Time Management in Handling Risks and Crises in Live Performance Television Show

Noorshahira Mohd Fadzil, Muhammad Affan Othman*

Faculty of Film, Theatre and Animation, University Technology MARA, Malaysia

***Corresponding Author**

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ABSTRACT

Live performance events are characterized by high visibility, intense scheduling, and a heightened potential for risk. This study investigates the intersection of risk and crisis management in the context of live performance television show in Malaysia. Using qualitative interviews, this research examines how safety concerns, technical hazards, and time constraints were identified, managed, and mitigated throughout the competition. Findings reveal four main categories of risks: performer safety, technical and equipment reliability, audience health, and financial/reputational vulnerabilities. Time management emerged as a pivotal factor in both preventing crises and responding adaptively when incidents occurred. The discussion situates these findings within broader theories of crisis management, live performance safety, and time psychology, highlighting the importance of relational trust, structured rehearsal, and proactive communication. Ultimately, the study contributes to the growing literature on risk and crisis in entertainment industries, providing insights applicable to event managers, stage managers, and researchers seeking to design safer, more resilient live performance environments.

Keywords: Risk management, crisis communication, live performance, stage safety, time management, event management

INTRODUCTION

Live performance events are among the most complex undertakings in the creative industries. Unlike pre-recorded productions, they unfold in real time, leaving little room for error and magnifying the consequences of disruptions. Whether concerts, theater performances, or televised competitions, such events require meticulous coordination of artists, technical staff, and production crews. The immediacy of the experience creates a duality, while audiences are drawn to the thrill of spontaneity, organizers must simultaneously safeguard against unpredictable risks.

To guarantee the continuity and safety of live entertainment, risk and crisis management are essential. Risks are defined as predictable and preventable disturbances, such as equipment malfunctions or accidents (Aven, 2016). Crisis, on the other hand, denotes high-stakes events that erupt suddenly, threatening the success or reputation of the production (Coombs, 2014). In the context of live performance, both dimensions intersect small oversights may escalate into major crises if unmanaged.

The entertainment sector has witnessed numerous incidents illustrating these challenges. From collapsed staging structures at outdoor festivals to performer injuries during complex stunts, these cases underscore the fragile balance between spectacle and safety. Within Malaysia, live television competitions have grown in popularity, blending elements of reality television with high-production-value performances. This trend is best illustrated by live performance television shows. Marketed as a contest pushing vocalists to their physical and emotional limits, the program combined singing, choreography, and stage effects under compressed rehearsal schedules.

This study employs a live television performance as a case study to analyze the management of risks and the handling of crises in real time. Specifically, it investigates on (1) What types of risks emerged during the

competition? and (2) How were crises prevented, managed, or mitigated?

By exploring these questions, this article situates live performance television show within the wider discourse on risk and crisis management in live performance. The findings offer insights for practitioners designing future events, as well as for scholars extending theory into high-pressure entertainment contexts.

LITERATURE REVIEW

Conceptualizing Risk and Crisis

Risk and crisis are often conflated in everyday discourse, but scholarship highlights their distinctions. Risk is commonly defined as the probability of adverse events occurring and the potential consequences they entail (Aven, 2016). It is anticipatory in nature, allowing for mitigation through structured planning and control mechanisms. Crisis, conversely, is disruptive, often unfolding rapidly and demanding immediate organizational response (Coombs, 2014). Turner (1976) mentioned 'man-made disaster' model shows how risks that have been overlooked or minimized during routine operations can progressively accumulate until they finally reach a crisis level.

This distinction is particularly significant in live entertainment. In front of audiences, small problems like a prop that is not securely fastened, untried pyrotechnics, or inadequate rehearsal can quickly escalate into serious problems. Risk management is the first line of defense, and crisis management is the second line, which together increase organizational resilience if the first line fails (Skomra, 2017). Vašíčková (2019) goes on to emphasize that crisis management is not just reactive, but it also includes pre-crisis planning, which facilitates organized decision-making in emergency situations.

This combined approach shows how important risk and crisis management are in the entertainment industry. Live performance television shows need to find a balance between creativity and rules so that they can make interesting shows while keeping both performers and audiences safe.

The Evolution of Crisis Management Models

Relational, proactive approaches have replaced reactive, damage-control tactics in the realm of crisis management. Early perspectives focused on minimizing harm during disasters, sometimes via the use of public relations strategies designed to preserve one's image (Regester & Larkin, 2005). Later approaches, such as Mitroff's (2005) five-phase framework, incorporated a cyclical method that included signal identification, preparation, containment, recovery, and learning. This demonstrated how crucial preparation and practice are.

Jacques (2007b) advanced this thinking by integrating prevention and preparedness into organizational culture, arguing that crisis management should be relational, not merely operational. For instance, developing trust with stakeholders prior to a crisis ensures that communication during disruptions is more credible. Similarly, Coombs (2023) underscores the importance of stakeholder reassurance, where empathetic and transparent messaging preserves legitimacy during turbulent events.

In entertainment contexts, these frameworks take on unique dimensions. Productions operate under public scrutiny, and crises unfold in highly visible ways. Audience perceptions are shaped not only by how crises are managed but also by how quickly performances recover. Thus, models emphasizing preparedness, communication, and resilience (Mitroff, 2005; Jacques, 2007b; Coombs, 2023) are particularly relevant.

