

Success – and how to measure it

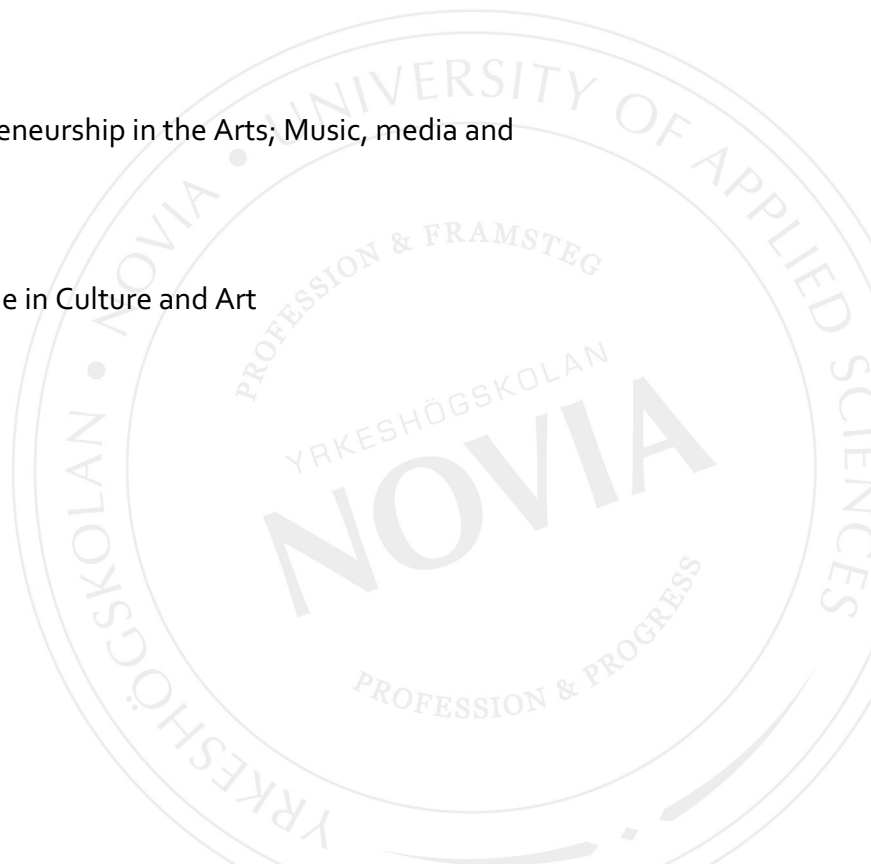
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EXAMENSARBETE

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Abstrakt

Min avhandling koncentrerar sig på att definiera framgång från olika perspektiv, och att på olika sätt mäta framgång. Som en huvudprincip i studien är begreppet kapital, som beskrivs av en fransk teoretiker Pierre Bourdieu. Genom att dela upp kapital i olika underkategorier är det möjligt att kvantifiera och mäta kapital kopplat till en person, och vidare bedöma om denna persons handlingar varit framgångsrika.

Ett annat viktigt begrepp i studien är skapandet av personligt värde, kärnvärde, som man kan använda vid mätning av en persons framgång. Idén för de här värdet kommer från den finska idrottaren Kiira Korpi, som hade ett behov att omvärdera sin personliga uppfattning av framgång i början av sina studier på universitet (vilket är dokumenterat i en intervju på Helsingin Sanomat i Januari 2019). Jag presenterar mina egna värden i studien, som är fritt formulerad utifrån Korpi's tankar och vill använda den som ett instrument att mäta min egen framgång.

Ett annat viktigt element i studien är min egna personliga färd, mitt försök att styra min karriär från arrangör till kompositör. Denna del av studien kan ses som en form av autoetnografiskt forskning, där jag dokumenterar de olika anledningarna varför jag känner det viktigt att försöka göra denna förändring. Jag ämnar också dokumentera de olika prestationer jag genomför året 2019, för att förverkliga det här målet.

Språk: Engelska Nyckelord: framgång, kapital, autoetnografi, kärnvärde

OPINNÄYTETYÖ

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Tiivistelmä

Opinnäytetyöni keskittyy käsittelemään menestyksen käsitettä eri näkökulmista, ja mahdollisiin keinoihin sen mittaamiseksi. Tärkeimpänä teoreettisena viitekehyksenä työssä on ranskalaisen teoreetikon Pierre Bourdieun pääoman käsite. Jakamalla pääoman käsite erilaisiin alakategorioihin on mahdollista arvioida henkilöön liitetyn pääoman määrä, ja näin arvioida ovatko kyseisen henkilön toimet olleet menestyksellisiä.

Toinen työni tärkeä osa-alue on henkilökohtaisten arvojen määrittäminen, joita voi käyttää apuna omien tekojen suhteellisen menestyksen arvioinnissa. Sysäyksen omien arvojen määrittelylle antoi Kiira Korven haastattelu tammikuussa 2019 Helsingin Sanomissa, jossa Korpi avasi tarvetta uudentlaisille henkilökohtaisille arvoille menestyksekkään urheilu-uran jälkeen. Korpi aloitti yliopisto-opinnot New Yorkissa, ja huomasi ettei voinut käyttää urheilu-uran perinteisiä mittareita oman menestyksensä arviointiin opinnoissaan. Käytän Korven laatimia arvoja esikuvina omien arvojeni laatimiseen, ja käytän niitä myös esimerkkinä oman työni menestyksen arvioimiseen. Osan työstäni käytän henkilökohtaisen polkuni dokumentointiin, jossa yksi vuoden 2019 tärkeimmistä tavoitteistani on urani muuttaminen vähitellen musiikin sovittajasta säveltäjäksi. Tämä osa työstäni voidaan nähdä autoetnograafisena tutkimuksena, jossa käyn läpi syitä miksi haluan aikaansaada tämän muutoksen. Käyn läpi myös tärkeimpiä toimia vuoden 2019 aikana tällä polullani.

Kieli: Englanti Avainsanat: menestys, pääoma, autoetnografia, henkilökohtaiset arvot

MASTER'S THESIS

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Abstract

My thesis concentrates on defining success from various angles, and on the means to measure success. A main theoretical background in the thesis is the concept of capital, as defined by the French theorist Pierre Bourdieu. By further dividing capital into various subcategories, it becomes possible to quantify and measure the various amounts of capital gained and to further estimate if that person's actions have been successful or not.

Another main concept of the thesis is the crafting of a set of core values, that can be used to measure the relative success of one's actions. The idea for this came from the Finnish athlete Kiira Korpi, who felt the need to re-evaluate her personal view on success after her very successful athlete career. She crafted a set of her own core values to evaluate her success on her university studies, as documented in an interview in Helsingin Sanomat in January 2019. I will be crafting my own set of core values in the thesis and will be using these as a tool to measure my own success.

A key element of the thesis is a personal journey, trying to steer my music-making career from the role of an arranger/orchestrator to a composer. This part of the thesis can be seen as autoethnographic research, and I am documenting the reasons why I feel the need for the change. I will also document some of the key efforts in realizing this goal in the year 2019.

