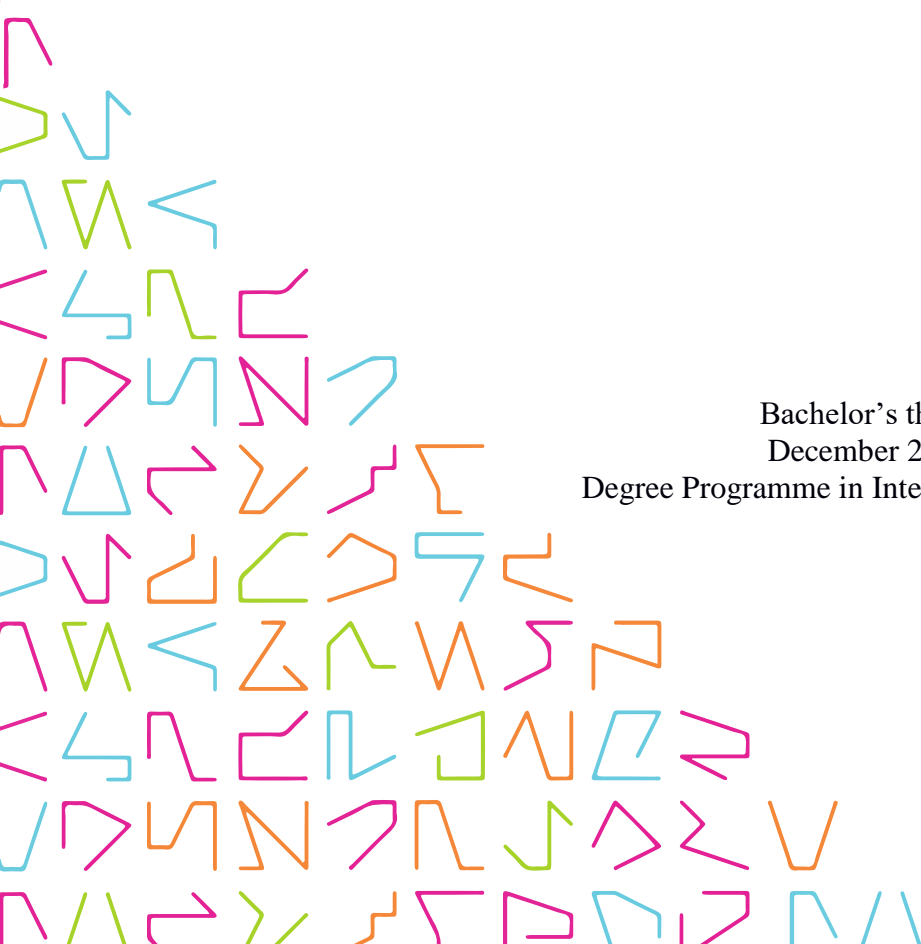


TOUR MANAGEMENT OF SMALL & MEDIUM LEVEL BANDS

Is it possible to succeed in such career?

Inga Siedina



Bachelor's thesis
December 2017
Degree Programme in International Business

ABSTRACT

Tampereen ammattikorkeakoulu
Tampere University of Applied Sciences
Degree Programme in International Business

SIEDINA INGA:

Tour management of small & medium level bands
Is it possible to succeed in such career?

Bachelor's thesis 45 pages, appendices 21 pages
December 2017

There are many music enthusiasts, who consider working in music business as the ideal job opportunity to combine work and hobby. Often, they believe such work should be particularly related to music, even though there is quite wide range of jobs the industry can offer in which there is no need to know solfeggio and be able to play instruments. The aim of this thesis is to differentiate one of such jobs – tour managing by gathering information about music business in general, main jobs in it and the way how tour management differs from other jobs.

While using books, the Internet resources, interviewing music industry people and observing band's tour preparations and tour itself, enough data was collected to complete picture of who tour manager is.

According to the researched data, tour manager is the main person on the road, who deals with all logistical tasks and does everything possible for tour to go as planned. While the concert tour may last for few weeks, tour manager's job might start months before, in this case tour manager does pre-production jobs as well.

There are different ways how to step into such career and each case is very individual, but there are few crucial characteristics needed to succeed in such career: to be passionate about what you do, to be able to dedicate all your free time, energy, and power and which is the most important – to adapt to the lifestyle this job offers.

Key words: music business, tour, tour management, events

CONTENT

1	INTRODUCTION.....	5
2	MUSIC BUSINESS AND ITS JOBS OPPORTUNITIES.....	7
2.1	Brief Info on Music Business	7
2.2	Career Opportunities in Music Business	7
2.2.1	The Artist	8
2.2.2	Management Team.....	9
2.2.3	Music Publisher & Copyrights.....	9
2.2.4	Record Companies and A&R Management.....	10
2.2.5	Digital Distribution & Streaming.....	12
2.2.6	Booking Agent & Promoters.....	14
2.2.7	Other Jobs	15
2.3	Networking in Music Business	16
3	LIVE-EVENTS FOR SMALL & MEDIUM LEVEL BANDS.....	18
3.1	Live-events as Essential Part in the Artist’s Career.....	18
3.2	Gig Opportunities for Small and Medium Sized Bands	19
3.2.1	Low Income – Low Fans Gigs.....	19
3.2.2	High Income – Low Fans Gigs	20
3.2.3	Low Income – High Fans Gig.....	20
3.2.4	High Income – High Fans Gigs.....	21
4	TOURING & TOUR MANAGER.....	23
4.1	Interview	23
4.2	Touring.....	24
4.3	Who is Tour Manager?	25
4.4	Pre-production of Tour (advancing)	26
4.4.1	Getting the Booking Deal	26
4.4.2	Riders	28
4.4.3	Itinerary.....	29
4.4.4	Budgeting	31
4.5	On the Road	31
4.6	Post-production of Tour.....	32
4.7	Is There Always Need for Tour Manager for Small/Medium Size Bands?.....	32
4.8	Tour Management Now and Then	34
5	TOUR DIARY	36
5.1	The Band.....	36
5.2	Pre-production of Perkele Rises Tour.....	37
5.3	Perkele Rises Tour & Its Post-production	38
6	CONCLUSION	41

REFERENCES.....	43
APPENDICES	46
Appendix 1. Interview with Heikki Häkkinen. 05.10.2017	46
Appendix 2. Interview with Michael Lynch. 27.10.2017	53
Appendix 3. Interview with Saku Solin. 30.10.2017	60
Appendix 4. Interview with Henri Nevalainen. 15.10.2017	63

1 INTRODUCTION

Many people, who are passionate about music, at least once in their lifetime were thinking about having career related to music industry. The first job that comes to their mind is, of course, a musician. Surprisingly enough, there is a quite big range of other jobs they might consider as well, even though these jobs do not necessarily require ability to compose or produce music. Moreover, it might not be needed to play any instrument and have sense of rhythm and still be successful worker. How? In this thesis, I will focus on one of such jobs, which does not require any skills in playing music, though you will be always involved in live-shows and be as close to the “stars” as you may. This job is called tour manager.

The reason, why this topic was chosen, is that of my personal interest in this job, as well as, the fact that there is not much information about tour managing collected at one place. That is why, to learn more about it, it was necessary to use lots of written sources and sentence by sentence unite it into one text. While working on research for the topic, various sources of information were used, such as books, web articles and interviews with people who are working in the industry of music, in particular, with actual tour managers and band members – the ones, who work with tour managers very closely. As a rule, most of sources of information are related to big bands’ experience, which is why the thesis is focused on researching of how small and medium level bands’ tour management happens in current times. In addition to that, research method of observation was used in order to see how this sort of job is happening in practice. For this purpose, Finnish band’s 10 days tour in South Eastern Europe was observed, starting from several months of its preparation and production and ending up with post-production and final feedback meeting.

As a rule, job of tour manager is difficult to obtain without prior experience and needed contacts. That is why, in this thesis I tried to show which challenges the person, who just steps onto the path of tour management, may face at the beginning of its career. In order to show music business in a nutshell, there were various jobs described to explain how many people are usually involved in working with just one music project. For the purpose of development of the Artist’s main product – music, there is a need for con-

stant fanbase generation, that is why importance of live events and possible types of gigs the band may have are described in this thesis as well.

The focus of this thesis is concentrated on touring and the tasks the tour manager usually does, which are perfectly described on actual case of the tour of Finnish metal band, which was observed from the very beginning till the end. In order to become established professional, working with big bands, it is important to start from the very beginning. That is why, while using experience of 4 Finnish music industry experts, I will explain all the stages of production of the tour, the problems the tour manager may face and will try to find out which personal qualities the one should obtain in order to get to work as tour manager of small or medium level of popularity bands and how to succeed in this career.

2 MUSIC BUSINESS AND ITS JOBS OPPORTUNITIES

2.1 Brief Info on Music Business

“Music is a magnet that fascinates and draws people to it, and for many the music industry promises a lifestyle outside of the norm” (Rutter 2011, 3). Music business, also known as music industry, is a unity of different infrastructures focused on various tasks related to work with music. The work starts from the process of creation of the final product – music, continues with the ways of sharing it with the audience and sums up with administration tasks, such as accounting and law. (Barrow 2003, 12.) The business processes in creation of music starts when the musician has created a product – music and wants to deliver it to the customers – audience and get some profit out of it. As in any businesses, you need to have a working team in order to make production of the product the most efficient and deliver it to as many customers as possible and generate as much profit as you target to. In this case as in any other businesses, it is important to have correct business strategy to keep generating income and running business. (Cann 2007, 25.)

2.2 Career Opportunities in Music Business

Music business offers big range of career opportunities in it, such us: musician, music producer, lyricist, composer, technical engineer, venue manager, music publisher, manager, booking agent, promoter, production manager, tour manager, merchandiser, PR manager, music journalist, accountant, lawyer, and many more. Some of these professions are “seasonal jobs”, which means the workers in that sphere are not needed all year around. For example, the band does not need to have hired for a full-time basis sound engineer, if it has live-shows only occasionally. On the other hand, manager or booking agent are more permanent jobs, when they require their cooperation with artist most of the time. These jobs are based a lot on personal qualities of the people working together, as it requires higher level of trust between each other. (Cann 2007, 269.)

2.2.1 The Artist

As a rule, all the works offered by music business are spinning around the main central figure – the Artist. It is the person, or a group of people, who create and/or perform music. Music might be composed by the artist, or composer, who was hired for such purpose. (Cann 2007, 271) Working with music is always a learning process and the artist should be ready to develop and polish its skills throughout the whole career. The Artist is passionate about music and ready to put the career on the higher level than just “hobby” (picture 1). Also, this career requires lots of free time and all the spare time the artist has after working with music should be invested in business matters related to it. (Cann 2007, 19-21)



PICTURE 1. The artist – popular Finnish singer Jenni Vartiainen (Photo: Siedina Inga 2014)

Many people, who want to start their career in creating/performing music, usually think the main key figure of their work is music and the rest will come up itself later, so they do not put efforts into marketing and public relations issues as much, as it is needed. Others think they can control the whole working process themselves and do not want to share it with other people. In fact, both strategies are most likely to fail, therefore it is crucial to have correctly build team around you and your product. (Stiernberg 2008, XV.) The Artist is most likely one of the shareholders – people, who own some of the

copyrights and get money from royalties. The other people, who might be shareholders are composer, lyricist, recording company, hired musicians for recording of music, etc. (Cann 2007, 272.)

2.2.2 Management Team

The manager is a person who deals with artist's routine on daily basis. While the artist is more concentrated on working with music, manager is dealing with other aspects, such as: artist's representation, public relations, promotion, and income generation. Manager should have good entrepreneurial skills, as this person is dealing with business aspects. In case, when manager has big amount of work while representing the artist and does not have possibility to deal with such issues as accountancy and money monitoring, then there is a need for business manager, who will deal with financial side of the business. (Cann 2007, 276.) As a rule, the manager charges 15-20% of gross earning or share of the profits (which is usually bigger sum of money than percentage). In particular cases, when the band is very successful and has huge earnings, the percentage of manager might be less than 15%. But each case is discussed separately according to the situation. (Cann 2007, 280.)

2.2.3 Music Publisher & Copyrights

Speaking of the creation of the product – music, it is necessary to mention institution that deals with production and distribution of it. Before going deeper into what recording agency is, it is important to define what is copyrights first. In brief, if a person has copyrights for some music, as he or she was part of creation of it and wants to get money from others who decide to use it, this is when the concept of copyrights appears. Publisher – is the person, who publishes works of musicians, lyricists, or songwriters as sheet music, registers it and collects money gained from somebody else, who decided to use such piece of work in projects, which are supposed to generate some profit. In this case publisher gets its own commission fee from the money paid and distributes the rest of the money to the copyrights owners in the form of royalties. (Barrow 2003, 18.) As a rule, publisher gets 30%-50% commission from the royalties, depending on the deal. In

some countries, like The Netherlands, the fee is always fixed and it is 33,33% from the royalties. (Voogt, 2017)

According to Rubin (2005), there are three types of publishing companies:

- Small company or just one person, who offers administrative services (licensing, registration of work and collecting money).
- Independent company, which offers similar administrative services, but also ready to pay some money from the royalties in advance and offers some additional services. As a rule, such companies work with middle level bands and composers.
- Major publishers, which pay big sums of money to the composers in advance, who as a rule work with very big stars. In addition to administrative services they offer wide range of creative services, such as marketing, digital licensing, branding of the songwriter, etc.