Time Management and Its Psychological Dimensions

Time is both a tangible and psychological resource. Tracy (2013) notes that everyone has 1,440 minutes a day, and unlike financial resources, time cannot be replenished. Effective use of time, therefore, becomes central to performance in high-pressure environments.

Chaudhari (2020) and Chaudhari (2022) frames time management as a combination of prioritization, planning, and flexibility. Otto et al. (2012) show that poor time management contributes to heightened stress, reduced

cognitive performance, and greater error rates. Daniel (2019) similarly found that occupational stress undermines productivity, highlighting the interconnectedness of time allocation and well-being. Rafikul Islam et al. (2021) argue that effective time management not only improves performance outcomes but also strengthens decision-making under pressure.

In the performing arts, these dynamics are amplified. Keller (2012) demonstrates that phased rehearsal schedules, for instance, breaking practice into structured intervals, might enhance skill retention and performance resilience. Philippe et al. (2020) stress that structured time management reduces music performance anxiety, demonstrating that time buffers can alleviate cognitive stress.

Managing time was a big problem during the live television performance because the participants only had a few days to work on their singing, dancing, and getting ready for the stage. This is in line with Tracy (2013), idea of irretrievable time, which says that every hour lost hurt both safety and the quality of the show.

Risk and Safety in Live Entertainment

Philippe et al. (2020) stress that structured time management reduces music performance anxiety, demonstrating that time buffers can alleviate cognitive stress. Live entertainment is inherently risky due to its dependence on immediacy and unpredictability. Goodman (2018) says that the main goal of stage management is to lower risks so that technical systems and human performance can work together smoothly. Some common risks are lights that do not work or trip hazards on stage. Tait and DeLorenzo (2021) say that the risk level in performing arts spaces goes up when they use more advanced technology and things like pyrotechnics, aerial stunts, and other high-risk elements.

These risks are made worse by reality television. According to Filonenko (2017), the show's appeal comes from its seemingly ‘authentic’ unscripted moments, which are often carefully staged improvisations that hide possible dangers. Masrur Mohd Khir (2014) observed in Malaysia that venue managers and event organizers often disagree about who is responsible for safety, and that planners may make risky decisions because they do not have enough money. Fernandes et al. (2024) further underscore the nascent risks associated with digital technologies such as augmented reality (AR), wherein visual effects may distract technicians or performers from genuine physical threats.

Stunt work is a big source of danger. Russell et al. (2024) observe that numerous traumatic brain injuries among stunt performers remain unreported, primarily due to industry standards that prioritize toughness and endurance. Muxi (2023) calls for systemic reforms, such as mandating the presence of medical officials on film sets. The risk profile of the live performance television program was elevated when non-professional stunt artists were mandated to do physically demanding tasks.

Time Management in Event and Crisis Contexts

Time management transcends mere efficiency. It directly influences crisis resistance and safety. Efficient time management improves customer happiness and personnel performance in event contexts, as shown by Nor Lela Ahmad et al. (2013). Raineri (2018) illustrates that sequencing rehearsals mitigates injury risk in dance, while Hadley (2014) emphasizes that routines stabilize creative teams in high-pressure situations.

In crisis literature, time is equally central. Barrett (2014) likens effective crisis management to jazz improvisation, like structure and foresight enable flexibility without chaos. Waller (2013) highlights that resilient teams rely on shared time awareness and clearly divided responsibilities. Salas et al. (2018) identify closed-loop communication and synchronized time consciousness as vital for team coordination under stress.

These views are pertinent to live television performances, as time buffers for last-minute alterations in the event of stunt or technological failures, and rehearsals function as precautionary measures. Organized time management facilitated both creativity and crisis management.

Synthesis of Linking Risk, Crisis, and Time in Entertainment

Three elements critical to understanding the live performance television program emerge in the literature. Risk and crisis are interconnected but distinct concepts, requiring both proactive and reactive strategies (Coombs, 2014; Aven, 2016; Skomra, 2017). The immediacy and intricacy of live entertainment elevate dangers, hence requiring robust safety protocols (Goodman, 2018; Tait & DeLorenzo, 2021). Third, time management influences performance quality and crisis resilience, serving as both a psychological and safety mechanism, in addition to functioning as an operational instrument (Keller, 2012; Tracy, 2013; Philippe et al., 2020).

This study examines a live television performance as a case in which risks manifested in both temporal dimensions, such as stringent schedules and psychological stress, and physical dimensions, including injuries and technical failures. Examining the resolution of these problems yields significant insights into the broader challenges and methodologies of risk and crisis management within live performance contexts.

METHODOLOGY

For this study, the qualitative research technique has been applied because it is effective for studies that require researchers to understand, defend, and evaluate the importance of activities. Qualitative research techniques have characteristics for the study and the researchers. According to Rozmi Ismail (2023), qualitative research is distinguished by its natural setting, contextual focus, emergence rather than precise prefiguration, use of a range of interactive and interpersonal procedures, and crucial interpretative nature.

Prior to using qualitative methods, the researcher must have a solid grasp of the main objective of the study and its expected outcomes (Norfishah Mat Rabi, 2024). This study uses qualitative techniques to explain things from the viewpoints of subjective issues, context, and comprehension. Because the questions are open-ended, it is possible to keep the flow intact by adjusting in response to informants' answers before moving on to the next one.

