

# **How to organize concerts internationally for small and medium-sized artists.**

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<p>Being an active musician is like owning a company: music is the end product, the artist is the brand, and expanding to other countries is one of the very important business decision to make that will impact the success of the company.</p> <p>With expanding internationally comes the idea of playing live performances abroad to reach new markets. Due to the new business models introduced in the last decade to the lead players in the music industry, even signed artists struggle to tour while managing to cover the expenses related to it. The majority of new performing artists have to take the role of the event planner and organize the concerts and tours themselves, while sometimes working hand-in-hand with other actors.</p> <p>The goal of this thesis is to ease the event organizing process by providing artists who want to dive into playing concerts internationally with an overview on the music event industry, practical tools and ideas, and guidelines on some common practices.</p> <p>The research methods include literature from books to videos and presentations, as well as interviews with experienced artists who have organized their own concerts, booking agents, and culture associations. The guide is the first appendix to the thesis, followed by all the original interviews.</p> <p>The results of this thesis can be used by any artist who is interested in performing, whether it is locally or abroad. It can also be a tool for any event organizer who wants to work on concerts and tours and need to understand the subject better.</p>	
<b>Keywords</b> events, concerts, music industry, funding	

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# 1 Introduction

## 1.1 Choice of topic

In this chapter, I will introduce my topic, first by explaining why I felt it was important to discuss it currently due to the changes in the music industry and how music exports have an impact on our society, and secondly, by describing briefly how my personal experience and interests have motivated me to write about this topic and create a guide that could potentially help starting artists in organizing their first events.

The main ideas that will be developed through the thesis and guide are event planning in relation to concerts and tours, artist collaboration, music export, diverse ways to fund events, common good practices and risk management.

The music industry has been adapting very slowly to the changes caused by the digitalisation of music, the illegal share of music, followed by the streaming platforms enabling consumers to listen to music for free or for very small fees. However, the change in modes of music consumption doesn't mean we consume less music, on the contrary, we now consume music more than ever. The industry's business model has been broken and has become more that of a service rather than of a product, but it is not a bad thing for new artists. It is just another change, like the one from gramophone records to vinyl's and C-cassettes, or from the latter to CDs. Only this time, the distribution channel is completely different. Instead of labels having full control over the success of a few artists from their catalogue, now more artists can emerge and have a chance at sharing their music.

"The music industry is not dead. Rather, it is wide open for innovation." (Karjalainen, Lehtonen & Niipola 2014, 42.). There are new opportunities for artists, and also new tools they must understand. The recorded music industry represents only one part of the music industry, and other parts have evolved in different ways, such as live music and merchandise sales becoming a larger source of revenue.

Airbnb launched in February 2018 its Airbnb Concerts platform, believing that the intimate gig industry had huge growing opportunities and will become a setting that more and more people want to experience rather than go to huge festivals where the crowd is very far from the artist. This kind of platform also presents an alternative to touring due to the tourist presence in these events' audience which according to the head of Airbnb is about 50% (Billboard, 2018).

With evolving business models, the roles and relations between the different players in the industry change a lot, like the role of the tour manager and booking agent being now often substituted by the artist himself.

Karjalainen (Karjalainen & al. 2014, 140-143.) explains that the government support for music export has grown during the current millennium and that “the value of musical exports has grown almost tenfold since 1999”. Alexander Stubb, Finland’s Prime Minister in 2014-2015, revealed in his interview for Karjalainen’s book that Finnish music could be the third most important theme in building Finland’s brand image in the rest of the world. In the past years, heavy music has been playing the biggest part in building the music related brand image of the country (number one on the “world metal map” by Encyclopaedia Metallum) with bands like Nightwish, HIM, Children of Bodom, Lordi, etc. but according to Paavo Arhinmäki, Minister of Culture in 2011-2014 (YLE aamu-tv 2013) “the variety of music exports has expanded in recent years”. (Karjalainen & al. 2014, 140-143.)

I am the perfect example of how music export attracts people to a country. I first started being interested in Finland during my pre-teen years due to many Finnish bands I was listening to. This is the case for many people I know who have moved to Finland as well. Music made the country more interesting and gave motivation to do some research about other aspects of it. Now when I’m abroad and people ask me where I live, as soon as I answer Finland, people continue by stating that it’s the country of metal. I can certainly say that without music, I would have not learned anything about Finnish culture at the age of 14.

However, there is a misconception of what the internationally touring artist’s life is like. Tim Charles (TheMusicComAu 2016.) explains the gap between people seeing your band play at a big festival and considering you a success and the reality of being paid as little as 100€ a show or even nothing and slowly going broke. Most bands are in a situation where they want to grab opportunities for exposure, but it puts them in a financial situation that is not viable on the long-term. While Ne Obliviscaris (Charles’ band) never paid for playing, they did play at one big festival for free to get the exposure, considering that as an investment for the future. They lost a few thousands of euros but managed to put a foot in that market and create a foundation for their fanbase.

During the last nine years, I have been performing live on many occasions, sometimes with my bands and sometimes as a solo act. At the same time, I have been working as an event organizer, for companies and as a hobby, for the last two years. But it’s only when I organized a mini-tour abroad for the first time last year that I realized how many more

challenges there can be compared to simply performing at a small venue nearby. “Learning by doing” is indeed how it works, but I felt that doing with as much information as possible available beforehand would have helped a lot. After discussing with many members of other starting bands, I realized that many lacked a lot of information too and sometimes felt very unsure about how to deal with some aspects of organizing concerts, which can lead to conflicts. This is why I became very interested in gathering as much practical information as possible and writing a guide that could hopefully help some bands and artists of all kind.

## **1.2 Objectives and Importance of touring abroad in the music industry**

The first objective of this guide is not only to explain the steps of event organizing in the context of a music event but to practically give tools and tips to artists who are not event organizers themselves and are interested in working as one for their project. The objective is not ultimately to guide the artist towards how to organize the events, but mostly to give them a large overview of the situation for artists at the moment and offer them options to look at before making the decision of going on tour. Then, if their final decision is to do it, and by themselves, the goal is to give enough insights for the artist to feel more confident about what to pay most attention to and for managing risks as well as possible right from the first show.

The second objective is a bit more indirect but very important to me. As an artist and occasional event organizer, one has the power to try and improve the conditions for musicians. Event organizers who don't have a foot in both roles may not have the ambition to make it work for the musicians as much as making it work for themselves and for their company. My hopes are that by educating more and more people through different platforms, event organizers, and other entities dealing with booking musicians, understand what the artist's business model is like, how they can survive as full-time artists, and make deals that can truly benefit all sides fairly. I also wish to empower artists with confidence on the topic so that they can educate more people themselves and that we can all work together towards a fairer system.

As Karjalainen explains (Karjalainen & al. 2014, 130-137.), the purpose for smaller artist playing abroad is to open doors to new music markets. Playing great live performances results in raising awareness towards the band which can translate in multiple ways such as getting the artist's records on the local music record shelves, being featured in magazines, or making important connections with local professionals and being invited to play again in that country. In turn, when the interest in the artist gets bigger and its record sales increase, the demand for live performances will also increase.

In some countries like Japan, building solid collaborations is essential in order to advance in the market. There are cultural barriers that can be too difficult to cross and necessitate to meet people in real life and build trust with them before planning future work together. Meeting fans face to face also builds more personal relations with them and creates stronger loyalty. (The Playing Finn, 2014, 130- 137.)

However, the interview results show that both very experienced and less experienced artists agree on the fact that touring is not the right choice for every artist. As explained more precisely in the guide, there are different strategies for reaching music consumers and ways to determine whether touring should be invested into or not. Leah McHenry (Savvy Musician Academy) tackles the subject often in her videos by explaining how nowadays thanks to new technology and social media presence, there is an alternative option to do things backwards and first build a loyal fanbase all over the world, so that when the day comes to go on tour, the tour can be profitable, unlike first tours for nearly all artists. She and the Academy work on demonstrating how to build that audience in detail and on many different aspects, including also interviews with industry specialists (discussed in the guide).

### **1.3 Delimitation**

For this research, I wanted to limit the target group to artists who are either non-signed or who have a label but whose label doesn't take care of organizing concerts or of financial tour support. The reason for this limit is that I am focusing on the tasks and motivations of the artist taking the role of the event organizer. The way parties work with each other when a band is signed with a big label are very different in terms of budget, partners, staff, etc. and the artist would not find themselves in a situation where they need to take upon this role.

In order to define what a small or medium size artist is, I looked at the data that is most relevant to the music industry nowadays in order to define an audience.

Anderson explains (Anderson, T. 2014, 21-22.) that with the digitalization of the music industry, the record sales unit of measurement has become obsolete and less related to the end user and how the music is consumed, while streaming is becoming increasingly popular. Teosto, the Finnish organization administering and protecting the rights of composers, lyricists, arrangers and music publishers, also confirms this by stating that 80% of Nordic consumers are using online streaming services in 2017. Teosto also reports that in the Nordics, "the most frequently used service is YouTube, with Spotify as number two, but music is also prominently featured on social media such as Facebook." (Teosto 2017.). In

the USA, Pandora has become the most used service, but since it isn't available in Finland, we will focus on these other popular services. In this context, we will define small and medium size artists according to their monthly streams and their followers: under 100 000 Facebook followers, under 100 000 monthly listeners or under 40 000 followers on Spotify, and under 500 000 views on the artist's official YouTube page. These are approximate numbers only for the purpose of guiding and clarifying the research, and the artist doesn't have to meet all of these statements.

This is not in any case meant to be taken as a reference outside the context of this thesis. It also doesn't mean in any way that the artist who is defined here is not experienced. Each artist has different goals, and many have decades of experience without even having a fanbase online or music released on streaming platforms. Also, It is possible for an artist to have numbers superior than these without having had concerts abroad if the artist has high media influence.

## **2 Organizing events for small and medium-sized artists**

In this chapter, I want to explain the relation between the professional event organizer and the artist who is led to become one temporarily. Even though the artist's title won't be officially event organizer, event planner, or event manager, their role and tasks are the same, but without having the same educational background or experience as for example an official tour manager. The scale of these events is usually small scale since I delimited the research to small and medium-sized artists. Of course, small and medium-sized artists could be taking part in bigger events as supporting act, but it would be very rare that they would have to organize the concerts themselves. They would still have to prepare themselves for the event and evaluate it afterwards but in the same way they would prepare and evaluate a small-scale one and a lot of the tasks would be relayed to the agent and staff working with the bigger acts.

### **2.1 Events and concerts/tours**

"A special event is a unique moment in time celebrated with ceremony and ritual to satisfy specific needs" (Goldblatt 2002, 6.).

The events can have different purposes: religious, political, social, educational, and commercial (Matthews 2016, 7-9.) and every stakeholder has various reasons to participate to events. For performers, the reasons to participate to concerts and tours are psychological and commercial; psychological because of the connection with the audience, the feeling of being in the moment, and the validation of the artist's art form (Matthews 2016, 11-12.) and commercial because in most cases, the artist need to earn a living or at least cut their expenses as much as possible and promote their music. For the audience, the reasons to participate are social because they are looking for socializing with other members of their community and psychological because they want an emotional reward (Matthews 2016, 12.).

Many events are organized either by voluntary bodies or based on a mixture of voluntary help and support from other organizations (Shone and Parry, *Successful Event Management*, 2013, p.63.). In the case of music events, the mixture is often one of voluntary work, support from venues, culture and art associations, and sometimes sponsors, and government funds (whether it is directly or indirectly via an association). Usually in the case of concert and tour organizing, the event producer is either a booking agency, an individual promoter, or the artist themselves.

The ways to measure the success of an event differ from one event to another but if we stay within events that have a promotional aim some indicators are the same: engagement related to the event, social-media following growth, sales at the event.

In this case, the organizer is also a performer, hence they combine extremely different roles that have to be taken at the same time during the event.

Secondly, the individual organizing the event is in almost all cases not an event organizer with an educational background in that field and has no or very little experience in taking care of events but just finds himself forced to be in this position because of the lack of options for smaller bands.

Improving a contact list is an extremely important result in music events. In my own opinion, this would even be the first most important result for starting artists. However, it is something very hard to measure. While the success of events can sometimes be analysed soon after the event has ended, concert and tours are a very long process of learning by doing, gaining experience, and becoming a better performer. These aspects won't be measurable immediately but will have an impact on the individual's whole career.

## **2.2 Problems for artists**

The topic of organizing concerts and tours abroad for small and medium-sized bands is a topic that doesn't have very specific documented information when looking at Event Production or Event Management types of books. It is also a topic that has started to evolve rapidly in the last decade. As I mentioned in the introduction, Internet has had a crucial role in this; When downloading and streaming music became a significant part of the music industry, a lot of music labels had a big decrease in income and ended up with less resources to be used towards the artists. On the other side, social media gave an opportunity to artists to be more active with less resources. The result of this is that many artists need to take care of organizing events themselves, or with very limited help. And because very little information about practical organizational tools in this industry are available, many artists learn the hard way and it can have a negative effect when the artist is not aware of common practices or things to look out for to avoid extra costs or avoid conflicts with other parties. I have also noticed that many bands decide to take care of organizing concerts solely in order to avoid the costs of a booking agent or promotor, without really considering the benefits and the costs compared to the time spent and risks taken when not hiring someone to help.

### **2.3 The event organizer's role and skills**

Due the event industry being young, the terminology between “event manager”, “event planner”, “event coordinator” and “event producer” often overlap (Matthews 2016, 13-14.) and in the case of artists organizing their own concerts and tours, all these titles can really be used interchangeably because there are no pre-set tasks to this role. Depending on the characteristics of the event, and the participation or lack of participation of other individuals, the artist could even become a technical producer if needed. Their role will include representing the entity (artist/band), developing and selling the concept of the event, selecting the location of the event, managing a budget for the event, bringing together all the participants (other artists, technical staff, venues, volunteers, sponsors, etc.), ensure great communication between everyone, advertise the event, assess the event risks and work towards diminishing them, making sure that agreements are properly made in written form and evaluating the success of the event.

The skills required for the artist to be successful in the role of event organizer include creativity, flexibility, being logical and accurate, being enthusiastic, speaking clearly, being outgoing, being able to manage stress or at least to hide it, being firm and fair, and having an ethical and moral grounding (Matthews 2016, 14-15.).

Tim Charles, who has been the manager and booking agent for his own band Ne Obliviscaris, describes his experience as a somewhat challenging role to take. Due to the fact of being both the manager and a band member, other band members don't easily listen to him the way bands would listen to a manager they would hire externally. When representing the band, Tim doesn't talk about the band as "we" but as "they". Telling that you are part of the band when representing it is not mandatory. (TheMusicComAu 2016.).

### 3 Research methods and procedures

In this chapter, I will discuss the choice of research methods for this thesis and what data I decided to focus on and why.

First of all, since the music industry is evolving rapidly as mentioned in the introduction, the data about it is also changing constantly. New technologies grow rapidly which makes a lot of facts being less accurate after very short periods of time. Building a career as an artist is just like building a brand image for a company, which means that trends play a very important part in it. Learning the way that the industry works today is important but understanding how to look at it and how to find what works and what doesn't on the long-term is in my opinion more valuable for artists who plan to build their life around their music career and not only have music as a hobby. That is why I tried to have a mixture of both current specific data and more general tools. It is common knowledge in the industry that many artists complain about changes, whether it is about the digitalisation of music or about Facebook's new algorithms favouring and restricting the reach of certain pages according to indicators that aren't linked to the artist's music. It has led to a mindset that prevents certain artists from getting their music known because they refuse to evolve with the industry. As a performing musician and part-time worker in a bar where gigs are organized, I have witnessed a lot of this misunderstanding from the musician side; coming to play a gig and complain that no one is there, while the only promotion around the gig was a Facebook event hidden within hundreds of other events in the city. More and more institutions and artists try to convey the message that artists need to evolve with the industry instead of trying to convince people to go back to traditional business models and I wanted to gather as much information as possible to show that there are options, and that the change is not only a negative one.

