer). Additionally, the more students attend the workshop, the higher profit organizer gets. Generalizing the above facts, the following objectives are important when organizing workshops: provide a high-quality dance education, improve the level of the dancers, develop the network, and increase the company's profit.

Battles and jams are aiming at entertaining the public and challenging dancers. When planning the battle, the main objective is related to profit; among the other objectives there are entertainment, recognition, education, and networking. Recognition within the dance circle is essential for any Street dance organization, as it enlarges the networking possibilities, involving more participants and interest groups within years. Whilst battles should have a detailed plan which has to be updated constantly, jams can or cannot have a plan. Mostly, jams take place during parties, especially after Street dance events, and it is a spontaneous action taken by dancers in order to entertain and challenge each other. There are, in fact, not that many events having the jam as a main attraction. Jams are usually an attributes to the events.

Dance camps are one of the biggest events within the Street dance industry, and they require very careful planning. Since dance camps combine all the types of events presented above, workshops, battles and jams, and the objectives of these events are combined. Depending on the organizers, the aims of the dance camps vary from educating to gaining worldwide prestige. Dance camps can be of different size, from small to massive. Dance camps of smaller size are usually supported by the related association, such as a dance school or youth centre, and they are aimed at educating regular students and/or attendees of the organization. When it comes to bigger events, such as Street Dance Kemp (SDK) or Urban Dance Camp (UDC), the organizations are concerned with profit and worldwide prestige. With accurate planning and constant improving of the plan, the new organization can improve their operations and attract more people already within one year, for example SDK started as small internal summer camp in Czech Republic with 80 participants in 2005, and within a year the number of participants grew to 400 people, involving well-known international dancers. In the year 2010, the average number of participants was 2500, and it is not including teachers, other involved personnel and visitors from outside (M.P.Amigo 2010).

3.4.2   Detailed planning for street dance events

There is always a demand for street dance events, but of course demand for workshops differs from demand for dance camps. Workshops are popular among all dancers, no matter the age and the level. Demand varies depending on the teacher and the style of dance to be taught. In Finland, most of the participants of the workshops prefer to attend a world-famous teacher's classes, and students are most likely to visit hiphop style classes.

As for battles, the more styles are presented, the better, since this type of event is aimed mostly at entertaining people. The demand in battles depends greatly on the organizer, how recognized the association is, and whether the dancers gain any prestige due to participating in the battle. It should be mentioned here, that prestige is basically the measure of a dancer's experience and success within dance circle. The more they participate and/or win in different dance battles, the more profit they gain for teaching in home country and abroad. The organizer can stimulate demand towards dance battles by offering financial awards in case of winning, when it comes to participants, and as for other interest public, the demand can be affected by linking other interesting parties, such as sports/streetwear clothing stores, etc, to the event.

Finally, the demand for dance camps is always high, and that is one of the reasons for the tough competition between the camps. Since camps include all the main Street dance events, there are different categories of participants present at this event: dancers of any age, any

level, from beginners to world top teachers and choreographers, non-dancers, but related to Street culture, such as dance/sport clothing retailers, and also, dance camps can be a good experience for DJs, due to the latest music trends being played at the event, during the battles and jams. However, the new organizers cannot expect big demand for their camps, when organized for the first time. Nevertheless, demand together with number of participants, is increasing at the current time.

All the street dance events share common requirements; the simplest ones are workshops. Practically, workshops can be organized and fully carried out by single person, organizers. This particular work requires more time when organized for the first time. Workshops don't need any equipment, assuming that it will be provided by the renter of the venue, usually any dance school or studio. Planning battles and camps, on the contrary, requires a significant amount of time, work force, and additional equipment. An organizer has to make sure there is enough time for planning the event and for actual implementation of the plan. Naturally, costs differ for each event; workshops do not require a big budget or even any starting budget at all, whilst for the battles and dance camps very careful financial planning should be undertaken.

Before the actual organizing of the event, it is essential to do research on the available dates, to make sure that there are no similar events going on at the same time; the other important matter is venue, the possibility to reach easily it and its capacity. It is important to visit the venue at least for few times during planning and organizing an event.

3.4.3 Organizing and preparing street dance events

When the organizer is planning a workshop, the first matters to appear are decisions which dance teacher to invite, to check if the dates are available for the teacher and if there are no other dance events occuring on the same dates. Subsequent steps include finding the venue and carrying out the promotion itself. Commonly, the workshops are held at the dance school within which the organizer operates. In the case of Codance company, there is no dance school linked to operations; thus the matter of finding a venue could sometimes be an issue, depending on the time of the workshops. Usually, the studios are rented from other dance schools, and within time, there is a main school for studio renting, it is Helsingin Tanssiopisto.

Before starting an advertising campaign, the organizer should think about the target group. For dance workshops, there is no certain age limit, but usually dancers under 15 do not attend the happening. According to the attendance observation, average age group of workshops participants varies from 18 to 30 years. The number of participants differs during each event, and there are some reasons for that, too.

First of all, attendance depends on the guest teacher – the more famous he/she is, the more people are likely to attend the event. Secondly, timing is important, too. The most suitable time to attend the workshops is the weekend, both days, and during the first part of the day. Thirdly, the organizer should take into consideration not only the event which could be held on the same day, but also past and upcoming events. This means that there should be at least two weeks interval between the events, otherwise it will be costly for the potential participant to attend all the events, and thus, the participant would have to choose only one. In cases there is a workshop and dance competition being organized within 2 week of each others, the potential participant will most probably choose to attend the bigger event. In addition, information about the number of attendees can help to reduce the costs, since the organizer will know in advance for how many people he/she should book the place, and that generally affects the price of the venue for the workshops.

One of the essentials aspects of organizing the workshops is promotion. Within the Codance company, advertisement is done mainly through Facebook, since it has one of the biggest dance networks. If we consider the example of the Codance company, the organizer created the event page and distributed the invitations to the event through her network. In addition to the social network commercial, flyers and posters were put up at the places which dancers attend the most – some of the dance studios and Kisahalli (Töölö Sport Hall). Usually, this type of promotion attracts enough participants to the workshops.

Workshops usually do not need any extra activities or attractions in order to obtain more attendees. However, if organizers have sponsors, whether for some particular event or for several events, there is a good opportunity to advertise an event outside the network, by putting the flyers and posters at sponsors' facilities. A good example could be a street or sport wear shops; the dance event organizer could put up the advertisement there whilst retailers get an opportunity to advertise themselves during the event, on the promotional material or via the stand at the time of the workshops. Commonly, the workshop timetable goes up to four hours per day: there are two workshops each day, 90 minutes each, with a break for 15 minutes and with a discussion following at the end. Thus, it makes sponsors visible to the related public for two days. Issues like collaboration and competition will be discussed later in this work.

The bigger the event becomes, the bigger the venue needed. Thus, for the battles and jams, a simple dance studio will not be enough. Depending on the size of the battle/jam, the venue could vary from night club facilities to sport halls. The bigger the battles become, the bigger the facilities are used in the future. Venue does no need to be in the city centre, but it should have easy logistics directions, both for the organizer himself/herself, and for the

guests. The organizer should periodically visit the facilities, in order to supervise preparation works; also, sponsors and other interested parties should have easy access to the venue in order to put up stands and other promotional material. Since the battle events take longer time, from one to several days, the organizer has to make sure to prepare a room as an office for the management of the event, a room for staff members and for judge members. The other event facilities should include dancing/competing space, DJ's spot, seats for all the attendees, and a special area for the sponsors' stands and other attractions.

The audience of the battle/jams event differs from those who attend the workshops, mainly by number. When it comes to those who compete at the event, age vary from 20 to 35 years, with some exceptions; however, the age does not go below 15 years old. The number of the guests depends greatly on the size of the event. Smaller and non-international battles, can involve up to 1000 guests, whilst the number of guests during bigger international events, such as Juste Debout, for instance, gather over 58 000 visitors, including dancers who enter the final competitions, dancers who participate but are not chosen for the finals, and spectators who come to enjoy the event (Juste Debout 2010).

Planning for battles/jams should start with choosing dates and the venue in order to avoid clashing with other events within same region. The venue should be chosen according to the planned size of the event; it is important that the facilities are easy to reach by the visitors. At the same time negotiations with the dancers who would be judging the event should be in process; the number of dancers varies depending on the amount of styles to be presented during the battle. Usually, it is from three to five judges who participate in the event. When these points of planning are taken care of, the organizer should start working on the schedule and possible attractions of the event; these matters should be covered before the promotion campaign starts. The promotion of the event can be done using different methods; the main sources are social networks (Facebook, Myspace, Twitter, etc.),distribution of the flyers and advertising the event during related happenings.

To follow the presumed number of the attendees, participation should require registration, and visitors should be required to be buy tickets prior to the actual happening. To have more accurate estimates of the visitors, the organizer should take into consideration the attendance of past events, when possible, or study the statistics of similar events organized by other competitors.

At the beginning of the operations, it is better for the company to start with smaller events and gain publicity and increase the number of visitors by years. Additional interest towards the battles can be acquired by extra attractions. As for the dancers, the main point of joining the event is to show off their skills to other dancers and to judges, and to state their

belonging to the dance circles. As for the other public, there should be something else in the event for them but the entertainment; the other activities could engage buying, seeing, listening, and also learning, trying and joining. As already mentioned before, street wear and sport shops can easily be linked to any dance event. The organizer should also devide which other retailers can be considered as potentially interesting during the battle event.

Moreover, it is essential for visitors outside of the dance circle to experience the dance itself, and that is where the jams can be of a great help. Basically, jamming rings can be formed in between the different styles competitions, thus making it possible for any visitor to join the activity, if not dancing in the middle of the ring then at least joining the ring and looking at the happening from inside. In the long-term, this kind of experience could encourage more people to join the dance community and thus to attend workshops and other street dance events.