Nowadays, in order to control flow of money earned from copyrights, publishers work closely with royalty collection societies, e.g. in Finland copyrights organization working with rights of composers and publishers is called TEOSTO and it collects royalties from concerts and mechanical reproduction of music creating a link between music authors and those who use this music (About TEOSTO, n.d.).

2.2.4 Record Companies and A&R Management

At the point when the product - music has to be transformed into form of CD, Vinyl or other mean of sharing of it, there are different options the Artist might consider: to produce and distribute music itself, or to sign the agreement with major or indie label (Rutter 2011, 115). Major recording labels, according to Duran (2016), are also known as big 3, as they have the biggest annual sales of records, own channels of music distribution, and are estimated to have 80% of the global music market. These agencies are: Sony Music Entertainment, Universal Music Group, and Warner Music Group. Getting deal with such agency is a big luck for a band, as it means that such big agencies have big connections, big future opportunities, and big projected money income for the Artist. Though such deal might be like a dream come true to many musicians, the main

controversy of it comes from the fact, that when there is big money involved, people working there might seem too business oriented ones and be far from “art” part of the music production, leading to personal disagreements between the Artist and the Label. (Moore 2005, 282.)

Independent labels are not working under the supervision of big 3 and rely on their own decision-making processes. The biggest difference is that there is less staff and less money involved in music production process. That is why the power of money in this case is less than power of desire to make good music. (Barrow 2003,19.) This creates one of distinctive benefits of getting deal with such company, as it usually offers more freedom for the Artist to create the product it wants. Also, due to the fact, that indie labels have less artists in their rosters than major ones, it means the staff will have more possibilities to concentrate on particular artist and its needs. (Rutter 2011, 115.) Getting deal with major label does not mean 100% of success in career, as the contract might be signed for the term of 1 year for example, and the label might lose its interest in the Artist if it does not generate expected income. Also, indie label might be a good start for career and after the Artist might move further to major label. At the end, it is up to the Artist to choose the path, which is the most possible and suitable for its career. (Moore 2005, 288.)

In order to control flow of the money earned from copyrights, all recording companies have to work close with copyright societies. There are different ones all around the world, but they all share same main roles and responsibilities. In Finland, such organization is called GRAMEX and its main aim is to collect money from those, who use recorded on phonogram artist’s performance and distribute this money to those, who took part in creation of this record. For example, bar, shop, or public transport playing phonographic music should pay some certain fee for using it and copyrights society collects money and distributes it to artist and music producer of record. Also, if someone wants to reproduce the record not for personal usage only, the one may obtain license to do it from this organization as well. (Using music, n.d.)

One more recording label related job is A&R (Artist and Repertoire) manager. This job requires 100% dedication and lots of extra working hours. A&R manager searches for talented performers and music composers and makes decision whether to make a contract with them to join recording label and start making money together. Such person

usually should spend lots of time networking, listening to songs and checking live-shows to find the next star. After finding the candidature, the A&R workers should build the repertoire of the Artist and together they choose the songs, which will be included into recorded album. After the record is done, such person should follow marketing and PR processes in order to see that other recording label's workers do their job as it was planned in order to achieve the initial aim – to make a star out of the person, which was found by A&R manager. (Barrow 2003, 63-70.)

2.2.5 Digital Distribution & Streaming

Traditional music distribution consists of work of distributor, who sends out of physical copies of the music albums to different stores for sales and label's work, which promotes the album and makes it possible that people go and buy it. Nowadays, even though the physical sales are constantly decreasing, artists still produce physical copies of their CDs and use such method of distribution. (Trandafir, 2016) On the other hand, any music consumer can experience new way of music distribution with a help of smartphones and other wide range of electronic devices, because various digital music catalogues are easy to reach through such devices (Rutter 2011, 129). Trandafir (2016), mentions that the new strategy of music distribution – digital distribution is pretty much based on the same logics as traditional one. The only difference, is that the distributor does not need to ship physical CDs to stores, which takes lots of time and money (even not to mention the production costs of the physical CD itself), but sends it to digital shops and streaming companies to reach the customers on the Internet through various platforms. Considering spreading the music in various online music platforms, such as iTunes, Amazon, or Google Play, the Artist has to have agreement with digital distribution company. This company will handle all the needed work in order to put the music in there, as well as, collects royalties from recording and composing, so that the Artist does not need to worry about these things anymore. In several distribution agencies, all the collected royalties go to person, who got the deal with the agencies, and then it is the Artist's responsibility to share them between all the people involved in recording and song writing. Nevertheless, more and more companies offer deals that they distribute royalties to all the people, who are supposed to receive them, which saves the Artist's time a lot, as well as they offer full transparency in all money involved issues, which is in Herstand's (2017) opinion is not always the case with major labels. Current-

ly, the Artist can get deal with any distributor it wants, the only rule is that there is one digital distribution company per one release, simply due to avoiding misunderstandings, such as adding one album two or more times to the same platform (one time per each distributor) (Herstand, 2017). There are lots of digital music distribution companies, the most famous are: TuneCore, SongCast, CD Baby, BandCamp, SoundCloud and many others. There is no rule on how much the company takes commission from the Artist. Sometimes, this fee is in percent from the royalties, e.g. BandCamp charges 10% fee from the royalties. Others have no commission, but membership fee, or fee per each release: e.g. SongCast charges 6\$/month membership fee and additional 20\$ for distribution of each project. (Bird, 2014)

Streaming is another great invention of modern times. Current music lovers experience such issue, that they do not want to buy music, as first, it is pricy and second, it requires having additional storage to all the downloaded data. So, having big music folders on computers or smartphones is something everybody would want to get rid of. That is why, streaming gets increasingly popular in the world of music lovers, as it helps them to listen to any song they want according to the mood, with minimum expenses and having space for other apps in their digital gadgets. (Moreau, 2017) There are lots of various streaming websites and applications, though the most popular as of 2017 according to Grannell (2017) are: Spotify, Apple Music, Google Play Music, Tidal, Napster and Amazon Music Unlimited.

Sanchez (2017) is more critical about the situation in the streaming market. As currently, it is very difficult for not-signed artist to earn anything from streaming its music. For example, the streaming company that pays the most per each streamed song as of 2017 is Napster, which pays 0,0167\$. That might look like a good number, but the number of subscribers of Napster is quite low in comparison with biggest streaming companies, which makes it not very relevant to distribute music through this platform, as well as Napster's services are not free of charge, which makes it less interesting platform for average music listeners. On the other hand, such giant, as Spotify, which over 50 million users, which has both free and paid versions, pays 0,0038\$ per streamed song. Moreover, according to Sanchez (2017), this already small sum is just tending to decrease all the time, as two years ago, average sum payed per one stream on Spotify was 0,007\$. That is why, even when current situation makes it easier for music listeners to

listen to beloved music for free, it makes it impossible to earn anything for a starting band.

2.2.6 Booking Agent & Promoters

Many people working with music dream to dedicate their life for such career, as it is not just daily job, but a way of life. With a purpose of getting rid of daily routine job and concentrating only on music, they should have constant profit from it. Playing live-shows creates such opportunity and this is where booking agents & promoters take their place. At the very beginning of the career the Artist will most likely arrange gigs itself for small salary or just free beer from the bar. But as soon as its reputation develops, there will be more gig opportunities and in this case, it might be necessary to find booking agent – the person who will find gigs to perform (Cann 2007, 288.) Having proper booking agent, or also known as concert agent, means that he or she has various contacts around your country or abroad, which makes it easier to get a gig booked. This person should be great negotiator as well, as it will inevitably influence your salary or other benefits of the concert deal, such as paid accommodation, travel expenses, food, etc. As a rule, the Artist sets its salary goal for the gigs, and the Agent's job is to get the best possible deal to be close to the goal. (Stiernberg 2008, 79.) As a rule, smaller agents have salary based on commission of the gig fee varying from 10% to 15%, and in some cases, it might be up to 20%. Usually the commission is paid right after the performed show, which was arranged for the Artist. (Rutter 2011, 55-56.)

Concert promoter deals with booking agent and/or the Artist. It may be just one person, who has venue and arrange shows there or big company, such as Live Nation who creates big concerts and festivals having affiliates around the world. Quite often small promoters arrange gigs of different artists and work with one or few venues. In such case the level of risk is low, but the income from the gigs is low too, so for such purpose they need sponsorship or side revenue, such as having own bar in the venue. The bigger promoter is, the higher risks are, as the person works with big acts, it leads to big artists' fees and production costs involved into it, which leads to high ticket prices and risk not to have enough audience at the event and potential losing of big sums of money. Promoter's work requires good planning skills, being ready to take risks and having ability

to predict approximate income possible to generate from the event depending on the Artist, venue, geographical location of the city, etc. (Rutter 2011, 43-47.)

2.2.7 Other Jobs

There is a great variety of other jobs, which might be considered as “seasonal”, as demand for workers might be only for some timeframe. This way the Artist might higher a merchandiser – person, who produces merchandise and keep its marketing, sales and holds the stock. Merchandiser might produce whatever the Artist wants, starting from T-shirts and other clothes, and ending up with badges, mugs, or stickers. In this case merchandiser keeps its own commission, which may vary from 20% to 80% percent of the retail price. (Cann 2007, 290.)

Production manager of concerts is another “seasonal job”, unless working in big agency, which organizes gigs all year around. Quite often big companies must organize not just gigs, but corporate events in order to gain constant profit. (Rutter 2011, 54.) Production manager’s job considers fulfillment of the Artist’s technical & catering rider and creating stage setting to make its performance complete. The Artist’s possibility to held a great show depends a lot on how well production manager did its job. Production manager deals with other workers hired for the event, such as sound/light technician, as well as arranges transportation, accommodation, and catering for the Artist, etc. (Barrow 2003, 190-191.)

The Roadies (road crew assistants) are group of people who assist the Artist while being on tour, they are usually tour manager and technical crew. While production manager is usually hired by promoter to arrange all technical issues for the gig, tour-manager is doing almost same job, just by being on the road and working directly with band. More about this job is written in part 3. The technical crew’s main job is considered as heavy job, as these people usually help with load-in to the venue and load out from it of technical equipment, which sometimes might be very big, such as PA systems, or backline. Quite often they also work as drivers of the tour bus. The technical assistants might be touring with the whole crew or just be hired by venue manager as extra help people. (Rutter 2011, 61.) There are many more music industry related jobs, such as venue manager, music journalist, accountant, music lawyer, music education jobs, box-ticket

office worker, record shop's assistant, etc. The list is big to name all of them, but the ones which are the most important were listed above. (Halbritter, 2015.)

2.3 Networking in Music Business

It is impossible to build successful career in music business without proper contacts, as in fact, lots of jobs in that field you can get due to knowing proper people. Music business is built this way, that if for example, some band needs sound engineer for upcoming show, the band members will first think of everybody they know who could do this job, instead of posting such add on the job seeking sites. (Stolpa, 2015) While it is all about building relationships with the people you think you need to know and be in touch, it is important not to be a pushing person. One of the benefits of our time is use social networking sites, which help us to follow people we find interesting, that is why one of the ways of networking with people is following them on Instagram, Twitter, or Facebook. (The Art of..., 2014)

Nevertheless, even in digitalized times, it is very important to build trustworthy connections with people during actual face-to-face meetings. Such meetings can be arranged at the gigs (as other musicians are great source of information for contacts), as well as music conferences, festivals, and networking events, in which it is possible to meet not only the Artists of the similar genre, but people of the business side of the industry, such as publishers, managers, booking agents, etc. (Stolpa, 2015). In addition to that, Stolpa (2015) mentions, that for the person, who just starts building the networks, it is very important to have well-prepared pitch about himself. This way it is possible to introduce yourself in a fast way and if the person gets interested into your words you can advance conversation with offer to listen to your demo music, if you are for example a songwriter. Which means, that building connections is all about being not pushy, but knowing who you are and what you want, as well as, understanding whom to reach and how to do that. Also, it means to remember that all the connections are good and you never know when they can help you. (Stolpa, 2015.)

Last, but not least, thing to mention, it is all about reputation: having a reputation of the person, who does not do what he or she promises, or is not trustworthy means that this information, unfortunately, will spread among others much faster than the good info.

Sometimes, it is not about working behaviour, but even just some improper joke or gesture may seriously affect the career opportunities. Ribas (2012) mentions quite many examples on how some not important things in someone's opinion might ruin career. Several of those examples are:

- posting information, which is controversial and may affect moral rights of some people
- joking about gender, age, race – these jokes might come up in public years after they were said, but still they will affect career a lot
- making fun of competitors
- constant talking about yourself
- getting into a fight
- putting ego on the first place

These examples are important to always keep in mind, while approaching new people, as you never know what sort of person you meet for the first time. This way it will be possible to avoid making small but wrong steps, which may lead to big problems at work.