Language: English Key words: success, capital, autoethnography, core values

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1. Introduction

My main work for around 10 years has been writing arrangements for various ensembles, often mixing jazz, classical and popular music. In 2019 I had the possibility to concentrate fully on composing, with the aid of a Finnish government one-year artist grant. During this year I put a lot of conscious effort into steering my career more towards composing. I realised also that some things evolve slowly, and that there is a limited number of things that can happen in one year. During the years I have realised that sustaining a living just by being an arranger is becoming increasingly difficult. One of the reasons is that an arranger is not often granted copyright royalties from his/her work. Also, the role of an arranger is often overshadowed by the work of the composer.

The main goal of my work is to look at my career as an arranger and composer of music through the concept of success, and especially how it relates to the theories of capital as presented by the French theorist Pierre Bourdieu. I will use this knowledge to measure my relative success in the music-making world in more detail, and document my efforts in steering my career from the role of an arranger towards that of a composer.

The main questions that I will address in my work are: How does the concept of success relate to the work of a composer or an arranger? Also, on a more personal level, I will take a look at my own career and experiences so far and see if it is possible to steer my career more into composing. The key aspects and questions here are: Can I financially support myself and my family from composing alone? Am I giving something to the surrounding community, does my work have value for others too, and am I satisfied with the outcome? And lastly, I will set forth a list of my own core values that can be used in measuring my career's relative success. Although I am crafting these values for my own use, they are universal in their essence and can be freely utilised by anyone wishing to do so.

These questions will be answered in the final chapter, where I will be concentrating on tying together the various theories presented with my own experiences.

1.1 Composer vs. arranger

Being a composer (of music) is usually something that most people can understand, at least the general idea: The composer has somehow made up the music we are hearing. The role of an arranger (or orchestrator) is usually less familiar to people, and it is something I frequently have to explain. In essence, the role of an arranger is to modify the music of the composer according to specific needs, for a specific line-up of musicians for example. Seen in this way, the arranger is always placed a step lower in the hierarchy than the composer since he/she must always work around the original work of the composer. To modify the music in ways that are necessary, but still keep some kind of connection to the original composer's work and not deviate from the original work too much. This hierarchical position is often reflected in society, culturally, socially and economically, so that the composer's work is often seen as more prestigious.

I remember clearly one of the moments I woke up to the dilemma of being a servant to someone else: I had arranged a large musical piece for a musical theatre, featuring a sinfonietta size orchestra. After the premier we had a little party, and one of the orchestra members came to talk to me and the original composer of the music. This musician (a very accomplished one) was very happy about how the orchestra sounded and was especially happy that the music was written so well for his particular instrument. Because of this, he asked the original composer if it would be possible to write an instrumental concerto for him. Without going into too much detail, I was very much responsible for crafting a lot of new material as part of the arrangement, and very likely the player was referencing the music I, not the original composer, had written.

The work of an arranger or orchestrator is always subservient to that of the original author (composer/lyricist), however one looks at it. Copyright law protects the rights of the original creator (a composer for example) in various ways. Although the laws have regional differences, the basic principles are in effect all over the world. The *moral rights* belong solely to the original, first creators of the work (a composer or a lyricist in the case of a musical work or composition); they can fully decide if the work can be altered (arranged, orchestrated or otherwise altered) or not. This is referred to as the *right of*

integrity. The original creator has also a *paternity right*, allowing him or her to be identified as the author in the presentation of the work.

Finally, the economic rights, the division of various types of royalties are also often in the hands of the composer, though these economic rights can be distributed further for example by various publishing contracts (PRS for Music, 2019; Teosto, 2018).

1.1 The level of creative freedom

Why do I want to focus more on composing? One of the main reasons is to be in more creative control of the work that I do, not being as much a servant to another person (as in the work of an arranger). Another reason is the higher position of a composer in the cultural, sociological and economic hierarchy. Culturally, a composer's work is more valued than the work of an arranger, because the original composer owns the copyright to his/her work and others are dependent on asking for the composer for permission to alter the work. Socially, a composer's work is more easily understood and appreciated by most people, even by people without any musical background. But to understand what an arranger does often requires a more thorough explanation of the work process, and some knowledge of how music is made. Economically, a composer is also more valued, since he/she can gain more income from the copyright of his/her works. The Finnish performance rights' organization Teosto defines the maximum percentage a music arranger can be granted as 16,67% from the whole work. If an arranger is seen as having a bigger impact than this in the creation of the work, he/she should be named as the composer of the work instead to increase the percentage (Teosto, 2017).

Still, even a successful concert music composer is not totally free from outside influences and constraints. In the classical music world, a composer's work often consists of commissions from orchestras, ensembles, performers or institutions. The parameters for these kinds of works can include specifications for duration (in minutes), size of the ensemble, type of composition (soloist concerto, orchestra work, opera, work for multimedia, installation), a wish for certain thematic and so on. As an example, the Finnish composer's union (Suomen säveltäjät ry) provides a model contract for composition commissions, where the work's name, length and instrumentation are

specified first. Also, the deadline for the finished work, its first performance, the composer's fee and the preparation of performance materials are of prime importance (Suomen säveltäjät, 2019).

So even a "classical" composer is often given a certain set of limitations, although these limitations are not usually as tight as in the film music business, for instance, and they will not often be supervised during the composing process.

A composer can also work in other fields than classical/concert music. The movie and game industry have a particular need for original music. Work in these audio/video-productions has more strict parameters, and the work of the composer is more of a group effort, where everyone in the production chain is serving the greater vision of the whole product.

A typical example of a composer working in audio/video-productions is that of a film composer, who works with a team of professionals, with the director and the producer having the biggest responsibility for the final outcome. A music composer is part of a team which is responsible for the film's complete sound world. Often all of the sounds we hear in a movie are done after the actual filming, even the dialog we hear on movies is often recorded afterwards by the same actors by the process of automated dialog replacement, also referenced as ADR or dubbing (Wikipedia, 2019b). Also, the sounds from any natural or unnatural objects are usually done afterwards. Most of the natural sounds that enhance the movie's sound world fall under the category of Foley, and these might include the sound of footsteps, doors opening and closing or sounds of a fight (Wikipedia, 2019c). Some artificial sounds that fall outside the definition of Foley can be classified generally as sound design, and these can include sounds made from scratch using synthesisers for example (Wikipedia, 2019d).

Reflecting on my own background, I have a master's degree in jazz music performance, and I consider jazz to be the musical language that I am most comfortable with. This colours slightly my aim as a composer, I will not aim purely for the classical composer market, aiming instead towards something of a mix between media music composer and a concert music composer. In short, my desire to work more as a composer comes from the desire to gain more visibility, artistic freedom, recognition and financial freedom as a music maker, since the work of an arranger is so often overshadowed by that of the composer.

2. Theoretical framework

In discussing my career as a freelance composer, arranger and entrepreneur, and exploring the underlying cultural processes that make up the different spheres of working as a composer or arranger, I have decided to take a closer look at success and what it means as a general concept.

How to measure success, then? In the traditional business sense, a successful entrepreneur can be defined in terms of how much he/she is making profit, and thus it is relatively easy to measure economic success from the standpoint of how much a person can produce financial value, be it in the form of tangible or intangible assets.