The informants, who are the actual from live television show Top 5 winner and those who work as the winner's personal assistant and manage scheduling, are the two halves of the sampling employed in this study. Two informants are required for this study: Informant 1 is the artist from the live television show, and Informant 2 is the industry player that involved in the same live television show. Ghazali Darusalam and Sufean Hussin (2024) state that one to three informants are sufficient unless the researcher intends to do group interviews, which would need a larger sample size. Informant 1 was selected because he was the first individual to win the inaugural season of the live television show. As a result, he is deemed appropriate for the study's objectives. He has fifteen years of experience in the music industry.

The second informant was chosen due to their responsibility to ensure that Informant 1's schedule is consistently followed. The researcher then conducts many in-person meetings with the informant to gather qualitative data via in-depth interviews. Once data saturation is achieved, informant similarities are identified, and sufficient data has been collected to match the study's objectives, this process will be repeated with other informants (Rozmi Ismail, 2023).

Document analysis, which encompasses any communication relevant to the study, including words, text, definitions, images, symbols, concepts, and themes, is one type of secondary data. This method can assist researchers in locating information relevant to the issues or topics they are researching. Publications used in this study include journals, articles, research papers, e-books, and printed books (Ghazali Darusalam & Sufean Hussin, 2021).

Data collection is a crucial step in any research process. It ultimately boils down to gathering the precise, detailed information needed to meet the goals of the study. By using the right techniques, researchers can distinguish between reliable and unreliable data. This method gives the researcher new insights and a better understanding of the study.

Sometimes it helps to look over previous research since it lets the researcher know whether there have been any changes or patterns related to the subject being studied. Data collection also stimulates new ideas and motivation, which helps the researcher stay on track to successfully finish the study (Ghazali Darusalam & Sufean Hussin, 2021). Primary sources will employ direct methods such in-depth interviews, observations, and result analysis. Secondary sources can be printed or digital and include books, papers, journals, and internet reads.

FINDINGS AND DISCUSSION

The results were interpreted using Jacques' Crisis Management Theory (2007), which has three key elements, namely crisis preparedness, crisis prevention, and crisis incident management. The data was then submitted to a thematic analysis using the technique outlined by Braun and Clarke (2006). This paradigm was applied during the rapid performance cycle to understand how crises emerged, were recognized, and were managed.

The seven main topics that came out of the inquiry are Teamwork, Practice, Time Management, Early Warning, Communication, Crisis Recognition, and Performance Under Pressure. Each topic is based on direct statements from the informants' actual experiences, which are then supported by relevant literature and theoretical analysis. The first topic of discussion, Crisis Recognition, is on how the players first became aware of the crisis situations they were in while playing.

Crisis recognition is the first step in crisis management, where signs of mental, physical, or organizational instability begin to appear. Jacques (2007a) describes it as the moment a person becomes aware that unexpected challenges or increasing pressure may threaten planned goals, even if no major disruption has occurred yet. In this study, based on an interview with Informant 1, crises were identified involving time pressure, physical risk, and high-performance demands. Informant 1 emphasized that the allotted one week for preparing for major theatrical productions was insufficient.

What we have in a week is not enough for me. Because it requires more time to do things that are so short but so big. (Informant 1, personal communication, 9th May 2025).

This quote demonstrates the performer's extreme tension brought on by an unsaid dilemma. According to Jacques (2007b), crises frequently start when activities become more difficult than the time and resources available. In this instance, the performer had to prepare fresh and difficult topics every week, and the time constraints had an impact on the artist's physical and mental preparedness in addition to the quality of rehearsals. Furthermore, Informant 1 disclosed that some aspects of the performance required him to undertake acts that were dangerous and entirely new to him, pushing him well beyond his comfort zone. Informant 2 described:

There are things that I have never done before. I have never burned my hand before. I have never danced. I have never done what they call spinning on that wheel. I have never hung before. I have never sung while... while doing fitness, wrestling, and all that.

(Informant 1, personal communication, 9th May 2025).

This demonstrates how the crisis also manifested as severe emotional and physical difficulties, especially when performers were forced to do risky exploits without any safety training or expertise. According to Jacques (2007b), a crisis is characterized by circumstances that cause extreme stress and uncertainty in addition to evident system breakdowns, particularly when faced with limited time and inadequate preparedness.

Informant 1 elaborated on his experience by describing a physically taxing situation that occurred during one of the performances:

I must jump from one platform. And I must climb the sea. People say it's like parkour. (Informant 1, personal communication, 9th May 2025).

These actions demonstrate the actual danger of injury, particularly given the short practice period. Jacques' model states that this is an acute crisis with very high physical and technological demands that call for a well-defined

contingency plan. If the issue is not resolved, it may jeopardies the participant's health and safety and result in subpar performance.

The results also showed that the production team's organizational and structural support influenced how well crisis response worked. From a technical standpoint, Informant 2 mentioned:

How effective it depends on the stage manager or floor manager at that time. For example, if we look at other television shows in Malaysia, for instance, during Aina Abdul's (a singer) show where the set and props fell.

(Informant 2, personal communication, 13th June 2025).

The researcher asserts that recognizing a crisis is essential to safeguarding the artist's health and guaranteeing that the performance can continue. The emotional struggles that undergo frequently concealed beneath their professionalism and stage appearance, even though spectators typically only witness the polished finished result. The performing arts frequently experience crises when high creative demands are not met by adequate technical assistance, safe rehearsal spaces, or preparatory time (Philippe et al., 2020).