In order to gather a variety of content and approaches to the subject, I first checked what books could offer on the matter within many books on event organizing. Even though the books offered an overview of how to organize music events and some tools and advice, none except one (The Playing Finn, 2014) were considering the artist's perspective as the event organizer nor were giving insights on how to balance the two roles and make it profitable for the artist. Therefore, books were helpful for gathering theoretical information about event organizers, their traits, role, and having a general idea of what to focus on when organizing events. It obviously wasn't enough to help artists, and as a performing artist for many years, I had discussed with a lot of other artists about some of the challenges of live music industry, so I knew artists have a lot of experience to share and a lot

of good ideas that are worth sharing even though they are not from a book. Since interviews are considered to offer a deeper understanding of a social phenomenon (Gill, P., Stewart, K., Treasure, E. & Chadwick, B. 2008.) and that I had already found my past discussions interesting, I decided that they could be a very beneficial addition. I conducted interviews but also used published interviews as material for my work. The reason for using these published interviews conducted by other institutions was that they had managed to interview people who has a much higher degree of experience in a very specific subtopic. If I had questioned my interviewees on all the subtopics of my thesis, the interviews would have been unreasonably long. Finally, to complete my work, there was one presentation (Tim Charles) that in my opinion gave really good insight and opportunities to look at for artists so I decided to use it as a brief study case in one of my subtopics.

### **3.1 Conducting interviews**

Interviews are an effective way to gather specific qualitative information about different individual's practices and opinions, which is exactly what I was looking for in the context of this thesis to give a more accurate idea of the topic. Interview-based research is in many cases the only way of "identifying or confirming the causal mechanisms that generate the outcomes we observe" (Mosley 2013, vii.) and is used to complete methodological literature. Since organizing gigs and tours has so many variables, it makes each case different and hence very hard to have any quantitative data to analyse. For some artists, breaking even is the best possible option, and for some, it is a minimum requirement for them to play. Interviews also can provide a foundation for forming more general theories (Mosley 2013, 2.) which fitted my goal of gathering many perspectives on my topic to create a somehow universal guide. Unlike surveys that require a vast number of responses to be relevant, interviews allow to get much more detailed answers on an issue even when a small number of interviews are conducted, and to better understand the attitude of the interviewees, which is particularly essential when the interviewees have contradictory views (Mosley 2013, 6-7.).

I decided not to interview only artists who have organized concerts and tours abroad but also different entities because I thought that having a different perspective could help solve some issues that I have noticed were common and also understand what the other parties are experiencing and how the artist can make the process smoother for everyone. However, the focus of the interviews is still to gather the experience of artists taking the role of event organizer or event planner, which is why the majority of the interviews were conducted with artists. Because it is common that event organizers in the music industry are artists themselves, some interviewees cross between being an artist and being part of

another entity. For these interviewees, questions were more personalized to fit their status.

I wanted to gather some specific information that I had integrated into my initial thesis plan and I wanted the results to be based on more than just one person's opinion, so I conducted semi-structured interviews. Semi-structured interviews contain elements of both structured and unstructured interviews; a preliminary set of similar questions is made but unlike structured interviews, additional questions can be asked, and other themes can be discussed if appropriate, so that the interviewee has the opportunity to share their own ideas and explain them further (Research Methodology). I prepared a set of questions for each entity being interviewed, but I also tried to leave enough room in the questions for the interviewees to develop and share their own ideas. The same questions were sent to everyone belonging to one category, however, there were some follow up questions that led to a few differences. Two interviews (interviews 2 & 8) were conducted in live situations hence the answers' transcript was done by me which means that the format differs from the other interview's answers. However, all interviews, including live ones, started by me sending the set of questions by email or by message on social media, and the interviewee deciding of the timing for sending back their answers or setting the live interview time. Therefore, the environment in which the interviewee was when answering the questions could be described as pressure free, following Dudovskiv's recommendations for conducting interviews (Research Methodology). Every interviewee was presented with the subject of the thesis and its delimitation in the exact same way before answering any question. Here is the introduction they received:

"Thank you for taking the time to be interviewed!

All the questions are focusing on organising concerts and tours outside the artist's home country. The artist I am focusing on can be an individual or a band, of small or medium size. In this context, I defined small and medium size artists according to their monthly streams and their followers: under 100 000 Facebook followers, under 100 000 monthly listeners or under 40 000 followers on Spotify, and under 500 000 views on the artist's official YouTube page. These are approximate numbers only for the purpose of guiding and clarifying the research, and the artist doesn't have to meet all of these criteria.

When talking about the "event", I am referring to the whole process starting from the moment the idea of the event comes into place, and ending after the concert/tour, when there are no tasks related to it anymore."

All the interviews except Bäckström's and Beech's (live interviews) are original versions of what the interviewees sent back to me. The only thing edited are some organization names due to privacy concerns on the interviewee side. In that case, I removed the organization name and replaced it with a short description of the kind of organization it is between two asterisks (\*) signs. Other people and organizations mentioned gave their approval for being cited.

### **3.1.1 The artist's point of view**

The purpose of the thesis is to understand the current practices and challenges for artists, therefore questioning them was key. Only artists who have been taking the role of event organisers fully or in a major way were selected. The experience they've had with this role however is different from one artist to another. Some have organized only a couple of concerts abroad but many locally, and some are artists but also professional event organizers with very extensive experience, whether they are freelancers or part of an organization. Solely questioning artists who have many years of experience would not be very realistic for helping starting bands as with the experience comes contacts and revenue streams that starting bands are not able to access.

The artists interviewed were: Niklas Carlsson, Aapo Salo, Jere Korpela, Aki Juvonen, Jukka-Pekka Bäckström, and the last interviewee preferred staying anonymous. Jukka-Pekka Bäckström is the only artist who was interviewed even though he hasn't organized gigs abroad. The reason for this is that he was interviewed for having worked at a youth centre's music department but also had organized many gigs for his band in Finland, so I thought that he could bring a different point of view on some questions. Every artist was asked the same questions, however, due to their other role as event organizer for other bands through an association, Niklas Carlsson and Jukka-Pekka Bäckström's interviews included questions focusing on the point of view of the association.

The first question "What is your job position at the moment and what is your educational background?" was asked to better understand the individual's approach and ways of working and how they can potentially be linked to the artist's background.

The second question was "How did you decide who is going to take care of organizing your gigs abroad?". The purpose of this question is to recognize the common reasons behind taking the event organizer role, and whether the considerations about who will be responsible match the theoretical aspects of event organizing.

The third question “Have you regretted that decision? Why?” aims at evaluating if the risks and responsibilities coming with the job overcame the benefits of organizing the events by themselves.

The fourth question “How important do you think it is for a small artist to play abroad? Why?” was asked to give some guidelines to artists who are unsure about taking the step and how they can tackle the question.

The fifth question “Which countries do you consider the most beneficial to tour to for a Finnish artist/band. Why?” was asked to have a look at how artists select countries and have a few concrete examples of what to look for when weighting the options.

The sixth question “How long have you been organizing gigs/tours by yourself?” was, like the first question, aiming at understanding the artist’s background.

The seventh question “What are the biggest challenges you have faced?” was asked in order to gather some concrete examples of what to look for when organizing the events and on what to expect so that the artist can create a better risk management plan.

The eighth question “How do you fund the events?” was asked to gather as many ideas as possible about the challenging task of finding the resources for the events. It was also asked to determine more precisely what are accepted and rejected practices in terms of payment.

The ninth question “Do you always get every aspect of a booking agreed to in a contract? Why?” was asked in order to draw a picture of good practices related to making agreements in the music event industry and offer some advice on what to concentrate on when drafting a contract.

The tenth question “What tools do you find useful for planning the events? (e.g. software, means of communication, etc.)” was asked to get more insight about practical organization tools that starting artists might want to have some basic understanding of or even master to up their game when competing with other artists.

The eleventh question “Who do you collaborate with and how often (main partners)?” was asked to find ways artists can broaden their interactions with third parties that can potentially help them in their work.

The twelfth question “What are the biggest risks and how do you prepare yourself to avoid them or handle them?” was asked to help in the creation of a to-do list that can prepare the artists as well as possible.

The next two questions were asked in case the artist had been relaying some of the tasks to a third party. The first of these two questions was “What tasks are left for you to handle, if any?” and the second one was “How would you describe the communication between the band and the third party?”. These were asked in order to investigate further the possible benefits and disadvantage of hiring or collaborating with other parties.

The final question “To conclude, would you have any advice for an artist who starts organizing concerts/tours abroad?” was asked to collect the artist’s final thoughts and give them the opportunity to express their ideas freely.

### **3.1.2 The booking agency’s point of view**

As Musicmatch describes it, the job of a booking agent (also sometimes called “event promoter”) is to book concerts for an artist as well as to develop their career in that field. It can include many tasks such as negotiating a deal with the venue, creating promotional material, drafting contracts, and more. Booking agents usually work on commission so they get a certain percentage (often 10-15%) from the booking they make. (Musicmatch.). They have a very important role in the event organizing process but from my experience, starting artists often don’t want to hire one because of the fees. As Shone and Parry explain (Shone & Parry 2013, 62.), they take the risk of suffering loss when booking artists and promising them a salary which might not be reached with ticket sales if the event doesn’t attract enough people.

The booking agents interviewed were Daniel Beech from Small World Agency and Anna Tishchenko from Dark Helsinki. They were asked the same questions, however, the interview with Daniel Beech was live which led to two spontaneous questions. The booking agents’ knowledge was important to complete this research so that I can also add the point of view of people whose work is solely to focus on the organizational side of music events as an external party.

Questions 1, 4, 5, 7, 9, 10, 11 and 12 from the interviews conducted with the artists were also asked to the booking agents. The booking agents were also asked additional questions.

“What are your criteria for selecting the artist you will work with?” and “What are your fees?” were asked to give tips to artists about how they can reach suitable agencies and about what are the aspects they should focus on to create a positive image of their brand.

The questions “What tasks do you take care of and what tasks do you relay to the artist?” and “What are the main expenses for the artist?” were asked to have some more insight on the potential benefits of working with an agent.

They were also asked “What are your terms of contracts regarding cancellations?” because cancellation is the worst-case scenario in organizing a concert or a tour and it needs to be taken into consideration when making agreements.

Finally, the questions “What do you consider a good deal?” and “What’s then your opinion on “free gigs destroy the music industry?”” were asked as follow-up questions during the live interview with Daniel Beech.

### **3.1.3 The association’s point of view**

Culture and art associations also play an important role in the organization of music events and in supporting artists financially as well as with other kind of resources. As Karjalainen (Karjalainen & al. 2014.) said, Music Finland’s funding and experience immensely helps bands in their long-terms projects of playing abroad. Associations also organize their own music events, from small gigs to festivals, so understanding how they work and what they are looking for can be an advantage for artists to further collaborate with these entities. The two associations interviewed were KF Kretsen and Harjun Nuorisotalo. Both people also being artists themselves, they were asked all the questions destined to the artists but from the point of view of an artist and that of an event organizer within the association too. They were also asked two of the questions booking agents were asked: “What are your criteria for selecting the artist you will work with?” and “What tasks do you take care of and what tasks do you relay to the artist?”. Additionally, they were asked “What are the main expenses for you and for the artist?” and “Is it beneficial for you to bring small or medium size artists from abroad?” to better understand what their motives are and to which extent they can help in the event organizing in terms of finances.

## **3.2 Analysing interviews**

The questions in the interviews led to qualitative answers and the method of analysis used was content analysis. The analysis focused on finding recurring terms and ideas as well as identifying if the individual’s experience had an impact on the answers.

Since the interviewees were not too numerous but that many of their answers were long and including personal stories, I decided to take notes from each answer on Excel. I divided the content of the answer into two columns when necessary: the first one for the actual answer, and the second one for tips given by the interviewee. Some questions were answered under different questions so sorting all of them on a clear Excel file was necessary in order not to miss some information. I made a short summary of each answer to be able to identify the main theme and then compare the answers between the interviewees and see if a theme is recurring or not. The job and experience of the interviewee was also considered even though it does not confirm that the answers given were linked to those, but it needed to be kept in mind when reflecting on the results.

Table 1. Example of the interviews' analysis on Excel

	A	B	C
1		What are the biggest challenges you have faced when organizing events?	
2			
3	Niklas Carlsson	When playing: Book the band, financial aspect, and the time to fit people's schedules <b>When booking: information handling at a Mega event, logistic parts, finding gigs in a competitive market and the</b>	
4	Daniel Beech	<b>Venues not answering. Impatient bands who want too much money from their first trip to the country.</b>	Learn who to contact, when, and by what
5	Anna Tishchenko	Agents not speaking English good enough or too slow to answer, tough negotiations related to the financial terms of a deal, searching for another venue, cancellation of the show on the same date just a	
6	Jere Korpela	Lack of money	
7	Anonymous	Finding a new tour bus company and backline company after being dumped for a bigger band.	
8	Aapo Salo	Tour bus company forgot to come pick us up, had to take a tourist taxi which led to schedule issues and higher costs. Tons of paperwork in Russia and very strict schedule.	
9	Jukka-Pekka Bäckström	Misinformation about available equipment. <b>Arrogant artists, or wasted without instrument and unable to perform properly.</b>	Artists should ask about the gear available, the payment and when it will happen,
10	Aki Juvonen	Most stressful is whether there will be enough tickets sold, and also being blamed when something goes wrong	
11			
12			

Table 1 shows one sheet of the Excel file I used to analyse the thesis, with the different answers to one interview questions. The different font colours are used because another interviewee expressed the very same idea but under a different question (in a different sheet) so that it can be detected easily through the other sheets. The text in bold represents the interviewee's point of view when they are organizing events for other artists and not for their own band/project. Since some interviewees had experience in both roles, they had two answers to one same question.

When integrating the interviews' answers into the guide, I started with the last question I asked the interviewees: "To conclude, would you have any advice for an artist who starts organizing concerts/tours abroad?". This question left the door open to different topics and ideas, some of them crossing the rest of the questions, so starting with this made more sense so that I wouldn't edit each related subchapter twice when getting to the last question. I then went through each question one at a time to select answers that were the most pertinent to the sub-topics of the guide. Since I had composed the questions according to the table of contents I had in mind for the guide, integrating the answers directly from the excel file into the guide was a rather fluid process. Even though not every single idea could be added due to the large number of questions asked, every interviewees' perspective was reflected in the guide either broadly or more in details.

## 4 Results: producing a guide

This guide is a mixture of the results from each research method used. Before writing questions for the interviews, I went through the important parts of the event organizing process and selected which ones I found most important when organizing concerts locally and abroad based on my experience. Not every single aspect of concert and tour organizing could be reviewed in a thesis since the scope is extremely large and includes many technical details and endless options on how to execute some tasks (e.g. regarding marketing, travelling options, deals, etc.). So, I tried to write the interviews' questions by selecting within these important parts the greyest areas where opinions differ a lot and areas where not much information is available, so that the interviews can give an honest representation of how people work and think in the industry and offer additional ideas. I also wanted to keep the door open to some alternatives; while I personally root for organizing events due to my experience and ongoing projects, I have recognized situations where it impacted the artist negatively. That is why I reserved the first part of the guide to reflect on whether the artist should do it or not, and if not, still offer some ideas on how to find the right person to work with or hire.

Throughout the guide, I tried to balance my sources between people of diverse experiences; people with success stories, but also starting bands with little experience; and between several types of media, from books to videos, so that the reader has more variety of content and can further examine the kind of content they prefer.

I made the choice to support the content of the guide with some theory too, so that the reader can see for themselves how hands-on ideas are connected to available literature and decide whether they want to continue their own research by checking some of the sources or not. I also wanted to keep some theoretical background to it to show that the results are not solely influenced by me or the interviewees and our individual experiences.

Not all the information collected from the interviews or the literature was used in the guide due to structural reasons and to the length of the interviews, but I tried to include everything that seemed essential and that tackled the most important steps of the concert/tour organizing process.

## 5 Conclusion and self-evaluation

First of all, I can tell that the results from the interviews were not surprising but still had some great content and stories that I am very grateful all the interviewees shared with me. Writing the interview questions was one of the most difficult task for me due to the number of questions I had in mind. In retrospect, when comparing my initial thesis plan's topics and the actual use of interviews inside the guide, I am quite satisfied with the extent of information that the interviews covered and how they completed the literature used.

Interviewees whose profession is to organize events had the most similar approach to the theoretical one, with more specific vocabulary and tools. Artists who had a more practical approach and no background education on the subject still expressed similar views from those conveyed by event planning books, but sometimes indirectly. For example, when I asked interviewees "How did you decide who is going to take care of organizing your gigs abroad?", the answers were not focused on event organizer's character traits described in books. However, the answers did indirectly suggest that the responsibility was naturally given to those who were the most willing to take the job (hence related to being pro-active and ambitious).