3 LIVE-EVENTS FOR SMALL & MEDIUM LEVEL BANDS

3.1 Live-events as Essential Part in the Artist's Career

In order to succeed in music career, it is crucial to gain strong fanbase for the Artist, as fans are the main income generators. The main thing to keep in mind is to know who your audience is and where these people are. This way the Artist can differentiate the ways how to reach them. According to Cann (2007, 91), main means of reaching new fans are:

- Official web site of the Artist & Social Networking pages
- Music magazines and web-zines
- TV, Radio
- Live-shows

Nowadays, due to the Internet era it is quite easy to spread your music online and give freedom for music access to the people. Even though people's lives are quite digitalized and they spend lots of time on the Internet, there is still no thing on there that would beat experience of going to great live shows, which generate new fans and income for the Artist. (Perretti, 2012.) There is a wide spectrum of the venue types possible to have gig at depending on the level of popularity of the band and its manager's or booking agent's negotiation skills. Therefore, the same band might have gigs starting from very small venue with low capacity, following up with showcase performances for bigger and more targeted audience and ending up having slot at big festivals. (Barrow 2003, 186.) There are different types of venues the Artist might use. Usually they are divided by its capacity – amount of people they can accommodate, they start from small bars/pubs, clubs, concert halls, dome and ending up with stadiums. (Rutter 2011, 41.)

On the other hand, the venues also might be divided into 4 types according to its specialization, they are: music determined (venue, which exists for the purpose of having gigs in there and gaining main income from it), commercial music related (such venues as bars with live music, the main income comes from outside of gig organization, but gigs help to generate income), non-commercial music related (for example audience

halls in universities or youth organizations) and other usable spaces (park, square, crowded street, etc.) (Types of., n.d.).

3.2 Gig Opportunities for Small and Medium Sized Bands

For the bands, which have no big fanbase there are several opportunities to get gigs for the purpose of increasing the number of customers of its products and generating income for living. Some of these gigs might generate more income (corporate events), others might generate more fans, but less income (playing support act show). It might be a good idea for the band to try to combine different types of the events and see which of them work for it the most. (The one thing., 2014.)

3.2.1 Low Income – Low Fans Gigs

For starting musicians, this model is most likely the most common to happen during the beginning of the career. The band works for promotional purposes and ready to accept whatever gig possibility in order to spread the word about its music. The band might play at the open mic event, which means there might be audience, but as a rule such events are unpaid, and the audience is not necessarily targeted for your type of music. Though, on the other hand, participation in such events is usually free of charge and the band does not need to invest a lot to participate in it. Open mic might be interesting event for touring band as well, for example during the day off, the band might have small performance just to try to get into local music community, while using minimum resources to produce the event. (Ike, 2015.) Small bar/clubs are also venues for such types of gigs. If there are few venues of such type in the city, it might lead to big demand on it from the side of various bands. That is why promoters might be also very selective and pay less, as there always will be some band agreeing to play for low salary. Even playing headline gig in such venue does not bring big amount of the fans due to small capacity and specifics of the venue. In the bar, the audience might be more interested in what it consumes there and the band's music might be considered as just a background music. (Rudnik, N., 2017.) Showcase gigs – are the gigs for new musicians to show themselves or for already known ones to introduce the new show-program. Some of them are free of charge, or the participation costs some sum of money, but the

Artist gets no fee for participating in it. On the other hand, it has other benefits from such type of gigs. As a rule, showcase events are organized by the Artist' label, or by music magazine, or as a part of music convention. Even though, there is a chance to gain new fans, the main audience at the events are music industry related people. That is why it is important to perform at such type of events as well, not just only to attract the attention of targeted customers of the music, but also attention of media and get needed networks with the industry people. (McDonald, 2017b.)

3.2.2 High Income – Low Fans Gigs

There are occasions when the Artist might be hired for corporate events to perform for a limited audience due to some special occasion. As a rule, such events are well-paid, though the main idea of this event is entertainment of the guests for income, and not for spreading the word and growing fanbase. One of possible benefits of corporate gigs is the fact, that quite often same event management company organizes corporate events to various companies and organizations, and due to constant lack of time, they might hire same band for all of those, just because they have its contacts and good reviews from the previous parties. (Stoga, 2011.) On the other hand, corporate event, such as theme party or wedding might generate some CD sales as well, as it is possible to sell it to the event organizer as souvenir gifts from the event to people participating in it, e.g. music played at wedding on CD might be a great source of good memories for the people attending it. (Goldstein 2012, 60.) In addition to corporate events, there might be good offers from bars to play some live-music. Quite often it might be requested to play covers of big hits in order to keep nice atmosphere in the place and get more possible customers in there. This case is quite good option especially for starting and middle-level bands to get more money to invest into career and events with big fan gaining possibility. (The one thing., 2014.)

3.2.3 Low Income – High Fans Gig

As it was already said, for small and medium level bands it is crucial to gain attention and growing fanbase. There is such type of gigs, which may generate big number of fans, but it does not offer big money earnings. Playing support gig of already well-

known band, which plays similar genre music, is this type of gigs. For the small band, it is the biggest opportunity to be seen by big amount of people at once, moreover when these people are targeted customers for the Artist's music. As a rule, support band has low fee for such show, as all those people showed up to see another performer. The fee is usually written in the agreement and depends on the show, but the usual deals are either the fixed sum of money, which is quite often much lower than the headliner's fee, or some percentage from the ticket sales. (The one thing., 2014.) What is more, is that quite often there is big competition between small bands to get supporting band's slot at the event at the band must pay for it. This sort of deals happens quite often when smaller band buys support band's slot for a big band's tour. In these circumstances, the band pays for its promotion and buzz-generation with a help of big name. In this case it might be big a plus to negotiate merch sales possibility in order to keep at least some sum of earnings during the tour. (McDonald, 2017a.)

3.2.4 High Income – High Fans Gigs

Playing festivals is considered as the best opportunity to have income and reach big amount of people. While this type of gig is quite not possible for small band (which might have to pay to play there), middle level bands (and obviously big acts) have already gained some attention from the side of audience and media, that is why have big chances to be requested to festivals by their promoters. For the festivals, which have own theme, it might be easier to get a slot if the band corresponds it. In this case it might be a good possibility for that band to get annual gigs there. (Curran 2004, 56.) Another type of gigs, which can go to this category is getting headliner gigs for the band itself. Which means, that the band gets a deal with venue, pays no commission to agents, and has small income deal with local support act. In case of middle sized bands, this will generate income and the crowd at middle sized level venue will be big enough to create good promo material for the local media. As having small sold out venue (picture 2) is better promo material, that half full big one. (The one thing., 2014.)



PICTURE 2. Sold out gig of Finnish singer-songwriter Erja Lyytinen in Tampere Talo (Photo: Sipilä Sonja 2017)

4 TOURING & TOUR MANAGER

4.1 Interview

To collect more information for the topic of touring and tour management, several experts of the Finnish music industry were interviewed. This way it was possible to see insight opinion on various issues, such as: tour production and its different models, tour manager's work as an occupation and lifestyle, main tasks of a tour manager, tour management in Finland, future of tour managing and others. For the purpose of getting information from different sides of touring, the interview's questions were asked to tour managers and artists in oral or written form. Altogether, 4 people were interviewed. The interviewed experts from Finnish music industry are:

HEIKKI HÄKKINEN (Fullsteam Agency)

Heikki is known for the average people as rap artist Heikki Helastinen and star of Talent Suomi. But in music industry circles he is known as production manager of Fullsteam Agency, in which he has worked over 10 years and tour manager of such artists as Michael Monroe and Disco Ensemble.

MICHAEL LYNCH (Live Nation, Arc Flame Entertainment)

Michael has big experience in working with various artists as promoter representative and production manager in Live Nation Finland and tour manager in Arc Flame Entertainment. He has toured with such bands as Apocalyptica (FI), W.A.S.P. (US), Amorphis (Fi), Turisas (Fi), Satyricon (No) and many more.

SAKU SOLIN (Singer in Turmion Kätilöt, Fear of Domination, Stereo Terror DJ's)

Saku is currently working in several music projects. The most famous is Turmion Kätilöt – successful Finish metal band. He has experience in touring around Finland and abroad, as he has been working in Finnish music industry for over 10 years. In addition to his singing and DJing career, he is one of the promoters of annual metal concerts Metal Orgy, which are usually organized in several Finnish cities during winter time.

HENRI NEVALAINEN (Guitarist, composer at Suicide Love Boat, Kuoleman Galleria, and Reborn Disease)

Henri has been playing guitar in different rock bands for over 15 years and had experience in touring in Finland and abroad. Also, he owns concert/media agency Alterstream Agency, based in Tampere Finland. Currently he is the main promoter in there and organizes events around Tampere. All full texts of the interviews can be found in Appendix part of the thesis.

4.2 Touring

According to Marcone (2003), touring has been essential part in any entertainment related career since thirteenth century, for example, at that time some poets were travelling around France, singing their poems' lyrics. Since then not much has changed, as travelling, and performing gigs is still one of the biggest ways of spreading the information about the band and selling its main product – music. (Marcone 2003, 187.) As in any business company, there might be some point when it is needed to expand its market. To reach the new audience, it is a great idea to arrange tour. Till early 2000s bands generated main income from album sales, but with the introduction of online downloads the situation was dramatically changed and nowadays the bands have to tour more often in order to sell performances instead of CD's. Anyway, while for one band tour might be arranged for promotional purposes only and it hopes to cover at least transportation expenses, for another one it may generate constant profit for good living. (Diener, 2015.) And as in many promotional campaign, it is important to have good planning. According to Goldstein (2012), at the beginning the band might focus attention on one or two areas of the country in which it has the biggest fanbase as starting point and then spread the road map away from it. It is recommended to have bigger cities in central area in the plan, as to bigger cities the band might return more often. The band might try to get gigs itself, or if it has a booking agent with proper connections, then it will be easier to get a venue and good deal with local promoters. Despite the fact, that tour might require big investments of money and time of the Artist or its management, well-planned tour creates only benefits to the band. But to make everything work right, there is a need of professional, who can manage this sort of work. (Marcone 2003, 188.)

4.3 Who is Tour Manager?

According to Rutter (2011, 51), tour manager is “tried and trusted” person. Indeed, this is sort of job into which you cannot step without proper contacts, because, in a way, touring with somebody is sharing of some part of lives and you cannot do it with completely unknown person. According to Häkkinen (2017), he did his first steps in touring as driver of at that time just starting band Disco Ensemble in 2005, as they needed a driver and merchandise seller and his friend just offered him a job. After that 5-week tour in Europe he got offer to work at Fullsteam Agency, as production and tour manager. Tour manager’s job always starts from “working for experience” and only after developing name and contacts the person can hope for good salary earnings. This way is never easy and fast, but even though nowadays there is college or university education for such type of job, with all the knowledge you cannot immediately get job with no previous experience or needed contacts. (Lynch 2017) For the purpose of gaining such experience, the person, who wants to succeed in such career, has to concentrate on gaining as much experience as possible, starting from driving tour bus, selling merch, doing sound/light technical works, or simply following friend’s band and seeing what happens on the road from the inside perspective. (Häkkinen 2017) There is no particular definition of what jobs the tour manager does. Each case is very personal and depends on the band. According to Lynch (2017), usual duties of the tour manager are:

- doing advancing jobs (getting in touch with promoter, venue, etc.)
- preparing tour itineraries
- booking flights, accommodation, etc.
- working on tour accountancy
- additionally: driving, working with merchandise, working as manager, working as sound or light tech.

The duties of tour manager vary in the situation. Sometimes, when the tour crew is very big, there might be even two different tour managers to differentiate responsibilities, e.g. one who works particularly with the artist, and the one who works with production crew. (Häkkinen 2017). Even though tour manager has some duties to do, it is also very important what sort of personal characteristics tour manager has. It is crucial that tour manager understands the importance of this job and the band has this feeling that this person knows what to do, so that band members can concentrate on the show and do not

worry that something is not ready and might go wrong due to irresponsible person managing the tour. (Solin 2017) Also, no personal preferences should affect the band's performance. "I have toured in Finland and abroad and I know how difficult it is to be on the road for a long time", says Nevalainen (2017).

Tour manager has to be ready for challenges in surrounding, to sleep in tour bus, or various hotels, which are not necessary the luxury ones. It is crucial to understand that small bands have very limited budget and while being in a group of people away from home it is important to understand that this sort of job does not suit everybody. It is understandable that during long tours the crew might have personal problems inside, have home sickness and being tired. In this case, the tour manager must try to coordinate all people in order to make everybody's works smooth and comfortable, mentions Solin (2017). If to make it brief, the tour manager is the person, who makes everything ready for the tour and while on tour and even after it. It should be the one, who knows everything about anything and if the band has questions, tour manager's duty is to be the one to have answers and to be the one who can rule group of people and solve all the issues inside of working group. (Lynch 2017)

4.4 Pre-production of Tour (advancing)

Tour's preparations start long ago before it actually starts. Depending on the size of band, it might be from few months up to a year or more. The tour starts with work of booking agent, manager, or band member to get gigs booked in several places during peculiar period of time. Depending on the number of gigs and geographical distance it may be tour around one country or few countries, or even the whole continent or several continents (world tour). (Lynch 2017)

4.4.1 Getting the Booking Deal

In order to start a tour, the band should have confirmed dates, places and payment agreement. The band might have already signed deal with booking agency, which will book certain number of gigs for the upcoming tour. In case, when the band has no booking agent yet, they can hire booking agent just to book particular tour, or try to get the

deals with promoters itself. (Häkkinen 2017) Speaking about starting bands, Häkkinen (2017) mentions, that they might want to organize tour just only in promotional purpose, that is why it will be ready to invest into the tour for the future benefit, understanding the possibility not to earn anything at all. For the bands, which already got some local fame in particular areas, touring is considered as a mean of income generation. In this case it is important to pay attention to which sort of deal the booking agent gets for the band.

