

JAZZ IN  
Risk management and life  
after a Pandemic

THE PARK

# WHO ARE WE?

**We are from Cluj.**

Cluj-Napoca is the second largest city in Romania and used to have very strong values regarding culture.

**We are normal people.**

We are not rich, we are not politically influenced, we are just festival professionals.

**Fapte = Deeds.**

Our organisation is called Fapte. We specialize in large scale events, aiming to promote music and give value to unused public spaces.

# WHO ARE WE?

## 10 YO Festival

Jazz in the Park festival has reached it's 10 year landmark. Our first edition debuted in 2013 and we can brag with: 300k+ visitors, 300+ concerts, over 1000 collaborators, 2.5k MIL EUR budget, 80k EUR donated in the community

## Biggest Jazz festival in RO

We are the largest Jazz festival in Romania, in terms of no of participants and concerts held each year.

## The festival is an instrument

We use our festival to send positive vibes in the community. The festival is used to give value to unused public spaces and has a special power to mobilize the community.



MARCUS  
MILLER



# HOW DID THE PANDEMIC CAUGHT US?

- Winners of Best Small Festival in EU
- best booking we've ever did
- a lot of employees and new projects

# HOW DID WE REACT IN 2020?



**We got  
involved.**

Alongside other big festivals in Cluj-Napoca, we've fundraised over 200k EUR and helped hospitals and those in need.

**We wanted to  
be active.**

So we did a huge photo exhibition instead of the festival. Later in the year, we actually did the only music festival held in Romania in that year.

**We wanted to  
minimize the  
damage.**

We tried to diversify our earnings, doing all kinds of stuff. We applied to a lot of cultural grants. We actually won some.



# HOW DID WE DO IT IN 2021?



## We survived.

We scaled a festival that was big enough to help us pass the year. We changed everything that looked like a potential problem. Even our historical venue.

## We changed our financial model.

We've changed everything that we could make more efficient. Starting with our office. We started selling tickets, etc.

## We talked more with the authorities.

We wanted to help, but also, we wanted to find out as much information as we could.



# THE WORST THINGS IN THE PANDEMIC

**01**

Bad image regarding events

**02**

Lack of predictability

**03**

Negative vibe in the office

**04**

The need to survive vs. the need to do good

**05**

Emotional connection to your project

# PIECES OF ADVICE

Words of **wisdom**

**01**

Join forces.

**02**

Be creative. (Let  
me explain)

**03**

Take only the  
risks you can  
control

**04**

Don't change  
your mind.

**05**

Learn something  
from the  
pandemic.

Fitting Words

**2020** was  
actually easier to  
manage than  
**2021.**



Fitting Words

I see bigger risks  
for the  
organizations  
than for the  
actual projects.



# OUR OBJECTIVES FOR 2022

**We will still  
have limited  
capacity.**

We are planning a festival with the objective to sell 5k passes, but we will be able to accomodate double that amount.

**We have a  
larger profit  
margin.**

Money is the root of all evil. Also, in this context, it can make or break a project like ours. So we are taking it very responsibly into consideration.

**We will put  
more focus on  
music and  
local markets.**

It feels like 2013 all over again.

# 2022 IS A GOOD CONTEXT FOR:

## Befriending your local authorities.

Local authorities take advantage of our projects. Now, it's a good time to ask for their support.

## Reconnecting with local artists.

We should not focus only on distribution, but as well on production. This might be a great game changer.

## Analyzing your projects.

For example, our former venue was very special to us. But no one asked anything about it in the past two years.



# LAST TIPS:

- It's a marketing game: expect not to sell tickets fast.
- Don't be afraid of change. Emotional involvement can be tricky
- Make the people rellove events. Gamify