Since battles are time consuming events, it is vital to have a proper timetable, and moreover, to follow it. Schedules should be available to the public and be found easily, both from the internet pages before the actual happening and from the information services during the event. Of course, some issues might occur despite the careful planning, causing delays in the timetable. Nothing can be done to avoid these issues, but the organizer should recommend the visitors to book an extra hour or two over the expected time.

No matter the size of the company, when it comes to event organization the biggest happening to plan and hold is the dance camp. The camp has a more complicated structure then other events – the purpose of it is to attract people to join the happening for at least 5 days, and it includes providing such basic needs as accommodation and nutrition to the participants. Therefore the venue for the camps does not only include several studios for dancing, but the whole set of studios, hostel/accommodation space, canteens, and other facilities. The venue should naturally be easy to reach by the organizer, since he/she has to visit it from time to time, to supervise the ongoing work. The check list should include transportation to the event place, rent cost, how reachable it is for all the parties involved, such as the management team, sponsors/promoters, other attractions and of course the participants. Quite often companies rent ready camping facilities with their accommodation and nutrition services, like Street Dance Kemp. Camps are usually organized outside of cities, since it can have a positive effect on the final costs. Planning and organization of dance camps will be described below using the example of Summer Dance Camp Estonia (SDC Estonia), organized by Codance company in June 2010.

Planning of the dance camp starts with choosing the available dates. Since winter is not the best time for holding long-term events as Dance camps are, most of them take place during

summer. Thus, it can be challenging for the organizer to find a suitable, and moreover, free week for the event. That, of course, is unless the event is planned to take place in the country. Summer Dance Camp Estonia took place during 14th to 21st of June 2010. Although early June and late August are not the best choice for holding dance camps, most of the other weeks were booked by other international events.

In the case of the SDC Estonia, the next point in planning list was not a venue but selection and negotiation with teachers. The teachers came from USA, France, Sweden, Norway, Finland, Estonia, and Czech Republic. When negotiating with the teachers, the following matters should be discussed – transportation, number of classes and which styles to be taught, salary per 90 minutes, extra charges, for example judgment during the battles or show presentations, and the length of the visit. The organizer should offer as many dance styles as possible and same amount of dance classes for all participants. At the same time while negotiating with teachers, management team was discussing possible venues and different levels of the workshops.

Since SDC Estonia was to be carried out for the first time, it was questionable whether the workshops should have an open level or two different levels, beginners and advanced. After some discussions, the team decided to keep the two level system. The venue was chosen by the representative in Estonia, and it was a camping place sixty kilometres distance from Pärnu. The facilities included sleeping houses, a canteen, two dance platforms, both inside the buildings, and common facilities such as showers and sauna. All facilities were included in the total price of the venue. Once the most urgent matters were decided on, the more detailed planning began.

When planning a big event like dance camp, it is almost impossible to have a start and end time for planning of each activity; mostly, planning is a constant process which is carried out during all the event organization and implementation. The next step within SDC Estonia planning was to draft a timetable. At the same time, details like catering, transportation, equipment such as sound techniques and outside stage platforms, were discussed and tendered. The timetable was designed in such way that each group had same number of classes within the same styles and with the same teachers. Four lessons were held every day for each group, thus making it eight classes per day total. In addition to that, every student and teacher had an opportunity to join stretching/yoga classes. The classes were not obligatory; however, most of the students attended all of them. Therefore the reader has now a basic idea of what a dance camp is – an intensive program including a variety of classes in a short time.

As for accommodation, students were staying in the rooms of 3-6 people; which is a usual arrangement during this kind of events. Catering services were provided by the camp, and each participant had three meals per day. Additionally, the owner of the facilities provided a kiosk, which was open to everyone for several hours every day. Teachers had a separate building for their own accommodation; teachers' meetings were held in the common facilities several times during the week, mostly to discuss some changes in the timetables and the development of the students.

Together with the timetable, the other events were discussed and planned as part of the camp – battles and jams. The battles' planning was already discussed before. As for the jams, they were held every night; it was not an obligatory event, however, they were rather educational for the students to attend.

The next important step in planning is choosing the public, calculating the price and creating an advertisement. For the SDC Estonia, the main target group was international dancers of different levels. The age varied from 14 to 32 years old, and the target number was 100 people on average. To follow the number of participants, registration was required. The price included transportation Tallinn-SDC Estonia-Tallinn, accommodation, food and all the workshops. To compare, most of the camps usually do not include accommodation and food in their price, it is topped to the workshops' price; transportation is never included in the price of the camps. Choosing the location in Estonia helped to cut the costs and thus made it possible to reduce the price of the camp for the participants.

The event was advertised through the social network, Facebook, by distributing the flyers within other dance happenings and hanging up posters during dance related events, one of them was the Finnish Championship in Street Dancing. Most of the participants, however, registered after receiving invitations through a Facebook event.

During promotion planning, issues like additional activities, kiosk planning, teachers' transportation during the camp, were discussed as well. One of the matters which was not planned during SDC Estonia, but should be taken into consideration for future camps, is staff members. In 2010, every task was carried out by two members of the management team, the organizers from Finland and the partner from Estonia. However, taking into consideration previous experience, volunteers should be involved in such big events like summer camps.

Summer dance camps are the biggest events, and they require a lot of the organizer's time. Planning such an event is constant work, which should start long before the camp takes place, and it is over only after the final meeting and results evaluation. Dance camps involve different risks, which can all cause significant income loss; hence, the planning should be

updated and improved during the whole period of the preparation and implementation of the event.

3.4.4 Street dance events: implementation and maintenance

From personal experience in organizing dance related events I could say that there can be no common routine for all events; every new happening is unique and requires careful planning. However, there are some points in the planning which can be systematized; these points of each type of event are discussed below.

Workshops have the simplest planning structure; practically, preparation for each of the workshops run under the same actions, which are choosing the teacher, selecting the date and venue, preparing the advertising campaign, and running the event itself. These kinds of activities can be called the structure of workshops' organization; naturally, teachers, timing and marketing will be changed; the venue often stays the same. The organizer should be at the place of the event at least half an hour earlier, in order to open the doors, put up the brochures if needed, prepare the sound system and meet attendees when they arrive. There is no need to supervise the event; in fact, in the case of the Codance company, the organizer was participating in the events herself.

Battles have a more complex structure; however there are also some matters that can be systematized when arranging these events. Organization of the battles, as workshops, too, has the same planning milestones, which are dates, venue, participants and promotion. Battles cannot happen on a monthly basis, therefore some particular period of time to run the event should be appointed, especially in case of annual happenings. The venue will most probably change with the time, regarding the size of the event. For matters such as catering, extra attractions, and public advertisement organizer can use the same supplies for each event, thus building trust with the collaborators and cutting the risk of possible problems that might appear during the event.

Dance camps have the most complicated structure, since they involve main activities within the street dance industry; besides that, the camps are long-term events, and therefore they engage much more activities and services. Thus, dance camps imply more work force; managers should start offering the volunteer/staff members' positions long before the actual implementation of the camp.

When planning the camp, organizer should use a previous years' experience. There are naturally common matters that will occur during every camp planning and implementation. Activities such as catering, accommodation and other supply services can be seen as a

routine. Using the same suppliers for the camp every year help to build trust not merely between the cooperation parties, but also from the audience towards the event, since the participants will know already what to expect from the event. Hence, the organization of camps follows the same routine each year, with some changes, but using the same base.

During the implementation phase, there are also some activities that can be seen as a working routine and should be undertaken every year before event opening. They are the venue check up, staff briefing, distribution of media and marketing materials, handling the registration, and a welcoming meeting with the participants. In addition, there are issues connected to supervising of the event; those matters are the same each year. Information about systematized implementation and maintenance of the dance camp can be found from appendix one at the end of the report. The material was collected using personal observation during Street Dance Kemp 2008-2009 and SDC Estonia 2010, organized by Codance company.

3.4.5 Evaluation of street dance events

Workshops do not involve much of a closing work; basically, the organizer should take care of the venue, check that equipment is not damaged, no rubbish left, and the room is in the same condition as before the workshop started. The closing time of the workshops is usually stated in the online/printed promotion; after the workshop is over, attendees leave the venue. After the participants leave, the manager should check the changing rooms in case if something was left there, check that the lights are off, leave the keys where agreed and leave the venue. There is usually no evaluation done after the event; some general conversation takes place in the informal tone, but no questionnaires are needed. It is important though to discuss with the teacher and find out if he/she is satisfied with the organization of the event, and what could be done in the future to improve the event.

Battles can be very tiring events, especially if it is a one-day happening with the pre-selection and the finals; in this case, the event starts early in the morning and runs until late evening. No matter how late it runs, the event team has to stay and do the final closure of the event, which can start only when all the visitors have left the site. The general cleaning includes taking down the stands when present, cleaning the stage, checking and collecting the rented equipment, and so on. All the equipment and other rented material should be checked for damages and be ready to be returned on the agreed time. All the waste should be cleaned; the major cleaning, however, is usually done by the company that has rented the site to the organizer. Once the major closing is done, the manager should have a meeting with all the staff members, thank them for the work and let them leave.

The final tasks left after the official closure are the responsibility of the administration. They do not have to be taken care of at the same day of the event, but within a short time after the battle took place. The manager has to make sure that he/she has fulfilled the contracts with the other parties, has paid all the bills and which is also important, received all the payments which have to be transferred to the company's account. After those issues are taken care of, the company should have a break; nevertheless, the break does not mean that the work should stop, but quite the opposite – there is some important work to be done before the evaluation meeting.

Usually, the organizers of the dance events do not practice any evaluation technique; however, there are naturally some issues that have to be prepared for discussion with other involved parties. The organizer should set the date of the evaluation meeting, which will be suitable for all the potential attendees, such as sponsors, staff members, and judges if possible. The matters that should be discussed during the meeting have to concern the implementation of the event, the competition itself, problems that appeared during the event, and if and how they can possibly be solved. During the meeting, all the issues concerning the battle implementation have to be considered, discussed, and the team has to find possible solutions to solve the problems or at least ways to avoid them in the future.