These results imply that during live television show, Informant 1 and other competitors went through a variety of crises. These included physical strain, scheduling constraints, and the industrial system's lack of structural adaptability. According to Jacques (2007a), crises frequently start out softly (silent emergence) and can only be handled successfully if they are identified early on and dealt with by all parties participating in the performance process working together.

This theme explores the mental, emotional, and physical strain experienced by contestants during live performances. In addition to performing demanding roles, their stress was heightened by external distractions, unexpected injuries, and psychological pressure. According to Jacques (2007), performance environments under stress are more prone to crisis escalation, especially when personal coping mechanisms begin to break down due to unresolved internal or external pressures. Both informants in this study shared how constant pressure affected their ability to stay focused and maintain the quality of their performances.

One of the most difficult things, according to Informant 1, was trying to include dance and movement into singing performances. The cognitive multitasking needed to learn choreography, execute physical moves, and sing in front of an audience in real time created a sense of overload.

So, when it comes to dancing, it feels difficult, difficult because I have to focus, I need to learn the choreography, I need to memorize it. So, when it’s hard, if I don’t focus during the performance, it messes up the whole performance.

(Informant 1, personal communication, 9th May 2025).

Jacques (2007b) claims that this circumstance is indicative of a cognitive overload crisis, which is an incident-phase crisis in which diminished concentration and increased internal stress start to impair performance. Similar to this, Burnett (2002) notes that even little distractions under extreme stress can result in a total collapse in performance, particularly in high-stakes situations like televised contests. Furthermore, Informant 1 said that during crucial competitive moments, might was distracted by indirect sources outside of the performance team.

During the competition, while it was ongoing, there were some problems that disturbed the concentration. The communication issues weren’t directly with the competition team, but they indirectly disrupted the competition.

(Informant 1, personal communication, 9th May 2025).

This comment shows that the performer's mind was still engaged by relational and emotional distractions even if they were not a part of the formal production process. These elements are referred to as latent risks in Jacques' (2007a) model, which describes hidden pressures that, if ignored, have the potential to develop into major crises. These difficulties are exacerbated by the emotional strain of maintaining composure on stage while balancing

unresolved personal matters. Midway through the tournament, Informant 1 suffered a bodily injury, which further escalated the scenario.

I injured myself around the fifth week. I injured my leg at that time. My leg is just playing around. So, I can't move like usual. I can't do extreme things.

(Informant 1, personal communication. 9th May 2025).

The informant had to modify his moves and cut out high-impact choreography from the performance because of this injury. The artist must immediately modify their creative expression while coping with discomfort and physical limitations, which is a common physical performance crisis. According to Philippe et al. (2020), performance-related injuries affect not only physical prowess but also fear and confidence, which frequently leads to a loss of expressive quality.

The researcher claims that this subject highlights the private challenges that go into public performances but are typically hidden from the audience. Performers frequently suffer with stress, injury, and the pressure to perform every week, even when the act may appear flawless. This bolsters Jacques' contention that crises frequently occur at pivotal times and that minor issues can rapidly worsen in the absence of an appropriate reaction.

This subject emphasizes how crucial collaboration is while handling safety-related crises, particularly when time is of the essence. Planning ahead, allocating responsibilities, and allocating resources prior to issues arise are all part of being crisis-ready (Jacques, 2007b). It is a methodical approach to lowering risk by creating a network of people who can act swiftly and efficiently if something goes wrong.

In this research, Informant 1 described how, in anticipation of the complex requirements of the hardest singing show 2024, he put together a responsive and effective team in advance of the competition. early in the process, Informant 1 explained that he took personal initiative to form his support team by identifying key roles that would be essential throughout the competition.

At first, I looked for someone who could help me manage, basically looking for a manager for the program.

(Informant 1, personal communication. 9th May 2025).

This demonstrates that the participant was aware of the program's intricacy and the value of delegating non-performance chores to a manager so that he could concentrate on show preparation and originality. The first step in crisis preparedness, according to Jacques (2007b), is creating a solid team structure in which duties are assigned beforehand to enhance coordination and reaction in unforeseen circumstances. A manager and a choreographer were also employed by Informant 1 since they knew the competition was about more than simply singing.

I looked for a team for the choreographer because I knew this competition is not just focused on singing. So, it must have, what do you call it, the performance has to be more than just singing. So, I looked for a choreographer.

(Informant 1, personal communication, 9th May 2025)

This choice to hire a choreographer demonstrates the participant's comprehension of the intricate performance requirements of the production. He made proactive measures to lower safety hazards associated with unforeseen movements or staging by broadening his team's scope beyond vocal coaching. In support of this team-based approach, Gaunt and Treacy (2020) point out that it not only fosters innovation but also fortifies shared accountability and the ability to solve problems under duress.

The informant and team weekly planning procedures provide more proof of readiness. The informant explained how musical arrangements and rehearsals started early in the week, just after every Sunday's live performance.

Okay, like we said, the live is on Sunday, right? The live on Sunday means on Monday, my team and I will go to the studio to arrange the song.

(Informant 1, personal communication, 9th May 2025).

This demonstrates that the crew had a strict timetable, beginning work on Mondays every week. Despite the limited time, they were able to operate more effectively because of their early preparation. This backs up Burnett's (2002) theory that effective teams deal with time pressure by evaluating performances fast and getting right on to the next assignment.

