

Live music and culture: comparing show booking business in Finland and China

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<p>Abstract</p> <p>China is an opening market not only in terms of economy but also of culture, especially in the live music business which is developing rapidly. Finland, on the other hand, has a great number of qualified musicians who are eager to perform their music. However, many of them have been limited due to the numbers of the domestic audience. Finnish live music industry has started to pay attention to a newly found land in the far East, but the Chinese music market is still new to many Finnish artists. Many mysteries like the atmosphere and the way of doing business are yet to be solved. This study presents a new point of view for cultural affairs, conflicts and opportunity seeking. Moreover, it defines a new role of a booking agent with a double cultural background by studying the newly introduced cultural dimensions theory.</p> <p>Four semi-structured interviews were conducted and analyzed by using content analysis method. The study combined all listed theories and opinions of interviewees. It presented the impacts and influences that cultural behavior's impact on live market; Both Chinese and Finnish market would require more people who are willing to break the ice and find a suitable middle ground for the live music market. Government and commercial funding are essential for all musicians who're willing to travel. Politically problems in China are the ahead of cultural reasons at the moment as the most significant obstacle. One should spend time and be well connected in China and Finland to overcome all foreseeable difficulties</p>		
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1 Introduction

With the economy rapidly growing, China has become the newest favorite spot for a variety of musicians who are enthusiastic about playing in front of a crowd that is more passionate, fundamentally larger in numbers, and yet open-minded. Enthusiastic fans start saving money some months before the show, so that they can purchase the concert tickets of the artists they wish to see (Sekine 2007, 214). However, in this nation people have their own unique ways to do business, to achieve goals and to be contacted at the same time. The music business has not started off over there early and there is not much that could be set as a good example. Moreover, this area is new even to many of leaders or big firms. Even though the estimated revenue of 82.6 million USD (IFIP digital music report, 2014) is not significant due to its privacy problems, major artists, such as Avril Lavigne, Linkin Park, Oasis, Celine Dion (Music Business Journal 2010), have paid attention to this new land of opportunities. Furthermore, at the age of fast information technology, 618 million active internet users are not an easy number to be ignored (TNW 2014). There is currently no database on how many musicians have toured in China over the last five years due to the early stage of the maturity of the industry.

Finland is the home of independent musicians, and it has its very own mature live music market. Combined data show that Finland has the most bands per capita, which is 53.2 bands per 100,000 people (Depo 2012). Regardless of many a cultural differences between the two countries, it could be presumed that there is a vast amount of opportunities.

1.1 Research Problem

The fast development of globalization, especially that of information technology, has brought people who like the same kind of music much closer. For example, the motivation for the author to come to Finland to study in the first place was the Finnish metal music. After living four and half years in Finland, The author has tried to adopt a part of the Finnish culture and started to have connections inside the Finnish music industry. Moreover, it has been longing for the author to exert

himself between the music markets in these two countries, so that work in the booking and management business here has been started and also there is attempt to find more connections in China. Hence, the author is willing and eager to find out the reasons behind all this. One could ask if they are related to cultural differences or to the very nature of the industry itself. Moreover, it would also be interesting to examine the cases that have already been successful.

1.2 Aim of the Study

The purpose of this thesis was to analyze the current live music business between and also in China and Finland. This was done with the hope of finding the potential complementarities and putting effort into the right spots in these two challenging markets and in order to serve the purpose of working in this area.

The aim of the study was to focus on culture studies based on G. Hofstede's six culture dimensions between China and Finland. The aim is also to examine the nature of the music business, the different roles of a booking agent/manager in the music business by using multiple studies and textbook resources. The article sees music as a part of the culture; hence, it also uses cultural dimensions theory to study the impact of the culture of a nation to its music scene. In other words, this is to conduct a research and attempt to explain the music market and show booking business in China and Finland from a cultural study point of view.

In this study, interviews were used to support it. The interviewees were people who had experience in the music and show booking business in Finland and China. The study examined the current situation between China and Finland in music matters, as well as the future possible opportunities and is the obstacles that might occur because of cultural differences. The study means to answer the following questions:

- How do the cultural dimensions impact on the music market in China and Finland?
- What is the biggest cultural obstacle that might endanger possible cooperation?
- What is complementary or opposite between China and Finland in live music?