It is also of great use to hear the opinion of the judges on the event; however, it is almost never possible in the official form. Therefore, the organizer should try to have at least informal meeting with judges and find out the judges views on the battle event. Considering the fact that no organizers usually practice meetings with judges, this kind of discussions can be very beneficial for Codance company's operations, if applied.

When the dance camp event is over, the closing works will take a much longer time then for all the other events, since the camp involves many extra services from aside, for instance accommodation and catering. Of course, closure of the dance camp follows the same structure as all the other events. First of all, the end time of the camp is known in advance, and all the participants should leave the camp premises by that time. However, sometimes dancers have to stay longer due to late transportation; nevertheless, after the closing time, these kinds of matters are not under the responsibility of the organizer any longer.

Closure clean-up is a relatively big task when talking about dance camps. First of all, staff members have to take down all the stands, stages, tents, and other related objects. All the equipment should be checked for damages, packed in the boxes and loaded in the trucks, ready to be returned to the renters. All the keys have to be returned to the dormitories, the rooms should be checked for left belongings, the litter should be taken out of the camp

facilities. When this work is done, the organizer should have meeting first with all the service suppliers, as administrators of the dormitories, canteen and other possible providers.

The next meeting should include staff members/volunteers, a first aid team, security members, and other relevant labour force. The manager should go through the main points of the past camp, stress the positive outcomes, remind everyone about the date of the evaluation meeting, and let them go for a break. The management team is the last one to leave the camp. Before the administration takes its break, managers have to make sure that all the bills are paid, the contracts are complied, and the event account is are completed.

Before the evaluation meeting, the administration members should prepare a short report on activities that went on during dance camp. As was mentioned before, dance events usually do not have evaluation system in the form of questionnaire; it is basically not possible to collect the feedback after the camp is over. However, when the event has its own web pages, the manager could use online feedback/questionnaire in order to monitor the problems pointed out by the participants and discuss them during the evaluation phase.

The evaluation meeting should be arranged shortly after the event, within one, or a maximum of two, months and should involve all the administration members, sponsors, and teachers if possible. There is no need to invite all the staff members, but some should be required to attend the meeting; this way it will make the general overview of the camp activities complete. During the meeting, the team should find out what went well and what went wrong during the camp, which issues should be studied more, and how the problems can be solved for the next year camp. The problems pointed out can have a different impact on the event, and before taking any actions, the team should have a general overview of the implementation phase of the camp.

As an example, one of the biggest problems of SDC Estonia, pointed out by the dancers, was the weather. Naturally, this kind of problem cannot be solved by management team or staff members. It can be partly taken care of by putting up tents over the dance stages. However, if it is not possible to have the workshop during weather conditions, the manager should think about another possible time for having an extra workshop.

The organizer should remember to keep the public generally satisfied with the event and try to conquer the organization issue; taking into consideration consumers' feedback, the organizer increases the possibility of keeping already existing attendees and attracting more dancers to visit subsequent events arranged by the company.

4   Marketing strategies in the performing arts

Marketing is an essential part of any event planning; detailed marketing research shows what the main targets are, how to reach them, and how to retain interest towards the company's operations. This chapter gives information about marketing and market related issues. Firstly, the reader will learn a theoretical background for the marketing of the events. The main source of information for theoretical material is the book of P. Kotler and J. Scheff Standing Room Only: Strategies for Marketing the Performing Arts, 1997. At first, I describe the aspects used within marketing of the performing arts. Matters such as performing arts audience, market and its segments and size, and also competition and cooperation will be examined first. The practical material is presented based on the personal observation during the events organized both by the Codance company, and when participating in the events of other organizations.

The performing arts and street dance industry are naturally different types of happenings and thus marketing issues will differ for these two types of industries. Nevertheless, there are some common factors which can be applied by marketers within both performing arts and street dance activities. In this chapter, I will present theory marketing of the about performing arts in street dance organization activities.

4.1   Marketing issues in the performing arts

Before going deeper into the subject of marketing of performing arts, it is essential to firstly understand what kind of marketing issues and marketing approach the company meets when dealing with this type of business. In their studies, Kotler and Scheff (1997, 16) offer two types of market approaches – art-centred and marketing-centred. The latter approach is concentrated on the customer satisfaction, whilst the former type is based on the artist's perspective on the art, be it concert, dance show, or opera. However, when it comes to the Performing arts, the question is whether the customers' satisfaction is really the main goal. Taking into consideration that the major aim of the art is to enlarge human experience, there might the period in the Performing arts where attendees have to go through uncomfortable stage of opening up towards the performance before they will be ready to meet new art possibilities.

An essential aspect of the marketing is the determining of people's needs and wants and attempting to fulfil them, but that is controversial to the major concept of arts – to challenge and provoke customer's minds. The Rockefeller report, mentioned in Kottler and Scheff studies, states that "Entertainment which makes no demand upon the mind or the body offers

neither permanent enrichment of the spirit nor a full measure of delight" (Kotler & Scheff 1997, 16-17).

When it is about the performing arts, the marketer should remember that none of the approaches are suitable for the arts' industry, where both the artist and the audience have to be considered. For that reason, the marketer should try to find a balance between the two approaches, creating a mix that will benefit both parties involved in the industry – the suppliers and the consumers of the product (Kotler & Scheff 1997, 18).

The performing arts industry creates a complex role for the marketer working in this particular field of business. In the commercial world, products and services are produced and distributed according to its' demand and profitability indications. And the purpose of art is not to produce the artist and the message required by the public, but rather to represent the artist and his/her message to the widest potential audience. Therefore, arts organizations create and explore within the pursuit of social and visual value, even when there is no guarantee of financial success. This situation causes three main marketing problems within performing art (Kotler & Scheff 1997, 19).

First of all, the organization has to find a market for its operations, and due to low demand in the marketplace, the company has to create new needs in the services it offers. Secondly, the organization has to develop their market; the performing arts industry is usually ahead of the audience, thus one of the objectives of the organization is to increase and educate its spectators. Thirdly, art organization has to maintain its audience; which means that the company should continuously innovate and experiment to promote the growth of artists; new trends should be presented to the demand of their audience frequently, regardless of the economical issues (Kotler & Scheff 1997, 20).

As a result, the marketers of the arts industry have to be aware of all the changes in the demand and interests of a broad range of audience segments. The centre of arts is communication with all audience members; thus, arts organization should focus on the communication between the industry and its representatives, and its audience (Kotler & Scheff 1997, 25).

4.1.1 Performing arts audience

Before starting any actions within marketing of the event, the organizer has to know and understand customer behaviour, preferences and motives of the current and potential customers. There are several factors that affect customers' attendance of an art event, from macroenvironmental trends to individual preferences. Considering these factors, the

consumer decides on what to attend, how much to invest in the activities and which personal demands will be satisfied after visiting an event. (Kotler & Scheff 1997, 67-68).

Social, political, economic and technological aspects of the environment influence people's attitudes, values and decision-making. The demand towards different activities changes with time and trends in all mentioned spheres of life. Nowadays, people are more focused on productive and self-improvement activities, such as staying healthy, keeping shape, and so on. In relation to marketing, trends should be seen as a database of consumers' preferences and its change related to different economic and social reasons (Kotler & Scheff 1997, 68-69).

Cultural factors, from nationality to social group, influences customer behaviour more than any other factors. A child develops his/her values, preferences and behaviours when socializing within the culture during the process of growth. Belonging to a particular social class also has a great impact on consumers' behaviour. Social classes can be defined by the synergy of several aspects, such as occupation, income, wealth, education and values. Members of social classes have similar values, interests, and behaviour, thus two representatives of the same class will act most likely the same compared to two representatives of different classes. In order to reach a potential consumer, the marketer has to know the characteristics of the members of each class (Kotler & Scheff 1997, 71-72).

Social factors include reference groups, family, social roles and status and affect persons' behaviour. Reference groups include family, friends, co-workers and other groups of one's social network. The solidity of the group affects its communication process and therefore influences the behaviour of an individual. In addition, the consumer's behaviour can be affected by the opinion leaders, whose opinion is highly valued, and so-called innovators, those who are most likely to try and accept new ideas (Kotler & Scheff 1997, 72-74).

Personality, beliefs and attitudes together with motivation constitutes a variety of psychological factors. Decisions about attending any kind of art performance are influenced by the consumer's thoughts and feelings about it. The marketer should communicate the promotion in a way that will bring positive feelings to the consumer about the company's offering and thereby interest possible visitors in attending the event. When planning the marketing campaign, company should concentrate on changing consumers' attitude towards the event into a more positive direction, and that can be done by introducing the potential public to what they will benefit if attending the event. An important role in consumer's behaviour is played also by motivation, which refers to needs of a person and persuades him or her to act in order to satisfy them. (Kotler & Scheff 1997, 75-78).

Finally, personal factors should also be taken into account when considering consumers' behaviour. These factors are occupation, economic circumstances, lifestyle, family, and lifestyle cycle stage. Identifying a person's line of activities will help the marketer when placing and adverting the idea on the market to reach the high-interested occupation groups. Kotler and Scheff (1997, 79) define two lines of lifestyle - "belonging" and "achiever". Knowing the characteristics of these groups, the organization can create an advertisement template using the symbols that are attractive for representatives of both groups. According to Kotler and Scheff (1997, 81) the best opportunities for attracting and keeping consumers in the performing arts sector are for young adults with education, enough income and no family responsibilities which would naturally reduce their own leisure time.

Additionally, there is one more very important category of audience, that should not be underestimated and which the marketer should highly value – the mature adult market. This particular market is considered a long-term market due to several reasons, among which are less interest in attributes and more in the experience or an offer. When considering this mature adult market, performing arts organizations should be aiming at creating an offer which would be beneficial for the consumers from different aspects (Kottler & Scheff 1997, 83-85).