When the participant had an unexpected obstacle because of a physical injury, the value of collaboration became even more apparent. Informant 1 noted that the crew was able to cooperatively alter the choreography even though they did not have enough time to plan everything out.

Logically, there wasn't enough time for us to make that extra plan. But, alhamdulillah, at that time, with the team that... how do I say... the team that was okay. So, we managed to think together to create an alternate choreography at that time.

(Informant 1, personal communication, 9th May 2025).

This answer demonstrates the team's adaptability and coordination, which enables them to make swift adjustments under duress. It supports Jacques's (2007a) idea that being prepared involves more than simply making plans, it also entails creating the ideal team dynamic to react imaginatively to unforeseen circumstances. Finally, whether they were removed, the participant discussed the need of proactive weekly planning.

It doesn't matter if we get eliminated that week or not. But at least we need to plan. What we want to do the next week. So, we can be ready... to avoid something unexpected from happening, right? That's right.

(Informant 1, personal communication, 9th May 2025).

This proactive strategy aligns with Jacques' concept of crisis prevention, which holds that performance risks may be decreased by early preparation. The researcher observes that effective cooperation involves developing trust, preparedness, and a common goal in addition to assigning responsibilities. According to the informant's experience, establishing a team early on and having well-defined plans can reduce risks, conserve energy, and ensure everyone's safety throughout the performance.

This subject demonstrates how cooperation enabled the participant to anticipate potential issues in advance, particularly those pertaining to time and safety during the live television show. According to Jacques (2007b), having a solid team with defined roles is the first step in being prepared for a crisis. In this instance, the player demonstrated this by assembling a strong team before to the tournament. Informant 1 explained that initiated the process by recruiting someone to act as manager for the program.

At first, I looked for someone who could help me manage, basically looking for a manager for the program.

(Informant 1, personal communication, 9th May 2025).

Designating a manager demonstrates that the performer recognised the need of delegating tasks to prevent overload. According to the study, this is a wise decision since assigning responsibilities ahead of time allows the performer to concentrate on their creativity and lessens mental tension. This is corroborated by Waller (2013), who claims that teams with defined responsibilities function better and have more mental stability under pressure. Informant 1 demonstrated that he understood the show needed more than simply singing by bringing in a choreographer as well.

I looked for a team for the choreographer because I knew this competition is not just focused on singing. So, it must have, what do you call it, the performance has to be more than just singing. So, I looked for a choreographer.

(Informant 1, personal communication. 9th May 2025).

This choice demonstrates that the individual prepared ahead and recognized the difficulty of the assignment. He got ready for the show's various needs in advance rather than waiting for them to arise. This, according to the study, is evidence that having a dedicated crew helps avoid safety hazards, particularly when there involves movement, props, or stunts. Salas et al. (2018) also discovered that effective teams outperform individuals in dynamic environments because they pool their resources and share risks before problems arise. Another important aspect of always prepared was weekly planning with the team. The informant described how work began immediately after each live episode.

Okay, like we said, the live is on Sunday, right? The live on Sunday means on Monday, my team and I will go to the studio to arrange the song.

(Informant 1, personal communication, 9th May 2025).

This routine demonstrates a well-structured workflow. The rapid transition from performance to preparation, according to the study, is an indication of a proactive mentality that aids in crisis avoidance. Regular team practices, which offer consistency even under pressure, are beneficial for creative individuals with busy schedules, according to Hadley (2014). When the informant had a personal crisis a bodily injury this solid partnership became even more crucial.

Logically, there wasn't enough time for us to make that extra plan. But, alhamdulillah, at that time, with the team that... how do I say it... the team that was okay. So, we managed to think together to create an alternate choreography at that time.

(Informant 1, personal communication, 9th May 2025).

The value of team flexibility is evident here. According to the researcher, this lends credence to Jacques' (2007b) assertion that planning should address both anticipated and unforeseen difficulties. By quickly modifying the choreography, the crew was able to save a safety concern from becoming a significant performance disaster. Finally, the informant shared the importance of planning for the next week regardless of the competition outcome.

It doesn't matter if we get eliminated that week or not. But at least we need to plan. What we want to do the next week. So, we can be ready... to avoid something unexpected from happening, right? That's right.

(Informant 1, personal communication, 9th May 2025).

According to the researcher, this is a clear sign of a readiness attitude as the team anticipated future events rather than just responding to duties that were given to them right now. This exemplifies what academics like Mitroff (2005) refer to as proactive resilience, in which a team's regular culture incorporates preparedness to lessen need on reactive responses. Practice's subject demonstrates how many practices helped avoid issues during live performances. Rehearsals served as a means of being ready for any emergency in a high-pressure environment such as the live television show (Jacques, 2007b).

According to Informant 1's experience, rehearsals provided both technical and creative help, particularly when dealing with challenging objectives and time constraints. The crew adhered to a rigorous weekly program. They presented their completed song arrangements to the choreographer and production crew on Monday.

And on Wednesday, we will practice with the choreographer. That means on Monday, once we have the song ready, we give it to production, and we give it to the choreographer.

(Informant 1, personal communication, 9th May 2025).

From song arrangement to choreography, this methodical approach made sure that every aspect of the show was ready at the same time, which is crucial for crisis preparedness. The researcher views this as an illustration of layered rehearsal, as defined by Lehmann et al. (2007), in which the danger of errors is reduced by integrating artistic and practical planning. All week long, the rehearsal process went on. Informant 1 gave an explanation.