- What does it take to make some difference in the Finnish/Chinese live music market?

Due to the limited of references of this very topic, in order to enhance the integrity of the research and study data, two cases of promoting and booking business in Finland and China will also be brought into this article.

1.3 Structure

With the intention of building a clear structure, this thesis is divided into two parts: the theoretical framework part and the methodology part. Within the theoretical framework an introduction that contains the background, the aim of the study and research problem are listed out. The chapter after those deals with theoretical introduction, and factor comparisons.

The second major part of this thesis is the methodology, which contains a qualitative research review of the study, followed by presenting the data collection methods and assessments of the reliability of the data. After that, the respondents, the interview questionnaires and the results of the interviews are showed in order to support the further analysis later in the same chapter. The last part of the study has a conclusion of the study with some practical ideas and recommendations.

2 Literature review

In this review of literature, the nature of culture is defined from the angle that serves the purpose of this study. The study continues by introducing Hofstede's six cultural dimensions. Meanwhile, a definition and an analysis are presented based on the role of a booking agent on live event business.

2.1 Definition of culture

The definition of culture could be vast. Culture contains more than one or two concepts, so far there is no author has given it a hundred percent consensual definition. People from different backgrounds have tried to define it for centuries, and the meaning of the word "culture" has been changing through time. Hofstede

(1994, 5) considers that culture is the collective programming of the mind, which distinguishes the members of one group or category of people from another. Mulholland (1991) defines it as a set of shared and enduring meaning, values and beliefs that characterize national, ethnic or other groups and orient their behavior.

Culture also influences music significantly, by impacting both the musicians and the audiences as well as the people who work in this industry. An international music worker in the booking field carries the most of the duties and definitions of a traditional agent. However, the music business is culture-related work, and people who work in the music business are still much under their own cultural influences. For example, a producer who has a Latino cultural background might prefer a casual dinner or drinks to being invited to an office at 10 a.m. to negotiate with his German colleagues. Culture clearly affects musical behavior [and that] music may influence the culture [in which it is produced] (Radocy, Boyle 1979, 27)

In some cultures, audiences might be more passionate about interacting with music performers, while some others might just prefer standing still quietly and listening.

Spencer-Oatey (2012, 6) thinks that culture is learned, not inherited. It derives from one's social environment, not from one's genes. In other words, culture could be learnt when certain effort is made, differences could be understood and accepted. This study processes the differences between the Finnish and Chinese culture and its influences on behavior within the music business.

Professor Geert Hofstede is a Dutch scholar in the University of Groningen who focuses on international culture studies. The first five dimensions were introduced in the year 1991. Later on based on the World value survey of M. Minkov, he newly introduced the sixth dimension to identify cultural differences in 2010. The six Dimensions theory covers more than 93 countries in the world (Hofstede

2010) and the analysis was based completely on all of them, which are: power distance, uncertainty avoidance, individualism versus collectivism, masculinity versus femininity, long term and short term orientation and, additionally, indulgence versus restraint. The dimensions were designed to reflect distinguishingly reactions and behaviors in every culture in given cases, for example, in workplaces, social welfare and school. G. Hofstede created a scale of 0-100 based on the scores that each nation had obtained in the five different indexes. (Hofstede 2000, 29)

Hofstede defined Power distance (PDI) as the extent to which the less powerful members of institutions and organizations within a country expect and accept that power is distributed unequally. Institutions are the basic elements of society, organizations are the places where people work (Hofstede 2010, 61). People who live in high PDI score countries usually accept the pyramid structure of power distribution, and organizations in high PDI scores nations have a more hierarchical inner structure. On the other hand, in low power distance index countries and organizations, power is more equally distributed and organizational structures are flatter.

Individualism could be summed up as an “I” type of society and collectivism could be seen as a “we” type of society (Hofstede 2010, 90-91). Individualist people consider their preferences based on their personal interests instead of those of a group. The “We” type of people are more group or family based, they would look after family members or group members in exchange of their loyalties. Hofstede thinks that the ties between individuals are loose in an individualist society, people are aware of looking after themselves. In collectivist nations people have more values towards to family and cohesive groups (Hofstede 2010, 92)

The index of uncertainty avoidance presents how different culture reflect their minds and behaviors on the uncertainty of the future, in other words, how much risk they would like to take in their lives and careers. It is related to the level of stress in a certain society when facing the future (Hofstede 2000, 145)

An organization in a nation that scores highly in the UAI is uptight on their future investment, both financially and strategically. Oppositely, within low index uncertainty avoidance countries, strategies are more aggressive with both individuals and working organizations.