4.1.2 Market segments and target markets in the Performing arts

The marketing plan should start by researching and processing information about segmenting, targeting and positioning of the product or service. It is obvious that not all customers can be satisfied by the organization; therefore the company should at first identify the most attractive and active market segments (Kotler & Scheff 1997, 94).

Segmentation is done by grouping consumers' database according to some particular data. Segments can be groups according to geographic (distance from the point of event, etc.), demographic (age, education, income, gender, family status), or psychographic factors (lifestyle). Segmentation aims at grouping potential consumers according to similarities in their needs, preferences, and/or behaviours and thus creating certain offers for bigger customer groups (Kotler & Scheff 1997, 94).

Considering market segmentation in the arts business, organizations usually define the groups according to demographic and geographical factors. Age, gender, income, education, occupation, religion, race, family size, position in family life cycle characterize demographic factor, and are key variables in defining current and potential performing arts consumers. Market segmentation often uses a combination of two or more aspects of demographic factor in order to enrich market analysis, which in its turn creates a better understanding of the

segmentation of potential customers. The examples of combining different factors in order to compile deeper analysis will be introduced below (Kotler & Scheff 1997, 95-96).

Gender segmentation is very important when talking about performing arts; it is obvious that females are more interested in attending different kinds of performing shows, such as ballet, plays, and so on. It can be explained by socialization differences, since women are usually more involved with arts training in their childhood then men. Additionally, the feminine gender can be characterized as expressive and emotional, while the masculine is seen as independent, active and self-oriented. Therefore, when marketing the event within performing arts, organizers should not only target women, but stress the personal characteristics that can be an attraction to the male audience, for example the strength of the dancers. (Kotler & Scheff 1997, 99-100).

Lifestyle is another and better possibility to measure arts attendance than, for instance, income or education. While personality can be considered a lifelong characteristic, lifestyle is a measure that changes throughout one's life. Lifestyle segmentation is based on consumers' activities, interests and opinions, and involves cultural, social, demographic, and family aspects. Usage segmentation is focused on the forecasting of the future behaviour by analyzing the past behaviour. It is obviously easier to keep the attention towards the event of those who have visited it before than to attract absolutely new attendees. Therefore most marketers are making effort on increasing the frequency and diversity of attendance among those segments of inhabitants who are recurrently interested in the performing arts. The key-point of the usage segmentation is to focus on creating and keeping long-term relationships between audience and event organizers by encouraging the attendees to become more involved in the whole institution of arts (Kotler & Scheff 1997, 100).

To predict the future behaviour of potential art event participants, the organizer should consider how the users behaved in the past. This analysis is called usage segmentation, and it defines three main segments, which are: frequent (heavy) users, light users and nonusers. For frequent users, art is an important part of their lives and they tend to actively participate in a variety of the events. Moreover, for the members of this group satisfaction increases with the number and diversity of attended events. Additionally, the purpose of the attending art event is not to socialize and meet other people, but to enjoy the event and learn new experience. When talking about street dance events, professional dancers and dance teachers would outline the biggest part of heavy users (Kotler & Scheff 1997, 103).

As for the light users, they usually attend one or periodically few arts organizations; socializing with others during the event and self-improvement are equally important for light users, when attending the event. As attendees of street dance event, light users would be

seen as those who practice dancing as a hobby. For nonusers, their free-time activities should be entertaining and informal, and should involve family and friends. Arts are of no importance in nonparticipants' leisure-time activities, and in many cases are fully eliminated from their lives. Therefore, involving nonparticipants in art events can be very difficult and yet steadily successful, as it would involve a basic change in attitudes. Nonusers would not generally participate in street dance events, or would attend if a family member is involved in street dancing. Thus, nonparticipants can be defined as spectators during the event (Kotler & Scheff 1997, 104).

Naturally, it is easier to increase the attendance of existing consumers than to attract new users from those, who never attend. However, organizators should bear in mind that commitment development is a long-term process which should emphasise encouraging and supporting participants to learn more about the arts and become more involved in the arts institution (Kotler & Scheff 1997,105).

The key factor in attendance on an art event is aesthetic interest. There is a number of fundamental factors that indicate consumers' attitudes and behaviour towards the arts, they are realism, excitement, gender, preferences in the type of performances, social status and arts importance. Awareness of these factors helps marketers to recognize individual and group differences when it comes to aesthetic matters (Kotler & Scheff 1997, 105-107).

After evaluating various marketing segments, the organization can decide which market segments to enter; these segments are called target markets and they involve number of potential customers with common needs and characteristics. The goal of the organization is to study each segment and settle on the ways how to best meet interest and needs of the possible clients. The organization can concentrate on different prototypes when learning the target markets, among which are single-segment concentration, product specialization, and selective specialization (Kotler & Scheff 1997, 107-108).

Using single-segment concentration, the organization is basically focused on one particular group of customers, which helps to develop the knowledge of the segment's desires, and thus, to most likely build a strong position and special reputation on the market. There are, however, many risks involved in single-segment selection, a competitor interested in the same target segments as one example. Therefore, if the organization is focused on one segment, it should make the most effort to penetrating this particular sector (Kotler & Scheff 1997, 108-110).

Product specialization, on the opposite, refers to a certain product, which can be interesting for more than one market segment; by that, the organization can create a strong identity and

gain regular customers among those who are interested in the offer. The threat of this method is the possible decreasing of costumers' interest towards the product. As a solution, some organizations add complementary offers that might interest their clients, to the products or services they sell (Kotler & Scheff 1997, 110-112).

The most advantage the organization will acquire using the "multisegmental coverage", mentioned by Kotler (1997, 112), the bottom of which is to select a number of segments which meet company's objectives and resources. The advantage of this method is the ability to attract diversity of art-interested public; thus, an organization should follow environmental and trend changes in order to recognize whether there is a need for targeting new markets or pressing on building strong current segments.

Of course, the choice of market segmentation method depends on the specifics of the company. The company should analyze strengths and weaknesses, opportunities and risks, before entering the market, and focus on those segments, which would gain additional advantages when using the organization's services. (Kotler & Scheff 1997, 109-114).

4.1.3   Competition and collaboration

There are two main reasons why competition in the performing arts has the same value as competition in private industry. Firstly, there is an industry-specific choice, which refers to deciding, for instance, which theatre to attend at the weekend, and there is a broader choice among entertainment events, such as theatre, sports, cinemas, or dance shows. Second, the organizations can create innovative solutions when considering collaboration with other arts associations, non-profit organizations, and businesses. Thus, the concept of competition in performing arts should include ways of collaboration as well (Kotler & Scheff 1997, 157-158).

When it comes to the competition within arts organizations, several types of competition can be defined: intratype, intertype, substitute and indirect competitions. Intratype competition refers to same type of the entertainment, dance performances, as an example; intertype competition takes place when talking about related types of happening, like opera and symphony; deciding between watching live performance and video recorded music creates a substitute competition between these two forms of entertainment; finally, there is indirect competition, which means choosing from broader number of options, such as attending an event, going to a cinema, or entertainment at home (Kotler & Scheff 1997, 158).

Even though competition is usually taken in a negative way, there are at least two major reasons to prove the positive effect of the competition. Firstly, the competition of several organizations in the same marketplace increases the size of the entire market. Secondly, the

organization is naturally willing to have a strong position on the market, which means that it has to follow all the trends, learn the changes in the preferences of the target groups, improve and provide high-quality services, etc. Thus, constant evaluation and attention towards the market improves the organization's whole performance (Kotler & Scheff 1997, 158).

The audience of the art performance organizations' can be improved by stimulating two type of demands, they are primary and selective. Primary demand refers to stimulating the total number of attendees of all kind of entertainment events, be they opera, theatre, dance performance, and so on. When stimulating selective demand, marketers concentrate on the attracting people to their organization specifically, thus decreasing the interest towards competitors' events (Kotler & Scheff 1997, 158).

According to Kotler and Scheff (1997, 159), there are three ways to increase demand within the performing arts: firstly, by encouraging the public to attend the same type of event more often, using the strategy of the subscription series and additional performances; secondly, by suggesting other types of events to current attendees, thus using the strategy of introducing different art forms, like modern dance show for those, who frequently attend ballet shows; and thirdly, by attracting those who never attended arts events before, which can be achieved by performing free concerts and shows, for instance. The effective way in primary demand stimulation for smaller organization goes through bigger organizations such as foundations, community associations, schools, and through collaboration with other organizations.

Additionally, Kotler and Scheff (1997, 160) define other forms of the competition; they are desire competition, generic competition, form competition and enterprise competition. Desire competition takes place when a person has to choose between many different ways how to spend a free evening, be it staying at home watching TV, visiting gym, or attending a life show. Generic competition is about competing between life and other forms of entertainment, life show and a cinema, as an example. In the case of generic competition, marketers should provide with different type of discounts, like last-minute sales, and thus promote availability and affordable costs of life entertainments towards other genres.

When talking about form, the main competition takes place between different forms of the life entertainment, like theatre, opera, dance show, and so on. Finally, the highest competition is usually on the enterprise level. For some arts organizations, it can be of a great use to compare their operations with other companies, which in the long-run is helpful when setting the goals of the company and identifying the directions of its business development (Kotler & Scheff 1997, 160-162).

Gathering the competitive information would help the organization in the process of setting the best business strategies. The complete assessment of the organization's position in regard to the competition will define when the company should face the competition and when to avoid it. Additionally, it will help to identify the company's strength and weaknesses and create a proper competitive strategy, which includes suggesting the best target audiences, the best products to offer and how to position and promote them in the most effective way (Kotler & Scheff 1997, 163-168).