As I started to write sub-topics of my guide, it became challenging to set limits on what details to add or not, and if the decision was to keep it on a more general level, how to still provide something insightful. I first had pictured going into very specific tools and guidelines for each topic, but I quickly felt it was not possible in this case when "artists" can have so many different goals, audiences and ways of doing things. I wanted to give tools that any artist can adapt to their career and when giving too precise advice, for example on how to use social media, it seemed that it would only be appropriate for a small audience within starting artists.

The delimitation of small and medium-sized artists helped me remember what to focus on when I felt I was going off-topic, but I think that such a wide subject could use even a smaller delimitation in order to be more deeply educational.

All things considered, I truly feel that the subject is relevant and answers an important problem that has no black or white answer yet, and that this guide can give a basic understanding of the process and common practices to newcomers or at least be inspirational towards doing further research on the subject. To me, it appears easy to read and understand and not too redundant.

However, I have two “regrets”: first, I wish I had got a reply from some of the organizations I was hoping to interview, but it is difficult to get in touch with busy people who don’t know you or who have a common friend. I can’t say whether this would have changed the results of the thesis, but it would have been interesting to see what differences would come out from interviewing the most renowned booking agencies or associations.

Second, I wanted to be as open as possible in the content so that artists of all kind can feel that the guide is targeted to them, but due to my own experience and contacts, it quickly drafted towards only rock and metal bands. Again, I can’t say whether it would have affected the results but if a guide uses many bands examples, maybe a solo artist will have second thoughts on whether this is relevant to them.

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## Appendices

### 1. Guide – How to organize concerts and tours abroad for small and medium-sized artists

PDF version:



How to organize concerts internationally for small and medium-sized artists\_Ste (Command Line)

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## Introduction

In this guide, I will go through the most important things required for successfully organizing concerts and tours abroad when being a small or medium-sized artist without the relevant tour support from a record company.

The first question to answer before going into how to organize concerts and tours abroad is “Does it match the artist’s goals and vision?”.

While it sounds fun and seems to be what any artist should do, touring abroad is not beneficial to every artist. All interviewees agree that the experience is great and teaches a lot, but they all except one also agree that touring abroad is not beneficial for all artists. The music industry is composed of many niches and within each niche there can be different business models. Before investing into touring and potentially miss other opportunities for success, the artist needs to think of a few things:

- The target audience or niche
- The audience’s habits and consumption
- The value of the live performance
- The artist’s business model (income structures)

While the traditional way to do things in the music industry is to go on tour to reach people and build an audience, nowadays there is a second option which is to do it backwards, and first work on building a large enough loyal fanbase from all over the world, so that when the day comes to go on tour, the fans are already waiting for the artists to come and it is much easier to tour profitably right from the first tour, which nearly never happens for starting artists. If the artist’s vision is to tour in a few specific countries and develop there first, these markets can be targeted when building the fanbase.

If the answer to the first question is positive, the next thing to consider is whether the artist wants to relay the responsibility to a third party or take it upon themselves, and if the artist is a band, who will be the best person to take the role of an event organizer. These two questions go hand in hand; if the artist is unfit for organizing events, working with a third party would be the right decision. When asking the interviewees what advice they would offer to artists starting to organize concerts or tours abroad, many answered first of all “don’t do it” or “get a booking agent/travelling company/event organizer”. Two interviewees admitted to sometimes regret their decision of organizing the events themselves, but others, including some who advised not to do it, were assertive in their answer about never having regretted to do it due to the experience and knowledge obtained, including

learning how to recognize a bad deal in disguise. The two booking agents interviewed (Interviews 2 & 3) explained that they were not doing it for the money and were taking a big financial risk upon themselves in case the artist was not selling enough tickets (because it is the main revenue source). Beech (Interview 2) doesn't make any profit yet and focuses on building his reputation. As an experienced artist himself, he puts extra attention to being available for the band and cooperate closely.

If the artist decides to look for a booking agent, they should look at booking agencies that support the same music genres, show them that they are innovative and ready to invest into touring, and that they don't represent a high risk for the agency (Beech & Tishchenko, Interview 2 & 3).

However, as Shone and Parry explain (Shone & Parry 2013, 66.) outsourcing can also lead to lose the direct control over the activity. It is not necessarily a negative thing, but if the artist and the booking agent can't communicate effectively, it can become one. Communication is a term that the interviewees mentioned as extremely important many times. It is a key element not only for the ongoing process but for risk management. The anonymous artist interviewed also stated that the more parties involved, the messier it gets, but also the less work there is left for the artist (Interview 6).

The following question to answer is "How to recognize who is the most capable person for taking the role of an event organizer?".

Matthews lists the most required skills and personalities traits for event producers in general (Matthews 2016, 14-15.). Some of these include organizational ability, writing ability, computer skills, an ethical and moral grounding, flexibility in allowing changes to ideas and schedules, creativity, being polite and able to handle stress, being enthusiastic, while being firm and fair, etc.

In this context, some very basic computer skills are necessary for example to provide material that is constantly required such as Technical Riders, transparent band logo, etc. Carlsson (Interview 1) goes further and says that Excel, but also graphic/video production tools, sound production tools, presentations/texts, photography, contracts, and databases are needed for handling a full booking procedure.

Karjalainen (Karjalainen & al. 2014, 172.) also emphasizes that hard work, activity, patience, steady nerves, and good ethics are fundamental to exporting music via live performances.

To summarize, if the artist considers themselves capable of taking the role of event organizer, they need to consider the positive and negative aspects related to it. Here are some of the main ideas gathered from the interviews answers:

The positive sides of the artist taking the role of the event organizer are:

- No fees to pay to a third party (even though some smaller booking agencies' fees are very low or inexistent)
- Direct communication between the artist and the shareholders which can prevent misunderstandings and fasten the exchange of information.
- The learning experience and the development of many skills
- Acquisition of important contacts

The negative sides of the artist taking the role of the event organizer are:

- While there are no fees to pay, the huge amount of time dedicated to the job without being paid a salary is something to think about carefully
- Building contacts can be very difficult at first (e.g. venues might not answer to people they don't know) while booking agents already have a viable list
- The pressure or being responsible for so many things added to the stress related to playing live and the travelling can impact your performance. If the artist is a band, it can also create tensions between the members as now the responsibility is attached to a member and not to a third party
- There is less chance for a starting artist to manage negotiating a deal that can at least cover the artist's expenses in terms of travel and accommodation

Karjalainen summarizes this well by saying that "It certainly does not pay off to force creative people to manage managerial tasks if they do not enjoy it." (Karjalainen & al. 2014, 251.).

# 1 First steps into creating the events

One of the most crucial thing when organizing events is time management. Events take a long time to implement, especially the first times. Concerts and tours include a lot of people and entities, and the more people is involved, the more time is needed to reach everyone and make agreements. Carlsson, Beech, and Tishchenko (Interview 1, 2 and 3) explained the frustration of having to deal with people who are either slow or very busy themselves. Juvonen (Interview 7) emphasized that planning should start well before it actually needs to start (e.g. the initial plan is to start the process 6 months before the event so start a couple of months before that), especially when it is the first time. It is better to organize the event properly through a full-year planning and feel more confident and relaxed on the actual event, than to organize it in a month, panic, stress other people out with tight schedules, and maybe damage your reputation.

## 1.1 Selecting the countries and events

It might sound simple, but it is important that the artist has enough experience performing live in general before starting to export its music with events abroad. Organizing events and touring will add a lot of pressure and tiredness, therefore the performance should be already very solid. Lang Bliss, performance coach, explains in an interview (Savvy Musician Academy 30 January 2018.) that if the artist doesn't know how to behave on stage and connect with the audience, it will lessen the initial attraction the fan had to the band when listening to their recorded music. Therefore, investing in going abroad before making sure that at least the performance will benefit the artist is advised against.

When thinking about what countries to go to first, there are a few things to research:

- Where are the big the scenes for this particular music genre and where does the artist have the most fans?

Analytics from different social media platforms and music streaming platforms show where the fanbase is located and where people listen to the artist for the longest time.

- How easy is it to access the country or travel between the countries?

It was mentioned in the interviews results (Salo, Interview 4) how complex it can be for example to travel to Russia, where a lot of paperwork is needed for the Visas and where the travelling schedule has to be followed very precisely to avoid extra costs.

For Finnish artists, the easiest countries to travel to are Estonia, Sweden and Norway, which are from my experience, countries where many Finnish bands go to when starting to play abroad. They are easily accessible by car and boat, which can be an advantage for those who would rather avoid the struggle of flying with instruments.

- What are the standard of living differences?

If the budget is very restricting, touring in countries with a very high standard of living will be more challenging but in return, the sales income will be higher if the event is successful.

Toni-Matti Karjalainen (Karjalainen & al. 2014, 130.) brings up another important point when writing that when the artist chooses a further location to travel to, it is more beneficial to combine it with additional concerts in countries near that region. He also reminds artists (Karjalainen & al. 2014, 132-133.) that playing as a supporting act in a renowned festival brings much more visibility than playing a tour as a headliner in smaller clubs where the audience size is much harder to predict.

- In which countries people spend most money on merchandise within your sub-genre?
- What is at the heart of the country's culture and how to meet these? (e.g. visual concept in Japan)

It is also important to consider different kinds of concerts, and not only regular ones at bars and venues or at festivals. Especially playing in bars and venues is more and more difficult due to the fact that an incredible number of venues close down. For example, 40% of small music venues in London and the South East have closed in the last 10 years (BBC News 2017.). Think of the most immersive performances you can give. Andy Levine (Savvy Musician Academy 27 February 2018.) defines immersive as a way that the fans can experience as many different settings as possible with the artist. For example, one on one, acoustic sessions, intimate gigs, and situations where the artist shows a side that is not usually seen on tour and makes the fans feel like they are part of a group and make them feel invited. It's about building a culture around your music; the same way companies want to build a culture around their brand and products to create loyalty and engagement.

Some types of events to consider are:

- "Living room gigs" or intimate gigs: they are some of the most immersive gigs to play and there are more and more platforms available connecting the artists to their potential audience all over the world. In Finland, Sofar Sounds is one example. Also, Airbnb just launched in February 2018 "Airbnb Concerts" (Billboard 2018.) which is available in 25 cities around the world for now (Airbnb is aiming at

expanding the number of cities to something between 50 and 100 by December 2018.). Another advantage I find in playing gigs within platforms such as Airbnb Concerts is that these events attract tourists as well as local residents (50/50 according to the head of Airbnb James Beshara) which means opening doors to even more markets with only one gig.

- Cruise concerts: whether as an artist booked for multiple cruises or as part of a boat festival such as The Rock Boat festival by the company Sixthman. The latter also creates a different and more intimate atmosphere than regular arena gigs with the idea of having guests instead of having customers and is potentially accessible by smaller artists. Andy Levine, creator of The Rock Boat, explains that a band could be viable for his cruises if they can get 50 or 100 people to buy a cabin. His team is looking for artists who are engaging with their fans in an immersive way. If they demonstrate this, they have a chance to play. (Savvy Musician Academy 27 February 2018.)

## 1.2 Collaborations and networking

Networking is extremely important when organizing events in general, and even more in the music and art industry. The interviewees emphasized the idea by suggesting that artists should see potential in everyone they meet (Carlsson, Interview 1), and should communicate with everyone because anyone can have useful contacts or something to offer (Bäckström, Interview 8).

Like Karjalainen says, “circles within the creative industries are small and hence reputations – both good and bad- spread fast like wildfire.” (Karjalainen & al. 2014, 251.).

A very common way to jump into organizing gigs abroad is to collaborate with foreign artists who are interested in having gigs in your home country. It has been a recurrent answer in the interviews that collaboration is very important as well as local help. The budget of starting bands doesn't usually allow to go visit the country beforehand so the only options left are to either hire a professional who already has a list of venues and trustworthy contacts or collaborate with an artist who lives in the destination city so that they can help with their knowledge and by visiting places and meeting people. Beech (Interview 2) comments that artists should find bands of the same genre to play with so that the crowd is on their side right from the beginning.

There are many advantages to collaborating with other performers. You can help each other by exchanging information and contacts, for example, if you can find volunteering staff for the gigs in your home country, the other artist can provide those in their country.

Carlsson (Interview 1) pointed out in the interviews that crowdsourcing and being part of cooperatives can be a great resource. Not only for help related to the concerts but for the artist's career in general.

Thinking outside the box throughout the organizing process is important; one example could be to contact media schools and see if they need a project to work on if you wish to record a high-quality video of the gig or tour. That video can then be used for different purposes: to get a better deal with the venue, to trade services with the other artists touring with you, to promote future gigs, etc.

## 2 Funding

If the artist isn't signed by a label, or if that label doesn't include tour support, the artist will most of the time have to find ways to pay for their own expenses. Needless to say, paying for the travelling, accommodation, and other types of costs is not a good option on the long-term. But if the artist isn't sure of their plan and wants to experience having a few gigs abroad before making a decision, they sometimes want to save time and avoid the struggle of finding other solutions by taking on all the expenses. However, there are many cost-saving options available to finance one's own concerts and tours abroad at least partially. I will review in this chapter the most common ones but keep in mind that thinking outside the box is important here too, as Carlsson highlights (Interview 1).

### 2.1 "Getting a good deal"

Getting a good deal with the concert venues and organizers is the first thing the artist should focus on. It is a very grey area since the definition of a good deal differs from an artist to another and depending on the artist's aim and ambition as Beech explains (Interview 2). Bäckström (interview 8) affirms "If the deal tastes too sweet, it probably is." and indeed, when it seems to be, the number one thing to do is to double-check the individual or organization's experience and reputation, and get the deal agreed to on a well-drafted written contract. It is possible to look at some basic indicators to get a clearer idea on whether the artist is taken advantage of or not.

Some expenses that the venue itself or the event organizer in the host country often cover are:

- Sound engineering
- Light work
- Food and drinks

In some cases, they will also cover

- the accommodation
- the travel expenses

Some other financial aspects should be discussed before making a deal:

- The salary: is it fixed or/and based on a percentage of ticket sales?
- The merchandise: is the profit made from it going fully to the artist?

The artist must find the right balance between fighting for a fair deal and being too demanding. Booking agent Beech (Interview 2) mentioned that one problem he has experienced are new bands who are expecting to be paid more than it is possible. In the case of booking agent Tishchenko, she had similar experience with bands who are doing good in

their own country and so expect higher salaries in Finland even though they are a huge risk for the organizer and venue here.

There are some extremes situations that should be avoided:

- Playing for free while paying for all the expenses without any direct benefit or charity purpose. This is a very grey area since the exposure can be considered as payment, but a lot of festival and concert organizers have a reputation of trying to take advantage of any band that will agree to play for free, and to continue working like that because there will always be artists agreeing. Tim Charles from Ne Obliviscaris jokes that his booking agent would kill him if he knew that the band had agreed to play one big festival for free (which the band considered a valuable investment due to the opportunity to gain a lot of exposure and put a foot into a new market). (TheMusicComAu 2016.)
- Demanding a higher salary even if all the expenses are already covered when the band can't guarantee that the venue/organizer will reach their breakeven point.

Don't forget you also need to sell your performance to the venue/organizer. The value of providing a music performance is not enough to make yourself irreplaceable no matter how good you believe your music is. The more special your offer is, the better deal you are prone to make. As Shone and Parry explain, in order to create a better experience with an ambiance that is pleasant to the visitor of the event, the organizer should try to stimulate many of the visitors' senses (smell, sight, touch, hearing and taste) (Shone & Parry 2013, 264.). If you manage to incorporate more elements than just the concert part in your event offer, chances are that venues, promoters, and media will be more attracted to being part of the event.

Depending on your resources, some examples of things you can do to differentiate yourself could be:

- Recording a live music video in the premises, hence promoting the venue or organization
- Offering a ready package with multiple bands and a theme
- Offering your skills such as designing posters, creating social media ads, or even your event organizing skills by helping the venue/organizers with some aspects of the event
- Combining the concert with other happenings (Could there be a seminar related to the industry before the concert? Could it be a Jam Night as well? Could there be another kind of art exhibiting in the same location? Could there be stands selling culture-related products?)