Masculinity and femininity indicates different roles for men and women in societies regarding the work environment, values of gender equality and political policies. G.H. Hofstede states that a masculine society is where men are told to be assertive and tough and focus on material success and women are supposed to be more modest, tender and concerned with the quality of life.

The description continues on ranging down a feminine society which both of the gender are supposed to be modest, tender and concerned with the quality of life (Hofstede 2010, 140)

This dimension is related to people's effort to focus on the future or the present (Hofstede 2000, 351). In short-term-oriented cultures, the main work values are freedom, rights, achievement and thinking for oneself. Personal loyalties vary with business needs. The focus is on this year's or this quarter's profits, and managers and workers are psychologically in two different camps. (Hofstede 2010, 497)

In long-term-oriented cultures, people tend to be interested in achieving long-term goals and saving money, assets or even human relationships for the future. In the long-term side what works is more important than what is right. (Hofstede 2010, 497)

Indulgence versus restraint represents the level of the members in the society of controlling their desires and impulses. Indulgence stands for a society that allows relatively free gratification of basic and natural human drives related to enjoying life and having fun. Restraint stands for a society that suppresses gratification of needs and regulates it by means of strict social norms. (Hofstede 2010)

2.2 General live music business scene

In this section, the thesis studies and explains the general live music business scene by introducing an important role in the business- a booking agent. It talks about this role from its very own definition, skills required, an agent's roster and legal matters.

A booking agent plays important role in live music business, especially nowadays in a smaller music business scale; he or she also receives more responsibilities. Hopewell and Hanlon (2003, 222) think that an agent must be a negotiator, and in theory, he must negotiate the best possible deal for the artist in terms of both fees and of furthering the artist's career. An agent should represent his or her clients' best interests regarding the deal of paid live performances and on-tour treatment. According to Hopewell and Hanlon (2003, 222), a spokesman is another important function of an agent in the live music business. An agent reflects the attitude of the artists towards the venue promoters and tour managers in order to make sure that the arrangement satisfies the musicians as well as that they have booked the show themselves.

Logistical planning is seen as one of the important skills for a booking agent. An expert at logistics would help the band to plan the most effective route for a tour from the production, travel and venue points of view. (Hopewell & Hanlon 2003, 223)

An agent is also an administrator; he takes care of documents, such as contracts and agreements that tie each party to their side of the deal. Besides that, ticketing is also one of the responsibilities, because a booking agent will usually oversee the preparation, pricing and selling of the tickets. Following that, he or she should also act as an information center (Hopewell & Hanlon 2003, 223), because often an agent is the best contact person for all parties with an interest in the performances. When bands have financial problems, their agent is also the person to turn to because it is the agent's role to carry out the pre-show financial projections of income versus costs and afterwards show the "final settlements" (Hopewell & Hanlon 2003, 223).

To sum up, the skills that are required from a capable agent are many; he or she should more or less "know it all" as long as the situation needs it.

A client base, which is often called a “roster”, is essential for an agent. An agent who is doing freelance work or who has just started in the line of work usually acquires bands initiatively. The methods are various. For example, building a relationship with a band or the band’s manager is the most common way to start the first line of the roster. Being “on the grid” is important because the booking business requires more human relationship networks than any other side of the music industry, and in the end it is always about whom one knows and about knowing the right persons. An agent could also receive suggestions from friends and colleagues about certain bands looking for performance opportunities. Hunting a band down is another effective method, which means that the agent could start to listen to a band as a fan and then discover more from colleagues or, what is quicker, from the internet nowadays. Kemp (2000,40) suggests that agents talk to artist and the repertoire a.k.a A&R departments of record companies in order to learn about new bands that are breaking through on their career. On the other hand, some larger booking agencies have what is termed a “responsible agent” who is the primary agent receiving offer letters from promoters. He/she then creates the proposed booking contracts for the artist manager’s consideration (Allen 2007, 73).

In smaller music genre bookings, such as in those with metal or underground rock music, the deal of a show could be still made with a handshake between agents and bands. However, in a regulated market place, such as Finland booking agencies usually provide an agreement or a contract to their clients. It states the commission fee that the agency demands and the number of shows promised to the artists in a certain period.