From the standpoint of an artist-entrepreneur things become harder to measure, and this is for me the more interesting part of measuring success. One way to measure how an artist can provide value is in terms of so-called social entrepreneurship, where the goal is to produce something of value to society, often incorporating for-profit goals at the same time (Wikipedia 2019e).

Another way to measure success is to look at the impact that the artists' work/labour has on him/herself, for other people and for society. According to the philosopher and cultural theorist Pierre Bourdieu (Bourdieu, 1986, p. 15) capital can be thought of as accumulated labour. Bourdieu divides capital into several subsections, but for the purposes of my work I will discuss the ones that most closely relate to the life of an artist. These forms of capital are *Economic capital*, which is immediately and directly convertible into money; *Cultural capital*, which refers to the artistic work itself; *Social capital*, which refers to the place and recognised position of an artist in the art society; (Bourdieu, 1986, p. 16-17) and *Symbolic capital*, which refers to the positive reputation a person has attained, through various recognitions and awards for example (Dodd, Pret & Shaw 2006, p.3).

I will also take a look at a personalised version of measuring success, from the standpoint of a Finnish athlete Kiira Korpi. Korpi talks about success, and how to define it from her personal point of view, in an interview from Helsingin Sanomat (Nieminen, 2019, p. 12). In the interview, Korpi talks about her decision to measure success in her studies by first defining a set of core values, and then measuring success in terms of how closely she has been able to live and study by her own values. In defining her own set of values, her aim was not only to help her evaluate her studies, but also to live a life according to her own needs. The need for this stemmed from her background as an athlete, who in her career had to take into account the views of different people/entities that were somehow connected to her: Trainer, manager, doctor, parents, skating union or the media, for example.

In the interview, Korpi lists seven core values that she uses to measure if she has been successful in her studies (and also life in general). Korpi lists the following: Love and connection, spirituality and a life from the heart, health and wellbeing, the will to learn and curiosity, honesty and courage, helping others and kindness, humour and playfulness.

3. Methods

I will look more closely at Bourdieu's concept of capital from the perspective of an artist/composer, go over the various subgroups of capital that Bourdieu has defined, and reflect on them and how they relate to my own work. Another aspect of my work is to form my own core values for measuring success, based roughly after Kiira Korpi's model. These values are tailored to measure the relative wellbeing of an artist (or anyone else, for that matter), and are more spiritual in nature than Bourdieu's theories.

The experiences and observations that I will explore with Bourdieu's theories are drawn from my own career and therefore my data gathering method has an autoethnographic approach. Autoethnography is a field of study that seeks to describe and analyse personal experience, in order to understand cultural experience (Ellis & Adams & Bochner, 2010, p.1). Autoethnography differs from ethnography in the sense that autoethnography seeks to describe and analyse the world from the standpoint of a personal experience, most commonly by prioritising the researcher's self-observations and self-reflections. Traditionally ethnography, as a qualitative research method, is based on field work and observations and prioritises understanding communities and culture from the (inside) perspective of the observed.

To be able to measure something is important in determining if you are on the right track or not, and if the things you do have an effect or not. Measuring success will also help me to answer the following questions: Is my future composing career sustainable from an economic standpoint; can I make a living solely from it, or do I still need the arranging job as a supplement? This relates to economic capital. Will my composing work be valued among my colleagues, critics, and possible grant-awarding institutions? This relates to cultural and symbolic capital. Is my composing work giving something to the community (or not)? This relates to social capital. And last, but maybe the most important point: Am I, or will I be satisfied with my own output and do the works I compose have meaning for me? These things will be discussed in more detail in chapter 6.

4. Composer as a profession

4.1 Short and incomplete history of a freelance composer

For this chapter I want to take a short look at the history of freelance music composer as a career, and how a composer has traditionally made his/her living. This has to do with how composers make a living, and what the role of music publishers is.

Historically, for the composer to create something of value that can be sold, and before the invention of recorded music, the only way to successfully spread one's work to a wide audience was the use of notation on paper. Notation can be understood by a wide variety of people, and before the advent of the internet, it was relatively easy to send music scores via mail. As composers started to realise the possibility of printing their music and selling it, music publishers also started to emerge. Publishers were the ones responsible for helping the composers in printing their music, and selling it further via their own channels, and ultimately splitting the income with the composer according to the terms of their mutual contract.

Among the first important sheet music publishers is the German company Breitkopf & Härtel, which celebrates its 300 years of history in 2019, although they did not start in music publishing until 1754. Breitkopf & Härtel is still a strong force in the music publishing business, and also of notice to Finland since they still publish the majority of the works of Jean Sibelius.

But why concentrate on notation? Music really doesn't need any form of notation to be successful, and music has been (and still is) performed all around the world with great success, without any kind of notation in sight. But the bigger the groups are that are performing music of any kind, at some point there will be a need for some organised way for the performers to perform together, to have a common set of rules and direction in their performances. This is where music notation of some kind steps in. One of the core inventions of civilization that massively sped up the dissemination of printed materials was Johannes Gutenberg's printing press, in the middle of the fifteenth century.

Music notation was not among the first things that his invention was used for, but it certainly made it possible for the coming generations of composers to spread their work.

Although it is hard to say who the first freelance composer was, and whether they supported themselves more through composing or playing, I will try to draw some connections to history. Joseph Haydn (1732-1809) was one of the last major composers that had the steady patronage of an aristocrat (Prince Esterhazy), and was not thus dependent on a multitude of income sources. Whereas Wolfgang Amadeus Mozart (1756-1791) can be seen as a new kind of freelance composer who had to offer all of his skills and services out to the open public. This included public performance, teaching, writing on commission, composing for the theatre and writing dance music (Goodall, 2013, p. 135).

Nowadays composers can work in a multitude of different fields and in different ways, depending on the style of music they are writing or producing. And not all composers work with notation. The computer and internet age has brought about composers who might have limited knowledge of notation, but with the help of computers are able to create music to suit different circumstances. As an example, one of the most famous film composers today, Hans Zimmer, does not read notation well and relies on other people to convert his music to notation, to be further played at recording sessions.

To be able to work as a composer, some time-honoured principles still apply:

A young composer needs three things: time, money, and opportunity. He(/she) must have time in which to compose, money on which to live, and opportunity to have his(/her) music performed (Young, 1966, p. 27).

Every composer deals differently with the limitations of time and money. Obviously the most successful ones will usually do fine, and live off commissions, publishing and performing, royalties etc. Some choose to do jobs not related to music at all to fund their music-making, and some choose to take on musical jobs that on some level compromise their vision of their own music. Philip Glass did a number of non-musical jobs, including

driving a taxi and working as a plumber even when already having written some high-profile works (Glass, 2015, 305). Jean Sibelius was well-known to take on smaller composing jobs, mostly to satisfy the needs of his publisher and to bring some extra money to the household (Murtomäki, 1992, p. 92).

Besides time and money, one of the metrics for showing the relative success of a composer is the number of public performances their music receives. In this regard, Charles Ives was a curious specialty: He had a very uncompromising way of writing music, and at the time he wrote his works he did not get a lot of public performances. Instead, he worked early on in the insurance business, which afforded him financial security. He kept on composing on the side and chose to write his works in a very original way. He started to gain attention only at a very advanced age, and according to Gilbert Chase (in his foreword to "Charles Ives and the American mind"), he never had a chance to hear a full orchestral performance of any of his major works (Chase, 1974, p. xi).