## 2.2 Grants

In many countries, and sometimes assigned to a city, there are associations or foundations offering grants to artists in order to export the cultural aspect of the geographic area. Sometimes those are supported by the government. This is the case for example for the Youth Centre Harju and Music Finland. But like Karjalainen says (Karjalainen & al. 2014, 143.), "the wide governmental support for music exports and the extensive operations of

Music Finland is a relatively unique phenomenon, even on a global scale.” So Finnish artists do have an advantage. Music and art institutions are not only a good opportunity for grants, but they have other resources that can help artists such as contacts, coaches, events, etc. Some associations won’t directly offer grants but are themselves applying for grants from the state.

Harju, like many youth centres, offers their help to everyone no matter what the genre or level of professionalism is (Bäckström, Interview 8), while other associations such as KF Kresten (Interview 1) will pay closer attention to the music quality, trustworthiness and attitude of the artist, and the risks involved before working with an artist.

There are certain criteria and application times that must be met. Some grants will only be targeted towards a certain music style, or only towards professional musicians (musicians with a degree in music, for example the Arts Promotion Centre Finland also known as Taike). The applications require detailed information well in advance, so the event organizer must be ready to do some research and spend time on budgeting and planning, even if that might result to not getting the grant. The Applications deadlines differ from one institution to another; therefore, I would recommend an artist who plans on touring on the long-term to put each institution’s application dates into their calendar.

As Jukka Varmo (Insomnium’s band manager) commented about Music Finland’s tour support (Karjalainen & al. 2014. 138.), “The support alone is of course not sufficient to enable foreign visits or tours, but it facilitates the band’s overall economy by lowering the risk level.” Teemu Suominen (Profane Omen’s band manager) confirms this idea and goes even further by saying that support like the one from Music Finland is more or less the only way for smaller bands to perform abroad (Karjalainen & al. 2014, 139.).

Therefore, grants won’t cover 100% of the expenses but they are key especially when wanting to play regularly abroad. For example, Music Finland currently covers up to 50 percent of the project’s eligible costs (Music Finland 2018.).

Karjalainen adds that artists who are signed by a record company might also find grants very useful as labels tour support is small or inexistent if the market is not part of the label’s export goals (Karjalainen & al. 2014,138.).

Some Finnish institutions offering grants to artists are:

- Musiikin Edistamissaatio
- Music Finland
- Helsinki City
- Taike

- The Finnish Cultural Foundation

Here is listed the information that is most commonly required by the different institutions when applying for a grant:

- A project plan or work plan
- A detailed budget
- A funding plan (revenue streams)
- The artist belongs to a copyright organization and is a Finnish citizen (in the case of grants from Finnish organization)
- An estimation of the employment resulting from the project

Here is listed the criteria that most commonly defines whether one will get the grant or not:

- The application is well-planned and concise
- The application focuses on the project plan and not on telling about past achievements
- It promotes cultural life and has social objectives too
- The applicant has high artistic quality
- The project shows that it is significant for the long-term internalization of the artist

Here is a list of tips gathered from the institutions' web pages as well as literature:

- Put extra effort into the work plan and the budget, it should be clear, and the purpose of the project should be attractive
- Demonstrate the long-term benefits of the project. Karjalainen affirms that the most important criterium when applying for a grant is to show how the artist's plans are on the long-term, how playing abroad will be beneficial for the band in that specific market and for the market as well and that it is not just a touristic visit (Karjalainen & al. 2014, 129.)
- Explain the aim of the project right from the beginning
- Attach a table with the budget in addition to having it in the application
- Think of adding references from experienced people in the industry if possible; they can make a big impact when the artist is just starting

Some links to grants:

- [http://www.musiikinedistamissaatio.fi/en/forms\\_of\\_support/live\\_music\\_support](http://www.musiikinedistamissaatio.fi/en/forms_of_support/live_music_support)
- <https://musicfinland.fi/fi/work-export-grants>
- <https://www.hel.fi/kulttuurin-ja-vapaa-ajan-toimiala/en/grants/cultural-subsidies/grants-for-culture>
- <http://www.taike.fi/en/grants-and-subsidies>
- <https://skr.fi/en>

### **2.3 Crowdfunding – a brief study case**

In order to present how crowdfunding platforms can be used for events, I will use the example of Ne Obliviscaris band who was the very first band to use the Patreon platform for getting a regular income with the aim to be able to tour profitably. This case is just an example and artists can use crowdfunding platforms for many different purposes, both for short or long-term benefits. The presentation by Tim Charles (violinist, singer, and band

manager of Ne Obliviscaris) about the band's journey is available here:

<https://www.youtube.com/watch?v=9QqVW8fUfP0&t=1643s>.

The band is a medium-sized one touring internationally and with many tens of thousands of fans all over the world. They were losing more than 20 000\$ for every tour. Even though the business model was working perfectly well for developing their brand image and their fanbase, the problem was that they were not getting enough income, especially since members could not continue having a regular job back home when the band was on tour so often.

Tim explains that he noticed while talking to the other bands they toured with how common the juxtaposition was between the praises received by everyone and this idea that the band was successful, and the actual financial and personal toll that bands were not talking about publicly. First, the band had their first experience with crowdfunding for one tour, which was very successful. They then decided to use Patreon as a Fanclub of this new era where fans can pay for different kind of memberships and support the band's whole career with a regular income. Fans get access to things that are not public and can feel closer to the band. The patreons paying for the highest membership (250€/month) are in direct contact with the band. The exclusive content has never been leaked, because the fans are paying for it and don't want to share the information to others who aren't. The ones supporting are usually the Super Fans; the ones who have already supported the band by buying an album or a t-shirt, usually continue even further with Patreon. Ne Obliviscaris' patreon revenue is consistent and slowly growing with 10 000\$/month only 6 months after the launch. In 6 months of Patreon, the band has made more money than they have ever made during 13 years of music career.

The advantage of Patreon is that there are much less middle men when the fans can support the artist directly via the platform since Patreon only takes a 5% commission fee, when with traditional revenue streams, the income would go through publishers, record labels, managers, etc.

To make this work, the artist has to show that they are serious enough, that they really are working on delivering content regularly and touring. It cannot work if they are only asking fans to pay because they like their music, there needs to be another offering. An average local band is not going to have enough Super Fans to make this successful, but it can entirely change a band's career when the band is becoming international and starts having thousands of fans around the world.

The band is trying to educate fans about the reality of the industry and be transparent about their financials. This transparency is important to make fans understand when and why they are needed. It works because it is authentic, and the band does it, but if a manager or record label was to replace the band, the fans would probably not stay on board.

## **2.4 Sponsors**

Sponsors are another way to fund the events as mentioned by the interviewees. They are not easy to find for small-scale events and can also bring additional stress as Juvonen told (Interview 7) since they want to get their investment back one way or another. Media sponsors offer mediatic exposure, financial sponsors offer money, in-kind sponsors offer a product of service that the artist can use, and promotional partners offer exposure (Yaroshenko 2017.). What sponsors will ask in exchange varies from one contract to another. Among other things, they might simply demand a logo placement or a stand at the event, or that a certain number of new customers is obtained at the event.

Here are a few examples of sponsors for a concert/tour, but as Bäckström (Interview 8) said, sponsorship can come from the weirdest place, even from a car crashing company.

- Instruments or audio equipment companies
- Beverage companies
- Custom-items or hand-made items related to the culture of the event (custom ear-plugs or in-ear monitors, medieval tools if the event's theme is Medieval, etc.)
- Hotels
- Newspapers, magazines or webzines
- Local public figures in the same niche

## **2.5 Selling tickets and merchandise**

The most important sign that the event is successful and that the financial risks are decreasing is that enough tickets are sold. Not only this is important for attracting the audience, but the monitoring of advance tickets sales also offers important insights:

- The date and time when tickets sell better and whether that can be linked to a specific promotional move, hence improving future marketing strategies
- The approximate number of people that the organizer can expect and whether decisions have to be made accordingly. If too few tickets are sold, it is a sign for the organizer that the event must be advertised differently. Though, having a too large audience joining the event is also an important risk, so having a limited number of tickets in pre-sale helps estimating how many tickets can be still sold at the door without creating a hazard for the event participants or making them wait too long in line
- Data capture about the customers (e.g. demographics, email addresses, etc.) for future marketing activities.

Shone and Parry (Shone & Parry 2013, 246-247.) insist that the organizer must make sure that tickets are easily accessible to the customers right from the beginning. It means that there should be as many ways as possible to buy the tickets before and during the

event and on as many channels as possible. Some of the ways are to have them sold by the venue, the local ticket agencies, or the artists themselves either via websites, phone calls, emails, or personal visits. Depending on the venue, it can also be good to enable people to buy group tickets and book a VIP table.

Often, the venues already works with a ticket agency which earns a small commission fee from the sales, but if it is not the case and the artist must be the one in charge of selling tickets on many different channels, one way is to use one of the many cloud-based ticketing software for tracking ticket sales (many examples can be found here: <https://www.soft-wareadvice.com/ticketing/>). For small events, Excel can be enough. If the event allows going out and in again, a quick way to determine who already has a ticket needs to be decided, whether it is showing the ticket itself, a stamp or a wristband. (Shone & Parry 2013, 246-247.)

Selling merchandize is also very powerful as part of the event's success and revenue stream for the artists. As performance coach Lang Bliss (Savvy Musician Academy 30 January 2018.) explains, when the performance is successful, the merch sales increase dramatically so the revenue from merchandize is something to track during the artist's career (for example as an amount per head: total merch sales divided by the number of event participants).

One way to improve the merchandize selection is for artist to ask their audience about the merchandize they would prefer, for example by creating a poll about different t-shirt designs on Facebook with Facebook Polls.

As inclusivity has become a growing trend in the last years and gives a sense of belonging to consumers, try to be as inclusive as possible with your merch so that you don't narrow your fanbase.

Make sure to plan beforehand who is going to sell both tickets at the door and the artist's merchandize during the show. Sometimes, artists take turn at the merchandize stand instead of hiring someone. Remember to have enough change available, and to keep track of all items sold the whole time to prevent inventory mismatches and avoid mixing the different artists' revenues. Lastly, make sure to take into account the standard of living in the country and to change your merchandize prices accordingly.

### 3 Travelling and logistics

There are many means of transportation to consider from the country of origin to the country of destination and then within the country and between venues. The travelling method most often needs to be the most cost-saving and the way to achieve that is to try multiple combinations and request fees from different companies. When applying for grants, showing that you are doing your best to find the cheapest option possible is an advantage.

Here is a concrete example of possible combinations based on a real project of mine for a mini tour in Norway showing the different elements to take into account:

#### **Dates:**

Thu-Tue 30.3-4.4.2017 (options 2.1, 2.2, 2.3 & 3)

Fri-Mon 31.3-3.4.2017 (options 1.1 & 1.2)

#### **Option 1.1:** Everyone flying to Oslo and renting a minibus.

- Minibus Europcar Oslo AP – Oslo AP (3 days, with 2 drivers, unlimited mileage, additional protection): 971 €
- Fuel (1300 km): 200€
- Flights Finnair (7p): min. 1100€
- Road tolls: 150€
- Ferries in Norway: 115€
- Total: 2540€ -->

#### **Option 1.2:** Everyone flying to Oslo and renting two (station wagon) cars.

- 2x VW Passat tourer Europcar Oslo AP – Oslo AP (3 days, unlimited mileage, additional protection): 660€
- 2x Fuel (1300 km): 300€
- Flights Finnair (7p): min. 1100€
- Road tolls: 300€
- Ferries in Norway: 147€
- Total: 2510€ -->

#### **Option 2.1:** Everyone travelling to Norway with a rented minibus and Stockholm ferry.

- Minibus: Avis 739€, Europcar 1024€, Hertz 746€
- Fuel (3000km): 450€
- Ferry Tku-Sto (7p): Silja 304€
  - o Ferry Hki-Sto (7p): Viking 370€, Silja 488€

- Road tolls: 150€
- Ferries in Norway: 115€
- Total: 1760 – 2230€ (1800€ expected)

**Option 2.2:** Everyone travelling to Norway with a rented minibus + trailer and Stockholm ferry.

- Minibus: Avis 739€, Europcar 1024€, Hertz 746€
- Fuel (3000km): 450€
- Ferry with trailer (7p): Tku-Sto Silja 618€ (length max. 12m)
  - o Ferry with trailer (7p): Hki-Sto Viking 534€, Silja 782€ (length max. 12m)
- Road tolls: 150€
- Ferries in Norway: 255€
- Total: 2120 – 2650€ (2150€ expected)

**Option 2.3:** Everyone travelling to Norway with a big rented minibus and Stockholm ferry.

- VW Caravelle long, Aurarent, 550 – 800€
- Fuel (3100km): 400€
- Ferry Tku-Sto (7p): Silja 304€ ( or Ferry Hki-Sto (7p): Viking 370€, Silja 488€)
- Road tolls: 150€
- Ferries in Norway: 115€
- Total: 1520 – 1770€ (1650€ expected)

**Option 3:** 4 members travelling with our own car and trailer + 3 members flying to Oslo and renting an additional car.

- VW Golf Europcar (3 days, unlimited mileage, additional protection): 266€
- Fuel for VW (1300km): 150€
- Flights (3p): 350-500€
- Fuel for Saab (3000km): 400€
- Ferry Tku-Sto (4p): Silja 238€ (or Ferry Hki-Sto (4p): Viking 372€, Silja 352€)
- Road tolls: 300€
- Ferries in Norway: 245€
- Total: 1950 – 2230€ (2070€ expected)

**Expected road tolls:**

- E18/E6 Østfoldpakka 3€
- Oslopakke 3 3,7€? + Rv. 7 Sokna-Ørgenvika 7,7€ / Rv. 23 Oslofjordforbindelsen
- Vossapakko 4,8€
- Kvammapakken 4,8€

- Rv. 7 / Rv. 13 Hardangerbrua 24,2€
- Fv. 47 T-forbindelsen 3,3€
- Nord-Jærenpakka (?)
- Fv. 45 Gjesdal 5,3€
- Listerpakken 2,8€
- Samferdselspakke for Kristiansandsregionen (?)
- E18 Aust-Agder 6,6€
- Rv. 19 Kirkebakken - Re grense 3,7€
- Tønsbergpakken (?)
- E18 Gulli-Langangen 5,5€
- Oslopakke 3 3,7€ (?) + Rv. 7 Sokna-Ørgenvika 7,7€ / Rv. 23 Oslofjordforbindelsen
- E18/E6 Østfoldpakka 3€
- + Possible other tolls x€
- Total >100€ (105-150€ maybe?)

### **Ferries:**

Halhjem – Sandvikvåg:

- 7,1€ / person (not driver) +
- 24,6€ (0-6m vehicle)
- 58,6€ (6-7m vehicle)
- 68,8€ (7-8m vehicle)
- 85,3€ (8-10m vehicle)
- 96,6€ (10-12m vehicle)
- 108€ (12-14m vehicle)

Mortavika – Arsvågen:

- 4,8€ / person (not driver)
- 18,9€ (0-6m vehicle)
- 45,3€ (6-7m vehicle)
- 53,4€ (7-8m vehicle)
- 66,6€ (8-10m vehicle)
- 76,8€ (10-12m vehicle)
- 86,9€ (12-14m vehicle)

### **Trailer specs:**

- Length 4,5m, height 1,8m
- Cargo area 1,3m\*2,8m

Once the travelling method is decided, a very detailed travel plan must be made. It should always leave room for error.