Then on Wednesday, we practice, on Thursday, we just rest a bit. Thursday there's nothing, people would say. Because on Friday, we start soundcheck. We start soundcheck with rehearsal.

(Informant 1, personal communication, 9th May 2025).

According to the study, this demonstrates how effective time management during a weekly performance cycle safeguards the performer's physical and emotional well-being. This is supported by performance psychology research, such as Keller (2012), which demonstrates that scheduled recovery time reduces risk and improves long-term performance. The participant's injury during the full-dress rehearsal was one significant event.

So, when I got injured on... Saturday, right? Saturday during the rehearsal. Full dress rehearsal. So, that night, I had to... I had to review the performance to see how it was, because there were some specific starts that I had to change.

(Informant 1, personal communication, 9th May 2025).

This quotation demonstrates how the participant was able to rapidly adjust during a crisis because to rehearsals. Despite the accident occurring late in the process, he was able to modify the choreography and lower the danger during the full-dress rehearsal. From the viewpoint of the researcher, this bolsters a fundamental tenet of Jacques' (2007a) theory, which holds that being prepared entails not just paying attention to technical issues but also providing time for last-minute adjustments.

Rehearsal was crucial at the operational and production levels in addition to individual preparation. It aided in controlling stage movement and tangible objects. Rehearsals are the only way to deal with unforeseen situations like delayed VIP arrivals, technical difficulties, and stage layout modifications, according to a member of the production team. This helps to lower risk.

That's why I emphasize that every program needs to run rehearsals... During rehearsals, the timing, and when each prop is brought out or will be used, is one of the key points of emphasis.

(Informant 2, personal communication, 13th June 2025).

The researcher firmly supports this viewpoint since it captures a fundamental principle of live event production: rehearsals are for the system, not simply the actors. Unsafe improvisation during the live performance is less likely when both technical and human processes are performed simultaneously. This is supported by Goodman (2018), who points out that preparing for contingencies during rehearsals, particularly regarding transitions and prop handling, significantly lowers the likelihood of last-minute errors that could endanger safety. The usage of 'contingency time' during rehearsal, as previously mentioned, was one glaring illustration of this:

For example, with the arrival of VIPs, traffic congestion, and the time at the FOH area... So, during the rehearsal, checking the rehearsal timing... and emphasizing contingency time management, meaning how many extra minutes can be given at maximum to each set and prop...

(Informant 2, personal communication, 13th June 2025).

This directly supports the researcher's theory that rehearsals serve as models for handling emergencies and stage transitions in addition to performance. Rehearsal plans that incorporate contingency planning are essential for maintaining performance integrity and safety for high stakes live events, according to scholars (Tait and DeLorenzo, 2021).

The Time Management theme demonstrates how the performer avoided crises and remained prepared during the live television show by using planning, scheduling, and early decision-making. Crisis readiness, according to Jacques (2007a), is the ability to anticipate potential issues and make prudent use of resources, particularly time. From the conceptual stage to the actual rehearsals, the informant's data demonstrates a well-structured weekly routine with deliberate and transparent time planning. Informant 1 began by outlining the sequence of planning that takes place as soon as the weekly task or theme is released.

First, when we get the weekly assignment, what is the theme? First, we think about the song. How do we do the song? Then, we think about the arrangement. After thinking about the arrangement, we think about what to include in that arrangement.

(Informant 1, personal communication, 9th May 2025).

This demonstrates the participant's proactive handling of time constraints. According to the researcher, this meticulous planning is an example of what Barrett (2014) refers to as anticipatory scheduling, a technique used in creative fields to divide difficult tasks into smaller, more manageable components to prevent stress at the last minute. Everything is prepared for rehearsals and any necessary safety adjustments thanks to this early planning. The informant further said that scheduling the placement of physical stunts inside the performance helped to further manage time.

Where to sing, where not to sing. After that, we add the stun if needed for that week. We place the stun, we organize where to put the stun... So, those three things, for example, three stuns. We place one at the beginning, one in the middle, and one at the end for the climax.

(Informant 1, personal communication, 9th May 2025).

This demonstrates that the performer meticulously scheduled time for both singing and physical performance, ensuring that neither took precedence over the other. According to the study, dissecting performance components reduces the likelihood of errors and anxiety during live performances. According to Raineri (2018), effective time management during a performance helps avoid accidents and increases confidence, particularly during high-risk performances.

Additionally, the informant provided his weekly itinerary, demonstrating his active participation in time management for the production team as well as himself.

The arrangement of the song means on Monday, we really work until night, sometimes until morning... Because on Tuesday, we will meet with production... and our own team to discuss how the flow of the performance will go for that week.

(Informant 1, personal communication, 9th May 2025).

This demonstrates that time was utilized not only for creative endeavors but also for collaboration with other parties, such as the production crew and choreographer. According to the study, this type of collaboration in time planning is essential to being ready for performance emergencies. According to Tait and DeLorenzo (2021), actors create more adaptable systems that can deal with obstacles like prop malfunctions or technical delays when they prepare across many parts. The participant also disclosed that he had to modify his time management strategies due to an accident.

So, it really requires time management, people would say, you need to plan everything properly because there was one week when I was really injured… We need to manage that time, it must be enough because we need to plan. What else do we need to do? What alternatives are available? So, we do things other than the physical activities that I could do before. And mentally, we need to be strong.