Also, what is the motivation behind a composer, and how does he/she see the value of his/her work? Benjamin Britten had the chance early on to compose music for the British Post Office's (G.P.O.) documentary films, and this experience fortified his view that a composer could have a place in the society, and that music is, or should be a, matter of social concern. Britten also acknowledged that he didn't want to write music that was unnecessarily difficult to understand (Young, 1966, p.31).

Phillip Glass's career was guided a lot by his works for the musical theatre, and by the cultural impact of New York and the wide range of art forms available (Glass, 2015, p.256). Over the years he developed a personal, minimalist style of composing that was slow to gain acceptance but has eventually proved successful both economically and artistically.

4.2 Concert hall composers vs. music for media – composers

The modern world places different kinds of demands on composers. Obviously, the time-honoured profession of concert music composer is still a valid career path. A concert music composer is usually solely in charge of producing the final sheet music, the music score. He/she might have the help of a publisher, who is usually responsible for preparing the music as individual parts for the performers. When dealing with commissions, some guidelines can be set by the commissioner, and at the bare minimum the line-up of the ensemble/orchestra that the work is for is usually set. Or if not commissioned, the composer has more subjective freedom, to choose if the music is programmatic or not, and to write for the ensemble he/she wishes for or otherwise thinks is suitable.

Modern media have a need for music as well. All kinds of multimedia (internet, games, films, tv) often use a lot of music, and somebody has to compose it. The movie and the game industries, especially, still use a lot of music that is composed for their special demands, often featuring big, symphony-size orchestras alongside more modern, electric instruments and synthesisers.

The frantic, deadline-driven pace of these industries is often too much for a single composer to handle everything alone, and it is quite usual for the roles of composer, arranger and orchestrator to be divided between different people in film and game music productions. A composer might also have various other professionals lending a helping hand: some examples would be a *mockup-specialist* (a person who produces audio demos from sheet music), a *music editor* (common in bigger productions, although a rarity in small countries such as Finland) and a *librarian* (keeping track of what is recorded at recording sessions).

The constant demand for speedy output has necessitated the building of specialised teams for many media music composers. Strictly speaking, this is not a recent innovation. Right from the early stages of big Hollywood-film production, when the films started to employ custom-composed soundtracks, it was the tight deadlines that necessitated the bigger studios actually having a specialised music department with

composers, arrangers, orchestrators and even conductors and musicians, all employed by the movie studio.

The move to a computer-driven world has diminished the number of helping hands, and instead of the movie studios having all the professionals on a monthly payroll, many are now hired as independent subcontractors.

Considering teams, film and TV composer Bear McCreary has gathered a working arranger/orchestrator team around him that consists of Edward Trybek, Henri Wilkinson and Steve Kaplan. And the concept of teams is not limited to arranging and orchestration; Bear McCreary also frequently uses ghost-composers who are not credited in the final product. This is quite typical in modern day film/TV-world, where the bigger "name" composers act more as a brand, a kind of a seal of approval.

Perhaps the most famous example of this kind of branding is composer Hans Zimmer and his Remote Control productions, which works both as a studio building/complex and a big collective for professionals working in the soundtrack business.

4.2.1 Some data and specialist niches: Jazz music and wind band music

In this section I will go over some specialist genres that a composer can also work in, namely jazz music and music for wind bands. Briefly, some statistics from Finland regarding professional, steady working music ensembles whose personnel is on a full-time salary: The biggest sector is classical music, having 22 full-time orchestras. Not all are symphony orchestra size, the smallest ones being a string quartet, and the biggest being the Finnish National Opera Orchestra with a little over a hundred musicians.

On the popular and jazz music side, the biggest ensemble is the UMO Helsinki Jazz Orchestra (a big band), and besides that there are only two other professional ensembles working in fields other than classical music, one focusing on children's music (Loiskis) and

the other one on folk music (Tallari). On top of these, one more special niche needs to be recognised, the professional military music ensembles. Finland has five steady army

bands: four of these are in the form of wind orchestras/concert bands, and the fifth's lineup is a big band (Suomen Sinfoniaorkesterit, 2019) (Sotilasmusiikki, 2019).

Composing for wind band/concert band has its specialities: Internationally, there are plenty of orchestras available (especially in the United States, where almost every school has a concert band or marching orchestra of some sort) and because of their shorter history than traditional string-based ensembles, there is not a big history of old repertoire, so the need for new music is constant.

Another fact to bear in mind is that many of the professional wind ensembles are military based. This can be a circuit which is a little hard to access, but on the positive side, they too need music and do make commissions on occasion.

Composers working more strictly in the jazz idiom are often also active performers, and compose for the needs of their performances. Working only as a dedicated jazz composer is rarer, and in some ways more limited, because steady working professional jazz ensembles are not as numerous as the classical ones (or the wind bands). The traditional jazz ensemble is a big band, and that usually has either 16 or 17 musicians in its most classic settings. Additionally, the nature of jazz itself often places a composer in the backseat; by its nature jazz music has improvisation as a key part, and improvised sections in jazz don't usually need any kind of pre-composing. Compare this to the way that improvisation can sometimes occur in concert hall music, in the form of aleatoric sequences, for example.

4.2.2 Global possibilities vs. local possibilities: Does location matter?

The internet age certainly has made the world more accessible, and this has diminished the demand for people to be situated close to where the actual work is.

In the case of concert hall (or wind band) composers, the location is not of primary concern, and sometimes a differing nationality might even be seen as a positive advantage. Even so, every composer needs some kind of network (see the next chapter on the concept of social capital) to be able to work effectively and to spread their work, and for this it might help if the composer is surrounded by an active community of music listeners, music professionals and music business professionals.

The media music composer faces different challenges. Since media music often has multiple professionals all working towards the same goal, it helps if the people meet even occasionally during the project, if not more often. And working together as a team means that often a single person has to defer to the greater good of the whole project, putting aside his/her own ego.

The media music world still centres a lot around certain cities, that are home to some of the biggest film and music recording studios in the world. Los Angeles, New York and London are traditionally seen as the main hubs. Outside Europe and the US, some other notable centres include Mumbai, the home of Bollywood movie productions (Rosenberg, 2019), Hong Kong although in recent years losing some of its historically important movie-making position to mainland China (Ge, 2017; Man, 2019) and the quite surprisingly big scene of the Nigerian film industry sometimes dubbed Nollywood (Nsehe, 2019).

To summarise, it very much increases the chances of landing a job if there is a chance of meeting people face-to-face, and the big production hubs at least offer some kind of possibility for setting up meetings with other professionals. And although the internet can take out a lot of the obstacles regarding distance, in setting up the initial contacts live interaction is still the best option.

5. Measuring success: Utilising Bourdieu's theory of capital

5.1 The concept of capital

The concept of capital can be seen as one of the ways one can measure different aspects of success. Since we can think of capital in different amounts, we can hopefully use the theory of capital to measure if our actions have been successful or not. I will also draw on the experiences of authors Dodd, Pret and Shaw (2016), who conducted a survey on craft entrepreneurs, to see how their work and success could be measured using various types of capital and how they were able to convert from one capital type to another.