Referring to Kotler and Scheff (1997, 169), arts organization use term collaboration to correspond to different joint activities such as arts festivals, corporate sponsorship or single organization events. This kind of collaboration is mostly informal, has no common goal or structure, and it comes down to simply sharing needs and interests in the event by the organizations. However, collaboration between competitors can be seen as a strategic agreement, meaning a more lasting commitment with common mission, joint planning and well-structured communication channels. Practically, all the parties invest resources into event organization and share the benefits at the end. Those benefits are not only equivalent for money, but also include expanding organizations customer base, finding new possibilities for a financial support, cutting overall costs, and moreover, subsiding the construction of a new performance space.

Collaboration within arts can be achieved through several ways. Even though arts organizations consider themselves as competitors, there are still many collaborative opportunities, such as increasing audiences and cutting costs. The other way of cooperation is through the work with other non-profit organizations, for instance by creating unions and positioning special offers and discounts for those involved in the unions, and thus increasing interest towards and number of participants in art events (Kotler & Scheff 1997, 169-175).

As for cooperation between businesses and arts organizations, both parties will obviously gain from this kind of collaboration. Involvement within the arts can help the business to connect to the arts organizations' image and customer base and thus to gain visibility and improve its profile. The arts organization, in its turn, can count on the support of a business, and this support can be provided by management expertise, technology, volunteers, and products. One more way of collaboration is within multiple organizations. This type of collaboration is necessary when small and midsized art organizations attempt the construction of a new facility, or when promoting city's attractions involving cultural, entertainment, and tourism contributors, benefiting both participation organizations and consumers (Kotler & Scheff 1997, 175-179).

The collaboration between arts organizations and other parties clearly can be of a big advantage to all involved; however, in order to maximize benefits and minimize risks, some critical factors need to be taken into account when considering cooperation. The initiator of the collaboration should set clear objectives and needs, define what kind of collaboration should take place and with which partners, and what is very important, determine how the potential collaborators would benefit from joint work. The purpose of collaboration should focus on mutual commitment and end benefits for all parties involved, including staff members, volunteers, and other representatives (Kotler & Scheff 1997, 181-182).

After completing the first phase, all parties should work on building the consensus, meaning that everyone's opinion is equally important. It is up to the collaborators then to decide how to reach the consensus, thus they have to agree on common rules. Consensus is an ongoing process and should continue during all the stages of joint work, from planning to implementation. One of the key factors for success of the collaboration is building trust. Trust is considered as engine for building a consensus and for effective communication; it can be built through understanding cultures and ways of doing business of all involved parties cooperators. Trust is best built during the work, and the work is expected to be done jointly, starting from small actions, like scheduling, and moving towards planning and implementation (Kotler & Scheff 1997, 182).

Another essential matter in collaboration is the building and maintaining of regular communication, which can be achieved through regular meetings, proper records and minutes of the meetings and its distribution among all the participants. Additionally, communication should be carried out on both internal and external levels. The critical factor in the collaboration is structure; the leadership has to be clearly stated. Any collaboration should consider themselves as a partnership, with equal and supportive members, aiming at creating a win-win situation for all involved (Kotler & Scheff 1997, 182-184).

On top of all the factors which were indicated in this paragraph, there is one more, which is dedicating enough resources to the collaboration, not only human but also financial. Strategic collaboration is definitely not a small task to accomplish, however, if the organizations are eager to work together and if they take into consideration all the factors that are important for joint work, they will only benefit and succeed in a long-term (Kotler, Scheff 1997, 185).

4.2   Marketing opportunities within street dance industry

In this chapter, the reader will find how the theoretical material will be implemented with street dance events operations. Issues like audience, market segments, competition and collaboration will be discussed through general observation of street dance business and

through operations of the Codance company particularly. To collect the practical information, the writer of the report used the method of personal observation, which was carried out during the events organized by the Codance company and by other dance organizations.

4.2.1 Street dance events and its audience

The first point that should be stated in this paragraph is that the street dance audience differs from other audiences that attend performing arts events. In most the cases, potential street dance events goers know in advance what they can expect and what they will get out of the happening. There are some common features of each street dance event that visitors expect to see during the events, they are the learning process, socializing, sharing the experience with other dancers, which is very important, and moreover, having fun with friends and/or with people that share common interests.

Potential visitors come from possible dance circles, like dance schools; the audience can be both from country where the event is originated, and from other countries, depending on the type of the event. Those who attend workshops organized in Finland, mostly come from Finland, and sometimes from neighbour countries like Estonia and Russia. Battles and dance camps are bigger events, and therefore the audience is usually expected to be very international. As an example, participants of SDC Estonia came from Finland, Estonia, Sweden, and Norway; taking into consideration that the event was organized for the first time, it is rather a good indicator of the success of the event internationally.

Many of those who attend street dance events are involved in dancing one way or another; most of the attendees are professional teachers or dancers. Factors like wealth and economical issues influence the attendance. With the economical crisis and large variety of street dance events, marketers should make sure they can offer something extra in order to attract public to choose their event to others.

Social factors also affect the decision of attending or not attending the event; some of those factors are crucial when it comes to the participation choice. The social factor that may have a significant impact on the event attendance is reference groups, which involve friends, coworkers and social network. It is worth mentioning here that professional dancers hardly ever have a social network, friends or colleagues other than from dance circles. Street dance events are usually attended by dancers from the same crews or/and the same dance schools. Moreover, dancers are often encouraged to join the events by their teachers or coaches, as a part of dance education and for improving the skills of the dancers and broaden the knowledge of styles presented in Street dancing.

Personal factors, like self-confidence, sociability, adaptability, are more likely to affect attendance of the bigger events, like battles and dance camps. For every dancer, competing in the battle is a big step in the career, since they have to show their skills in front of other dancers and professional judges. In addition to that, most of the events have their channels on famous youtube website, where dancers will face there sternest critics. Thus, entering a battle requires strong self-confidence, and moreover, the will to improve this confidence.

When it comes to dance camp attendance, most of the time attendees come together with their friends or other representatives of the social network. Although, sometimes it happens that the visitor comes alone; in this case, his/her social skills and adaptation to the new situation plays role in decision making – whether to join the event or not. Thus, marketers have to make sure they show all the positive outcomes of the event for each participant. This includes significant improvements in dance skills within a short period of time, socializing with the other dancers, expanding the network and simply having fun and enjoying dancing for the whole week. The promotion campaign can be a great motivation for a person to join the dance event, whether with friends or alone.

And finally, economic factors have a great impact on the number of participants during the event. Taking into consideration a large number of activities and economic issues, the organizer should calculate the price of the event the way that a potential client would be able to afford it, and what is more important, choose his/her event over the competitors. The proper marketing campaign can attract a vast number of participants to join the event; yet, the organizer has to firstly define the target markets and the means by which to approach these segments.

4.2.2   Market segments and target markets within street dance industry

When planning any dance event, the organizer should bear in mind that geographic, demographic and psychographic factors will have an impact on the attendance of the happening. First of all, when the manager is planning the workshop, he/she has to consider that most attendees will be coming from nearby distance, rarely from other towns and/or countries. Therefore, the marketing campaign for the workshops should first target groups of people/dancers that live or work close to the site of the event.

Age and education do not have a significant impact on the marketing, whilst income should be taken into account; however, it is not the income that plays an important role in decision making, but the variety of different events going on at the same time. Lifestyle is the most significant factor within street dance industry; for the professional dancers, the lifestyle usually concentrated on dancing and all the related events. Hence, it is obvious that almost

always street dance event goers are professional dancers of any age and gender. And when it comes to gender, it is important to mention that regardless of the fact that the street dance was originated by men, nowadays most dancers are women. It is the trend developed by mass media and globalization.

When it comes to the marketing of the street dance events, organizers should bear in mind that attracting male attendees to the event will require much work, and it does not depend mainly on marketing but on the lifestyle and background of participants of a male gender. If males already have dance background, it is not about advertising by gender but advertising in order to attract more visitors of both genders.

Bigger events attract more target groups; thus, among those who are most likely to be interested in joining the battle event are professional dancers, both that are already known to most of the dance circles and those who are just about to enter them. Therefore, the marketer should stress the importance of the event at a national and international level, show the benefits the dancer will gain if he/she participates in the event, and motivate dancer to attend. One of the biggest motivations when deciding whether to enter the battle or not are the prestige of the event, its international recognition and financial benefits for winners. Those are the matters that should be emphasized when marketing the event. There are, however, many events that offer these factors as motivation to join the event, therefore, the organizer should be creative and think about what else he/she can offer to dancers so that they would be attracted to the particular event.

The other target group to attend the battles is the spectators. They mostly come from the dance circles as well, but in addition to that, the organizer should think who else can be interested in attending the battle events. The potential visitors are friends and social groups of once that compete in the battles, as long as their family members and family friends.

Dance camps have a broad variety of the activities to offer to the guests; these events can be targeted for any group of people, both dancers and non-dancers. There is usually some age limit; it is not recommended that attendees are under certain age, depending on the organizer, the youngest age can be from 14 to 16 years old. Therefore, the marketer should not only address his message to the potential attendees, but also to their family members, in this case, to their parents.

The gender does not matter when it comes to the dance camps, and considering the personal experience of the researcher, there is usually an equal number of representatives of both genders during the camps. The main objectives for the attendees are education and development, therefore, gender does not play major role when deciding on attending dance

camps. Lifestyle, however, has an important role in the marketing the event. If the marketer wants to attract visitors not only from dance circles, but also any other possible participants, their lifestyle, work, family stage should be taken into consideration. It is often challenging for potential clients to take the whole week off work and be away from other social activities, not to mention families, and spend it in the camp.

The main target groups for the dance camps would be young people, both dancers and non-dancers, from the age of 14 to 35, with no families and with an opportunity to stay away from work for a long period of time. For the older participants, it is essential that the camp will help to develop their skills in dancing, which in the future can positively affect their professional dance career. The other important motivations are: one week of socializing with people that share the same lifestyle and life values, meeting famous dancers and moreover, learning from choreographers of celebrities, interacting with them and becoming visible within a dance circle. All these matters can be of a great importance when advertising the event.