According to Marcone (2003), there are several types of booking deals, such as:

- Flat guarantee fee (confirmed price for which the band will perform, no matter how ticket sales go)
- Flat guarantee fee + percentage of ticket sales after deducted expenses (in this case the band will get confirmed flat fee and if the ticket sales go well and can cover promoter's expenses, extra earned money will be payed additionally to the flat fee)
- Percentage of ticket sales (the band gets agreed percentage of ticket sales after they cover production expenses of the promoter)
- Guarantee fee or percentage of tickets sales (the band can choose whichever option will be better for it after deducted expenses) (Marcone 2003, 193.)

As a rule, middle level bands have deal with booking agency, which will arrange pre-production of tour jobs and hire tour manager. Small band with no agency will have to find the manager themselves, quite often it is just a friend or even relative of one of band members. Simply, the person, who can handle money, transportation, and accommodation issues. In addition, tour manager might be hired from abroad. For example, if the band has tour in Baltic countries, they might hire local person who knows the area well and can assist it in many ways with knowledge of local peculiarities. (Häkkinen 2017)

There are several important parts of pre-production in which tour manager may only assist, but they are not its direct responsibilities, e.g. booking or the vehicle for the tour or hiring of crew members. Lynch (2017) says that if tour manager has good contacts, it can recommend transportation companies or particular crew members, but it is the band or its management, who pays for it, and final decision is up to them. In addition to that, Lynch (2017) strongly recommends avoiding such sort of deals, when the tour manager


signs the rental agreement with transportation company, as if the management company or the band does not pay, tour manager will be responsible for these expenses, as the one, who signed the contract. Even though, tour manager must arrange most of the work done for the tour's preparations, still it is a team work, in which everybody should do its best. Lynch (2017) mentions that pre-production is the most important phase, as success of the tour fully depends on its proper preparation and organization. While being prepared as much as it is possible it will help band and the crew to avoid many problems and will show tour manager's level of professionalism, which is very important, as such sort of jobs people usually get by word of mouth and good contacts.

4.4.2 Riders

Once, tour manager has gotten the job, he contacts venue promoters to get all needed info on booked accommodation, venue info, its technical specifications and any other questions which may arise while producing the tour. Also tour manager sends technical and catering rider to the promoters to make sure they know how to equip the venue for the show to happen. (Lynch 2017) Technical rider is a list of all needed equipment for the band to perform the show at the venue (picture 3). It is important to send it in advance, so that promoter and venue's technician can estimate whether they can afford such show from the technical aspect, e.g. if they do not have some special equipment they have enough money and time to rent it. Such rider contains of number of musicians, number of instruments the band has, picture of how the bands is grouped on the stage, as well as, number of microphones and monitors needed on stage and channel list for the mixing console. The rider is usually considered as guideline, but some parts of it might be very crucial and without these particular parts of it fully fulfilled the event even might not happen. (The 101 about..., n.d.)

Catering rider consists of food, beverages, alcohol preferences of the band, as well as possible allergies in order to be ready and feel good for the show. In some cases, promoters prefer buy-out deal, which means they will not buy mentioned in the rider food and drinks, but give specific sum of money with which the band members buy whatever they want. (Mc Donald, 2017c.) "While big bands may have huge list with various preferences, for small bands it is quite impossible to demand anything", says Nevalainen (2017). Also, he mentioned that while playing in a small level of popularity band, you

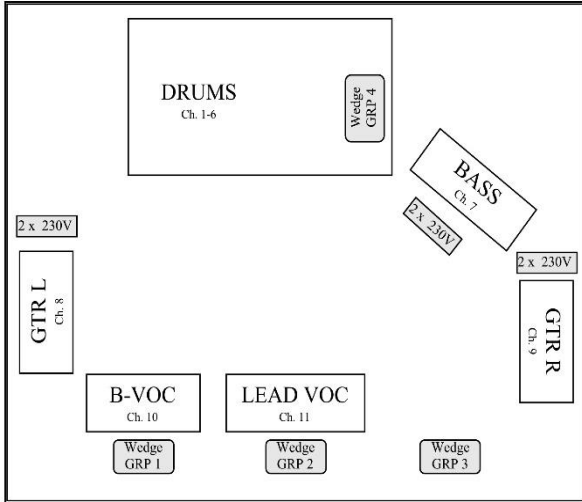
are already happy that you have venue to play, so other technical issues are agreeable and possible to deal with according to the situation. According to picture 3, in Kuoleman Galleria's rider the band just asks for warm food for the crew, or at least some sandwiches and a couple of beers per person. Nevalainen (2017) says, that "it is just a minimum of requirements and easy to acquire for any promoter". "Funny enough", adds Nevalainen, "that in some Finnish venues the band even has to pay for the water".



Channel list and stagemap

Ch	Patch	+48V	Instr.	Input	Stand	Insert
1			BD	Audix D6	SB	exp./comp
2			SN	SM57 / Audix I5		exp./comp
3			Tom 1	Audix D2		gate
4			Tom 2	Audix D4		gate
5		X	OH L	Röde NT5	TB	
6		X	OH R	Röde NT5	TB	
7			Bass	D.I. (own)		comp
8			GTR L	e906 / SM57	SB	
9			GTR R	e906 / SM57	SB	
10			B-Voc	SM58 / e935	TB	
11			Lead Voc	SM58 / e935	TB	

SB=short boom
TB=tall boom
TS=tall stand (straight)



- The microphones that are mentioned on the channel list are only suggestions
- In smaller venues overhead mics (ch 5 & 6) can be left off
- Monitor groups 1 and 3 can be left off if all four monitor groups aren't available

Catering rider:
Warm food for six people or at least some sandwiches and couple of beers per person.

If you have technical questions, please contact:
Timo Anttonen +358 44 349 2349

If you have other questions, please contact:
Kimmo Jankkari +358 44 534 0859

Updated 8.1.2017
Valid to 30.6.2017

PICTURE 3. Kuoleman Galleria's technical and catering rider

4.4.3 Itinerary

After obtaining main information the tour manager creates itinerary – compilation of all day-to-day info related to the tour (Lynch 2017). There is no unified form of itinerary in the business, and each person/ agency creates them in own way (picture 4), but there are main things included in it, such as:

- Date of the show

- Venue's name and address
- Schedule of the event (load in, soundcheck, show time, load out, curfew, etc.)
- Promoter's contacts
- Technical specs of the venue and tech's contacts
- Accommodation address
- Additional info, e.g. travel information, nearest food places, etc.

Often if the band has no tour manager on the road, itineraries are made by production manager of band's booking agency. In this case it is a great help for the band to have all information they need to know in one place and in correct order. Usually it is written in a form of Word document, PDF or Excel chart, as a rule, one page is related to one tour's day. As soon as the tour manager has all the info written in the itinerary, it will be distributed to the band. (Häkkinen 2017)

KUOLEMAN GALLERIA
TOUR Nov. 2017

02.11 PÄRNU, ES – RIGA, LV

Traveling info: Pärnu – Riga 182 km 2,40h coastline or 231km 3,30h inner land road.

VENUE	DEPO
Address	Valnu Iela 32, Central District, Riga
Phone	+37167220114
PROMOTER	Guntis Vanags
Contacts	+37129404821
SCHEDULE	Load in starting from 17:00
	Soundcheck 20:00
	Showtime 21:00
ACCOMMODATION	Rixwell Irina Hotel (650m from venue)
Address	Merkela Iela 12, LV-1050, Riga.
PRICE	120,60 euro
Info	3ppl room (reserved for Timo)
	2ppl double (reserved for Kimmo)
	2ppl double (reserved for Inga)
CLOSEST FOOD	*Riits (600m) good reviews, middle prices.
	Address Dzirnava iela 72
	*KasDarza (450m), good reviews, middle.
	Address Radio iela 1



www.alterstream.fi

PICTURE 4. One page of Kuoleman Galleria's tour itinerary made by Alterstream Agency

4.4.4 Budgeting

Tour manager handles all financial issues, in case if there is no accountant traveling with the band and for small or medium size of popularity bands, this it is the case. Lynch (2017) says that it is important to have budget sheets with minimum 2 important parts: planned budget and actual costs, because this way tour manager can see the flow of finances and knows whether the tour's expenses went over the budget. Also, it is very important to keep all the agreed deals and expenses in written form to avoid possible misunderstandings. Tour manager is responsible for all travel costs, that is why having all expenses in written form helps to keep everything in order and prevents from bad surprises, such as forgotten expenses which lead to drastic changes in the tour' budget.

4.5 On the Road

The tour starts when the band and the crew are on the road in their van or tour bus. According to Lynch (2017), while being on the road tour manager's main responsibility is to check that everybody is where they should be and do what they should do. Also, tour manager is the first one to come to venue to check whether everything is ready for the band to arrive and goes according to the planned schedule. After confirming schedules tour manager distributes this info to band members and print out some copies for backstage. Lynch (2017) adds that while the show is running, tour manager still has something to do. After the ticket office is closed, the one can go over ticket sales info with the promoter, confirm the way of payment to the band, etc. Usually promoter shows the list of expenses it had for production of the gig and then, according to the booking deal the band's fee is calculated (Marcone 2003, 211). In addition to that, Marcone (2003, 211.) mentions, that tour manager has to keep record of all ticket sales of the upcoming gigs, check how the promotion and media coverage of the gigs is happening, be in contact with promoters of upcoming shows in order to control if everything is going as planned, as well as keep attention to the band members and make sure they have everything they need and can have days off for rest after several exhausting days of touring. Nevalainen (2017) confirms, that having day off even in short tours is very important to keep band members healthy and full of energy to run great shows. He adds to it, that in his opinion for small or medium level of popularity bands 4 gig days in a row is optimal number, after which the band has to have free day. "For such bands, there is a big need

for days off due to lack of comfort on tour, as well as lack of professional crew's help, when lots of jobs we have to do ourselves", says Nevalainen (2017).

While being on the road, tour manager, should be the person who knows everything about anything. "If the band has some questions, and you don't know the answer, it means you are bad tour manager", says Lynch (2017). There are always some unexpected situations happening on the road, that is why a band hires such person to distribute all problems and worrying about different issues to him or her. That is why, it is important to be aware of any possible situation related to transportation, accommodation, ticket sales, promotion, running of the show, etc. All of this are tour manager's responsibilities. (Lynch 2017)

4.6 Post-production of Tour

Post-production is the final part of the tour. This phase starts after the tour is over and now it is time to sum up all the results. Tour manager should finalise tour's accounting, check whether all money transfers were arranged, calculates total expenses and profit, etc. After all the financial info is ready, tour manager sends it to the Artist's management, or the Artist. (Lynch 2017) Marcone (2003, 213) adds to it that it is important to do final evaluations of whether the tour achieved its primary objectives. For example, the main objectives for small bands may be promotion of the band abroad, gaining new contacts for future networking, getting income, etc. In addition to that, it is important to ask for a feedback from the band and the crew, as well as be able to give feedback to promoters and the venues as well. Häkkinen (2017) said that he keeps own notes for himself about the venues he visited to be aware for future tours of how the work was organized last time he was there.

4.7 Is There Always Need for Tour Manager for Small/Medium Size Bands?

In case of small or medium size band, lots of possibilities are cut due to limited budget. That is why sometimes it may be so, that the band is not able to hire tour manager just because it cannot pay for such services. As it was mentioned later, in many cases the bands may not have tour manager, but all the important pre-production jobs are done by

the band's agency's production manager. Solin (2017) mentioned that his band Turmion Kätilöt, even though is a band of quite big level, does not have official tour manager due to the fact, that the band is mainly touring on the territory of Finland and its agency can easily handle issues from the office. Häkkinen (2017) adds that in domestic tours, especially when it is about touring in Finland, there is no need to have special person to handle on the road issues, as there is not much to deal with, because people speak same language and it is easy to check the addresses of the venues or by making one call the band will know its show time schedule. In opinion of Häkkinen (2017), when speaking of the Finnish bands, there is a huge difference between middle level bands and big bands due to financial reasons. While big bands, such as Haloo Helsinki or HIM have tour managers, who concentrate on the tour related works only, middle, and small level bands must choose in best option maybe one more extra crew member due to lack of money. In this case, the preference goes to sound engineer or driver, or the person, who does both jobs at the same time. Solin (2017) confirms that in his preferences the most important crew members are, indeed, driver and technician.

On the other hand, Nevalainen (2017) has opposite opinion, as he thinks that for small bands, some investment for having professional crew are only a big plus. According to him, quite often small bands are treated in a bad way, as promoters think they work with unexperienced newcomers. In fact, often band members really do not know anything from the production of the tour side, that is why, by having a professional, who knows what to do, the band creates respectful image of itself and those people see that they work with people, who understand the business and treat it seriously. In addition to that, Nevalainen (2017) says that the band would rather concentrate on the performance, as this is what creates experience for the audience according to which they will either want to come to your show again, or will never want to see you in their city anymore. So, all other concert-related issues like finding nearest gas station to get petrol for the van or searching for cheap, but good hotel he would rather distribute to somebody else, who has time to work on it properly.