French theorist Pierre Bourdieu developed the concept of capital in his writings, and before embarking on the division of capital into various subspecies, we must first define what is meant by the term capital itself. Bourdieu states (Bourdieu, 1986, p.15) that to accumulate capital takes time, it is not something that can be had instantly/overnight. Winning a lottery might make you rich instantly (economic capital), but this concept of sudden wealth is so rare that it doesn't really affect most people. Thus, Bourdieu defines capital as accumulated labour over longer time, be it (again) in the form of economic, quantifiable capital or some other form of social energy one can use to their advantage.

5.2 Economic capital

The concept of economic capital is the easiest to grasp, and it is best thought of as something that is immediately and directly convertible into money. Economic capital is also at the core of capitalism, and since capitalism aims at the maximum profit from the exchange of products or services, other forms of exchange between people have been implicitly deemed as noneconomic, and therefore not of interest in the creation of economic capital (Bourdieu, 1986, p. 16). But to limit success only to the amount of economic capital would be narrowminded, and thus we need other means to measure the relative success of a person's actions.

5.3 Cultural capital

Bourdieu (1986, p. 17) divides cultural capital further into three forms: The *embodied state*, the *objectified state* and the *institutionalised state*. The *embodied state* includes all the work, time and also the economic capital one has invested in him/herself over time, in the form of schooling oneself in any way possible, formally or informally. This can be thought of as an investment in one's personal abilities and is something that usually takes time and patience to achieve. It is also a very personal thing, that no-one else can do in one's place.

The *objectified state* relates to everything that a person can achieve/produce with his/her skillset (embodied cultural capital), and this can mean crafting concrete things (paintings, writings, compositions, monuments, instruments or other types of machines) or the ownership/possession of more abstract abilities (the ability to play an instrument, to use a machine, to "consume" a painting/writing).

The *institutionalised state* refers to various academic qualifications and how they can be seen as a guaranteed competence of one's abilities. Bourdieu describes at length the different ways that the academic qualifications can be useful for its bearer, although it must be said that an academic qualification ("a degree") plays a lesser role in sourcing work as a musician, arranger or a composer. An academic degree is not usually required in any of these jobs, but people with the academic qualification might benefit from having a network of people from their time as a student and might thus have an advantage over someone who is totally self-taught. This also relates to social capital, as we will see in the next section.

5.4 Social capital

Social capital can be a wide-ranging concept, and can include a person's various networks or the institutions one is affiliated with. The most obvious network can even be a person's family, as denoted by one's last name, and this might prove to be an advantage or not.

These networks can also be professionally related groups, and in the case of composers these can include composers' unions or various user groups (usually centring around the internet), and even some closed Facebook groups can function as good sources of credible info. Also, Finland has two active composers' unions, one meant more for concert music composers (Suomen säveltäjät) and another one for people working more in the field of popular music (Suomen musiikintekijät ry).

What is common to all of these is that there is an aspect of material and/or symbolic exchange that makes up the social capital. Bourdieu states that the amount of social capital that one has is dependent on the size and the connections of one's network, and also by the amount of capital (economic, cultural or symbolic) each of the connections in the network has, and thus possibly shares across the network with others (Bourdieu, 1986, p. 21).

5.5 Symbolic capital

Symbolic capital is something that is generated when at least one of the aforementioned capitals (social, cultural and economic) is recognised in a person. Thus, symbolic capital can manifest itself in the various awards and recognitions that an artist/composer has gained. It is associated with the artist personally, in the possession of prestige, status and positive reputation (Dodd & Pret & Shaw, 2016, p.3).

If thinking of composers, various composing competitions exist, and there have been cases where a young composer has benefited a lot from winning a competition, in some cases launching their career quite swiftly. Two recent examples from the concert music world are the young Finnish composers Sauli Zinovjev and Sebastian Hilli. Hilli won the Toru Takemitsu competition in 2015 (www.sebastianhilli.com, 2019), and Zinovjev placed third in the Uno Klami competition in 2014 (saulizinovjev.com, 2019).

5.6 Usage of capital and conversions between different capital types

The authors Dodd, Pret and Shaw (2016) conducted a survey on craft entrepreneurs, with the broad aim of finding out why they converted between different types of resources (different types of capital) available to them. One of their first important findings was that, although everyone interviewed in their study was basically a self-employed entrepreneur, economic capital was not the one thing playing the key role for most of the study's interviewees (Dodd & Pret & Shaw 2016, p. 6). So, although maximising economic capital is at the core of various business theories, it is not applicable to all forms of entrepreneurship.

Converting economic capital into other forms of capital is quite straightforward, although at the same time often quite time-consuming. Economic capital can be converted to cultural capital by investing in schooling, either in a formal schooling in a formal institution (*the institutionalised state*) or an informal schooling by way of apprenticeship for example (*the embodied state*) (Dodd & Pret & Shaw, 2016, p.17). As noted, to fully learn a skill usually takes a long time, and this time can be seen as off-time from actually pursuing one's profession, hence the need for economic capital that can cover one's expenses while studying.

Economic capital can be converted to social capital, for example, by utilising the networks that a schooling in an elite school can provide, although the conversion is rarely a straightforward one, as developing a network consisting of people is always a complex and time-consuming process (Dodd & Pret & Shaw, 2016, p.17). Dodd, Pret and Shaw (2016, p. 18) write about economic capital's conversion into symbolic capital, including

investing in some kind of branding, for example an ad in a magazine or online service that targets potential customers, a website, or giving money to a charity. Branding can be an important tool, and if used right, can be a valuable asset even for a self-employed entrepreneur. And with the right efforts the amount that is invested into branding (symbolic capital) can be in turn converted back into economic capital.

In the modern age, advertising has moved a lot into the digital realm, and social media are becoming more and more important in advertising and branding. A good example of the tools on offer for artists are Facebook's various advertising programs, where it is possible to target very precisely the potentially interested people.

The most important capital in Dodd, Pret & Shaw's study was each entrepreneur's cultural capital, as it is on their skills and practical experiences that their careers are based (Dodd & Pret & Shaw 2016, p. 7). An analogy can be seen to most entrepreneurs working on various art fields: Great art is (mostly) made with a skillset and experience that has taken a long time to build, and the conversion from cultural capital to economic capital takes place when other people also see the value in the artist's work (i.e. the work is of sufficiently high artistic value).

Cultural capital can also in some cases be converted to social capital (Dodd & Pret & Shaw, 2016, p.17): a person coming from a highly valued family or high social class probably has access to a more wide-ranging network of people than somebody coming from a lower social class.

An example of cultural capital's conversion to symbolic capital is when an artist develops his/her personal style, to stand out from the competitors, also to reduce the risk of plagiarism. The risk of plagiarism has seen new cases recently, in the form of copyright claims against hit-music songwriters. The number of copyright claim lawsuits has risen after the famous "Blurred Lines"-court case, where writers Robin Thicke and Pharrell Williams were ordered to pay more than 5 million dollars for copying parts of a Marvin Gaye song (Sisario B. 2019).