Analyzing previous material, it is definite now that there are particular target markets for street dance events, however, those markets are not final, and the marketer should always try to attract more audience to enter his/her events. For each event, the organizer can use multisegmentation; the company should try to attract people from particular segments offering the particular services.

Within street dancing, the organizer should concentrate both active and non-active users, and offer the activities from which everyone will benefit, be they dancing, learning, experiencing, socializing, and so on. Naturally, before entering any target market, the management team should do a proper SWOT analysis; consider all the risks and threats that might occur within any target group and the ways to lower the risks possibilities or their impact on the economy of the company.

4.2.3   Collaboration within street dance industry

Even though Finland is a relatively small market, when it comes to Street dance events, there are few main competitors on the marketplace, and thus, the organizer should study how to attract the potential participants to attend precisely his/her event. In the Metropolitan region, there are a number of organizers working within the street dance industry; the most recognizable are DCA, Dance.fi and Saiffa dance school. There is of course a way to avoid the clash of events and as a result, financial loss; this can be achieve by collaboration with other organizers. The basic method of collaboration is to keep other companies informed about the

activities and dates planned by the organization; this naturally should be agreed on and performed by all the organizations operating within Street dance events organizators.

The competition inside the street dance industry can be primarily seen through two types – intratype and intertype. Intratype appears when two or more companies have the same type of event on the same dates, for instance, two workshops are organized on the same date by different companies. It is worth mentioning that this kind of competition almost never happens on the Finnish market. The second type refers to competition between two different types of events, for instance, workshop and battle; in this case, the organizer of the workshop is more likely to lose his audience for the benefit of the bigger event. The organizers should avoid that scenario when planning the event. Therefore, again, all the organizers should cooperate in order for the common benefit and to prevent any of the organizers from financial loss.

No matter the size of the market and relationships between the organizers, manager of a particular company should remember that it is involved in business, and thus he/she should be aiming at expanding company's operations within the market and increasing company's profit. Each company's goal naturally is to acquire the market and stay on top; however, it is not always reached through the competition, but sometimes, and often enough, via collaboration with the competitors.

When it comes to the competition on the market, street dance organizations mostly fall under the selected demand category. The organizer should consider different ways of encouraging visitors to attend his/her event; this can be done by subscriptions to the events or creating extra events, for instance, extra workshops with a teacher at half-price. Another option is bonuses; they can be extra demo-teaching of additional style after the actual workshop; for instance, after holding a hiphop workshop, Niako, a world top dancer from France, has a demo-teaching of the African dance style. As a result, all the workshop attendees expanded their skills and had much fun learning new dance techniques; those who participated in the workshop will certainly join his next workshops, and most probably will invite their friends to join.

The other example is Street Dance Kemp; the organizer offers different levels of teaching, thus allowing those people who have never tried dancing before, to come and share experience with the professionals, and for less price. Naturally, if a person wants to try new activities or share the experience with a friend, he/she can do it on intensive basis for less cost. The competition inside the street dance industry mostly happens on the enterprise level; since the market is small and all the companies are presented in the same dance circles, all representatives need to learn how to work within such a competitive environment,

when it is appropriate to face the competition, and when it would be better to avoid it. It is vital for the organizers to aim at building a recognizable name and developing the prestige of the company without major clashes with the competitors.

The collaboration in street dance industry can be done on the corporate level or as a strategy. Corporate cooperation can take place both between the organization and other businesses, not necessarily from the Street dance industry. Strategic collaboration takes place when two or more companies involved in the Street dance operations are working jointly for the common goals. The first type of cooperation can be developed with the retailers, cafés, representatives of sports activities, etc. The companies do not have to share the same goals, but they share same interests within the event and both benefit from it; for instance, the retailer stand is seen during the whole event and thus attendees can visit it and purchase products/services.

Collaboration on a strategic level involves other organizers from the same field; this type is most likely to appear during the big events, like championships, camps or battles. All the involved parties share the same goals for the event, thus it eases the cooperation and naturally reduces the costs of the event; the smaller organizers can count on financial support from the ones that have been in the business for a longer time. All the organizations involved in the event have to benefit from it, not only financially, but also by building trust between them and respect towards each others' operations.

Collaboration can be done both on international and international levels. When the company is planning to organize the event, it is of a great use to inform representatives from other countries. During its operations, the manager of the Codance company has usually contacted other interested parties from abroad. Thus the company was cooperating with Sweden, Estonia, Lithuania, and Russia. All the organizers booked the teacher for particular dates, and the teacher was travelling from one country to another; the organizers always shared the travel expenses, thus cutting the total cost of the event.

This type of operation can be also done between two or more towns of the same country. For instance, dancers from other towns almost never travel to Helsinki for the workshops; the cooperation between two organizers can make it possible for the dancers from other towns to join the event at their dance studio. The costs are shared, of course, thus it makes the total price of the event significantly cheaper.

The same system is applicable to other events; proper cooperation and trust between the organizations can enlarge the number of participants in the event and thus increase the company's profit. In addition, the organizer can always benefit him/her, when collaborating

with other companies – he/she can join the events organized by other businesses for price less then marketed. In the long-run, cooperation between the organizations of the same field can only be beneficial for all the involved parties.

5   Guidelines and conclusions

In this chapter I present guidelines for the organization of street dance events. The following guidelines are the outcome of the theoretical and practical material of the report. Additionally, I have used examples of strategies for marketing the performing arts, which can be found in the Appendix 3 at the end of the report. The following guidelines were created for the use of the Codance company and were already implemented in some organization activities. The information is presented in the form of a table; each type of event is presented separately.

5.1   Workshops

Milestone	Objectives/Tasks	Channels/resources	Expected outcome	Risks
Pre-planning	1) Brainstorming: style, teacher, preliminary dates 2) First contact with teacher	Organizer works alone. Contact with the teacher through email/phone/network	Confirm teacher, styles and dates of the event.	1) Dates are not suitable for desired teacher 2) Clash with the other events
Planning	1) Confirm venue 2) Calculate costs 3)Marketing 4) Bookings/ registration	Organizer works alone. The contacts are done through email/phone. Advertisement through social networks. Flyers ordered from supplier.	1) Final confirmation of the event. 2) Event budget 3) Social network marketing. Flyers spread out among the dance schools 4) Tickets and hotel booked for	1) No available venue 2) No possibility to spread out flyers within dance schools due to competition 3) Change in dates, venue

			the teacher. Registration phase complete	
Implementation	1) Meeting and accommodating the teacher 2) Holding the workshops 3) Discussion with the teacher after the event 4) Carrying out contract with the teacher	The organizer works alone. Important to socialize with the teacher during all the time of his/her visit	Successful implementation of the workshops. All the three parties to be satisfied – teacher, students and organizer	1) Possible treats during the workshops, such as sound system/lights breakdown.
Evaluation	1) Fulfilling the contracts, paying the bills 2) Final financial calculations 3) Newsletter to the participants to thank for the attendance	Bank payments, cooperation with the accountant; all the contacts are done through email/phone/personal meeting	1) Profit after all the final calculations. 2) Expanding the network	1) Financial loss

When organizing the workshop, the manager should contact other organizations for their event dates, in order to avoid clashes and to spread the information about their own happening. Although workshops are the simplest events, the organizer should have enough time for planning the event. The process should start at least two months before the actual date of the event. It is essential for the company to start advertising the event early enough in order to attract wider number of the visitors.

5.2   Battles

Milestone	Objectives/Tasks	Channels/resources	Expected outcome	Treats
Pre-planning	Brainstorming: preliminary dates, styles, judges	Organizer works alone/ with other organizer, if applicable	Confirm the dates, styles of battles, create contact list of judges	1) No available dates/crush with the other events
Planning	1) Negotiation with judges 2) Contacting suppliers – venue and sound system providers, sponsors, retailers, other possible parties 3) Recruiting volunteers 4) Preliminary marketing costs 5) Event budget	Organizer works alone/jointly with other organizers if applicable. Communication is done through email/phone/Skype /personal meetings	Following points are confirmed: 1) Judges, venue and timing 2) Sponsors and other investors 3) Event budget	1) Tight timetable of desired judges 2) No available and/or suitable venue 3) Too high total costs 4) Lack of investors
Marketing	1) Define target markets 2) Create/obtain marketing supplies: brochures, flyers, posters, other media material 3) Public advertisement	Cooperation with marketing suppliers, agencies, printing houses, mass media. Contact is done through email/phone/Skype /personal meetings	1) Produced marketing material 2) Media advertisement 3) Recognition of the event nationally and internationally	1) Marketing costs higher than budgeted 2) Late advertisement due to delays in planning 3) Advertisement does not reach targeted groups
Implementa	1) Final check up of	Organizer works	1) Success of	1) Delays in

tion	the event site, staff briefing 2) Opening the event for guests; constant supervising of the site 3) Closure cleaning 4) Closure staff briefing	together with volunteers/staff members, and security representatives	the event nationally and internationally 2) Satisfaction with the event by all involved parties 3) Extra profit gain through attractions and related activities	timetable
Evaluation	1) Fulfilling all the contracts/payments 2)Collecting feedback 3)Evaluation meeting 4) Final financial calculations	Payments are carried out through bank. Feedback from judges is collected through personal discussion. Evaluation meeting involves all parties participated in organization of the event. For financial report, organizer works with accountant	1) Possible problems solution for future events 2) Profit after final calculations 3) Satisfaction of all the involved parties 4) Recognition of the event nationally and internationally 5) Archiving evaluation report for future operations	Some parties' representatives are missing from the evaluation meeting. Could be overcome using Skype or other video conference system

Battle organization requires constant work, planning and updating of the actions and following the timetable. In order to avoid risks that may arise during the event, the manager should create proper channels for both internal and external communication. To pilot a successful event, the manager should make sure that all parties involved in the event are receiving the necessary information.