Here is a concrete example of the travel plan made for the same project:

#### **Thursday 30.03.2017**

- 12:00 Minibus rental time begins at Turku
- 13:00 - 15:00 Driving to Helsinki (2h, 180km)
- 15:00 - 15:30 Loading the minibus at Helsinki
- 15:30 - 18:00 Driving to Turku (2h + refuelling, 170km)
- 18:00 - 18:15 Loading at Turku
- 18:15 - 18:45 Driving to Turku harbour (0,5h, 10km)
- 18:55 - 20:25 Check-in open
- 20:55 Ferry leaves to Stockholm

#### **Friday 31.03.2017**

- 06:30 Ferry arrives at Stockholm harbour
- 07:00 - 21:00 Driving to Haugesund (12,75h + breaks, 960km) to Scandic Haugesund: Kirkegata 166, 5525 Haugesund

#### **Saturday 01.04.2017**

- No driving on Saturday

#### **Sunday 02.04.2017**

- 9:45 – 11:00 Driving to Sandvikvåg (1,25h, 85km)
- 11:30 - 12:10 Sandvikvåg – Halhjem ferry
- 12:15 – 13:00 Driving to Bergen (0,75h, 35km) to Inside Rock Café: Vas-kerelvsmauet 7, 5014 Bergen

#### **Monday 03.04.2017**

- 03:30 – 17:30 Driving to Stockholm harbour (13h + breaks, 990km)
- 18:30 Check-in closes
- 19:30 Ferry leaves to Turku to Harbour: Hamnpirsvägen 10

#### **Tuesday 04.04.2017**

- 07:00 Ferry arrives at Turku harbour
- 07:30 – 10:00 Driving to Helsinki (2,5h, 180km)
- 10:00 – 10:30 Unloading the minibus
- 10:30 – 13:00 Driving to Turku (2h + refuelling, 180km)
- 14:00 Minibus rental time ends at Turku

**Final travel budget:**

- Minibus rent, Ford Transit Custom, Trekovan: 850€
- Fuel (2800km): 350€
- Viking Grace ferry, 3 x Seaside Four cabins: 221€
- Silja Galaxy ferry, 3 x B-class cabins: 259,27€
- Road tolls: 100€
- Sandvikvåg-Haljhem ferry 74,3€
- Hotel Scandic Haugesund, 2 nights, 4 x 2 person rooms: 584€
- Total: 2438,57€

You can also include in your travel plan how to go from the venue and/or hotel to some important places you might need to visit during your trip like the

- nearest Police department
- medical Centre
- grocery store
- music or electronic store

There are a few things that should be asked from the venue well beforehand:

- What's the load-in and soundcheck schedule?
- Can the equipment be left at the venue after the gig and for how long?
- Is there a parking lot for the artists to park their vehicle, and what is the maximum height for the vehicles (since if you are travelling with a minibus or van, not all entrances are high enough)?

Check with your insurance company what are the terms for travelling and handling expensive equipment abroad. If it is not included in your regular insurance contract, think of getting a travel insurance in case you need medical attention abroad or in case some equipment is mishandled.

Finally, make sure that all the equipment and luggage fits according to the travel method by measuring everything and if needed, by using a software to plan how to load-in everything in the right order in your vehicle and save time at the venue. You can use for example a design software such as Rhinoceros and create something similar to Figure 1.

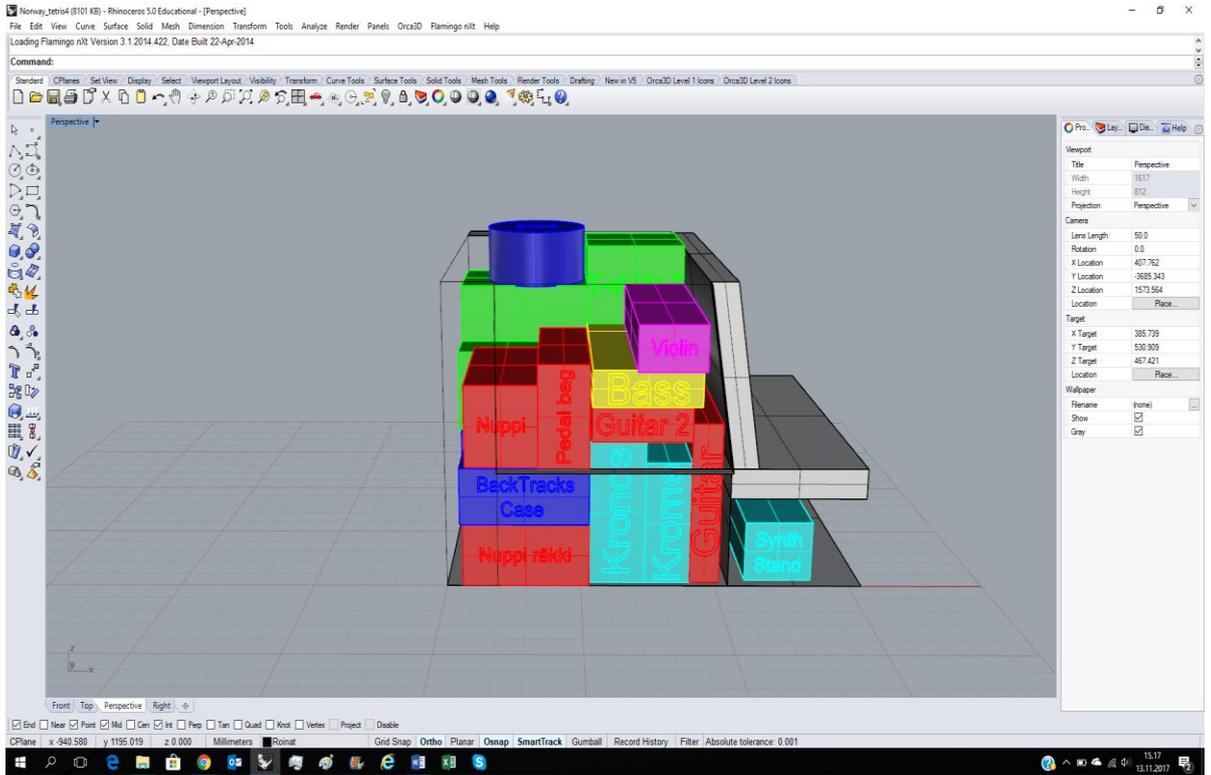


Figure 1. Example for fitting the equipment in a mini-van

## 4 Marketing

“During this time when anyone can publish anything and distribute it anywhere, differentiating oneself from this enormous mass requires a lot from an artist. Not only does the music have to be good and interesting, but also it needs to be marketed right” (Karjalainen & al. 2014, 55.).

The topic of marketing is extremely large therefore this section has to be narrowed to only some aspects of it, and since one of the crucial tool to master nowadays is social media, a large part of the content in this chapter will focus on that.

Likealyzer (<https://likealyzer.com/>) is a great tool to start with in order not only to analyse the artist’s Facebook page but also find the pages that succeed best in the same industry and learn from them in terms of content, brand image, post frequency, responsivity, engagement, interactions, and more. Once you have searched your own page on Likealyzer, “similar pages” appear at the bottom of the page and you can explore all the competing pages and analyse what works and what doesn’t. Since Facebook algorithm changes constantly, looking at recent post’s achievements on similar pages gives a guideline on how the algorithm is reacting and prevents you from losing reach.

The rule of thumb on Facebook is to use a professional page and not use a personal profile to promote the music, mainly because the Search Engine Optimization doesn’t work for personal Facebook profiles and won’t allow search engines to find the content that is displayed there. Moreover, ads can’t be used on personal profiles which limits tremendously the marketing possibilities. Moreover, the number of friends is limited while the number of fans isn’t.

Be active on as many social media platforms as possible and find which platforms are most used in the touring country so that you can prioritize those when the time comes. For example, Karjalainen (Karjalainen & al. 2014, 163.) explains that Twitter and Facebook are the most used channels for researching information about artists.

- Involve your fans in what you are doing; fans want to know more about the band members and their personalities, not only about the music content. (Karjalainen & al. 2014, 163.)
- Experiment with the content
- Use fan generated content
- Offer rewards or do giveaways; the rewards don’t have to be huge to already have an impact. I’ll use as an example one small competition I started between one of my past band’s fans. The idea was to generate more engagement on our Facebook page, to create more awareness about the upcoming concert, and to benefit

from the competition with fan generated content. The rules were that anyone coming to the concert could take photos of the band, post them in the comment section of our post, and we would select two winners who will receive a free t-shirt. The terms specified that by participating, the owner of the photos was giving the band permission to use those in future promotional material. This enabled to get more traffic on our Facebook page and get some nice photos of the concert even though there was no professional photographer hired for the event.

- Post live videos on Facebook; they get awesome reach and engagement
- Do artist collaborations to bring more traffic to each other's pages
- Translate the promotional material to the country's language (Karjalainen & al. 2014, 155.)
- Have your website, the event's website, and any other online marketing material mobile friendly
- Build a large email list; it is a big advantage for marketing directly to your fans (Mailchimp is for example an easy tool to use)

It can also be interesting to take advantage of being in a different country to promote the artist in additional ways, for example for meeting potential partners or visit places for future collaborations such as record stores, local journalists for interviews, local photographers, etc.

## 5 Technical aspects

First, request from the venue well beforehand, and before closing a deal

- a map or photos of the stage layout with measurements
- whether the light and sound engineering are included
- what's the equipment available
- whether there is a backstage and if it is large enough to leave all your equipment there

On top of that, pay attention to smaller details like the voltage or socket type of the destination country.

### 5.1 Technical Rider

A technical rider is very important primarily for the staff at the destination venue to understand the band's needs and prepare well enough to keep up with the schedules. Secondly, it can save a huge amount of time and trouble in case of last moment line-up changes. It should be a clear enough document with the demands from the band members in terms of equipment.

It can be drafted differently but here is one simple example showing the basic information that it should contain:



#### Technical Rider

Thank you in advance for taking our requests into consideration!

#### Our stage setup is:

- 1 drum kit
- 1 bass guitar
- 2 keyboards (on a double keyboard stand) (flexible to only 1 keyboard)
- 2 electric guitars
- 1 electric violin
- 2 main vocals
- 2 back vocals

#### Staff:

We will need a qualified sound engineer. At the moment, we do not have a regular engineer, so we depend heavily on the staff on-site.

### **Our equipment is:**

1x Wireless Microphone Sennheiser ew100-945  
2x Line6 Relay G30 wireless systems  
1 x ART Tube MP preamp  
1 x Wireless IEM the t.bone IEM 75  
1x Wireless IEM LD Systems MEI One

1x Korg Kronos keyboard, stereo L/R (mono if necessary) + Radial ProD2 stereo DI-box  
1x Korg Krome keyboard, stereo L/R (mono if necessary) + Radial ProD2 stereo DI-box  
1x Keyboard stand K&M Spider Pro

1x Snare drum + stand  
1x Double pedal set  
1x Drum throne  
1x Personal extra tripod stand (for aux-hihat & china)  
1x Laptop/USB interface/DI-box all in one operated case  
2x guitar amplifiers  
1x MXR M80 Bass DI

### **Backline needed:**

1x Backup microphone for the lead singers  
3x microphones with Gallows Arm stands

At least 3 toms for the venues own house drum-kit if possible.  
2x XLR behind the drums (Backing tracks are operated by drummer and comes out stereo via our own DI box)  
at least 2x power sockets needed behind the drums  
2 x guitar cabinets (1 at least should be 8 Ohms)  
1x Bass Amp + Cab or Combo (for stage monitoring if possible)

### **Monitor setup by priorities:**

**Clean vocalist (IEM):** loud clean vocals & violin - low lead guitar – low growling vocals

**Keyboardist:** Loud keyboards, loud backing tracks

**Drummer:** Does not need monitoring

**Bassist:** Guitars, bass (if there's no amplifier on stage), synths, lead growling vocals

**Rhythm guitar (IEM):** snare, backing track, own guitar, other guitar, synths.

### **Contact Information:**

<https://www.facebook.com/soulglassofficial/>

[soulglassband@gmail.com](mailto:soulglassband@gmail.com)

Phone: +358 449 76 09 77

Private email (only if urgent): [Lucretia\\_19@hotmail.fr](mailto:Lucretia_19@hotmail.fr)

Additionally, the technical rider can include a stage plot (Figure 2) to show how the equipment will need to be positioned on stage.

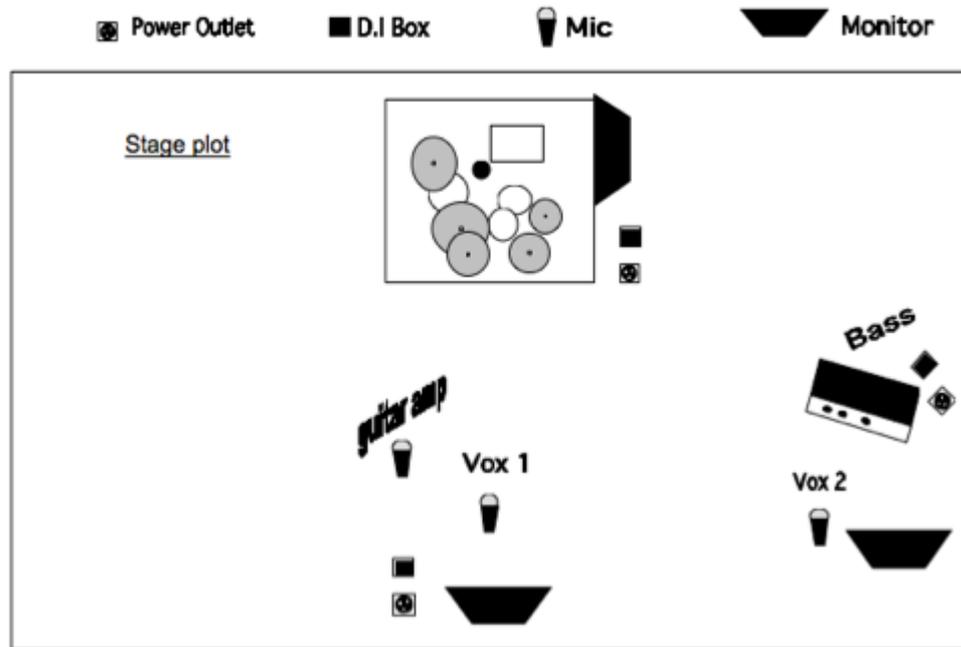


Figure 2. Example of a stage plot (Gilad 2013.)

## 5.2 Setlist builder

One important common practice is to respect the set times and schedules. It can impact the reputation of the artist and their future collaborations. To be prepared, building a setlist on Excel can be very practical (Table 2). It can include an extra song in case the audience requests it and the venue agrees to it. In that case it's good to discuss the exact timing beforehand with the venue/organiser so they are prepared too. Remember to leave extra room for in-between songs talks.

Table 2. Setlist builder example on Excel

Song name	Duration (min)	Insert "1" if in setlist	Duration in setlist (min)
Intro	1,48	1	1,48
Song 1	7,33	1	7,33
Song 2	5,62	1	5,62
Song 3	5,82	1	5,82
Song 4	4,68	1	4,68
Song 5	4,28		0,00
Song 6	0,88		0,00
Song 7	4,70		0,00
Song 8	4,38	1	4,38
Song 9	5,22		0,00
		Setlist duration (min)	29,32

Another thing to keep in mind is that the songs of the set should be selected carefully so that they are put in an order that develops the relationship the artist has with the audience. To make the live performance more valuable and distinct from just listening to the record, the artist should understand what is the element that attracts people in each specific song and amplify that element. Having the same format as the record will bore people after a few songs in (Savvy Musician Academy 30 January 2018.).

### **5.3 Channel layout**

If you wish to, adding a channel layout to the technical rider can be helpful for sound engineering and making sure there won't be any surprises on the day of the event. It can include both a minimal (in case the mixer is smaller) and optimal option.

Here is an example:

#### **Channel layout (for more than 16 channels)**

1. Vox 1
2. BackingVox1
3. Violin (wireless)
4. Bass (DI box)
5. Keyboard Left
- (...)
- 21.Tom5

Total 14 channels + drums (7 channels) = **21 channels**

#### **Channel layout (for 16 channels max)**

1. Vox 1
- (...)
- 16.Tom3

Total 11 channels + drums (5 channels) = **16 channels**

## 6 Contracts

When an artist is not yet well-known, contracts are not always drafted, which increases the risks for the artist, but also for the venue or any other party involved. Some interviewees admitted to not always work with contracts, but the same interviewees also mentioned that they don't believe it is the right thing to do and that they were lucky not to be double-crossed more often. Daniel Beech (booking agent) told about venues double-booking and leaving him without a show afterwards. Don't make a deal before you are given all the necessary information and before being 100% sure of your own availability!

When drafting or signing a contract, make sure that it includes at least this information:

- The date, time, and location of the concert
- The name of all parties
- The salary form, method of payment and the time of payment
- The expenses covered by the venue/promoter (e.g. type of accommodation, travel expenses, food and drinks, sound engineering, light engineering, parking, marketing, etc.)
- That the venue will provide security for the artists and their property
- Whether the sale of merchandise is authorized and who will the revenue go to
- The cancellation and postponement terms and fees related to it

## 7 Miscellaneous

This chapter gathers diverse tips and ideas that weren't included in the previous chapters but that are important to pay attention to nonetheless.