(Informant 1, personal communication, 9th May 2025).

This demonstrates that having contingency plans and scheduling time to maintain mental concentration were equally essential components of effective time management. According to the researcher, this is an excellent illustration of adaptive time management, which involves modifying the schedule to maintain mental and physical preparedness. According to Philippe et al. (2020), flexible time planning enhances safety and mental toughness in the face of unforeseen obstacles. Additionally, the informant stated that scheduling was made considerably simpler by receiving the work earlier in the week.

The good thing is if we get the task. If we get the task for that week earlier, we can plan.

(Informant 1, personal communication, 9th May 2025).

This backs up the researcher's theory that live concerts are safer when people arrive early. Performers may test, tweak, and improve more aspects of the act with even a slight head start. Additionally, Hadley (2014) contends that work delegation early in the manufacturing process helps avoid a domino effect of issues and inadequate contingency planning. The production crew believed that adhering to rehearsal schedules and timeframes was equally crucial.

Effective time management during the event can only be controlled during rehearsal. That's why, during breaks, we have a time check... For events with a singing show, time management needs to be more emphasized, it needs to be more stressed.

(Informant 2, personal communication, 13th June 2025).

This supports the researcher's opinion that run-throughs and rehearsals should be utilized to estimate and protect transition times in addition to honing performances. Goodman (2018) asserts that time budgeting during rehearsals keeps minor setbacks from turning into major ones, particularly in situations requiring technical difficulty.

The Early Warning theme highlights the significance of identifying any issues early on, particularly in hectic environments such as the live television show. According to Jacques' (2007a) Crisis Prevention framework, teams may reduce risks and act swiftly by identifying early warning indicators. The results demonstrate that preventing safety difficulties required awareness of hazards, whether they be logistical, technological, or physical.

Informant 1 thought back to a pivotal point in his performance concept when he suggested an extreme stunt involving full-body fire. But the production crew stepped in and offered some warnings.

I wanted to do more, people say I wanted to push myself to the limit. Oh, okay. But on the advice of production, they asked me to keep it minimal because, among other reasons, it was to reduce the risks and all that.

(Informant 1, personal communication, 9th May 2025).

According to the researcher, this demonstrates how crucial it is to have production control and early input to avoid issues. The team identified hazards during the planning phase rather than waiting for problems to arise during rehearsals or the actual performance. This bolsters the notion put out by Tait and DeLorenzo (2021) that identifying hazards early on keeps things safe without compromising innovation. Informant 2 also discussed early logistical difficulties that, if not addressed quickly, might compromise timing and safety:

But there are things we can't control, even though we've tried to manage time. For example, with the late arrival of VIPs, traffic congestion, and then a jam in the FOH area, whether they want to claim tickets or how it works.

(Informant 2, personal communication, 13th June 2025).

This demonstrates how external factors, such as security concerns or ticket delays, may still significantly impact event time and seamless operation. According to the researcher, identifying these issues early on not only during rehearsals is a crucial component of crisis avoidance. According to Mitroff (2005), a typical error made in crisis planning is to overlook unforeseen environmental or human elements, which frequently lead to more problems than technical ones. Additionally, Informant 2 highlighted the significant danger of time loss during live broadcasts.

In a live TV show, it needs to be effective. Because in just two or three seconds, it can cost money. What I mean by money here is that it will affect the sponsor's time, and our advertising time on TV...

(Informant 2, personal communication, 13th Jun 2025).

This demonstrates that early time management is crucial for more than simply safety. it also helps prevent financial loss and reputational harm. This serves as a warning to the researcher that even little delays might cause more serious issues during live performances. Early knowledge during major events helps avoid problems and maintains everyone's satisfaction. The possibility of prop failure from hurried installation was one of the data's most pressing cautions. Informant 2 made note of:

If we rush to finish quickly, is there a possibility of risk or crisis occurring, such as the prop being set up incorrectly, becoming unstable, and falling on the performer or the singer?

(Informant 2, personal communication, 13 June 2025).

This demonstrates that when early warning indicators, such as unstable props, are disregarded due to time constraints, physical dangers may result. According to the researcher, this serves as a warning to calm down during setup and testing to prevent major mishaps. Additionally, Goodman (2018) notes that one of the main causes of on-stage mishaps in live performances is overlooked prop problems. Finally, the informants discussed the significance of balancing time and departmental collaboration.

From that perspective, time management plays a role, but we also need to understand how to counter the time spent on setting up the props on stage with the host of each program.

(Informant 2, personal communication, 13 June 2025).

This quotation demonstrates that crisis avoidance involves both proactively allocating time between technical and non-technical work and identifying issues early. The researcher concurs, stating that buffer times should be incorporated into time planning to manage minor delays without impacting the overall timetable. Salas et al. (2018) also discovered that teams may better manage shocks and prevent crises from getting worse when they share time awareness among roles. According to Goodman (2018), hurried set changes, rather than performer error, are typically the cause of mishaps in live performances, highlighting the significance of doing ‘slow checks’ even under pressure.

The informant also discussed the difficulty of juggling time between several departments, namely during transitions between prop setup and program hosting.

From that perspective, time management plays a role, but we also need to understand how to counter the time spent on setting up the props on stage with the host of each program.

(Informant 2, personal communication, 13 June 2025).