When bands just start their careers, they do not have any signed deal with booking or management agency. According to Häkkinen (2017), those small starting bands, which have no production manager and no possibility to hire tour manager, have two options as well:

- The band, or one band's member contacts all venues and pretty much does tour manager's jobs itself by collecting all the information, booking accommodation, arranging transportation, etc.
- The band gets agreement with hired just for the tour agent that he will contact all venues and arranges all the needed information in order and later distributes it to the band. In fact, according to Nevalainen (2017), the agency with which Kuoleman Galleria got deal for South-European tour usually provides such services upon request.

4.8 Tour Management Now and Then

Tour management is such type of job that does not dramatically change over the years. Häkkinen (2017) mentions that in his opinion the biggest change in tour management has happened with the introduction of the Internet to average people. Before that tour managers had to use phone and send letters, which created bit bills and waste of time waiting for reply. "Even now there are some problems related to misunderstanding between people if you agree on something just by phone, so it is always important to have written confirmation by e-mail in own words to confirm that the promoter and band are on the same page", says Lynch (2017) about his experience. So, some time ago, tour manager's job was definitely more challenging than nowadays, when you can easily contact needed person by just browsing its name, or you can see yourself all technical specifications of the venue online without even asking anybody about it.

On another hand, current time also brings us more people involved in the tour growing number of crew bigger and bigger, also there is much more different gig gear the band may obtain, so one tour manager is not always able to cope with it alone (Häkkinen 2017). Moreover, Lynch (2017) adds to it that nowadays from sort of hobby-work of music enthusiast, tour management job develops into business-like job. More and more tour managers have taken off their fan merch T-shirts and jumped into official suites and with possibility to get even degree education in the field they more concentrate on earning money from offering professional level services, rather than just partying, and helping out a band while being on the road. In addition to that, Lynch (2017) says that the times of big labels giving away huge sums of money for the band to have good promotional tour and spend as much money as needed are gone for like 15 years now.

There are just few major labels left, and other management companies are concentrating on invested money and try to get as much profit as possible making it real business field related to marketing and consulting it leads the work of all music industry people into completely new format. So, for those, who could be good road crew back in time, now management people would say: “Wow, there are people with degree in this job now, and you never even finished you high school.”, sums up Lynch (2017).

Nevertheless, drastic changes are not happening yet in the tour management of small and middle level bands. Solin (2017) says that even though he works in one of the biggest metal bands in Finland, all coordination on tour are arranged by another band’s member Hannu Voutilainen and they do not have special tour manager touring with them. The agency helps in arranging pre-production of the tour, but there are no peoples in suites yet. On the other hand, Solin (2017) says that there is need for tour manager for the bands traveling abroad, as you need professional, who can deal with languages, transportation, and customs. Moreover, if he personally had to choose between the person who has business attitude and pays attention to expenses and income more than having good party with a band, or very sociable and always ready for fun in tour, but less paying attention to the details person, he would choose the first one, as “party is always good, but it cannot be done at the expense of the performance”, sums up Solin. Even though nowadays touring steps up into more business level and the shows are tending to be more artistic and challenging to produce involving pyrotechnics, laser shows, flying objects and other attributes, it is still so, that “in order to become tour manager of such big concert level you still most likely have to start from driving a friend’s band”, says Häkkinen (2017).

5 TOUR DIARY

5.1 The Band

To see what happens during the tour production from the inside, the method of observation was used. This way it was possible to be with the touring band starting from tour's pre-production and ending up with post-tour feedback session. The touring band was Kuoleman Galleria and it was chosen because it suits by the level of its popularity and as it toured abroad, it brought more challenges and gaining more touring experience as well. The observation took place from November 2016 till April 2017, while the actual tour started 06.04.2017 and ended 16.04.2017 (picture 5). All the gigs were held in Hungary, Romania, and Bulgaria. The tour was organized by Rock Tour Agency, Osijek, Croatia in collaboration with Alterstream Agency, Tampere, Finland. Brief schedule of the tour's production:

- Pre-production. Stage I. November 2016 – February 2017. Negotiations with booking agent, creating of promo material, travel planning, booking of accommodation, etc.
- Pre-production. Stage II. February 2017 – March 2017. Getting everything checked and ready, last minute changes in route, preparing tour itineraries.
- Tour. 6 April 2017 – 16 April 2017. From Tampere to Budapest, Baia Mare, Cluj Napoca, Bucharest, Svishtov, Varna, Sofia, Targu Jiu and back to Budapest and Tampere.
- Post-tour feedback session. 22 April 2017. Discussing results of the tour, how well were ticket and merch sales, promotional benefits of tour, financial issues.

Kuoleman Galleria is Finnish black'n'roll band, which started its career in 2012 by the frontman Kimmo Jankkari. In 2016 as 4-member band (Kimmo Jankkari, Timo Anttonen, Henri Nevalainen and Juha Matinlompola) it released the debut album called "Kärsimys Kunniaan". After getting very positive feedback and playing several shows around Finland, the band decided to spread the word about Finnish music abroad, due to some foreign activity on its Social Networking pages, especially from several cities in Romania.



PICTURE 5. Kuoleman Galleria's Perkele Rises European tour's promo-poster (Photo: Susanna Raitamaa 2016, Poster: Henri Nevalainen 2017)

5.2 Pre-production of Perkele Rises Tour

In November 2016 Kuoleman Galleria signed the contract with Rock Tour Agency – tour booking agency from Croatia, which was recommended to the band by another Finnish band Torchia, which had South East European tour organized by this agency in February 2016. Initially it was so, that hired booking agent will arrange 10 days tour in 6 European countries, such as Serbia, Bosnia & Herzegovina, Croatia, Bulgaria, Romania, and Hungary, but after first half of money was paid it happened so, that the gigs are going to be arranged in Hungary, Romania, and Bulgaria only. The band had to pay fixed sum of money for getting headliner tour booked in different cities in mentioned countries including rent of van with driver and backline.

During pre-production stage I (November 2016 – February 2017) the band created promo material, such as posters, banners for social media, as well as they made 3 invitation videos for each country with greetings in each touring country's language. Also, various online magazines were contacted and on official Facebook page of the band there was running competition "Like & Share poster and win tickets to any chosen gig". In the end of January, the booking agent still had no deals with all the promised venues, except for some confirmed dates when the band will play there. In the contract, the Agent mentioned that the deals he gets for band usually include accommodation and food, but he cannot guarantee it in each deal, so knowing still nothing the band couldn't proceed for the next stage II.

During pre-production stage II (February - March 2017) the agent informed that confirmed gig in Petrosani, Romania is not going to happen, as the promoter plays in band and he has own gig somewhere else. This happened less than month before tour start when all promo material was made and shared everywhere. Cancellation of Petrosani had led to the fact that in Agent's opinion there was no point in two more confirmed Romanian cities Iasi and Craiova (in fact, the cities with biggest fan activity on the band's page according to its statistics), which were on another side of Romania and there was no chance to get from there to promised Bulgaria in one day due to around 700 km route. So, one and half month before tour started the agent has changed half of its route and of course it could not leave anything but bad feelings for the band. In the beginning of March, the new tour route was complete and tour manager contacted promoters, booked accommodation for cities in which it was not included into the deal and created itineraries for the band members to have all the necessary info.

5.3 Perkele Rises Tour & Its Post-production

The tour started from Budapest, Hungary where the band arrived one day in advance by flying from Helsinki. The band had local driver with van and it made being on the road a bit easier as then he knew all the local places where to stop for food, toilet, etc. Venues were metal music oriented places with local loyal customers, who usually visit all the events arranged there, which created audience even for not well-known bands. Kuoleman Galleria had merchandise and the tour manager have been selling it while the band was performing. For this reason of getting sales, the merchandise was sold at

cheaper price oriented for local market. Even though the tour went quite smoothly due to prepared in advance tour manager, there were many incidents, which were not positive ones. For example, in one venue there was no sound engineer and both booking agent and promoter did not notice the band about it, as the result the venue's cook was the only person who knew how to press some buttons on mixer and arranged sound during the show. In Varna, Bulgaria, the promoter promised to sell ticket itself, and when the show started the tour manager noticed him just drinking with friends at the bar and no sales desk anywhere. The promoter spoke Bulgarian and Russian only, so only due to the lucky fact that tour manager talked fluent Russian they could negotiate that the promoter pays at least 80 euro to cover accommodation expenses in the city. In addition to that, it happened so, that in few cities the band was not informed that accommodation was included in the booking deal, as a result both promoter and the band booked accommodation and the band lost money. In addition to this, the agent provided smaller than he initially has promised van and in rented backline there were less cymbal stands than he agreed upon with the drummer, which could dramatically influence band's performance. And for the small band, which tours for promotion, good performance is a key factor. The agent also tried to take any possible cent from the band and at the last day he asked to pay driver 200 euro for him to get back home to Croatia. When sad band was almost ready to pay unexpected expenses, they told about this issue to tour manager and again only due to good preparations for the tour, tour manager has found conversation with the booking agent that the band payed 200 euro before the tour for exactly this purpose. Tour manager had to almost shout at the Agent, while talking to him by phone and only screenshot of the conversation solved the situation and the band did not lose the money.

During the post-tour feedback meeting the band agreed that knowledge of creation and playing music is not good enough to be responsible person on tour and band members are rather care of their performance, while tour manager cares of the rest. Also, everybody learnt how important it is to have everything confirmed in written form to be able to avoid miscommunication – exactly same, what tour manager Michael Lynch (2017) mentioned in his interview. During observation of the tour, it was discovered that the way how tour is organized for small and medium level bands completely differs from big level bands. Promoters and the agent treated guys quite often in a rude way and some problems happened with the driver as well. For example, once he said: "If you don't like how I work with you, I can leave you here in the middle of Romanian moun-

tain. Good luck in finding new driver from there”. This is something simply impossible to happen for big and well-known band, as in this case, the management agency would have huge losses due to unprofessional crew member and this person would never be hired anymore. That is why, due to huge gap between big and small/medium level bands, touring for less known bands sometimes is a very hard work to survive in very bad circumstances. But on the other hand, it is a very good learning experience for beginners and after that those bands are prepared for everything they may face on the path of working in the music industry.

6 CONCLUSION

While researching the information on the topic of tour management of small and medium level bands it was discovered that working with such sort of bands differs a lot from the work with big bands. First, it starts with the people the band is surrounded with and their attitude towards it. As most likely, promoters will treat small bands and its crew in a bad way, thinking they are yet not that professionals to be respected. That is why, tour manager should be ready that such people might try to cheat him by not giving enough of information about schedules, not fulfilling the needs of the band mentioned in technical and catering rider, or not fulfilling the agreement between the band/management company and the agent or promoter. While having low budget, tour manager of small bands should be ready for stressful situations, lack of comfort, and other bad things, which may happen with a band on the road, or even being not hired due to other preferences towards the crew members.

In addition to that, because of using experience of Finnish music business experts, various books, web-articles, and observation of the tour, it was found out that the job of tour manager suites well for person, who knows what time-management is, who can take care of itself and a bunch of other people and be like a mom to them. It should be the one, who can easily adapt to different circumstances and be resistant to stress. In addition, to be the one who is always there for the band and ready to answer any question and solve any issue. And no matter what, just be a nice person with good communication skills and ability to cheer up when it is needed or be strict and always ready to say “no”. Moreover, tour managing is a seasonal job, and, unfortunately, it was found out that there are not that many people, who succeeded that well in this career, that they go on tour after tour and do not need to combine it with any other job. And for this level, it is important to have huge experience and connections around the world.

As it was researched, there is no algorithm on how to succeed in this job, especially while working with small/medium level bands, and to be able to earn enough to cover living and other needed expenses. As all cases are very individual and depend a lot on personal qualities of tour manager and the ones, who work with this person. But, sure, it is a very big plus in this career to have experience in other spheres as well to be the person, who can perform several jobs and be the cost-saving employee, e.g. to know how

works sound or light equipment, have driver's license to be able to drive a bus, or be a good salesman and sell band's merchandise and sometimes it is even needed to have clothes according to dress code. What is more, even though nowadays there are several colleges offering such sort of education, while considering this job as a future career, the one must be ready to start working on it, as a very low salary worker just for gaining actual experience you can never get from the books. That is why, this job does not suit person, who wants to work there just for money, as it requires a lot of learning, putting effort, and spending time to establish certain level. On the other hand, networking is crucial thing in any job related to music business, because it is very difficult to step into it with knowing no one from there, as most of the job connections are based on trust. And even though tour managing may not seem like easy job to keep it as a steady career, it gives lots of opportunities to meet various people, who might be very necessary contacts to get deeper into the business. Which, as a result, might lead to bigger and, at some point, better career opportunities.

As a conclusion, it is important to mention that no matter what job you do, working with artistic people is quite often a very challenging job. And tour manager is the one, who is not just working, but is there 24 hours per day living its life with them and it requires lots of iron nerves and easy-going attitude. But each step is the step up in this career ladder and such job may open opportunities to see the world, to have important business connections, meet great people and have an experience of a lifetime.

REFERENCES

About Teosto. n.d. Teosto. Accessed: 20.09.2017. <https://www.teosto.fi/en/teosto/about-teosto>

Barrow, T. & Newby, J. 2003. Inside the Music Business. London: Routledge.

Bird, M. 2014. Top 10 Music Distribution Companies. Makell Bird. Published: 17.09.2014. Accessed: 13.11.2017. <https://makellbird.wordpress.com/2014/09/17/top-5-music-distribution-companies/>

Cann, S. 2007. Building a Successful 21st Century Music Career. Boston: Thomson Course Technology PTR.