- Always have a plan B for most scenarios, and even a plan C (Carlsson & Juvonen, Interview 1 & 7.)
- Try to discuss things face to face or on the phone as much as possible in order to avoid misunderstandings (Carlsson, Interview 1.)
- Use checklists and online calendars to keep track of everything (Beech, Tishchenk & Salo, Interview 2, 3 & 4.)
- Treat the people working with you with respect and patience
- Have a list of back-up artists in case of cancellation (Beech & Juvonen, Interview 2 & 7.)
- Phone the other parties involved at least 24h before the beginning of the event to make sure they remember everything and that there are no last-minute changes to plan (e.g.; with bus companies, Salo & Anonymous, Interview 4 & 6.)
- When you arrive at the venue, acquaint yourself with the on-site security personnel and the emergency exits
- Remember to drink enough water on the day of the event; dehydration severely impacts reaction time and problem-solving skills
- Keep in mind the culture differences in the destination country
- Always stand by your word (Carlsson, Interview 1.)

Also, take some time to think about what will make your performance stand out from the hundreds of other performances your audience has experienced. No matter how good you can organize the events, your goal as an artist is still to make the event beneficial for your “company”. Make sure to engage with your audience and make them feel like part of a group. Andy Levine (Savvy Musician Academy 27 February 2018.) explains that there are ways to engage with fans even for introverts (since a lot of artists are introverts). While it might not be shaking hands and partying with them, there are other ways to do it. An example is the band Paramore, who started a "Paraoke" (short karaoke session for fans to come on stage and sing their song during the show) on one of The Rock Boat cruises, which builds a more intimate relation with the fans.

Try also to communicate with the audience in a language they understand. Bliss points out that what musicians concentrate on is not what the audience values or pay attention to because the two parties' languages are different. He affirms that 15% of what the audience experiences is the content, 30% is emotion, and 55% is visual. (Savvy Musician Academy 30 January 2018.)

After the event is over, it is important to evaluate the success of it and to take notes on the various parts of the event that went well or not.

For example, you can keep an excel file with the event's staff and artists and write down how the collaboration worked on a professional level with each of them, so you can determine later who out of all your contacts you want to work with again. You can do the same with the event's tasks and take notes on how well the specific task was performed and how it could be improved next time. You should also ask feedback from your team on your own work.

Some of the important types of information to evaluate the event's success mentioned by Shone and Parry (Shone & Parry 2013, 312) are:

- Visitor and participant data and sales
- Visitor perceptions and staff feedback
- Attendance statistics and market target information
- Financial reports
- Social and economic impact analysis

This information is great to keep for improving the success of future events but also in order to get more gigs with different actors in the future. If you are able to explain the benefits of having you play somewhere in quantitative ways as well as qualitative, you have an advantage over many other starting artists.

Finally, cancellation of a gig is the biggest risk and worst-case scenario for all the parties involved, so make sure to **never** cancel a gig unless there is absolutely no way around it (Carlsson, Beech, Tishchenko & Juvonen, Interview 1, 2, 3 & 7.). Cancelling will not only be a huge trouble for the venue, promoter, and other artists playing that night, but will tarnish your reputation very fast. If this happens however, be pro-active by offering your help to the rest of the team and find another act to replace you.

## 8 Conclusion

To conclude this guide, I want to stress a few things:

- Be pro-active and determined; opportunities can arise at any time
- Be trustworthy and polite towards everyone; it is hard to build a good reputation but very easy to destroy one
- Ask as many questions as needed throughout the process
- Take your time; it's more beneficial for everyone to organize a great event in a year than a messy one in a month
- Read books on special event management or festivals such as "Successful event management: a practical handbook." (Shone, Anton. 2013) or "Festival and special event management." (O'Toole, William; Harris, Robert; McDonnell, Ian; Allen, Johnny. 2011)
- Learn the essentials of social media marketing
- Read the interviews attached as appendices to the thesis in their entirety if you want more insight from artists, booking agents, and culture associations, and some very interesting stories

## Interviews

All the interviews except Bäckström's and Beech's (live interviews) are original versions of what the interviewees sent back to me. The only thing edited are some organization names due to privacy concerns on the interviewee side. In that case, I removed the organization name and replaced it with a short description of the kind of organization it is between two asterisks (\*) signs. Other people and organizations mentioned gave their approval for being cited.

Each interview started by stating the delimitation of our research. Here is the text that was sent with the interviews:

**“Thank you for taking the time to be interviewed!**

All the questions are focusing on organising concerts and tours outside the artist's home country. The artist I am focusing on can be an individual or a band, of small or medium size. In this context, I defined small and medium size artists according to their monthly streams and their followers: under 100 000 Facebook followers, under 100 000 monthly listeners or under 40 000 followers on Spotify, and under 500 000 views on the artist's official YouTube page. These are approximate numbers only for the purpose of guiding and clarifying the research, and the artist doesn't have to meet all of these criteria.

When talking about the “event”, I am referring to the whole process starting from the moment the idea of the event comes into place, and ending after the concert/tour, when there are no tasks related to it anymore. “

## **2 Interview 1 – Niklas Carlsson (Dark Side Cowboys & KF Kretsen, 15 March 2018, Helsinki)**

### **1. What is/are your job position(s) at the moment and what is your educational background?**

I work as a coordinating (stand in CEO) for a business focusing on civil society/NGO development, project and administrative services. The company also work with film/photo/sound and bookings.

### **2. How did you decide who is going to take care of organizing your gigs abroad in Dark Side Cowboys?**

It has always been something I have been in charge of, since I am the owner of the band/concept. All those decisions on if we do it ourselves or if we hire/cooperate with some agent goes through me, so we are in a way our own booking agency.

### **3. Have you regretted that decision? Why?**

No. Of course it would have been nice to have a big booking agency working for us, having the resources to organise and plan bigger tours.. but that has not been an option so far.

### **4. Do you think that it is beneficial/worth it for a small or medium size artist to have gigs abroad? Why?**

- The market in Sweden for alternative music is very limited so it is hard to reach out to an audience big enough to have the potential to reach critical mass in numbers  
- To be able to live on making music... so the international market is necessary if it ever is to be possible. Of course it also has the benefits of travelling and meeting new people etc...

### **5. Which countries do you personally consider the most beneficial to tour to? Why?**

We have not toured that many countries unfortunately, mainly because it is not financially possible of doing so. You need resources to tour and to tour you need resources... so it is sort of a catch 22. I would say though that my experiences in Norway and Finland have been wonderful.

### **6. How long have you been organising gigs/tours by yourself?**

Since 1993

### **7. What are the biggest challenges you have faced when organizing events for your band?**

Except from finding organisers/promoters that are willing to book the band (the competition and the market is totally flooded these days) and to make the finances work on an overall level, it is time, time to fit peoples schedules.

**8. What are the biggest risks and how do you prepare yourself to avoid them or handle them?**

Plan ahead. Long ahead. Have a plan b and a plan c already covered, lots of backup solutions thought out for most scenarios, that usually does the trick.

Also: to be specific and to stand by your word when dealing with all parties involved.

**9. How do you fund the events for your band?**

We usually get paid enough to cover our expences at least, then it is a matter of finding other funding resources to finance the overall costs like instrumentes/gear, rehearsals, production, marketing and so on. Working in an NGO form and close to culture organisations and with projects in the field of culture is also something that helps build an overall situation where one thing leads to another and so on, which opens many doors.

To not just focus on the band as an entity is also an important part. As a collective effort – for example working with other bands, being part of cooperative structures aiming to for example have a recording studio resource available for connected artists is also a good way of “crowd sourcing”.

**10. Do you always get every aspect of a booking agreed to in a contract? Why?**

- No, but most, since our demands are buildt on realistic expectations and are motivated with that we need certain things and aspects in order to perform. I also believe we have a long experience working as artists, sound engineers, promoters/organisers, with record labels and so on to have a very good understanding of what is required and what is reasonable to ask for. Know yourself, know your audience, know your business and know your coworkers, so to say. Cancellation of a gig is only valid if it is a serious illness (or death) of the artist or a member that cannot be replaced (and some kind of doctor's signed document of this is required) or that a close family has died. That is about it.. and to that of course Force Majeure. Fines are usually part of the agreement if any cancellation is to take place, but we simply do not agree to have that as an option at first. It depends if it is a huge act/risk where stuff like that needs to be nailed down in addition. that is at least what I have found to be working... all else is basically just opening for trouble. Of course one can be open for negotiations but if one sets the rules real tight/strict there are no options for people to start bending the rules... and the bigger the event.. the more the risk.. the higher are the stakes...

**11. What tools do you find useful for planning the events? (e.g. software, means of communication, etc.)**

Mainly online communication, mail, social media, web etc, but also using the phone (speaking to ppl are usually a good way of avoiding misunderstandings).... Excel is a good friend but one needs the whole spectra of graphic/video production tools, sound production tools, presentations/texts, photographers, contracts, databases, and so on to be able to really handle a booking procedure with all that it takes.

**12. Who do you collaborate with and how often (main partners)?**

Depends on what you mean. We have been working a lot with Nangijala Productions for 20 years for many reasons, but when in booking organising we work with different parties. We have a lot of collaboration right now with Sovereign Productions who are usually providing sound/light engineers for our gigs and tours. For different countries we also have various contacts, for example we work a lot with \*a Finnish government organization worker\* for the Finnish tours.

**IF you have sometimes relayed some of the responsibility to a third party:**

**13. What tasks are left for you to handle, if any?**

Usually we then state the framework clear so that we are left with the performance part of it, leaving the rest to the booker.

**14. How would you describe the communication between the artist and the third party?**

We have chosen wisely but we also know what to expect and if you are dealing with a small booker then of course you cannot expect a service from a multi-national company either... so you get what you pay for basically. Still we have had very good communication with most of our third party contractors (if they are hired more than once it means that they at least have the basic skills or that we are desperate without option !; )

**When being an event organizer for other artists:**

**15. What are your criteria for selecting the artist you will work with?**

First of all: That they are people who stand by their word.  
Second: that they are nice people and have a good attitude.  
Thirdly that we also at least accept their artistic expression and their foundation for ideology/opinions that they stand for.

All three combined means a possible collaboration. Then it comes down to money...

When just booking another artist for a concert where we are not part - it all depends on the goal and concept for the event. Is the purpose to make money? To draw a crowd? To have fun? etc...  
but it would be basically as above, but also adding:

- \* Is the music of enough quality? Do we like it? (it does not have to be a yes but... it certainly helps depending on purpose again...).
- \* How famous is the artist/what is the potential to attract a crowd?
- \* How much will it cost?

**16. What tasks do you take care of and what tasks do you relay to the artist?**

When also playing:  
It all depends on if we are headlining, co-headlining or supporting or if it is a co-worked effort/tour.

When booking a band I always try to see to that we as organisers take care of venue, tech, staff, marketing, food, accommodation, travel costs, hospitality and so on.

## **17. What are the main expenses for you and for the artist?**

When we are touring with artists:

Travel and accomodation. Always. That is the main problem being based all across Sweden as we are and to bring people to – along and from tours... Second to this is usually costs for tech/backline/etc.

When organising it all depends... it could be the artists fees and costs but if that is not too much then it is usually venue rental/tech/PA/sound engineers that is the biggest part of the budget.

## **18. How do you finance the events?**

That is very very much from time to time. There is no absolute way of doing this.

When we are not touring/playing ourselves:

Sometimes it is simply ticket money, sometimes project fundings, crowd sourcing and a lot of other possibilities that in combination results in that we have the resources (not just money) to make it happen.

When organising tours we usually try to find solutions, may it be project fundings, collaborations, sponsors, and so on to support the overall needs but also of course there is an amount of risk, that we have to count on ticket money.

## **19. What are the biggest challenges you have faced when organizing events for other artists?**

To me... well since I have been organising a mega event in Umeå with more than 300 events in less than 24 hours in spread to more than 25 different stages... it certainly is information handling... but I am probably not the typical event organiser... either.

But if I look at organising tours for others it is usually the logistic parts that are the most challenging – in combination with finding gigs in a competetive market. Those are usually the biggest problems one encounters. Of course finances are always on top of the scale, but finances are also an effect and foundation, not a challenge in itself to handle, rather to find.

## **20. Is it beneficial for you to bring small or medium size artists from abroad?**

Usually never. Of course we are not doing it without at least usually reaching break even, but I cannot say that I would organise gigs with the goal of becoming rich. Beneficial in many ways though if you don't look at profit, for example it is inspiring, fun, eductational, it is exciting and also results in one having huge networks, contacts and lots of experiences, it certainly builds a person.

## **21. To conclude, would you have any advice for an artist who starts organizing concerts/tours abroad?**

Don't do it! Unless you REALLY want to.

If that is so... then

\* stand by your word. never back down from a deal.

\* look ahead, plan ahead and have a plan b/c.

\* treat people well in general, don't forget the ones working for you. Nobody likes an asshole except a storyteller.

- \* find people to cooperate with.
- \* be realistic in your demands and offers.
- \* think outside the box when it comes to finances.
- \* crowd sourcing done in the right way can be very cost effective
- \* see the potential in any person you meet.

### **3 Interview 2 – Daniel Beech (SW Agency, 2 April 2018, Helsinki)**

#### **1. What is your job position at the moment and what is your educational background?**

I am the owner and booking manager of Small World Agency (Finland) - there are other small world agencies, but they are in the travel industry and based in Asia. I have a BBA in International Business which I gained at Haaga-Helia about 7 years ago. Currently I work alone, although last year I had a business partner. (Also, full time worker at Posti)

#### **2. What are your criteria for selecting the artist you will work with?**

Firstly, I have to like the band. I don't generally work with metal bands as there are so many people already working in that genre here in Finland, although if I really like their music and/or it's something I haven't heard before I might be swayed. Secondly, I have to be able to meet their financial criteria with as little financial risk to myself as possible. Thirdly, I currently accommodate most of the bands at my home, so any more than 5 members makes things difficult too. There are also a few artists I won't work with again, but that's another story!

#### **3. What are your fees?**

So far, I have made virtually no money from this. I've been working on gaining a reputation with bands and bookers. In this industry I believe it's most important to be trustworthy, something a lot of my competition are less than satisfactory at! I lost money last year (first year of the business), I plan to break even this year, and then next year I have some bigger things lined up to make some money.

#### **4. What tasks do you take care of and what tasks do you relay to the artist?**

As I have no advanced, the artists book their own flight and I will reimburse them after the venues pay their fee.

Marketing and branding is actually my specialist field, so I handle everything unless a band specifically wants to do something (other than the usual online sharing). It's tough with virtually no budget, but I like a challenge.

#### **5. What are the main expenses for the artist? (If you can, give some price points examples too)**

MAGNUSON toured last year, I have worked with them through my record label Macaroni Penguin Music and decided to book them a European tour. Basically, my band toured in support so the support band paid for most of the costs as we were completely unknown. MAGNUSON paid their costs (flights etc.) but didn't lose so much because of the support band taking the bulk of the costs on. I lost only my part of being in the support band, but I didn't make anything by booking either. Dates etc. of the tour can be found in previous events section of the SW facebook page. Bands coming to Finland are different. I have booked most based on covering their costs (flights/accommodation - staying at my flat, food etc.). Then I try to book at venues that have guarantees (however low) if possible. So far, I have almost always driven the band or artist around myself, which also means I'm available to solve any issues at venues etc.

I had a booking agent when I ran the record label and we're still great friends, so he helps out a bit. The whole thing is a massive learning experience, but I love the fact that every band and deal is different, so it never gets boring

**6. Do you think that it is beneficial/worth it for a small or medium size artist to have gigs abroad? Why?**

I'm not sure about being worth going abroad financially. I think it's certainly a way to experience your own music differently. My band played our first ever show in Warsaw and played 7 nights straight from there. That was amazing, but it cost us all financially...it didn't matter though as the experience was the point of the trip. We are going to do it again this year but as headliners so will lose less money.

**7. Which countries do you consider the most beneficial to tour to for a Finnish artist/band. Why?**

Bands should always aim to be playing in countries where their music is popular (in terms of genre obviously, most small bands won't have been heard of before). Finding bands of the same genre in a foreign country also means that the crowd will be "on your side" from the start of the show too. It's no fun being booed off because you're in a metal band supporting Ed Sheeran for example! For me, I've played many UK shows when I lived there and it's totally different to Finland. But having played the UK, I want to play in Berlin as that's where my current project will be accepted. We have German shows in the process for October this year.

**8. What are the common challenges you've experienced?**

Challenges - venues don't respond to emails if they don't know the booker on many occasions, then they don't answer their phones! It's about learning who to contact, when and by what method. Also you may know a band can do well in the long-term, but they are impatient or want too much money for their first trip to Finland (for example).