This backs up the researcher's theory that live performance time has an impact on both revenue and reputation. Early issue detection is not only a safety precaution but also a wise financial decision because even little delays can annoy sponsors or result in fines. Additionally, early risk identification enhances resilience and overall quality in time-sensitive tasks like broadcasting (Wart & Kapucu,2011).

Being prepared for a crisis requires effective communication, particularly in high-stakes, fast-paced programs like the live television show. According to Jacques (2007a), effective crisis plans need constant and transparent communication between all parties. This study demonstrates that, despite time constraints, the team was able to identify safety hazards early, remain in agreement, and make necessary adjustments promptly thanks to both official and informal communication.

According to Informant 1, the next stage was always to clearly convey demands with the manufacturing unit following the internal planning process with his team.

So, next, after we arrange everything, we have a meeting with production. We say, 'Okay, I need props like this. I need a spinning wheel prop. I need, like, a metal cage.

(Informant 1, personal communication, 9th May 2025).

The value of early communication in resource planning is demonstrated by this proactive meeting. Early communication, according to the researcher, is a systematic attempt to lower uncertainty and provide technical teams enough time to evaluate risk and viability. Hadley (2014) notes that by removing uncertainty and encouraging prompt decision-making, well-stated production needs at the beginning of rehearsal cycles can avert crises. Furthermore, Informant 1 emphasized that when problems arise, the key to resolution lies in two-way communication.

To solve it, communication is necessary. When there is no communication, that's when communication becomes an issue. So, we need to keep talking to each other. I'm doing it this way, properly. We need to make people understand what we want, and we also need to understand what others want.

(Informant 1, personal communication, 9th May 2025).

The researcher concurs that building mutual understanding through communication is more important than merely issuing commands. Clarity between the crew and performers guarantees that all safety standards are met in crisis prevention. High-functioning teams use closed-loop communication, which involves confirming and clarifying instructions to prevent assumptions that might result in operational mistakes during execution (Salas et al., 2018). Another crucial component of readiness was the timing of communications. The participant clarified that following each live performance, brainstorming and planning sessions were held right away.

Because people usually say after a live show, relax and go back to sleep, right? No, after the live, we sit at a table and discuss. Discuss what we need, I mean the rough idea of how we are going to do it.

(Informant 1, personal communication, 9th May 2025).

Before beginning the following week's cycle, this post-show debriefing made sure that no time was wasted. According to the researcher, this strategy exemplifies just-in-time communication, which maintains team engagement and readiness prior to the start of official rehearsals. This is corroborated by research by Rouse (2016), which shows that prompt communication after performance improves retention, lowers ambiguity, and enables problems to be identified early. As part of the planning phase, Informant 1 also discussed having direct connection with the props crew.

So, I talked to the prop team. And they said... I don't know yet, but I'll use it. So, they... When we communicate with the prop team, they are already prepared in advance.

(Informant 1, personal communication, 9th May 2025).

This is an example of real-time cooperation, where technical workers were able to prepare even while specifics were being developed due to transparency and early communication. According to the researcher, this is an illustration of fluid readiness, in which open lines of communication are used to handle uncertainty. According to Waller (2013), in time-sensitive settings, the effectiveness of choices is determined by the candor and speed of inter-team communication. Finally, the importance of early communication is clearly demonstrated by the performer's explanation of contingency planning.

It means that if we inform them early, and they say the prop is not possible then we have time to... find... what? Find a replacement idea.

(Informant 1, personal communication, 9th May 2025).

This demonstrates how communication-based early warnings allowed for adaptation time. Because it enables alternatives to be developed peacefully rather than under duress, the researcher thinks this supports the idea that communication is the first step in prevention. According to Goodman (2018), teams are far more likely to produce safe, innovative solutions without compromising performance quality if they keep lines of communication open and bring up feasibility issues early.

CONCLUSION

This study effectively examined the critical role that time management plays in mitigating safety-related hazards and emergencies during high-stress live entertainment events. The problem of performers, particularly on live television show, frequently dealing with little time for preparation, physically taxing performances, and inadequate safety planning all of which raise the risk of accidents and psychological distress was the impetus for the study.

Two primary goals guided the research first, to identify safety-related time management crises that the celebrities on the show faced, and second, to investigate the methods employed to resolve those safety crises. Two study questions were correspondingly raised, (1) What time management issues did the celebrities encounter? And (2) How were the safety crises resolved? Both goals were accomplished, and the topics were fully addressed using qualitative approaches that included in-depth interviews with the Top 3 show's winner and his manager. Seven major themes emerged from the data: communication, crisis awareness, practice, teamwork, time management, early warning, and performance under duress. These components demonstrated how prompt decision-making, proactive rehearsals, early communication, and robust support networks all aided in crisis management success.

It is advised that future researchers expand the study by include a bigger sample size, such as additional participants, choreographers, or production teams. The frequency, intensity, and effects of time-related crises in different live entertainment formats might potentially be measured using quantitative methods. Studies that compare various genres or production methods can also provide insightful information about the best strategies for crisis management and event safety.

This study is significant in three critical areas. In terms of society, it increases understanding of the mental and physical difficulties that performers encounter, fostering compassion and a deeper respect for their art. By showing the applicability of Jacques' Crisis Management Model in a local entertainment setting, it advances the body of knowledge on crisis management in live events. The research provides useful tactics for the industry, especially producers, stage managers, and event coordinators, to enhance safety planning, scheduling, and actor welfare in high stakes plays.

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