Curran, M. 2004. Getting Gigs!: The Musician's and Singer's Survival guide to booking better paying jobs, with or without an agent. Simi Valley: NMD Books.

Diener, J. 2015. What's More Important: The Album or Touring? The Runout. Published: 08.05.2015. Accessed: 19.09.2017. <https://therunout.com/2015/05/08/whats-more-important-the-album-or-touring/>

Duran, D. 2016. The Big Three: How the Internet Disrupts Record Label Revenue. Kapitall Wire. Published: 14.12.2016. Accessed: 01.12.2017. <http://wire.kapitall.com/investment-idea/the-big-three-how-the-internet-disrupts-record-label-revenue/>

Goldstein, J. 2012. The Tiny Guide to Huge Success: 100 Biz Boosting Hot Tips to Ignite Your Performing Career. Palmyra: The New Music Tymes, Inc.

Grannell, C. 2017. The best music streaming services of 2017 – reviewed. Stuff. Published: 03.03.2017. Accessed: 16.11.2017. <https://www.stuff.tv/features/best-music-streaming-services-2017-reviewed>

Halbritter, T. 2015. Music Industry Jobs. Music Insider Magazine. Published: 01.05.2015. Accessed: 16.09.2017. <http://blog.musicinsidermagazine.com/2015/05/music-industry-jobs/>

Herstand, A. 2017. CD Baby, Tunecore, Distrokid, Awal, Ditto... Who is the best digital distribution company for music. Ari's Take. Published: 29.08.2017. Accessed: 14.11.2017. <http://aristake.com/post/cd-baby-tunecore-ditto-mondotunes-zimbalam-or>

Häkkinen, H. Tour manager. 2017. Interview 05.10.2017. Interviewer Siedina, I. Tampere.

Ike, J. 2015. How to Organize and Promote an Open Mic. Bandzoogle. Published: 13.10.2015. Accessed: 03.10.2017. <https://bandzoogle.com/blog/how-to-organize-and-promote-an-open-mic>

Lynch, M. Tour manager. 2017. Interview 27.10.2017. Interviewer Siedina, I. via Skype.

- Marcone, S. 2004. *Managing Your Band, Artist Management: The Ultimate Responsibility*. Wayne: HiMarks Publishing Co.
- McDonald, H. 2017a. How Much Should the Opening Band Make at a Gig? The Balance. Published: 09.03.2017. Accessed: 14.10.2017. <https://www.thebalance.com/how-much-should-the-opening-band-make-at-a-gig-2460698>
- McDonald, H. 2017b. How a Showcase Gig Can Help Your Career. The Balance. Updated: 15.05.2017. Accessed: 13.10.2017. <https://www.thebalance.com/what-is-a-showcase-gig-and-will-it-help-your-music-career-2460936>
- McDonald, H. 2017c. Learn the Difference Between Band "Buy-Out" and a Rider. The Balance. Published: 10.07.2017. Accessed: 12.11.2017. <https://www.thebalance.com/the-difference-between-a-band-buy-out-and-a-rider-2460353>
- Moore, S. 2005. *The Truth About the Music Business: A Grassroots Business and Legal Guide*. Boston, MA: Course PTR.
- Moreau, E. 2017. Most Popular Free Music Streaming Apps & Websites. Lifewire. Updated: 07.09.2017. Accessed: 16.11. 2017. <https://www.lifewire.com/most-popular-free-music-streaming-apps-websites-3485950>
- Nevalainen, H. Musician. 2017. Interview 15.10.2017. Interviewer Siedina, I. Tampere.
- Perretti, V. 2012. The Importance of Live Shows. My Entertainment World. Published: 11.02.2017. Accessed: 03.10.2017. <http://www.myentertainmentworld.ca/2012/02/live-shows/>
- Ribas, V. 2012. How To Destroy Your Good Reputation In The Music Business. Nashville Music Guide. Published: 02.06.2012. Accessed: 15.11.2017. <http://www.nashvillemusicguide.com/how-to-destroy-your-good-reputation-in-the-music-business/>
- Rubin, S. 2005. *Music Publishing. Everything You Wanted To Know (But Were Afraid To Ask)*. Sound On Sound. Published: December 2005. Accessed: 13.11.2017. <https://www.soundonsound.com/music-business/music-publishing>
- Rudnik, N. 2017. Gigging Bands: Advice for Playing in Bars. The Bar Band Blog. Updated: February 2017. Accessed: 11.10.2017. <http://www.nealrudnik.com/Bands-Performing-Bars-and-Clubs.htm>
- Rutter, P. 2011. *The Music Industry Handbook*. New York: Routledge.
- Sanchez, D. 2017. What Streaming Music Services Pay (Updated for 2017). Digital Music News. Published: 24.07.2017. Accessed: 14.11.2017. <https://www.digitalmusicnews.com/2017/07/24/what-streaming-music-services-pay-updated-for-2017/>
- Solin, S. Musician. 2017. Interview 30.10.2017. Interviewer Siedina, I. Hyvinkää.

Stiernberg, J. 2008. Succeeding in Music: Business Chops for Performers & Songwriter. 2nd edition. Milwaukee: Hal Leonard Books.

Stoga, D. 2011. Gig Tips For Corporate Events. Gigmasters. Published: 04.08.2011. Accessed: 15.11.2017. <https://itg.gigmasters.com/gig-tips-for-corporate-events>

Stolpa, A. 2015. Making Connections in the Music Business Industry Through Networking. Careers in music. Published: 26.10.2015. Accessed: 14.11.2017. <https://www.careersinmusic.com/making-connections-in-the-music-industry-through-networking/>

The 101 about Tech & Catering Rider. n.d. Gigmit. Accessed: 10.11.2017. <https://www.gigmit.com/en/for-bands-and-djs/guide/tech-rider/>

The Art of Networking: 5 steps to making better music industry connections. 2014. DIY Musician. Published: 22.10.2014. Accessed: 15.11.2017. <http://diymusician.cdbaby.com/musician-tips/art-networking-5-steps-music-industry-connections/>

The one thing you have to understand to get more gigs. 2014. DIY Musician. Published: 04.06.2014. Accessed: 30.09.2017. <http://diymusician.cdbaby.com/musician-tips/secret-formula-getting-gigs/>

Trandafir, L. 2016. Everything Musicians Need To Know About Music Distribution. Landr Journal. Published: 07.10. 2016. Accessed: 14.11.2017. <https://blog.landr.com/everything-musicians-need-know-digital-music-distribution/>

Truly, T. 2005. Making Music Your Business: A Practical Guide to Making \$ Doing What You Love. 1st edition. Naperville: Sphinx Publishing.

Types of Concert Venues. n.d. Concert Tickets Direct. Accessed: 11.10.2017. <http://www.concertticketsdirect.com/concert-info/types-of-concert-venues.html>

Using Music. n.d. Gramex. Accessed: 01.12.2017. https://www.gramex.fi/en/using_music

Voogt, B. 2017. The Indie Guide to Music Copyright and Publishing. Heroic Academy. Published: 27.02.2017. Accessed: 13.11.2017. <https://heroic.academy/indie-guide-music-copyright-publishing/>

APPENDICES

Appendix 1. Interview with Heikki Häkkinen. 05.10.2017

1 (7)

In most of study books about music business it is written that Tour Manager – is an occupation, that cannot be entranced into without proper experience. You have to be “tried and trusted” person do be hired. So, for the one, who considers having such career, please tell, from what this actual experience starts?

From my point of view, I've been doing tour managing mainly for Michael Monroe. But this is how I started. I actually lived here, in Tampere, in 2005, and then band called Disco Ensemble was going to tour in Europe. At that point, they were just beginning their career, they just have released 2nd album out at that time. They had good audience in Finland, but outside there weren't that many people, who knew them. So, what they needed was driver and merch person doing both. Then my friend, who was working at Fullsteam Agency at that time, called me and asked if I want to drive them and sell their merch in Europe. It was 5-week tour. As at that time they were just starting to tour, they did not have much money to pay. So, basically, I said, that I am in just for experience, as this way I could “put my foot between the door”. So, the deal was, that I do it and get just 10% of the merch sold during the tour and that was the only fee I needed. At the end, I drove the band, sold their merch, and earned around 300-400 euro, which was good for me, as it was the way to get into the business.

Moreover, after that tour, they had asked me to do same job again, and at that time they already payed me like 700 euro for one month, which is not a lot for 4-5 weeks. But again, for second and third tour, main purpose was to get contacts and in a way to have a good start. At that time, I wasn't official tour manager for them, but at some point, I realized I do tour managing tasks for them, as I looked for money, where to park bus, where the hotel is, etc.

So, all in all, for me it was just call from a friend to drive a band, and because of that I ended up working in Fullsteam. And because of working in Fullsteam for few years, I ended up doing production for Michael Monroe and later started to do tour managing jobs for 4 years. I have friends doing tour managing jobs, they were doing it for bands like HIM or Haloo Helsinki and they all started from just driving a band and selling merch and later they realized they did actual tour management. At the moment, in Finland I don't know of any course, which would particularly teach tour management or

how to get such job. So mainly, it is starting with driving or selling merch, or doing sound or light, or whatever you can with the band. And every time you will do one step forward to realize that you are now a tour manager. For small bands, as a rule, whoever drives them is taking care of other things too, and that is one way to start and then, later on, do more professional tour management.

Is there a need for tour manager in Finland? As basically, all hotels are pretty same, all shops and gas stations, and so on. What do you think?

For small bands, they usually do not have money to hire anybody. So, most likely they will have somebody younger, who would do jobs almost for free or with very little salary. I've been travelled with many bands in Europe. We've done van tour, and also nightliner tour, as well as just with regular car for 5 people. I think that Finland, in a way, has one of the best venues. There is always a store somewhere nearby, or there is a hotel very close to the venue.

And for starting bands and mid-level bands, they usually do not need tour manager. If they have to choose 1 crew member to hire, they usually hire either sound tech or driver, or combined. Or maybe person, selling merch. But usually starting bands sell their merch themselves after the show.

First of all, it is about money. Second, in Finland everybody speaks same language. The band with no agency can easily call the venue and ask time for soundcheck and show. So usually they do not need much info, they do not have own PA or sound desk, so they just go and do everything themselves.

In Finland, if you reach point that you can play big venues, sell them out and play on big festivals and tour with gear in big nightliner, for bands like Haloo Helsinki or HIM or Nightwish, it is necessary. They have person who does just tour managing. But as you see, there is a huge gap between small and medium bands and those ones, who "made it". Of course, there are always some exceptions, but I, personally, do not know small bands, who would have tour manager.

Imagine if small band plans to have small tour not far from Finland, let's say in Baltic countries and it does not have any agency or management deal. So, for the tour abroad they would need to have tour manager or somebody who would be

able to properly arrange various tasks. Who will do pre-production? Tour manager? Or will the band do it.

Okay, let's imagine the band with no deal goes to Baltics for 5 shows. If they have no agency, no booking agent, like, nobody, then one of band members has to contact booking agent, who sells tours abroad for small bands, or the venues directly. Let's say that the person from Latvia, says that the band gets ticket sales deal, so once they have agreed with local person to have those shows, the next question is: who will prepare everything for the tour, which means does pre-production. And I see two options. The band needs to be in touch with all the venues to agree schedules, catering, guest list and if there is another band, then about sharing backline, or accommodation info, etc. Or, they can agree with promoter, who booked the shows and has direct contact with venues, to collect all this info and later sent full info package to the band. Like, it may be in PDF, Word doc, or Excel file. Everybody has own style.

Because I have been working in Fullsteam agency for 11 years now, I have never been in touch with those bands, who have no booking agency, so I really cannot say how it works, when the band is taking care of all of it itself. Also, that local promoter may offer services of local tour manager, someone, who speaks the language and knows the venues.

So, if some new band goes to Baltics, it would be the best option to have local promoter providing tour manager, who can also be driver, merch seller, or technician. And in this case, it will depend on promoter if he asks for more money for providing such services. But, that is something I am not that familiar with. If we book show to anywhere, then it is me as production manager. I will do pre-production, find out schedules, book hotels and do whatever needed. And then I will ask the band if promoter does not offer tour manager, if they manage well by themselves or they want me to be their tour manager. So, every situation needs to be thought through separately.

I have a question about history of tour management. Could you tell me, how was it 10 years ago, and how do you think it will change in the future?

I think one really huge change about this job was when the Internet came. In early 80th you didn't have e-mail and smartphones, so people had to write letters and maybe some had fax. So, it was crucial to have person, who actually finds out what is going on with

tour. And then in our times, suddenly, everything came easier - all these smartphones, online communication. You can send one e-mails asking about schedule, hotel, whatever, and they will answer to you in one day. Maybe now, in a way, band members can easily also take care of pre-production and then their tour managing goes so easy. Before this time, it might be so, that tour managers did a lot more than current tour managers do.

But then it changed so, that nowadays band have big crew and gear. Like for ice-hall tour you might have 10 trucks and 100 people working for the show. Moreover, usually there is different tour manager for the band and different tour manager for the crew for such type of shows, because it is too much to take care just for one person. But anyway, in order to become tour manager of such big concert level you still most likely have to start from driving a friend's band. If you ask any tour manger: "How did you start?" The answer is probably not that he or she started to work there due to such education at some school, but because of driving a friend.