**9. Who are your main partners throughout the process?**

I don't really have any partners as such. I tend to use the same venues I've worked with and trusted (weeknights at Lepakkomies for example have become easier to book as I've proved my events bring a decent crowd). I have a couple of regular sound engineers who I work with if the venue doesn't have one. Other than that I'm pretty much solo at the moment. But I do prefer to work with at least 1 other person as I lose track of reality when I get excited about an idea!

**10. What tools do you find useful for planning the events? (e.g. software, means of communication, etc.)**

I'm an obsessive list maker, so I've created all my own spreadsheets for scheduling/promotion etc. I run everything through google drive, so I can access everything anywhere without hassle (my work computer is a Chromebook). The only external thing I use is boomerang for my emails, so I can schedule when they are sent. I'm always looking at ways to streamline efficiency though, as I returned to work full-time recently so need to keep SW work time limited at the moment. I've also got a bunch of spreadsheets ready for the future and bigger events (as I mentioned I'm quite obsessive!).

**11. What are the biggest risks and how do you prepare yourself to avoid them or handle them?**

Every booking job has different risks, so the same steps have to be gone through every time. It's much the same as getting a new product in a shop, you have to learn the tastes of the consumer and provide what they want (which frankly sucks sometimes as I like everything, and Finland is very much a metal country). Okay, so the risks can be financial (which is generally where people make mistakes) by offering to high a set-fee, it could be that the band just aren't well enough known and the local support don't bring enough people to make money, and it could be that the venue changes their mind and maybe cancels the show or changes the deal if it wasn't a written agreement (less-possible in Finland).

**12. Do you always get every aspect of a booking agreed to in a contract? Why?**

No. I've never worked with a contract yet. It's not because I'm unprofessional, but things change and thus far I've been working with smaller bands who are happy with a handshake and verbal agreement. Especially with the acts who are on the SW roster, they can book their own shows etc. as well as me booking, so it's a two-way process of getting known and established.

**13. What are your terms of contracts regarding cancellations?**

I have never cancelled a show in 5 years of organising in Helsinki but I cancelled one show in Lahti which the venue understood and were fine with...I can't actually remember any others to be honest... I have had to find alternative acts on a couple of occasions, but I have a good network of bands who are always willing to play for me (for which I believe it means I've been doing something right!). I've been screwed by venues who have double booked and left me without shows though! I guess I've been lucky. It won't last forever.

**14. To conclude, would you have any advice for an artist who starts organizing concerts/tours abroad?**

Don't do it, it's a crazy idea to think anyone will care!!!  
But seriously...learn your genre and make contacts with anyone who will pay attention.

A great example is Ten After Dawn (I'm sure you know them). They have slowly been growing and playing support slots in Helsinki and it's led to shows in Russia and Germany coming up. Teemu works really hard to get their name out there and I admire his belief and perseverance.

**15. What do you consider a good deal? Minimum criteria e.g.**

It really depends on what the band hopes to achieve in my opinion. I'll use myself as an example.

I'm in 4 bands right now and every band has a different aim/ambition. The band I'm playing with this coming week (Spokesman) has a narrow spectrum of reach, we play progressive post-punk, a genre that hasn't really existed before but sounds familiar to everyone! We want to play shows, and this is just a project which we were all willing to invest in from day 1. We will play anything we're offered and are willing to lose money for exposure.

I have a cover band (The Clean Rebels) which exists purely to make money (eventually). We have played some charity shows and established ourselves as one of the most solid covers bands in Helsinki so now we have a base fee which we won't

go under if someone wants us to play. We also have our own audience and arrange our own shows every few months too.

I play solo/with a support band also (Dr. Dan & The Silent Invention). For that I need to cover costs as I bring in friends for each individual show (although we haven't played for a while). I'm planning to go abroad for the album launch next year, but know that I can't hope to do better than breaking even as I'm unknown. That trip will be about solid support slots and shaking a lot of hands. So to answer your question, I think a band needs to work backwards to know what they want to achieve to know where to start.

**16. What's then your opinion on "free gigs destroy the music industry"?**

I think it's subjective. I would never "pay to play", but free gigs are essential for most bands. I think everyone has a different opinion on this. I've approached some bigger Finnish bands and they are willing to play for expenses but contact their agent and they'll rip you off for everything they think you'll give. It's an industry that is due a massive shake up and smaller agencies will be the ones to survive it. Much the same as labels have taken a beating over the last few years due to online streaming etc.

#### **4 Interview 3 - Anna Tishchenko (Dark Helsinki, 14 March 2018, Helsinki)**

##### **1. What is your job at the moment and what is your educational background?**

My name is Anna Tishchenko and I'm a founder and promoter at Dark Helsinki, a booking agency based in Helsinki, Finland. I have made unregular events featuring a live band from abroad since 2014. Even though, I'm doing this besides my main day job which is a project manager at an immigration consulting company in Helsinki, Dark Helsinki Tmi is my own business, which I'm doing because this is my great passion. As for my education I have a Bachelor degree of Linguistics in Russia and a Bachelor degree of Business Administration in Finland. And by the way, my thesis project at the Haaga-Helia university of applied sciences in Helsinki was also related to organizing events.

##### **2. What are your criteria for selecting the artist you will work with?**

Dark Helsinki is specialized in so called "dark electro/industrial/synth pop/future pop" events so I select my artists according to this criterion. The most part of the artists we have booked come from Germany since this music scene is much larger there and what we are trying to do is to raise the popularity of such kind of music here in Finland as well.

##### **3. What are your fees?**

Our fees are usually some percentage share out of the ticket sales but of course everything depends on an individual case.

##### **4. What tasks do you take care of and what tasks do you relay to the artist?**

No other task than playing a great show is usually relayed to the artist. All the rest is handled by the artist's agent, the event's organizer and/or the venue. Our tasks, as an organizer, usually include searching of a suitable venue, negotiations between the artist/agent and a potential venue (related to the event date, deal, terms and conditions etc.), contract drafting, arrangement of accommodation and logistic matters for the artist, (sometimes also catering and rider issues depending on the venue), handling the promotional campaigns and other advertising of the event and probably many other things I just don't recall at the moment :-D

##### **5. What are the main expenses for the artist? (If you can, give some price points examples too)**

It depends on an individual case and on the artist or its agent. Some prefer to be paid a fixed guarantee fee which not include any costs and the others want to book their flights themselves, so they prefer these costs to be included to their fixed fee. All the event's production costs are usually to be covered by the organizer or by the venue. Besides these costs, the artist coming from abroad has to bear some personal travel costs such as additional luggage fees (sometimes the organizer/venue has to pay it though), extra meals during his/her trip, extra production costs not included to the rider etc.

Unfortunately, I'm not allowed to give any price points examples because of the confidentiality agreement with all the artists we are working with.

**6. How beneficial do you think it is for a small or medium size artist to have gigs abroad?**

Well, it depends a lot on an artist and music genre he/she belongs to... As for our case, we are a small organizer whose mission is to bring the great live shows to Finland. The Finnish market is not easy for the dark electronic music. Some bands which are quite large in their home country, for example, in Germany, expect to get the similar fees also here in Finland. However, they are quite marginal here in Finland yet and a band which has never played here is very risky both for us and for the venue.

I can give you one example of one German band. In October 2014 we brought Solar Fake to Helsinki for the first time. They had been completely unknown here before their first show in Gloria in 2014. However, the artist's own interest was to build a Finnish fan base by means of playing an amazing show here instead of getting the biggest possible fee. As a result, Solar Fake attracted more concertgoers to their show than even Project Pitchfork (much bigger name in Germany) once got at the same venue several years before. So at the moment we are planning their third show in Helsinki ;-)

We are looking for a band which is ready to invest into overseas gigs. At least they are sure they can cover their costs. However, I'm sure, for many bands of this genre it is much better to play a gig and travel abroad spreading a word about themselves than just staying home. We are doing this rather for the love of what we do than for getting any profit and there are also so many artists of this genre which are ready to play an oversea show at a lower price than they usually get in their home country just to have a chance to get promoted abroad so next time we might get a better deal at the same place.

**7. Which countries do you consider the most beneficial to tour to for a Finnish artist/band. Why?**

I'm afraid this question is not related to me since I usually promote foreign bands here in Finland. However, there are several local bands we are working with and I can tell for sure that the best suitable markets they should be oriented to are currently Germany and Russia. Because the dark electro/industrial/synth pop/future pop music market is much more developed in these both countries in comparison to Finland.

**8. What are the common challenges you've experienced?**

The agents who don't speak English well enough, tough negotiations related to the financial terms of a deal, searching for another venue, cancellation of the show on the same date just a few hours beforehand due to the artist's sickness, the agents too slow to answer in time.. At least what has just come to my mind :-D

**9. Who are your main partners throughout the process?**

My husband, Teemu Salom, who always assist me with all the events we organize. In addition of course all the venues we have been working with such as Gloria and On the Rocks and all the artists' agents such as Protain, Contribute, Epicentre...

**10. What tools do you find useful for planning the events? (e.g. software, means of communication, etc.)**

Facebook, Facebook Page Manager, Twitter, V Kontakte, all the possible online event calendars such as Eventim, Meteli.net, Stadissa, Nyt.fi, menovinkit.fi and many others you can find online. In addition we use all the possible media which can be interested in our events.

**11. What are the biggest risks and how do you prepare yourself to avoid them or handle them?**

The biggest risk is of course that not enough tickets would have been sold. In this case all we can do is to calculate properly our possible breakeven and to estimate the sales correctly whether the artist would be able to get enough audience against the deal we can get between him/her and the venue. The second biggest risk is a cancellation.

**12. Do you always get every aspect of a booking agreed to in a contract? Why?**

When I made my first performance agreement ever I thought I had envisaged everything I could. But it wasn't true. The third agreement I made on the same grounds had been cancelled a few hours before the show, so I decided I had to change some sections to secure myself and the venue from any similar occasion and I did with my next booking. And you won't believe but that event had been cancelled as well due to a force majeure happened to the venue. But this time we were safe thanks to the new agreement draft I had made ;-)

**13. What are your terms of contracts regarding cancellations?**

Unfortunately, I'm not allowed to disclose any particular terms of my contracts to any other third part. However, I have already told which are the trickiest ones so put attention to them while drafting your own contracts ;-)

**14. To conclude, would you have any advice for an artist who starts organizing concerts/tours abroad?**

As I have already mentioned I'm not usually in charge of arranging the shows of Finnish bands abroad but I can give some advice to the bands who are intending to go worldwide in general. Just follow your hearts, if you feel like you want to go abroad to play your first show there, do it whatever happens. If at least your costs are covered, you have nothing to lose but your time but besides you will also get a great chance to get such a great exposure that who knows maybe you are the next HIM :-D

## **5 Interview 4 – Aapo Salo (Orchestra & diverse bands, 13 March 2018, Helsinki)**

### **1. What is your job at the moment and what is your educational background?**

I am working in security assignments at EU in Helsinki, Finland. I have degree from elementary school, collage, Vocational Qualification in Business Information Technology and University of applied sciences.

### **2. How did you decide who is going to take care of organizing your gigs abroad?**

Back in the days I was spending lot of time in Myspace and meeting people who liked to listen metal music and organizing events in different countries. Some of my band members has done the same, so we decided to start organizing gigs abroad together. Decision who takes the responsibility of organizing is based on which one of us got the best contacts in the specific country where the event was going to be held.

### **3. Have you regretted that decision? Why?**

Sometimes when I am organizing an event abroad, it feels really huge task. You have to take care of everything and double check all the things you have planed. You should always have plan-A and plan-B. Some times plan-C is also needed to make everything working as planed. If the event is a success, it's always worth of all that work. If it's not, it really makes me asking question: "Why am I doing this?"

### **4. How important do you think it is for a small band to play abroad? Why?**

Music scene has changed a lot in Finland past years. 10 years ago booking gigs was way more easier than nowadays. How important it's having gigs abroad always depends where you're heading with your band? If you want just make some music, publish demo or EP in every 2 years, then going abroad is waste of time or just a funny trip with your band. If your goal is higher, Finnish music scene isn't enough and it's good to have gigs abroad too.

### **5. Which countries do you consider the most beneficial to tour to for a Finnish artist/band. Why?**

From my part I can only tell that tours in Austria and Germany did great, but my chamber and symphony orchestra took all the profits. Classical scene is still really strong in Europe, so those tours and events are almost everytime sold out. If you're a smaller rock / metal band, there is no such a value. If you're lucky, you will get good benefits, most of the time you don't. So from my point of view it's hard to say which country is more beneficial than other.

### **6. How long have you been organising gigs/tours by yourself?**

I started running my own bands around 2006, first organising gigs in Finland then carrying on foreign countries and I'm still doing it.

### **7. What are the biggest challenges you have faced?**

Year 2014 I organized a gig to St. Petersburg, Russia. Everything has been planed well and triple-checked. When the date and time came, the tour bus didn't show up

at the appointed location. When I called the company, they has forgotten to send the car. We had to act fast, and we took a taxi to Kamppi, Helsinki. Plan-b was using some tourist taxes that are driving from Helsinki to St. Petersburg. After talking with drives, one guy took the job. We loaded our instruments and other equipments into the car and started driving towards Russia. At the Finland-Russia border we faced huge queues, and it took over 10 hours to get through. Our driver was driving like a mad to get us in St. Petersburg in time, cause if you're not signing the hotel before deadline, you reservation is cancelled and you're illegally in the country. We almost got in the hotel in time. Our deadline to signing in the hotel was 2am, and we were there around 4am (cause they kept bridges up around one hour and we couldn't drive into the island where our hotel was), so our reservation was expired. In Russia, you need to get invite certificate from hotel and venue, that needs to be approved by Russian consulate when you're applying tourist/artist visa to Russia. Visa has all the time schedules, when you're allowed coming into the country, when you have to sign in hotel, where and when your event is held and when you have to be out from the country. So, cause our reservation became due, we needed to rent new rooms (of course it cost more) with new certificates from hotel and finally got in bed. After sleeping 4 hours our local host came, and things started to run more softly. Gig went well, hotel was nice and our tour bus finally arrived and we got safely back to home.

#### **8. How do you fund the events?**

It always depends of the deal. Sometimes (pretty rarely) the restaurant/bar/venue helps you with the funding, but mainly the band has to pay everything. Summary, bands are paying everything and hoping to get something back from ticket sale. It's always possible trying to get some sponsors to help you, but it's easier said than done.

#### **9. What tools do you find useful for planning the events?**

I am most of the time using internet and email. It's the easiest way to find possible places for events and to contact the venue. When contacting, I prefer using my band's official email. It's also the safest way of communicating with the venue. When some agreements are done, both sides has emails about the agreements if some problems pops up. It's also possible to use mobilephone, but using internet + email is the best tool for organizing everything before the actual live performance date.

I have always made to-do list that I check through when I am planing all my events. It's nice and useful tool, keeps me on tracks so you won't forget anything 😊 I also write down on my computer (Word, or notepad) the time schedule, where we should be and what is going to happen and printing the final list when it's done. Sometimes I am also doing some plans on paper, but I am writing them with computer when everything is settled. Like...

Date: ???.???.????

10am - Rehearsals place - packing stuff

11am - Car arrives - load in

12am - We're on the road - with members and equipments

2pm - Arriving in Kotka - Soulwound band is joining the trip

5pm - Arriving in the destination - loud out

6pm - Soundcheck

9pm - Liveshow

#### **10. Who do you collaborate with and how often?**

I have some contact persons in different countries. I am asking help from them if I

want to make event in their country, and if they want to make something happening in Finland, I'm trying to help them out. We're collaborating couple times in month, or even more often if we get ideas about organising new events.

**11. What are the biggest risks and how do you prepare yourself to avoid them or handle them?**

It's always a risk to arrange events if you're hosting it in a place you haven't even visited before. How you transport all your equipments, members and other band merchandise into the country, does the venue has a backline as promised. Biggest risk is always the funding. Some ticket pre-sale may be good idea, but it's not always possible. No matter how much you prepare yourself in everything, there will always be surprises and improvise is needed.

**12. Do you always get every aspect of a booking agreed to in a contract? Why? If you sign a contract, what are the usual cancellation terms of contract?**

Not always every aspect is settled. When booking is settled with venue, it includes the basic stuff like possible salary, food&drinks, share (how many %) from ticket sale, who pays light and sound-guys, who takes care of marketing etc.. most of the time contracts are valid when both sides have agreed with terms via email. Cancellation terms are always case-by-case, but if event needs to be cancelled, it's good to inform both sides as soon as possible, but at least one week before booked date.