Social capital's conversion to economic capital could mean utilising one's membership in a trade union for some economic benefit. A real-world example of this could be the Finnish Musicians' union that has a couple of residencies that they rent out to their members, at drastically reduced rates. Converting social capital to cultural capital would also mean utilising one's networks to learn a new entrepreneurial skill. As an example, Finnish Music Creator's Association (Suomen Musiikintekijät ry) organises various events targeted at their members, one such service being a mentoring session where every member can sign up to get advice from a senior colleague.

6. Personal reflections: career switch from arranger to composer

6.1 Switching the mindset

Trying to become something is hard, since it implies you are trying to achieve something, and if you try to achieve something, you also run the risk of failure. What if I just decide that I am going to be a composer, or that I see myself more as a composer from now on? I will not try, I'll just make the switch by doing the actual work (composing), and steer everything I do towards that goal. If I don't see myself as a composer, no-one else will either. The year of this writing (2019) is a good laboratory for me to do just that, since I am relatively free from financial pressure, being on a government 1-year artist grant. Will it be a permanent change to having more composing jobs? Time will tell.

6.2 Setting realistic goals: Short-term and long-term

I have realised over the years that I cannot compete directly with the concert music composer. My background is strongly rooted in rhythm music and jazz, and my experience as a performer has also affected my viewpoint as a composer. Therefore, I will not aim purely for the classical composer market, aiming instead towards something of a mix between media music composer and a concert music composer. I have to accept that I have a different set of tools than someone who has gone through a more classically oriented training. My background in jazz performance still gives me a wide variety of musical tools that will also be useful in composing.

My short-term goal is related to this year's (2019) agenda. I have a concert coming up in March 2020 with a wind orchestra that I have composed the material for during this year. The concert will feature a classical soprano (Ms. Mari Palo) and a virtuoso jazz trumpet player (Mr. Jukka Eskola) as soloists. Another short-term goal is to work with a newly formed ensemble of mine, consisting of a string quartet with a rhythm section. We plan to do a live video/audio recording in a studio in the beginning of 2020.

One more goal for the near future is to find a publisher for some of my works. The most obvious use would be the wind band repertoire that I have just finished, and I already have some negotiations in place. In the modern age, however, the possibility of self-publishing is also a viable option. Composer John Mackey (known primarily for his works for concert/wind band) talks about publishing his own works, to retain the copyright fully and to maximise the profit from public performances (Lyons, 2019).

Regarding self-publishing, I was recently given the chance to participate in a beta-program for self-publishing to Nkoda, the biggest online sheet-music platform at the moment (Nkoda, 2019). This is a unique opportunity for me, since Nkoda features all the major sheet music publishing houses in the world, and as such it can reach out to a huge online user base. Until now, only major publishing houses have been able to publish to Nkoda, and this possibility to let independent composers in seems very interesting. At the time of writing, my personal Nkoda page is open, and my first steps are to add enough material until the beta testing phase ends and, little by little, start spreading the word. I will also do some direct marketing and reach out to possibly interested parties (bandleaders, musicians and conductors).

The long-term goal for me is to be able to continue composing, and eventually to be financially independent enough to leave out most of the arranging work. I don't want to discontinue my arrangement work altogether, since I still find it enjoyable, and I also find that it often gives me a chance to acquaint myself with music that I would not know of otherwise and keeps my arranging skills in shape.

Another long-term goal is to be able to source work outside of Finland as well. During the year 2019 I initially set out a goal to travel as much as possible, and my trips have taken me to London (twice in 2019), Los Angeles and Vienna. The trip to Los Angeles was especially eye-opening in many ways as I got to sit in on two TV-music recording sessions and met several composers, arrangers and orchestrators as well as people working on sound design for films, and various musicians.

6.3 Bourdieu's theories in personal use

One of the reasons I wanted to look at Bourdieu's theories was to have some measurement tools for my career, both in my current line of work as an arranger, and my aim as a composer.

But what do Bourdieu's theories actually measure, if they measure something at all? One way is to look at them as being metrics for how much time and effort I have put into my career, and whether the results have been what I thought they would be. Or, in other words, whether the things I've done have been successful or not in helping me accomplish my goals.

6.3.1 Social capital

Time is one of the key factors in Bourdieu's theories, since most forms of capital take time and conscious effort to accumulate. The exception here would be certain parts of social capital, that do not necessary demand time to accumulate on the side of a single person. An example would be a well-known family, or someone coming from a noble family; their family name alone guarantees them a certain network and status that can be an asset in making them known, and probably also helps in converting that social capital into other types of capital. Of course, things are not that black and white, and having a well-known family-name might also be a burden, and many choose not to use their heritage consciously.

Finland does not have a big tradition of nobility, and a noble name in Finland is usually not seen as a prestigious thing. But if we think of certain families that are well represented in musical life, there are some that are seen frequently. For example, the Pohjola/Oramo family is known for both classical and popular musicians. Some examples include: Liisa Pohjola, a piano professor at the Sibelius-Academy, and mother to the conductor Sakari Oramo. Sakari Oramo's son Taavi Oramo is also gaining acceptance as a conductor. Pekka Pohjola, an electric bass player and composer, whose son Verner Pohjola is already an acknowledged jazz musician. Violinist Jukka Pohjola (Pekka Pohjola's brother), whose daughter Tami Pohjola is one of the rising young violin soloists.

The composer Seppo Pohjola and choir leader Erkki Pohjola are also of the same roots. Do they have any advantage over their last name? That is debatable of course, but at the very least it gives them a network of people that they can draw some help from if needed. And the press is usually keen to spot the younger members of a well-known family, and usually mentions the lineage they are coming from.

Reflecting on my personal side, I come from a family of which music has always been a big part. My mother was a professional cellist and very active in the Finnish musician's union, and consequently many Finnish orchestral musicians recognise my last name. Our last name doesn't have the prestige that the more famous families have, and I don't think I have had any real advantage from my last name. But in a sense, it has helped me to widen my network in some cases, so in that sense it has helped me to grow my social capital.

Another example of the social capital would be the wide network of people I have gathered during my years of studies in Helsinki, first in the Helsinki Pop/jazz-conservatory, later at the Stadia school of applied sciences (later on renamed to Metropolia school) and finally at the Sibelius-academy's jazz department. The schools in Finland play a crucial role in the networking of musicians, especially with jazz musicians. Jazz music does not have a long tradition in Finland, and the Sibelius-Academy's jazz department is very much responsible in creating the new generations of professional jazz musicians that get their salary only from playing and/or teaching jazz music.

Most of my jobs as an arranger/orchestrator have drawn on my fellow students I went to the music schools with, who have since come to be some of the major forces in the Finnish music industry (both pop and jazz music). My closest co-partner so far has been trumpeter Jukka Eskola, with whom we have done several concert productions and three records together. Having a close working relationship with Jukka Eskola has also opened other doors, most importantly my work as a music producer and arranger for the Vantaa Pops Orchestra (Vantaan Viihdeorkesteri), starting in 2011. Doing one job successfully has often resulted in new connections, that have in turn brought other opportunities.