In most of the study-books it says that this is not just ordinary job, it is a way of life. How do you think, is it so?

I would say, it is totally way of life. Let's calculate. If you go on tour making 250 euros per show and you go for 20 shows. So, it sounds like you earn a lot of money, but then again it takes the whole month and it is a 24-hours per day work. You are going to be all the time on the road, all the time in the bus, all the time in the venue. You are the first one to wake up and last one to go to sleep, so, if you think about that, that sum of money doesn't sound that good anymore. Or someone can do that for 100-150 euro per day, so it is really not much.

How I think it is a way of life job, is that no one in good mind would agree to do such job for such money. Just to earn salary for living. Also, no one ever starts this job with good salary either. First, you do it almost for free just to learn new things, and maybe later you start getting profit, so it is really not like you can step into this job just for money, as in some other types of jobs. You really need to enjoy being on the road and you need to be that sort of person, who gets along with everyone. It doesn't mean that you have to be softy, you can also be very strict person, but you need to be able to say "no" to some band members. In a way, it is like being dad or mom, as you cannot treat kids differently. For example, you can say: "No, everybody stays in the bus, and you

cannot go to hotel room now, unless you pay for it yourself.” It is really about the kind of person you are. If you every day think that you hate it, then it is impossible to work there. So, you have to enjoy either hot sweaty bus, or freezing cold bus, whatever the weather is, ten smelly people in a bus with you for one month, sharing a room with snoring people during the whole night. So, I am sure, no one is working as tour manager if it is wrong lifestyle for such person. If you want to get good money – look for nice office work from 8-5.

As in the end, there are not that many people in the whole world, who can do tour managing. As there is one tour, but then it is not so, that after it ends, you get another one. As obviously, especially in Finland it is very difficult. When band has tour, after it the band members take a break, think of recording of new material, etc., so there is not much job for tour manager at the end. That is why, if you really want to have tour managing as your profession, you should be great person, know lots of bands, you have to make it so, that band members love you, that venues love you too, because you come back there year after year and you need to get along with everyone. I have heard lots of stories, that tour managers got fired after 3 shows, that the band said they cannot work with this person. Whether the manager is arrogant, or unprofessional or whatever, or drunk. There are so many stories about drunk tour managers. They do well for few shows and then when they start drinking, they just start working in a bad way and, suddenly, they are just not doing anything at all. So, definitely, it has to be way of life. You have to enjoy, otherwise, you will not be able to work at many tours.

You mentioned, that tour manager may additionally do driving or selling of merch. Is there anything else, tour manager can do during the tour?

Yes, basically, any other sort of jobs. Tour manager can do sound, light, monitors, back-line, I mean guitar technician, drum technician. Whatever you can imagine that is involved with touring. I've seen tour managers doing whatever extra jobs. Sometimes the band members take the responsibilities of tour managers. There have been several cases, when the band's singer was also the tour manager, taking care of everything. If there is someone in the band, who doesn't drink at all, then this person might be its tour manager, because it is easy to handle things then. If you like drinking, you cannot take tour manager's duties, as then you have to be sober due to the job, so it is not really nice if you see tour manager after drinking 6 beers. It looks so unprofessional! There

have been cases when tour manager was wife of some band member. As if you take somebody's family member, then you can know that you can get along with this person. But then it doesn't necessarily mean, that they are good in their jobs. First of all, you have to have someone you already know, someone you trust and who gets along with you and the band. I believe getting along with people is 50% of this job, and the rest 50% is being organized and having good communicational skills, especially with people you do not know.

What personal qualities, in your opinion, a good tour manager should have?

In the end, it is quite easy, all you need to know that everyone is there on time, you need to make sure, that before doors open, you see the backstage is safe and secured, you know that security knows what to do, that rest of the crew knows what to do, you check that they have enough time to eat, and if someone says something happened you just need to adapt to all changes. So, as long as you have clear mind and paying attention to things and being nice to everyone, but then when it is needed you are tough, you can be a great tour manager.

For small bands, just take somebody who knows your band, and then later check whether this person actually knows what he or she is doing. It doesn't help that you have the best tour manager in the world, whom nobody likes, as in the end, everybody wants to enjoy tour, as it is also a way of life for the band, the crew and everybody else in the band. And if the tour manager has done its job well, then everyone is happy. After the show, you come back to the bus, drive it to the next city, or to the hotel, then you see that everyone is laughing, drinking beer and feeling nice, then you know that things are good and you are doing a good work. If you see people are not feeling happy, everybody is on its own, having something else in mind, then you should make sure to ask yourself: "Did I do good job as tour manager today? Did everyone had time to eat? Did I make sure there was good catering?", etc. Tour manager always has to be on the bands side and even if it means, it is needed to be tough with others.

There is not much info in the books about post-production part of the tour. Could you tell me what do you do at that point?

From my point of view, it is going through all the receipts, money, settlements and

making sure with business administrators that they have all of it, so that I “get rid” of everything, so that then it is their responsibility. Also, I am asking for a feedback from the band and the crew: “What went well and what didn’t? What can we do better next time? Was the tour worth the time and money we spent?” Additionally, I send feedback to the venues about what was good and what they can do better. And keep the notes about the venues for myself, so that during next tour I can check how things were there last time. That’s about it.

In most of study books about music business it is written that Tour Manager – is an occupation, that cannot be entranced into without proper experience. You have to be “tried and trusted” person do be hired. So, for the one, who considers having such career, please tell, from what this actual experience starts?

Everybody has own background. I literally have dropped from high school and joined the rock'n'roll band to play bass. I was the youngest guy there and I really didn't know anything. I just wanted to play bass and have good time. After years go by, I got some life experience. But then you just realize that you are not the youngest person anymore and younger people now ask your advice and you use your life experience to help them. Later, I realized that technician and road crew earn some good money, so I taught myself how to do live sound and I did it for many years as my main job and I started to do bigger and bigger shows. Decades later, people asked me if I can run the whole show and can be a good stage manager and yes, I did that too.

I did one show in Baltics, I think in Tallinn, I was a stage manager there and there was boss of Live Nation. The show was going really well, and he just came to me and asked if I can handle all of this. I said: “Yeah, I can do.” Even though I wasn't sure what he is talking about. This is how I got to work in Live Nation as production manager and working with really big bands. Sometimes I really didn't know what I was doing, I was yelled and screamed at and it was really stressful time. And in this situation, you either just quit and do something else, or really try and do not make it upset you.

Just try to do it a little bit better every day and you will become better and tougher. It was hard time, and such big changes in you do not happen just over night. But now, when I look back on it, the chance to work with Live Nation, helped me to take all that sort of experience and then everything got easier. After that, I got more into freelancing and tour managing. That's how I got experience. From musician, I became technician and later as production manager and I drove truck, worked with lights and sound. While keeping work happening I saw that younger people consider me as qualified.

Do you have any experience with women tour managers? If yes, did their working behaviour differ than men's one?

This business is so difficult for a man, so I can imagine that it is ten times harder for

women. Few female tour managers that I know, they must be very-very brave and really hard inside, so that they can work with all these insane people. And secondly, being a woman, is about being harassed, body shaming and so on. It must be terrible. I can just imagine how bad it is for women. In Finland and Western Europe and North America woman can work in this business and be taken seriously. But a lot of places like South America or Eastern Europe if you are a woman, people ask something like: “What are you doing here?” You cannot have any authorities if you are a woman there. You should wear nice boots, tight clothes and be pretty and that’s your job. It is really weird, as you can be there someone’s assistant, but never a boss. I’ve seen it, there’s really few women in business.

In most of the study-books it says that this is not just ordinary job for salary, it is a way of life. How do you think, is it so?

There is both sort of people. Especially, when it is with small bands or medium level bands, there are “lifestyle” people, wearing fan merch of metal bands and they know everything about what that band has done and you can see them very late at night discussing something like: “This second album was really bad, but that song was genius”. Literally, I call them “lifestyle” people. Quite often, they are very loyal and very hard-working.

But, strangely, you don’t see that when you work with bigger bands. I have a good example. When I worked with Iggy Pop, who is famous punk rocker and people know that he behaves like that, his tour manager was some guy around 70 years old, who had expensive suit and he never wore T-shirts, jeans, or running shoes. Proper stereotypical English gentleman in perfect suit. Very good mannered, straightforward, and you would never see him wearing Iggy’s T-shirt or something like that.

At the certain level, “lifestyle” people, even if they are devoted and hardworking, they are still simply not that professional. And really big tour managers, working in ice-hall or arena tours, world tours, they are all business people in expensive clothes, who do not party that much and don’t try to be the bands’ buddies. They are very business-like people. So, you don’t see these “lifestyle” people working with major artists.

When I go to the venue and I am going to meet promoter for the first time, if I see that he is wearing band’s T-shirt, then I know that this guy is a fanboy and he will want to talk to the band and get all his albums signed and so on. That is ok, but I can also tell if

I show up and promoter is wearing a suit, or maybe even is not there and I meet his or her representative, then I know that is a business type, who looks after the schedule, after money and accounting and sending you e-mail with “thank you” for the show and that’s the only time you interact with that person. When the “lifestyle” people are asking lots of questions like: “What are you guys wanna do? Can I get you something? Let’s go to a really good restaurant!”, and so on. Some bands like that, but with major artist those people do not exist. They are left behind for some reason. Probably just because they are not professionals. They might be very good in working with one band and then some artists love it that these guys are big super-devoted fans, who can do whatever for that band. But when you try to work with another band and they do not care then it will not work out.

I personally have worked with big bands like Megadeth or Slayer and I don’t know anything about them. Like speaking of Slayer, I know they are famous and they are Americans. But if you ask me about their second album, I have no clue, neither I care, as I don’t need to know that for my job.

I don’t think it is wrong to be a “lifestyle” person, as long as you realize that you want to go up and it is not just about of being a fan. Like, right before I got job with Live Nation, I wore T-shirts with cut sleeves and cargo shorts and sandals, but then the boss of the company said: “Ok, you can start next week, and don’t dress like that”. So, I had to buy nice jacket and nice shirts, nicer jeans, and dress shoes. As surely, you dress to impress! As I become a representative of very big agency with artists paying million dollars for the show, with lawyers and insurance companies working there as well. So, they do not want to work with guys, wearing Black Sabbath T-shirts. That’s why those “lifestyle” people do not succeed in there.

At the end you have to decide, whether you just want to make the band happy, or you want to do it in a professional way. Sometimes, if you can do both – then you are doing a great job! But then you are there to keep them safe, to keep the schedule going, to get paid, and that contracts are kept up. That is really what your job is, you are not there for the artists to have good time. Lots of people think you are there for Artist having good time, but it is not so. It is a business, if there’s money involved, you have to look after money. That is the thing. And it might be so that some disasters happen, like band breaks up, or somebody is getting divorced, etc. All you have to do is continue doing book keepings, schedules, do not cry every day that you are tired want to go home. And next time people will remember that with all crazy things happening around you still

could handle the situations, and still were working professionally and weren't caught up in the drama. And that is also a different thing with "lifestyle" people. If the band breaks up, they will be affected, while I literally do not care that much, as after I am done with this tour, I will have another with another band, as this is what my work actually is. This is a business to make money. If there was no money, I would never do this job.

What personal qualities, in your opinion, a good tour manager should have?

Tour managing is such a generic term. There are so many different styles of doing this work and I don't think that there is one right way or one wrong way of it. I think, a good tour manager is like top chef. Ask ten of top chefs in the world to cook you spaghetti Bolognese and all of them will have their own version, they all will be different, but all be delicious and amazing. I think the same situation with tour management. You are going to be employed either by a band, or by band's management company. And they have to have faith in you and also you have to get along with everybody.

You can be very good in book keeping, tour accounting, be very efficient and run good schedule. But simply, if at the end of the day, some very egoistical rock star doesn't like you, then you do not have a job. So, you have to meet very extreme personalities with social and mental disorders and you have to be good for them. And then you can be very bad tour manager with really bad accounting skills, be drunk all the time and always late. But if the Artist likes this person, as it is a good buddy, then this guy will have work forever, which is really very unfair. Of course, maybe I am exaggerating a bit to make the point, but sadly, it is like that.

There are too many people with different concepts of what is good or what is bad. Artistic people really don't live according to the rules anyone else does. You have to be very tolerant and open minded, be really good at reading people, what they think, what they need, what they want to hear, etc. You just have to know how to get along with people and you cannot learn anything like this from school. You have to actually be good psychologist or psychiatrist to be good tour manager.

Is there any need for tour manager for Finnish band touring in Finland?

That's an interesting question. I don't think so, especially, as I have worked with lots of Finnish bands as sound technician, I drove bus, did sound and different arrangements. I

think Finland is not that big country and there is same language everywhere, so if there is at least one organized person, the band can handle everything itself. I would say generally, that no, they don't. Some people might have no idea what is happening, so for that case they might hire special person, but generally, no, especially for small or medium level bands.

I have a question about history of tour management. Could you tell me, how was it 10 years ago, and how do you think it will change in the future?