5.3   Dance camps

Milestone	Objectives/Tasks	Channels/resources	Expected outcome	Treats
Pre-planning	Brainstorming: preliminary dates, site, size, extra activities	Organizer works alone/ with other organizer, if applicable	Confirm the dates, size of the event, create preliminary teachers list	1) No available dates/crush with the other events
Planning	1) Negotiation with teachers 2) Contacting suppliers – venue, sound system providers, catering and accommodation services, sponsors, retailers, other possible parties 3) Extra activities (battles) and other attractions 4) Recruiting volunteers 5) Transportation 6) Preliminary	Organizer works alone/jointly with other organizers if applicable. Communication is done through email/phone/ Skype/personal meetings	Following points are confirmed: 1) Teachers and site of the camp 2) Catering and accommodation services 3) Sponsors and other investors 4) Extra activities and attractions 5) Event budget	1) Tight timetable of desired teachers 2) Clash with the other events 3) Too high total costs 4) Lack of investors

	marketing costs 7) Event budget			
Marketing	1) Define target markets 2) Create/obtain marketing supplies: brochures, flyers, posters, other media material 3) Public advertisement	Cooperation with marketing suppliers, agencies, printing houses, mass media, both nationally and internationally. Contact is done through email/phone/ Skype/personal meetings	1) Produced marketing material 2) Media advertisement 3) Recognition of the event nationally and internationally	1) Marketing costs higher than budgeted 2) Late advertisement due to delays in planning 3) Advertisement does not reach targeted groups
Implement ation	1) Final check up of the event site, staff briefing 2) Opening the event for guests; constant supervising of the site 3) Closure cleaning 4) Final staff briefing	Organizer works together with volunteers, security representatives and other required staff members	1) Issues overcome (breakdowns, weather conditions, etc) 2) Success of the event nationally and internationally 3) Profit gain	1) Delays in timetable 2) Sound/electrici ty system breakdowns 3) Accommodation /catering matters
Evaluation	1) Fulfilling all the contracts/ payments 2)Collecting feedback 3)Evaluation	Payments are carried out through a bank. Feedback is collected through personal discussion with teachers. Evaluation meeting	1) Possible problems solution for future events 2) Profit after final calculations 3) Satisfaction of	1) Representatives of some parties missing from the evaluation meeting. 2) Extra costs in

	meeting 4) Final financial calculations	involves all parties participated in organization of the event. For financial report, organizer works with accountant	all the involved parties 4) Recognition of the event nationally and internationally 5) Archiving event's report for future operations	case of damages of suppliers properties

One of the most important points when planning a dance camp is to create and follow a precise timetable of actions. The manager has to make sure there are enough staff members to cover all the matters connected to the camp organization and that everyone knows their tasks. It is essential to have an evaluation meeting after the camp is over, which should be attended by representatives of all involved parties. Thus it will reduce the likelihood of the same risks and problems appearing during the next events and by that will improve the total quality of the camps.

6   Resreach evaluation

When beginning to work on this report, the writer already had experience of attending different street dance events worldwide and organizing workshops under the Codance company. Therefore report process started shortly after the planning phase for Summer Dance Camp Estonia. Thus, the writer was able to use the theoretical material gained in practice, when planning and implementing the camp. In addition, the writer has got an opportunity to observe the camp processes and use the material in this work.

Although the research was successful from both the study and practical experience points of views, there were nevertheless challenges to overcome. Changes that were applied during the research process refer mostly to the report writing. And yet, there are also some points that could have been done differently when planning and implementing events organized by the Codance company.

First of all, one of the main challenges was to find information regarding dance events organizations in particular. However, this issue was easily overcome by referring to the general information about event organization, since all events have more or less the same structure. The other challenge refers to the method used for collecting the information,

namely personal observations. Although the writer had an opportunity to undertake personal observation during the events, it was rather difficult to file collected information. One of the reasons for that is that the writer, and at the same time the manager of the Codance company, was operating the company herself. With the amount of work involved in the organization of dance events, there was simply no time to collect and store information in written form. In my report, I suggest a way to overcome this matter in the future operations of the company by creating and collecting electronic feedback.

This research was not originally planned as guidelines for the company operations. However, after implementation of several events by Codance company, especially SDC Estonia, the need for guidelines for future operations was obvious. There are some matters in dance event planning which were not taken into consideration before running the events. However, if those matters issues would be learned and overcome in advance, some risks which the Codance company faced during the event, could be lessened, if not conquered totally. Those risks are connected with the planning, marketing and implementation phases of the events, precisely SDC Estonia. The risks are connected to planning and marketing stages of the event, but appeared only at the implementation phase. With gained experience, which can be also seen now in the form of guidelines, the risks can be predicted and lowered already at the planning stage in the operations by any dance events' organization.

As for my personal growth during the report process, there are a few points that would be useful for me as a professional in the future, and matter that would be helpful in improving my actions as a manager within the Codance company. Through the report writing process, I have gained not only the knowledge about event management, but also how to build and develop my own timetable and work during any activities' organization.

One of the most challenging matters for me was to separate two attitudes towards the event organization: as a dancer and as an organizer. Street dance often refers to "street culture" and thus street behaviour, even on the management level. It means that the organizer should be in a way "closer" to the dancers and should act informally. That is also the other reason why it is difficult to collect information and observe the event in a formal manner. It is definitely beneficial for the organizer of dance events to be "close to its audience", however it is essential to remember that for him/her, it is business first, and only then comes all other benefits like socializing and "being part of the culture".

Studying the theory was beneficial for me personally, since it gave me the base for updating and improving the company's business plan. Before starting to write this thesis, I had had some experience in the organization of events, but the Codance company's operations showed that this experience was not enough. Theoretical background about event

management has improved my skills in planning the company's activities. Moreover, knowledge gained about performing arts events and examples of marketing strategies are essential when planning any dance event.

As I was told by one of the dance teachers, "you are in the dance culture not only if you dance, but also if you give something else to the culture. You have to dance, you have to teach, you have to learn and you have to make your input in the culture by spreading the word among others. That can be done through organizing the events". Thus, this thesis answers both my personal skills about being a dancer and my professional skill as managing the company in competitive market.

This research helped me to learn more about the subject I am interested in, and also to expand my social skills and networks. One of the most significant benefits, as I see it, is that I have found a way to connect two highly meaningful spheres – the artistic and business fields. The results of this work are already seen through Codance operations and will be widely used by the writer of the research in the future.

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Appendix 1: Summer Dance Camp Estonia 2010, flyer

Appendix 2: Systematized activities during dance camp implementation

The information was collected through personal observation during the activities of the Codance company and other street dance organizations. Below the reader finds the practical matters that have to be taken into consideration when implementing the event. These matters can be systematized and should be carried out annually.

The organizer has to arrive at the site of the camp at least 24 hours prior to the beginning of the event; generally, staff members have to arrive in advance as well. There is number of important matters which should be taken care of in advance, to name few: set up the outside stages and the tents, install the sound system, do the final check-up of the accommodation, prepare the keys according to the participants' lists, put up the stands, outside tents for snacks and coffee, kiosks, and others.

The organizer should go through the main points of the event with the staff members before the camp is officially opened. The dance camps usually require registration on the day of the arrival, thus the facility with all required office supplies have to be prepared in advance. Timetables should be put up at the registration spot and at all the actual and possible information points, such as canteen, dormitories, and dancing halls. The other important issue to take care of is prepare and indicate the common place where the organizer will hold the opening meeting with everyone who is presented during the event.

Summing up what is said above, there are many issues that have to be taken care of in advance, within one-or two days before the camp starts. Careful planning of the event and its organization will help the manager and staff members to concentrate on the only final preparations right before the event starts; all the other issues have to be taken care of during the preparation phase. Once the site is opened for the guests, the manager has to be supervising the facilities all the time and be ready to solve any problem that might come. And naturally, there will be many little issues arising all the time during the event. Some of them can be taken care of, while the others do not depend on the actions of the manager and staff members. Weather can be one example; the manager cannot predict or change the weather, thus, this is a matter with which participants will have to deal.

During SDC Estonia, the weather was quite called, and electricity went down few times, causing even more cold temperature in the rooms. The only help which the organizer could provide was giving out extra blankets for the participants. Therefore, the organizer should be ready to meet some issues that cannot be solved the way participants would want it to be solved. The main point is that the organizer is visible for the participants and they can reach

him/her at any time; however, he/she should also be able to delegate the smaller issues to the working team and concentrate on more important matters.

Additionally, the organizer has to be available to the members of the teaching team and hold the meetings with them when needed. It is essential for the dance camp manager to be visible for all the participants and to be seen as a part of the whole event, the part of the dance circle; the organizer himself/herself should visit each dance battle and jam, socialize with all the participants and be visibly involved in every event activity and through the whole time of the event, from the beginning to the closure. By that, the organizer of the dance camp gains more trust and respect from the dancers and other participants, which will positively affect the number of visitors during next years of the event implementation (M. P Amigo, personal conversation, 2010).

Appendix 3: Strategy models for Performing arts organizations

- Product offering

When creating an offer for the audience, the manager should try to maintain the balance between art for art, art for society and art for the existence of the organization. While the product the artist has to offer develops through a unique vision, yet creativity does not arise in a social vacuum; artists respond to what is happening in the outside world. Any art performance is the communication between the artist and his/her public; this communication can only happen when the audience relates to what is happening on the stage. Thus, the organization should develop and maintain right communication with their audience; there are several ways of achieving that, they include thematic programming, programming for the community, scheduling accessibility, new approaches to presenting the performance ritual and its environment, involvement of multimedia technologies, and presenting events.

The thematic programming is most suitable for concerts, but can be also used by other performing arts in programming the whole season. The thematic programs are unique and include some rare pieces of arts; however, they are often considered being timid and product-centered attempts to attract new audience.