An example of this continuity is my residence as artist of the year at the 2015 Elojazz-festival in Oulu. This brought about several new personal connections in the Oulu area, most importantly the baritone horn/trombone player Jukka Myllys, who has since employed me several times as an arranger for the Oulu symphony. This also started my various commissions for the Oulu All Star Big Band. Another key figure for me has been conductor Atso Almila, who has recommended me to do various arranging jobs, especially various commissions for the Kuopio Symphony Orchestra.

I view all of these people as gatekeepers, who form an important part of my network. Overall this network of people can be seen as my social capital. In my quest to turn more into composing I also have the possibility to convince these people to see me more as a composer in the future.

6.3.2 Cultural capital

The embodied state of cultural capital is probably the one I've spent most of my time and energy on. The embodied state refers to all of my knowledge on music performance, music theory, arranging and composing that I have gained over the years, by putting in the time, effort and also money to gain all the skills. For the most part, my knowledge and craftsmanship on the arranging and composing is the outcome of a self-taught process. After I graduated from the Sibelius-Academy as a jazz music major, I realised over the course of several years that performing is not the only thing I want to do, and I slowly started acquiring the skills needed for arranging and composing. This has meant many courses and private lessons on orchestration, conducting and arranging. And many of these skills are also the outcome of doing the actual work, from various jobs.

The constant schooling has also the side-effect of falling into the trap of knowledge: While a thorough knowledge is necessary to get the job done (especially working as an arranger), it can be a hindrance in the work of a composer. In my view, there comes a certain point where a composer has gathered enough knowledge to let go of it, and to rely more on intuition.

The objectified state of cultural capital manifests itself in my ability to work as an arranger and composer and refers to the knowledge and the abilities I have gathered during my formal and informal studies. Over the years I have come to rely on my abilities as an arranger, and I am fairly good at estimating how much time and effort I will need to accomplish the tasks I'm working on.

The work of a composer is a bit more unfamiliar, as a composer I find I need to set routines more carefully and think about how I will divide my time to achieve the desired result.

As an arranger, you are practically given a frame that you have to work with, and then work around that to achieve the end result. For a composer, things are more abstract, in that you are often solely responsible for creating everything from the ground up. I find that careful planning helps me to get the composing process started, and I often like to think of a story or draw a graphic representation to give me the initial starting point for the composition. Also drawing graphical sketches of a composition in an early phase is a good tool for me to plan the composition's structure, and to make sure the composition develops as I want it to.

The institutionalised state of cultural capital, and how it relates to me, is something I have mixed feelings about. Again, I have a good education from a reputable school, a jazz music performance major from Sibelius-academy, but if thinking of a career as a composer, I would have probably benefited more from a degree in composition, music theory or conducting for example. But every path is different, and I also see the strengths of my jazz background on many important topics (improvisation, advanced harmony, small group interaction, the importance of groove and rhythm), and how it has contributed to my ability to cross over from various rhythm music genres to the classical music side.

6.3.3 Symbolic capital

Thinking of symbolic capital, and how much of it I do possess, it is hard for me to measure objectively. If thinking of awards or recognitions, I have a good list of positive reviews from my first composer album from 2010, but since it is already almost 10 years old, I have the pressure to publish new music as soon as possible (reflecting on my new cross-over ensemble's recording plans for 2020). Regarding competitions, the only achievement I have in that category is a third place from a big band composition contest early on in my career, Esko Linnavalli-contest in year 2007, that helped to gain some arranging work for the Umo Jazz Orchestra.

I have also had several positive concert reviews over the years, and although it is hard to say for sure, I think some of those have had a positive snowball-effect on some things. An example here is a review of my big band composer concert from 2018 with Turku Jazz Orchestra, published in Turun Sanomat (Appendix A). During the concert in Turku, I had already booked another concert with Oulu All Star Big Band with the same program, so in that case the positive review was not helpful in getting that next gig. But I think the positive review finally convinced Umo Jazz Orchestra to take on the concert as part of their programme in March 2019. And it also very probably helped in the successful application for the Taike artist grant for 2019.

Some of the symbolic capital is invisible for me, often spreading by word-of-mouth only, and manifests itself only in the fact that doing a job successfully will result in new jobs. Specifically in the arranging work, the amount of symbolic capital and its division between a composer and arranger is also very hard to measure, since even musicians themselves can't always distinguish what makes a piece of music great: Is it the melodies or the essence of the original composition, or is it the way an arranger has added or modified the original music?

6.3.4 Economic capital

Although the most straight-forward of the capital types, this is also the one I wanted to leave until last. We all have some kind of a love/hate-relationship with economic capital, and having been a freelancer for 25 years I have seen both ups and downs in my music-making career. Being a freelancer/entrepreneur gives a certain freedom, but it also ties one up in the constant struggle for finding the next job and does not provide the (relative) comfort of steady work and holiday time. Also, if a work is estimated to last for several months, I will often ask for the salary to be payable in two or more separate instalments, to balance the pay more evenly.

Despite the seemingly random nature of being a freelancer, my income level has been surprisingly steady for the last ten years. As an arranger, my annual copyright royalties have been relatively low, and by concentrating more on composing I am hoping to see an increase in the form of passive income over the years.

Regarding the quality of one's work, as the freelancer, you are always only as good as your last job. If you do one job a little bit sloppily, people will react to that, and word very easily spreads that somebody else would have probably done the job better.

6.4 My core values for measuring success

Alongside exploring Bourdieu's theories one aim of my work is to set forth a series of my own core values that can be used for measuring my (or anyone else's) relative success. For this, my main inspiration was athlete Kiira Korpi and her list of core values for measuring success.

As with all professions that are highly competitive, the fact remains that very few get rewarded or recognised for the excellence of their work. The large public recognises mostly the ones that the papers and media choose to write and tell about, and outside of the scope of the major press there still remain thousands of competent professional composers doing quality work, be it composing for the concert world or the media world.

Because external validation and rewards are often reserved only for a small number of working professionals, it is important to be able to validate oneself, and that is why I want to start my list of core values with the concept of *self-validation*. With self-validation, I'm assigning myself as the biggest critic of my own work and aim to be as independent and neutral as possible from any external validation. If I am being honest about the quality of my work, I am often quite good at critiquing myself and know if I have reached what I was aiming for.

Some projects do test the correctness of self-validation though. I was asked to arrange a song for a Finnish pop star a few years ago, in the vein of Paul Anka's successful Rock Swings album. I did a version I thought was pretty good, after which the singer asked me to do a couple of small corrections, and after that I was given an OK sign from the singer. A little later, the project's producer emailed me, saying that since we were not able to reach an agreement with the singer, my arrangement was to be dropped altogether from their album. I was astonished, since the singer replied to me that the arrangement was OK and that it would be used in the album. So he obviously came to a different conclusion a little later.

With some talks, it became obvious that I had not understood the song's lyrics in the way the singer wanted. In his view, the song's overall mood should have been a lot happier, whereas I understood the lyrics in a darker, more melancholic way. In the end, we came to a mutual agreement: I made a new version acknowledging the singer's view on the lyrics, and the song found its way to the album after all. This is also one of the experiences that has fortified my desire to move more to composing. As an arranger, self-validation is not always enough, and you are often reliant on other people's views on how the outcome should be.