It was different before. I have been working as tour manager for last 10 years, and I think it just gotten more business-like. Back in time, to be a tour manager you had to be big loud, pushy guy, more like a body guard with deep voice shouting at people. Now tour manager can be very young and business-like person, with the right attitude and some experience in management company and the artist's faith in him or her. And it is interesting that some people go now to college to study event production and tour management. Now there are going to be more people with degree in this kind of stuff and luckily for me, as I have been doing this sort of job for years and I am established now. But if I would just start it now, being school drop-out and trying to impress someone from management company, they would be like: "Wow, there are people with degree in this job now. And you never even finished you high school." Of course, today it is much different than when it was when I started, with no special schools with such education. In the future, it will be even more business-like job. As nowadays there isn't very many big record labels, in which everybody looked after your PR, accounting, distribution, bookings, etc. So-called 360 degree deals, when those companies could give lots of money just to have fun at the tour. Those times are gone for like 15 years now. Currently there are many small companies with very smart people, who try to figure out how to make money from streaming, for example. Now we live in new days with new formats and I think it all will continue to develop into more small companies with smart people with degree and good connections and cooperation with other small companies.

Would you recommend such sort of job for people, who just do first steps in music business industry?

Usually, when you just start, it doesn't matter whether you want to be band manager, or

musician, or something like that. You have to do the tasks like hundred times before you find success. When I started, I just wanted to play bass guitar and be in rock band and I've never had any day job in my whole life, as it has been always something in music business. And when I didn't have job, I had to think how to figure something out to have it again, like to teach myself how to be sound engineer, or stage manager. So, I don't know if I can recommend it, but whatever you think you want to do in the business, do not be totally surprised like 10 years later, that you are still in the business, but doing something completely different than you originally really wanted to do. You have to be flexible. If you say to yourself that you only want to be a tour manager, then you are going to be sitting home alone just waiting for the phone to ring. You have to be very determined person, you have to be able to take disappointments, to be able to survive with no money. If it would be easy, then everybody would want to do it. Like some think they would travel with band and stay in cool hotels, but it is nothing like that. Also, there is really no such thing as job security, as you do not have tours running all the time one after another. It is also usually so, that you are either working all the time and you do not have time for vacations, or you are too broke due to lack of work to have vacations. But if you are flexible, determined and have perseverance then you are able to succeed.

Could you tell in brief about 3 stages of tour: pre-production, tour, and post-production?

Pre-production is the most important part of any tour, show, event planning. First, I create or collaborate on a tour/ event budget sheet in which I have at least 2 categories, as "Planned Budget" and "Actual Cost", so that we can compare if we are over or under budget. After than tour manager arranges or confirms all travel, rental costs, etc. And it is recommended to always have fees and deals agreed in writing. Even now there are some problems related to misunderstanding between people if you agree on something just by phone, so it is always important to have written confirmation by e-mail in own words to confirm that the promoter and band are on the same page to avoid problems. After the info is gathered, I create a tour itinerary - an overview of day to day travel plans and schedules.

During the tour, tour manager creates day sheets (daily schedule) and sends them to all travel party, prints and posts at venue in backstage and other visible for the band areas.

Tour manager is the first one in the venue, who does a walk through with the venue representative or local promoter and re-confirms the day schedule with him or her. After that it is important to run the schedule and keep everyone on time. Also, it is important to have answer for any question the band might have, as if the band has some questions, and you don't know the answer, it means you are bad tour manager.

During the show, it is important to go over the ticket sales and other issues with the local promoter. And remember to pay close attention to the type of deal the band had and receive the cash or confirm a bank transfer. After the gig, just check that there is everyone in the bus and hotel. Also make sure that everybody knows when is the next morning lobby call and distribute a rooming list.

After the tour, it is not that much of work to do anymore. Tour manager needs to do the final tour accounting, check repots, check money transfers, finalize the accounting and send it to the band's management. After that you can just "close the book" and get it off the desk.

Who rents the van and hires driver, technician, and other crew members? Also, if band has no management's agency, is it band or tour manager?

Usually, it's the bands own company that would do the rental agreements and if the band doesn't have a company, then it's usually the management company. If the band or manager don't have a company, then it needs to be some individual, basically, someone with a good credit rating and credit card. The tour manager can help to find it and make the deals, but it is the band or management that accepts the deals and takes responsibility for it.

And it is the same with the crew, the tour manager can find or recommend those people, but it's the band or management, who actually hires and pays the crew. It is important to mention, that never get tied into a bad 3-way deal! For example, you find a bus company, they do a contract with you, the band does not pay, and then you are in trouble.

Does Turmion Kätilöt have tour manager? If no, who controls logistical operations on the road?

NEM Agency books our shows and provides tour management services for us. So, even though our band takes care of driving itself from A to B, NEM gets all the needed information, makes all the arrangements, rents equipment, books hotels and gets us basically everything we need for our show. Still, to correctly answer your question we don't have a tour manager who comes along with us. We have our bass player Hannu Voutilainen who takes care of all the issues when we are on the road.

In your opinion, is it necessary to have tour manager in Finland for small/medium level band? Would you personally prefer to do tour manager's jobs by yourself and save money, or hire a specialist for that purpose and concentrate more on your music and performance?

This depends much on what kind of people the band has. If there is person with enough will-do attitude and knowledge, I don't see coercive reason to hire a tour manager. Also, the main thing would be what artist itself wants to do. Turmion Kätilöt is said to be one of the Finland's biggest metal bands, but still all the services what NEM Agency provides and what band itself can do are more than sufficient. But if Hannu or other band members wouldn't or couldn't do what he does now for the band, I think we would need to hire someone to be our tour manager. And naturally, if it in any way affects band's music or performance, such band should definitely think of getting tour manager.

I think tour managers role grows greatly when bands start international tours, with its lots of travel, different country customs, languages, possibly many different means of transportation and importantly just keeping the crew together. In addition to that, you can't belittle social skills and the understanding of resources and flaws your crew provides.

Imagine situation if you could choose one person to be our tour manager out of two suggested ones, who would it be:

- a) **Tour manager, who is more office-oriented person. Does great tour schedules, gets great money saving deals from hotels and transportation**

companies, cooperates will with local promoters, but treats his/her work as job for earning money and after the show is over goes to hotel, so no after-parties and drinking together.

- b) Tour manager, who does this job more just for nice experience of traveling and partying till late night with the band, no matter how much he/she earns. This person is doing same job as person a), but getting less great deals for accommodation, transportation, or food (due to parties, which take some time from working hours).**

In brief: a) – only working relationships with band and more effort in work, and

b) – very friendly relationships, but less effort in work.

If I am forced to pick one, it would be person A. Of course, I want to know people, who I am working with and want them to be themselves as well, but if the band is expected to give their 100%, so wouldn't that be the demand for the rest of the crew as well? Including the tour manager. We all want to have fun and want our crew to have fun, party is always good, but it cannot be done at the expense of the performance.

Do you have any experience with women tour managers? If yes, did their working behaviour differ than men's one?

I have worked with both men and women tour managers. I don't usually pay attention to the gender of the people who I work with. Good person is a good person. Attitude is the most important thing. Can't really point any difference that could be connected to the gender.

What tour manager's qualities would you personally appreciate a lot and would want to see in Turmion Kätilöt or Fear of Domination's tour manager?

Well, like I said, main thing would be the attitude. Naturally, experience is always needed the bigger band gets, but with right attitude you can always improve yourself. You must be worth of your title and give the band the feeling that you are on top of the things. The less the band should worry about the tour, means that you are doing your job well. And you have to know your people and how to work with each one of them. Band and crew have to work together and during tours people might have many

tensions, home-sickness, tiredness, etc. And your task is that you must try to keep them all together.

Due to lack of money, quite often bands must choose, whom to take to the tour and the preferences may go to sound tech and driver instead of tour manager. What do you think about it?

At least partially, we all should think about band as business to make it bigger. In the case of Turmion Kätilöt and Fear of Domination we have so much tech that inexperienced sound guy would not even know what to do, that is why we always must have our own technician. In case, if we cannot take tech, we would not even make that show, as I never wanted to go and make bad shows. I would rather use the money for its production on something better. The rest of the crew we would hire as the budget lets.

There are more and more opinions coming that in the near future, the music agencies will turn into more business-like agencies with people in suites. Is this the case with your current agency?

I have never seen this “suit up official” business looking management. Maybe it is more common in the mainstream music. Of course, we suit up, when the situation needs, but besides that, they seem to be quite casual.

As a band member of different bands, which toured in Finland and abroad, could you please tell whether you had tour manager every time you were on the road?

Not every time. In Suicide Love Boat, though, one of the band members handled all logistical issues. But the reason, why he did it, was more about the fact, that it was his job for other bands, and he actually liked doing it. So, for our band it wasn't just necessary to hire anybody else. Speaking about Kuoleman Galleria, when we were just starting band, we didn't have anybody and we tried to do everything by ourselves. But eventually, we got tour manager and things got much easier.

Quite often small bands cannot afford tour manager, as it creates extra expenses for already low budget. In your band's case, it wasn't so. Could you, please, specify, how having tour manager affected your band?

Our tour manager is handling all the situations between the band and venue. So, for us, being on tour, we do not need to think about anything like: "Where should I go?", "What should I do now?", "How much do I need to pay for accommodation?", "Where is the food?" and other things, you know what I mean. While having tour manager, our band members can focus only on main mission – playing a great show, which is why we are on tour. All other questions are not bothering us, and it is a great help.

Also, I think it is in a way a mistake to save money on professionals. Unfortunately, in Finland and abroad as well, lots of people treat small bands in a bad way, as they think band members are just beginners and know nothing about the business yet. That is why, first of all, it is great to have person, who would willingly deal with such people in the name of the band and due to its professionalism, this will show that we are not just a bunch of people, who know nothing, but professionals and we know what we do. I believe, that band has to think of performance, as it creates bonds with the listeners, and because of the way we played the show it depends, whether we see those people again or not. So, things, like searching for gas station to fill in the car, or booking cheap, but good hotel with big number of rooms for the big crew I would willingly distribute to someone else and focus on my tasks.

In several study-books it was written that job of a tour manager is a life style job. So, it looks like the person is always should be ready for enormous working schedule and party after it. What do you think about it? Is there a chance for more business oriented person to be a good tour manager? And by business oriented I mean person, who does not drink and party and more cares of scheduling and budgeting, and that everything goes well.

To be honest, I would prefer such sort of tour manager to work with, as this is the person, whose duty is to control everything and everybody. Of course, this person should be in a way sociable, but it is not that important how great parties we have if that person is not professional and it affects us during the tour. I have toured in Finland and abroad and I know how difficult it is to be on the road for a long time. Tour manager shouldn't be just a friend to travel together, it should be a professional, as this is also a job, same as other serious occupations are. Good example, is if you are sick, would you go to a person, who knows how to treat you professionally, or go just to a friend? Same with touring, the more professional person is, the better everybody's work is organized. That's the most valuable thing, not just spending time with nice person. And it is less stressful situation, when everybody knows what they have to do.

All the bands have technical and catering rider. It seems that Kuoleman Galleria, has not much to demand yet. Could you please, tell me more about your catering rider and whether your food preferences are always satisfied?

While big bands may have huge list with various preferences, for small bands it is quite impossible to demand anything. We do not have anything special in our rider, due to the fact, that not that many people even care to read it. Anyway, we ask just for warm food for the crew or at least some sandwiches, or snacks. We made it so, as it is just a minimum of requirements and easy to acquire for any promoter.

Funny enough, that in some Finnish venues the band still even has to pay for the water. Or once on tour in Romania, I asked for vegan warm food in the rider quite well in advance. At the venue, we all got French fries, and while the rest of the crew ate steaks with it, I got just half of big raw onion. In Finland, I also have quite different opinions on it, as you really never know what to expect. Once you may get very good pizza, and then other time just a pea soup from the shop's freezer, which costs like a euro.

In your opinion, is it important to have days off during the tour? If yes, how often?

In my opinion, it is. In ideal, at least one day after every 4-5 working days, especially for the bands, with no big experience or budgeting. I mean, very big bands, have so many comfortable devices with them, so that their life on the road might be better than of an average person at home. For the small or medium band, it is completely different story. For such bands, there is a big need for days off due to lack of comfort on tour, as well as lack of professional crew's help, when lots of jobs we have to do ourselves, for example carrying lots of heavy equipment to the venue.

This spring you had tour with your band Kuoleman Galleria in South-Eastern Europe. How did you get this tour as you do not have booking agent?

Our vocalist Kimmo is a good friend of another Finnish band called Torchia and at that time they just came back from tour in South-Eastern Europe organized by one agency based in Croatia. The band had quite positive reviews about the produced tour, and Kimmo immediately contacted Kris – its owner, who is also a booking agent. He offered us a deal to book 10 gigs in various countries, such as Bosnia, Hungary, Romania, and so on, and this pretty much is how we got those gigs. The deal was simple enough, so it is all about the money, which we paid quite a lot, as for that country, in my opinion. Anyway, that agency also provided us with backline and driver with van. In addition to that, they offered tour management services for extra fee, but we already had our tour manager, so we did not need that. Unfortunately, not all his promises came true, but that's another story.

In your opinion, which qualities a person should have in order to be a successful tour manager?

You never know what happens on the road, so tour manager should be ready for facing problems and handling them. The band and crew are sometimes quite big bunch of people, and it is tour manager's job to organize everybody's work. In my opinion, it is quite challenging task, but with good communication skills it's quite manageable. Honestly, credibility, and reliability are crucial in this job. Also, good manners as well, as manager represents the band, but this person represents the band while being on the tour.

4 (4)

And of course, this person should have knowledge of what it is doing. That is why we, as a band, can relax and feel that we are in good hands – this is very important.