One of the best examples of the thematic programming is American Symphony Orchestra (ASO), New York; it is known for its customer-centered approach to offer meaningful and expanding experience for its spectators. The mission of ASO is clearly showing what the organization is trying to achieve when using thematic programming; its aim is "to reimagine the tradition of orchestral music and concerts within the larger culture – to link music to visual arts, literary life, and politics as well as popular culture", according to its director, Leon Botstein. The organization has succeeded in developing the thematic programming into emotionally fulfilling, informative, and entertaining experience which they offer to their audience. The meaning of the music performed during ASO concerts enriched by intertwining with literature, visual arts and politics, allowing audience to better understand the language of the music and its history. It is worth to mention that using thematic programming technique within few years the organization has significantly increased percentage of its profit, grants and private giving.

Programming for the community can be a very effective way for some of the organizations, for instance, the Washington Civic Symphony (WCS) looks at its community as an inspiration for the themes of the concerts and events. The process relies on understanding of the community's culture and needs. A successful example of the programming based on community is WCS event organized as a celebration of America's labor unions and tribute to

the Labor Heritage Foundation. Several unions were sponsoring the events; thus, the audience was filled with the members of those unions, many of visitors have never attended a symphony concert before. Organization that considers interest of the communities presented in the area not only develops a larger audience but is also seen as performing arts organization that cares about their addressees' needs and desires.

Accessibility can be achieved by varying the regular approach to programming and scheduling. It is shown on the example of Kurt Masur, music director of New York Philharmonic, who focused on presenting work of one particular musician, Schnittke, during one season. Masur has concentrated on providing continual introduction to the musician's unfamiliar works over number of concerts, at the same time explaining the work of musician from the stage. The results he reached were not only making fairly unknown composer more recognizable, but also winning the audience over to music that at first was hard to understand by the public.

The arts organizations should challenge themselves by making performances more appealing, relevant and accessible by varying the two approaches. Harvey Lichtenstein, president and executive producer of the Brooklyn Academy of music, often visualizes his music events with dance, theatrical experiences, and opera. Using colours during the concerts can add excitement to a traditional and official art form. The event can have one theme, for instance, French music, but the schedule and the outlook of the event can be mixed with informal details, making the event more appealing for the public. The other way to attract audience is through changing the performance environment, for instance, holding the concert not in the concert hall, but in the State library, offering meals before the event or during the pauses, and wine after the event. Additionally, the idea of a public room, where audience can interact with the artists in the informal atmosphere, not only attracts more visitors to the event, but also allows the organizer to hear the comments and answer the questions regarding the show.

Harvey Lichtenstein claims that using multimedia can do the unthinkable within performing arts – to attract young people to visit the classical music evenings, philharmonic concerts, and orchestra's events. The result of study for the Pittsburgh Symphony on the usage of multimedia techniques shown that most of the attendees liked the idea of the visualization effects during the events, such as showing related video on big screens during the concerts. Outside the concert halls, organizations can use the modern technologies to introduce audience with what they are about to learn if they attend the concert. It will increase the comfort level with the arts.

The event can attract potential audience to the event which can be of no popularity for different reasons; the role an event can have for the organization activities is shown on the

example of Montreal Jazz festival. To stop jazz clubs from financial losses they were facing in 1970s, the producers have organized their first jazz festival, which attracted vast amount of visitors; and that is regardless the fact that there was almost no audience in the jazz clubs. The number of visitors has grown enormously during the next years, brining significant financial growth for the clubs and the producers. The difference the festival makes is "it makes people pay attention", said the president and cofounder of the festival Alan Simard. The festival offers two weeks of indoors and outdoors activities, allowing its audience not only enjoy music and extra attractions of the event, but experience the event at the moment and socialize with others exterior to everyday routine.

- Product positioning

Positioning by Director's Charisma is very successful strategy used by the American Repertory Theatre (A.R.T.), where the whole reputation of the organization is built on the charisma of their executive, Robert Brustein. Despite on the fact that some performances that are offered by the director can leave audience dissatisfied, patrons usually remain faithful due to their trust in Brustein vision.

Positioning by Programming is widely used by such organizations as the Shakespeare Repertory Company, the Music of the Baroque, the Old Town School of Folk Music, and Mostly Mozart. Already from their names it is already obvious what are the programs and what are the marketing attributes of these organizations. Other companies are known for concentrating on particular types of programming such as only performing classic music or mainly produce plays on gay themes. However, if the organization is positioning its product based on wide variety of programs, marketers should consider attributes positioning in addition; combination of these two features will assist in creating a strong and clear vision of the company.

Art organization hardly ever position their products based on Performers, however, there are some exceptions, for instance White Oak Dance Project, starring Mikhail Baryshnikov. Sometimes, the company should consider the risk of financial loss in order to draw attention to their star performers, as even for a single event, they can promote image of the organization and motivate subscription sales.

Sometimes, performing arts organizations have such a reputation that the fact of just being there can be already considered as event itself. This way, the product is positioned using Location and Facilities approach, and the best examples of this method are Carnegie Hall, Canada's Stratford Festival, and The Sydney Opera House, Australia.

The other feature that can attract people to join the event is presenting its awards and recognition. Arts organization use positioning by Reputation and Image in their marketing campaigns not only to attract more visitors, but also to set up people's expectations about the atmosphere they will experience when joining particular event. The Royal Philharmonic and the London Philharmonic, for instance, are expecting to attract more young people by changing the costumes of the artists.

Positioning by Use or Application can be seen by the name of the event, like the "Serious Fun" in Lincoln Center, or "Celebrate" programs by orchestra; from the name, the audience can understand more or less what kind of experience to expect if attending these kind of events. Positioning by Product User can be best shown by children's or family theatres. The example of the Washington Civic Orchestra, which was used earlier in this work, plans each program taking into consideration community interests.

Positioning by Product class can also be seen already in the name of the program, like "Pops", "Jazz in June", etc. When choosing this method, marketer has to make sure that the name of the program indeed reflects its content. Two more ways that can be used by the organizations are positioning by Competitor, where the company often places itself against the major competitor in the advertisement, and positioning by Multiple Attributes, when company offers a wide range of programs and states that it has something to propose for everyone.

- Product life cycle stage and its modification

During the organization's operation, managers should rebuild their marketing and positioning strategies few times; arts organizations have to be prepared to foresee and take advantage of the changes. Changes in audience interests apply not only to specific artists, but also to the types of productions, for instance, orchestras. In case of some organizations, when they expand, changes may conflict with its' missions and objectives, which causes reorganization of product offerings. The most common product life cycle reflects the history of a typical product, which is divided into four stages; they are introduction, growth, maturity and decline.

Regarding the life cycle of the product, there are some actions that can be taken by the marketers, also known as marketing strategies, which are designed to place, reinforce and/or change the products offered by the organization. During the introduction, the main challenge is to create organization and product awareness. There are some features that every company has in common when being at introduction stage: new artists are heavily advertised, public

relations agencies and other low-cost promotion possibilities are used by new organizations, and so on.

At the growth phase, the organization has already gained audience's interest; there are some particular strategies that can help the company to keep public interest. Organization should be constantly improving product's quality and adding new features and benefits to it. Adding new product, like matinee concerts or staged readings; emphasizing on new market segments and thus attracting new potential clients, finding new distribution channels, for instance, selling tickets through new website; change in advertising focus, from product existence to its conviction are the main strategies for marketing the performing arts. All of these strategies will increase the costs of the organization; however, investing in product improvement, positioning and promotion give the company an opportunity to obtain a leading position on the market.

Every company and every product reaches the maturity phase at some point of their operations. What can be done in this situation by marketers is constant consideration of strategies that will modify the market, the product, and the marketing mix. Market can be modified by working on two factors; they are number of users and the usage rate. Number of users can be increased in three ways; first of all, marketers should try to convert nonusers, and as an example Kotler and Scheff consider the Washington Civic Symphony celebrating the history of the labour movement. Vast number of free tickets was distributed in order to fill in the sitting places, and thus, to attract the audience to their next events.

Second way is to enter the new markets; this can be done both geographically and demographically, for instance, chamber music groups performing at the universities in order to attract students, professors, and other possible groups. Finally, the third way to increase the number of users is by winning the competitors' customers; as an example, organization can try to attract the potential audience to the life shows instead of them watching the film at home or at the cinema.

In addition to the strategies which are aiming at number of users, there are three strategies, using which the organization will increase the usage rate. These strategies are: more frequent use, for example, single-ticket owners can be changed to miniplan subscribers, and later convinced to purchase a full-season subscription. Second strategy is more usage per occasion; the attendees are encouraged to take friends or family members to join the event for free or half-price. And the third way strategy is aiming at obtaining new and more varied usage; in this case, the organization should promote special events, for instance, anniversaries of the orchestra, or suggest groups to centre their social events on performances.

In case of product modification, the organization can, for instance, modify its product mix. An organization that performs both classical ballet and contemporary dance can increase performance of the second and have less ballet shows, if the potential customers require more of a modern dance than classical. The company will not lose their regular audience and gets an opportunity to attract even more public to their events.

Audience demand can be also stimulated by modifying the products' characteristics, which can be done using three strategies: quality, feature and style improvement. Investing in production values can label the company is being best on the market; moving to a finer concert halls or featuring a star give the audience the information that the company has achieved the higher level within the industry.

The best examples of the feature improvement are special social events, such as lesbian or gay night, or single nights, which mean reaching out for a special market segments, or adding media technology to a program – any extra feature can help organization to stay on the market longer. Organization style changing, such as obtaining new facilities, for instance, indicates company's uniqueness on the market.

And finally, marketing mix modifications can stimulate the interest toward the mature product; the mix includes prices, distribution, advertising, promotion, personal selling, and services. An organization has to study which tools to use in order to most effectively meet customers' needs.

In case when a product or organization could not maintain within maturity stage, its sales naturally declines. In this case, leaving the market may be only logical action. To manage through a decline stage, and moreover, benefit from this stage, organization should develop a decision-making process in the beginning of its operations.