Financial validation: Although financial validation is something I can't decide totally for myself, I can't deny the effect that economic capital has. Although it should not be overemphasised, there still needs to be a decent income from the work one does, to be able to carry on doing the work further. I understand that some people accept doing other jobs to finance their composing (with the Phillip Glass example being quite radical),

but for myself I don't think it would work. I often find that composing takes quite a lot of time, and doing another day job would very likely leave less room for composing. Also the possibility of working regular daytime hours is an important one for me, since it leaves at least the possibility of having evenings and weekends free for relaxation (although as a freelancer I can't always choose that).

Luckily, I have never come across a situation where I have been refused payment for a project, or where I would have had to resort to legal action. There have been a couple of times where I have had to wait for several months to be paid, and on one occasion I made a deal with a big festival organiser to give them the option to pay in several instalments over an extended period.

Curiosity: To be able to keep working, one has to stay curious about new things and learn new things along the way. The work of a modern composer (be it in the concert music world or in the film/TV/videogame-market) is always somehow connected to society and its developments. Therefore, I think it's important to be well aware of the community and the world around us, what possibilities it gives us (and also potential limitations). As an example, various Facebook groups have the potential for sharing valuable info that would otherwise be hard to get. I am a member of a closed Facebook-group that is moderated by Richard Kraft (the head of one of the biggest film composer agencies, Kraft-Engel Management in Los Angeles). Also being a member of various composer organizations is a great way to interact with other professionals, and to keep on top of things. In Finland, I am a member of Finnish Music Creators' Association (Suomen Musiikintekijät), which represents the composers working in popular music and related genres.

But still, despite the internet-age, meeting people in real life can't be substituted by anything else. My travels during the year 2019 have been important in observing the way the music industry (and especially film and tv industry) works, and this info is not available in any other way.

Motivation: To be well motivated is something I view as extremely important. To stay motivated, one should establish a few goals, both long-and short-term, and try to work towards those goals. Also reviewing the goals once in a while should be a necessary process, to see if the goals are still valid and worth striving for, or if I should revise my goals and set new ones.

At the start of each year, I try to put together a list of things I want to achieve during that year, and also list things that I am aiming for in the long run. Also, music itself should be a sufficient motivator. In the heat of everyday life, it is sometimes easy to forget the wow-factor of music, that it can affect our emotions in a direct way that no other art does. That is why it is important to also take time to listen to music, and to actively seek out music that makes an impression on us.

Value: Continuing from the previous point, since no-one really lives in a vacuum, I often think about the value that my work has to others and to society: Am I giving away something that is useful to somebody other than me, and does my work have value to others as well?

This is also one of the reasons I wanted to have my composer concert with the local wind band in my current hometown Kokkola. The wind band in question consists mostly of young players, and I think it is a valuable thing for them to work with a living composer. Since I am also conducting the wind band concert, I can directly influence the music in front of the players, and mould the music in a way that best suits this particular ensemble and these players.

Regarding value, Albert Einstein talked about society and how it sees a successful person and offered an alternative way of thinking. The speech below was addressed to a Harvard freshman, Pat Miller (son of the article's author, William Miller), at Einstein's home.

Try not to become a man of success but rather try to become a man of value. He is considered successful in our day who gets more out of life than he puts in. But a man of value will give more than he receives. (Miller, 1955, p. 64)

Courage is something that I associate with taking risks, trying out things that might not be obvious at first sight. The media-music business is often quite conservative, trying to preserve the models that have worked before economically, and to reuse those models to keep the business going. The sequels to a hit movie are a good example of this kind of business thinking. In this respect, being courageous is not always treated favourably. But to strike a balance between one's own ambitions and the needs of a project, it sometimes pays to think outside of the limitations and try to offer an alternative view.

Taking conscious risks is also a way to distinguish myself from others as a composer, and that is one of the key things I will have to keep in mind, especially if compared with the arranging work, where I can't always be as adventurous as I would want to. I'd like to think of my new cross-over ensemble consisting of a string quartet and guitar, bass and percussion as a courageous model that has not been used much (in Finland, at least). I will use conscious effort to make the ensemble a personal vehicle for my compositions.

Humour, love and happiness: The great works of art have the power to convey emotions, and being able to convey positive emotions fortifies the effectiveness of one's work. Humour, love and happiness are parameters that can add lot of strength and personal colour to one's work. And yet, talking about emotions and how they help shape music, and art in general, is often neglected in music education. This is something I have tried to address whenever possible in my own teaching, and I often try to analyse the emotional context of a composition or an arrangement, and how the chosen music reflects emotions.

Out of the positive emotions, happiness is the one I want to bring forth, to represent the state of self-validation. Is my work making me happy? Am I satisfied with the results? If I can say yes, I am most likely enjoying what I am doing, and will very probably get encouragement to continue on my chosen path.

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8. APPENDICES

1.1 Appendix 1: Jazz Noir - Review in Turun Sanomat, March 10, 2018

Selected quotes:

"Täytyy uskaltaa sanoa: Jussi Lampelan suurteos Jazz Noir oli yksi parhaista koskaan kuulemistani ison orkesterin jazzkonserteista, vaikka sellaisia on jokunen todistettu. Se että soittajat tekevät vaikutuksen ei enää ole jazzissa mikään yllätys, mutta Lampelan monumentaalinen sävellys ylitti kaikki odotukset."

... "Teos tekisi mieli heti kuunnella uudestaan, ja se onnistuneekin, mutta ei välittömästi. Noir Jazz -konsertteja on kaavailtu lisää, eikä levytykskään olisi pahitteeksi. Taas menee uhkarohkeuden puolelle, mutta on pakko väittää, että Jussi Lampelan sävellys nousee kerta heitolla suomalaisen big band -jazzhistorian kärkipäähän."

-Kari Salminen, Mar 10, 2018, Turun Sanomat

Full review available online:

<https://www.ts.fi/kulttuuri/musiikki/3871533/Konserttiarvio+Turku+Jazz+Orkestran++Jussi+Lampelan+uutuus+on+mestarteos>

1.2 Appendix 2: Selected discography of Jussi Lampela

As a composer and arranger:

Jussi Lampela Nonet featuring Jukka Eskola: *Lampela x Eskola*
(Ricky-Tick Records, 2010)

Jussi Lampela Nonet: *Live at Kanneltalo*
(Jussi Lampela, 2018)

As an arranger:

Teppo Mäkynen: *Teddy's West Coasters, vol 1 & 2*
(KHY Suomen Musiikki, 2015)

Jari Sillanpää: *Kuin elokuvissa*
(Bridgehead Productions, 2009)

Jarkko Ahola: *Romanssi*
(Warner Music Finland, 2016)

Waltteri Torikka: *Rakkaus*
(Warner Music Finland, 2016)

Waltteri Torikka: *Sydämeni joul*
(Warner Music Finland, 2018)

Vantaan viihdeorkesteri: *Let's Face the Music*
(Vantaan viihdeorkesteri, 2014)

Ilkka Alanko Orchestra: *Ruusuja*
(Ratas Music Group, 2010)