**13. To conclude, would you have any advice for an artist who starts organizing concerts/tours abroad?**

If you want to save time, energy and less stress. Use some traveller company and event organizer who takes care of everything. It costs more to the band, but then traveller company and event organizer has the responsibility of making everything working/happening.

## **6 Interview 5 – Jere Korpela (Amanita Virosa, 12 March 2018, Helsinki)**

### **1. What is your job at the moment and what is your educational background?**

Currently unemployed. I'm kinda metallic line of multitasker. Graduated as artisan, specialized in smithing, molding and precious metals.

### **2. How did you decide who is going to take care of organizing your gigs abroad?**

We change the person who takes care of our gigs so that there's less stress as possible on one person at a time. At the moment, i mainly take care of stuff that requires English. Our drummer handles the stuff in Finnish. Came pretty naturally this way.

### **3. Have you regretted that decision? Why?**

No.

### **4. How important do you think it is for a small band to play abroad? Why?**

Very important. If you only make records at home and don't put yourself out there for everyone to see and judge, it's so much harder for you to be known. And when you play shows with other bands, it connects you to new people and opens new opportunities to get gigs. Also the little money you can get to your band comes from the merch you sell at the gigs.

### **5. Which countries do you consider the most beneficial to tour to for a Finnish artist/band. Why?**

From my experience places like Bulgaria, Romania, Serbia and Croatia are good places. They like Finnish metal there and prices are low, so it's much cheaper to eat, drink and get accommodation compared to Finland.

### **6. How long have you been organising gigs/tours by yourself?**

We've done it from the beginning, with help of other bands we play with. Like a gig exchange program. I've been doing it for 8 years.

### **7. What are the biggest challenges you have faced?**

Money is behind almost every problem, or the lack of it to be precise.

### **8. How do you fund the events?**

Merch sales, possible payment from the venue and from our own pockets.

### **9. Do you always get every aspect of a booking agreed to in a contract? Why?**

Almost. When you're in a small band and want to get out there and have a little to nothing renown, you can't require very much. You take what you get. We mainly ask to cover our expenses (fuel, food, drinks) and part of entry fees if possible.

**10. What tools do you find useful for planning the events?**

Facebook and emails. Almost everyone can be found there.

**11. Who do you collaborate with and how often (main partners)?**

With other bands we play with at the time. In the past also Inverse records, because our album came via them. How often, it varies. But monthly.

**12. What are the biggest risks and how do you prepare yourself to avoid them or handle them?**

I think the biggest risk is that people don't get out of their homes and come to shows. Nothing much to be done by a band. Only try and promote yourselves.

**IF you have been relaying some of the responsibility to a third party:**

**13. What tasks are left for you to handle, if any?**

The best situation I've been that we only take care of that we show up in scheduled time and place with our instruments and the driver and tour manager handles the rest. We just play.

**14. How would you describe the communication between the band and the third party?**

It was good. Happened via emails before our tour in middle-europe. They made sure we know everything we need to know beforehand.

**15. To conclude, would you have any advice for an artist who starts organizing concerts/tours abroad?**

If you can, get yourselves a booking agent. They are already connected to venues and such. If you do everything by yourselves, try to approach other bands in a similar genre and ask what places would be good for gigs in their hometown. And when you don't get every gig you want, don't let that keep you down. It can be really hard to get your leg in a right doorway. Try and fail, you'll get there eventually

## **7 Interview 6 – Anonymous (Norwegian band, 12 March 2018, Helsinki)**

### **1. What is your job at the moment and what is your educational background?**

I have a bachelor's degree in Popular music. And at the moment I'm unemployed/working as a kindergarden substitute teacher.

### **2. How did you decide who is going to take care of organizing your gigs abroad?**

We never actually decided. It just naturally gravitated towards me.

### **3. Have you regretted that decision? Why?**

Sometimes to the point of quitting the band. It's a huge second part to being in a band. It's when you actually feel like it is a job rather than a hobby/following your passion. And being the only one in the band doing this kind of a job also has it's additional leverage as I have experienced being annoyed at my bandmates for complaining about the stuff that I've spent hours/days/months planning and executing.

### **4. How important do you think it is for a small band to play abroad? Why?**

It depends on the band, genre and where you're from. Because currencies (standards of living) are different, cultures are different and bands are different in what their goal is. For my band in particular. Aiming abroad is a clever business move in order to win our local public over. Because of a stupid non spoken law in our music scene called "jante loven" or the Jante law. Which is basically a mindset where noone really wishes you the best of luck. It's more of a "Great work, I hope you die" sort of attitude.

### **5. Which countries do you consider the most beneficial to tour to for a Finnish artist/band. Why?**

LATIN AMERICA. Because Finland has the biggest symphonic metal band in the World. Nightwish. And Latin american fans are the most devoted, and currencies are not thaaaat different from European. I believe.

### **6. How long have you been organising gigs/tours by yourself?**

The first concert I ever organized myself was in 2011. I was around 16-17 years. The first tour I ever booked was in 2013. I was around 18-19 years old. I'm 23 now.

### **7. What are the biggest challenges you have faced?**

I had less than a month to find a new tour bus company and backline company for a 10 days full scale european tour. The initial company that we were set to work with dumped us for a bigger band. It sucked but I overcame it and the tour went

great.

**8. How do you fund the events?**

Being from Norway there is different sorts of funds to engage into cultural activities to promote Norway. Also we chip in from our own pockets and royalties we make from album/concerts.

**9. Do you always get every aspect of a booking agreed to in a contract? Why?**

No, because we/I'm lazy. Don't be like me, always get everything signed. Because the music business is deteriorating. And it needs people to grip it by the throat and start making honest/fair and sensible demands. Respect aspires respect. And if the music industry can start respecting it's artist. Then it's artist will respect the music industry. The public will loose a lot of the shitty ones and the world will be a better place.

**10. What tools do you find useful for planning the events?**

Email and facebook. And my own head. And some sort of document on a laptop or something. NEVER plan stuff for too long in your head because you'll forget the essentials and only focus on the emotional driven aspects. (You focus on the length of the tour, the bands you're playing with, the money you're going to make...and you forget that the bus actually needs a power supply available for every night of the tour)

**11. Who do you collaborate with and how often (main partners)?**

companies I've worked with more than 1 time is Hammer and Tongs (<https://www.facebook.com/tour.and.promotions/>). They are not great but get's the job done. Other than that we've worked with one timers. Some have been bad and some has been outstandingly good! Whatever the result. I NEVER forget any of them. Always save contact information. And keep them for your self, because other bands will try to steal your contacts and get co-relation based deals deprived from your own hard work. (By co-relation I mean other bands can use your name and band to reference themselves to promoters that you have worked on establishing a business relationship.)

**12. What are the biggest risks and how do you prepare yourself to avoid them or handle them?**

The biggest risk is that you can die. And the only way to prepare for that is embracing the fact that you are doing something important to your soul. So if by going on the tour you are somehow destined to die in a planecrash, carcrash, venue riot, Neo-Nazi attack, Terrorist bombing or just don't know what the heck you are doing while trying to light a gas furnace and it goes BOOM (actually happened), than at least you can be at peace knowing you died while doing one of the things most close to your heart and soul. Sure beats a heart attack in your 80's while trying to stand up from taking a sh@%&!

**IF you have been relaying some of the responsibility to a third party:**

**13. What tasks are left for you to handle, if any?**

I've never given the sole responsibility to a third party. Only in joint collaboration. Often it involves logistical things that I feel not capable of handling myself. Always I try to go by my gut. If I feel confident then I'll do it myself. If I feel unconfident I find help.

**14. How would you describe the communication between the band and the third party?**

It's hardly communication between the third party and the band as much as it is the third party and myself. The more chefs in the kitchen the more mess. Although the lesser crew the more work. Therein lies the paradox. hehe!

**15. To conclude, would you have any advice for an artist who starts organizing concerts/tours abroad?**

DO IT, and do it to the best of your ability. Strive to get better, more efficient and dare to fuck up. Because if your band breaks and makes it the big league. You will have 2 fantastic guns in your ammo.

1 - you'll know when you've being offered a shitty deal in disguise of a great deal.  
2 - You will respect everyone working for you. From the tour manager, to the catering, to the people standing in ticket. And then they will respect you, find you humble and like to work with you. Which ultimately makes for a better experience.

Another advice or maybe just a train of thought I'd like to share:

Treat being a band manager/booking agent or whatever as being the additional band member. (if you're 5 members in the band, you'll also be the 6th).

Your instrument is communication. Your talent is perseverance and intuition. It's not about money, it's about getting your brand to as much people as possible in the start.

One must always create a demand for your product before you sell it.

## **8 Interview 7 – Aki Juvonen (Crucify The Faith band & Production Manager at Emergenza Festival and Kaaosklubi, 1 April 2018, Helsinki)**

### **1. What is your job at the moment and what is your educational background?**

I'm a part time sales representative for a health product company (12 days a month) and the rest of the time I make music and organize gigs.

### **2. How did you decide who is going to take care of organizing your gigs abroad?**

Mostly it was because of the price it would be for someone else to do it.. But also to get the experience – you learn best while doing.

### **3. Have you regretted that decision? Why?**

Not at all. For sure some of the things would have been organized better by a local or more experienced person, but it was a great experience and it showed you can do stuff no one believes you can do.

### **4. How important do you think it is for a small or medium sized artist/band to play abroad? Why?**

It totally depends on what the band is going after.. If u want to be a Turmion Kätilöt or Kotiteollisuus kind of a band big in Finland only you don't need it of course. But even in this case you can't take away the fact that it is a hugely good experience! Not only fun but really good to see and know how things are done in other countries. And then if u really want to be a worldwide band it teaches too what's it like touring long distances and living a bit unsure of how everything is going to go.

### **5. Which countries do you consider the most beneficial to tour to for a Finnish artist/band. Why?**

Germany – the biggest music market in Europe. Purely thinking of the size of the business Germany is a good place to tour and do gigs in to get the name out in there.

### **6. How long have you been organising gigs/tours by yourself?**

Basically I have organized our bands almost all gigs for 5 years. But I really started to do this more professionally about just a bit over a year ago.

### **7. What are the biggest challenges you have faced?**

Taking the heat and the blame. When you are in charge of everything people will always blame only you if something goes wrong and there is always someone who is unhappy. That brings stress and then there is always the hardest and most stressing thing – will people come to the gig. How many tickets sold is the most important thing not only to the venue but for me (the organizer) and the bands!

### **8. How do you fund the events?**

I started and still do fund most of the events myself kind of like an investment on my career. But also I got a few sponsors that want to do gigs that help me around, some of them with the funding, but of course then you have to count they get their money back and the stress increases too. Then I also split the risk with the venues some time. Then some of the risk is on me and some on the venue and we split the tickets income, it makes the risk a bit smaller for both

**9. Do you always get every aspect of a booking agreed to in a contract? Why?**

That is something you absolutely SHOULD always do even with people you know.. But still sometimes especially with smaller bands I just go with the trust. That is definitely still never good :D

**10. What tools do you find useful for planning the events (e.g. software, means of communication, ...)?**

E-mail, messenger, phone call or whatever to stay in contact with everyone. It is the most important thing that the communication is good between the venue, organizer, bands and possible managers/bookers etc. Also good old excel is good to crunch numbers around easily and to have every past gig and the success of them in memory. Then social media and other platforms and media for advertisement.

**11. Who do you collaborate with and how often (main partners)?**

\*a Finnish webzine\* is definitely my main partner. But most of my gigs are organized in familiar venues such as \*bar in Helsinki\*. Also \*a beverage company\* is pretty involved in the gigs I make with \*the webzine\*.

**12. What are the biggest risks and how do you prepare yourself to avoid them or handle them?**

Biggest risk is usually always the financial risk for you, your sponsor or/and the venue. That is a stress that never goes away, it will be a part of the job for always. But for that well thought line up and the advertisement is really important and the best way to get the gig known. Also something a bit more different to the night is always good. Something that makes it more than just another normal gig night that we have a lot of. Or maybe making a night in a place that does not have a lot of gigs.. Another risk is always cancellation so it is good to have backup bands ready to ask for.

**IF you have been relaying some of the responsibility to a third party:**

**13. What tasks are left for you to handle, if any?**

You can share a lot of the tasks and most people do. I have shared responsibilities to others of backline/sleeping place and then a bit of smaller stuff and a lot of the times a have asked other people of their opinions of the venue or bands just to have more opinions.

**14. How would you describe the communication between the artist and the third party?**

Again I say this communication is the most important thing always. And the responsibility of this communication working is a job for both sides. Every question and change needs to be forwarded to the other party.

**15. To conclude, would you have any advice for an artist who starts organizing concerts/tours abroad?**

Use local help if you have. It helps you a lot. Most of all be prepared for everything and think ahead what can u do to prevent it going fully wrong.. Sleeping place is not booked after all -> bring your own sleeping bags. Ask ahead of everything, even the stupid questions. Make sure the venue has the needed PA-system and a sound- and light engineers. Make sure your budget holds and thinks of the schedule and advertisement carefully and have enough time for everything! Start month before you may need to especially on the first time and use your contacts. Most of all don't stress at least too much. There is always things you just can't handle or foresee.

## **9 Interview 8 – Jukka-Pekka Bäckström (previously Harju Youth Centre & diverse bands, 5 April 2018, Helsinki)**

(This interview was conducted face to face)

- 1. What is/are your job position(s) at the moment and what is your educational background?**

I am Unemployed at the moment and I graduated from Lukio.  
My current projects: Flying Bolts, Fuzzy Orangel worked for a year at PSMO (Porvoonseudun Musiikiopisto) and one year as youth Instructor at Harju.

- 2. How did you decide who is going to take care of organizing your gigs?**

The reason was that I had the contacts, gear (from the academy), and enthusiasm.

- 3. Have you regretted that decision? Why?**

Never.

- 4. Do you think that it is beneficial/worth it for a small or medium size artist to have gigs abroad? Why?**

Every gig is worth it, even if only two people show up. Play everywhere you can!

- 5. How long have you been organising gigs by yourself?**

8 years

- 6. What are the biggest challenges you have faced when organizing the events?**

Misinformation (e.g. thought there was a PA system when there wasn't, gig timing differing). Artists should ask about the gear available, the payment and when it will happen, the playing schedule, etc.

- 7. What are the biggest risks and how do you prepare yourself to avoid them or handle them?**

Salary is a risk when it is based on a minimum audience or minimum sales at the bar. To try to avoid it, we try to do as much marketing and advertising of the gig. To deal with misinformation, discussing with the other bands, calming them down, just talking and asking about everything helps. Then there is a risk to get screwed over. If the deal tastes too sweet, it probably is.

- 8. How do you fund the events?**

Salary from the bars for my bands. Otherwise when organizing for other bands, Harju was funded by the government so we would send application to Helsinki City.

- 9. Do you always get every aspect of a booking agreed to in a contract? Why?**

Not with the wedding band, but yes when having contracts with bars.

**10. What tools do you find useful for planning the events? (e.g. software, means of communication, etc.)**

Phone calls, pen and paper for notes, social media for inviting people, copy machine for flyers.

**11. Who do you collaborate with and how often (main partners)?**

When working at Harju, only with non-profit organizations. Otherwise, don't narrow it down! For example, in Kallio, any bar can collaborate and promote the other bar's gig by placing posters, etc. Sponsorship can come from the weirdest place, for example from a car crashing company like it happened to us once.

**12. What are your criteria for selecting the artist you will work with?**

At the Youth Center, anyone who needed help. Elastinen and Finntelligents started at Harju.

**13. What tasks do you take care of and what tasks do you relay to the artist?**

At Harju, the tasks taken care of are managing the gig, promotion, flyers, giving useful contacts, and offering food. The tasks left to the artists are performing only and paying for travelling.

**14. What are the main expenses for you and for the artist?**

We used our own resources and worked only with non-profit organizations. The expenses left for the artists were the travelling costs.

**15. What are the biggest challenges you have faced when organizing events for other artists?**

Couple of too arrogant artists. Once, an artist came without his guitar, without songs practiced, and completely wasted.

**16. To conclude, would you have any advice for an artist who starts organizing concerts/tours abroad?**

Communicate with everyone even with those not involved, anybody can have contacts or something to give. Organizing gigs is so much more than just the music and the place.