Depending on the nature of the band’s music, different arrangements can be made. The more commercial the musician is, the stricter the agreement is. Independent musicians tend to have more casual contracts with their managers and agents. Smaller artists take whatever comes to the table regardless of whether they are signed or not. Their management would most likely not mind if some other freelance agent or some other agency “stole” them for filling in one show if any last moment absences should occur. Commissions to agencies that

book small venues and performances can be 20% or higher because the values of the performance contracts are relatively small (Allen 2007, 87). In a country like Finland, if not specifically marked in the contract or based on any sort of oral agreement, the commission fee is usually 15-17% for an agent/agency. This is taken out of the income from the tickets or wages from the live venue.

An agreement between an agent and the promoters or venues can usually be seen as one of the following three types. The agent benefits from a certain single concert wage because at least in Finland, the performance is usually paid by the venue, so that the agent could take the money from there. In this case the booking agent does not usually concern himself too much of the audience amount nor the feedback, the venue takes over the majority of the concert promoting. The second one is the ticket or door deal, usually seen with small artists' bookings where the band and the venue both agree to cut the agent a deal out of the money collected from the ticket sales and certainly, a tax needs to be included. In this way the agent also has to carry out the duty of a concert promoter, since the share of the profit is relevant to how much paid audience would show up to the performance. Allen (2007, 87) suggests that the agent will collect a deposit or "guarantee" from the promoter with specific instructions when additional payments must be made to the artist. The guarantee money should always apply to a concert with a larger responsibility or when multiple parties are involved.

When it comes to tour planning or single venue booking, the booking agent nowadays carries more responsibilities than ever before. In the cases associated with independent bands or small artists, as the person who books the show, the agent assumes the band manager's side of work at the same time, which is to make a decision about whether an available paid performance or a series of tour performances will earn sufficiently for the artist so as to make the engagements worth accepting (Allen, 2007, 87). Considering and managing a live music event's financial side is a part of representing the best interest of clients, because if a band loses money by playing somewhere, it will destroy the credibility of the agent or the agency he represents. However, breaking even is acceptable, for

example, metal bands from China or Finland mostly accept breaking even, as long as the payment from the concert or tour covers their traveling expenses, food and accommodation. A show is a show; it promotes the band on a certain level, after all. The agents of bigger bands and full-time musicians will have to think if the money from a forthcoming tour or shows provides a living for their clients.

It is not much of a surprise nowadays that the boundaries amongst different music business workers are becoming blurred. For example, a booking agent might also be involved with ticketing if the show entirely depends on the ticket sales from the site. Often venues sell the tickets for the show and take care of the VAT matters and offer a cut to the agent and the artists. Ticketing for more famous artists and bigger target audiences is naturally more complicated because there are fees for the ticketing website, agencies, city taxes in some countries, and the cost of the paper ticket with anti-counterfeit marks. (See table 1 below, Allen 2007, 88). In China, usually an agent also needs to find and negotiate with several sponsors for supporting the show since there is hardly any tour support money from the record labels for the bands.

\$25.00	This is the face value of the ticket paid by the consumer
-1.50	Deducted from the face value is the sales tax collected by the ticket seller on behalf of the state, city, province, or other taxing authority.
-1.00	This deduction is an amusement tax often charged by municipalities.
-1.50	The venue charge is in addition to the rental of the venue and is to help offset the costs of the performance
-7.00	The convenience charge is to pay the cost of tickets sales and distribution.
\$14.00	This is the net value of each ticket that is sold after other added-on charges are deducted.

Table 1- Net Value of Each Ticket

About the income of the agent, a great deal would depend on how the bands on the roster are doing, because a booking agent is not the most profitable career of all. Kemp (2000, 57) states that very often a new agent will not make money for two to three first years and is brought in as a booker for one of the more successful agents or directors of the agency. Hence in Finland, many agents are self-employed or receiving a certain salary from their agency so as to manage on a daily basis.

2.3 Comparing China and Finland in Culture

The article presents and analyses data based on the scale of Hofstede between Finland and China. This is followed by a comparison of the Finnish and Chinese cultural dimensions.

Here is the figure of Finland according to Hofstede's scale

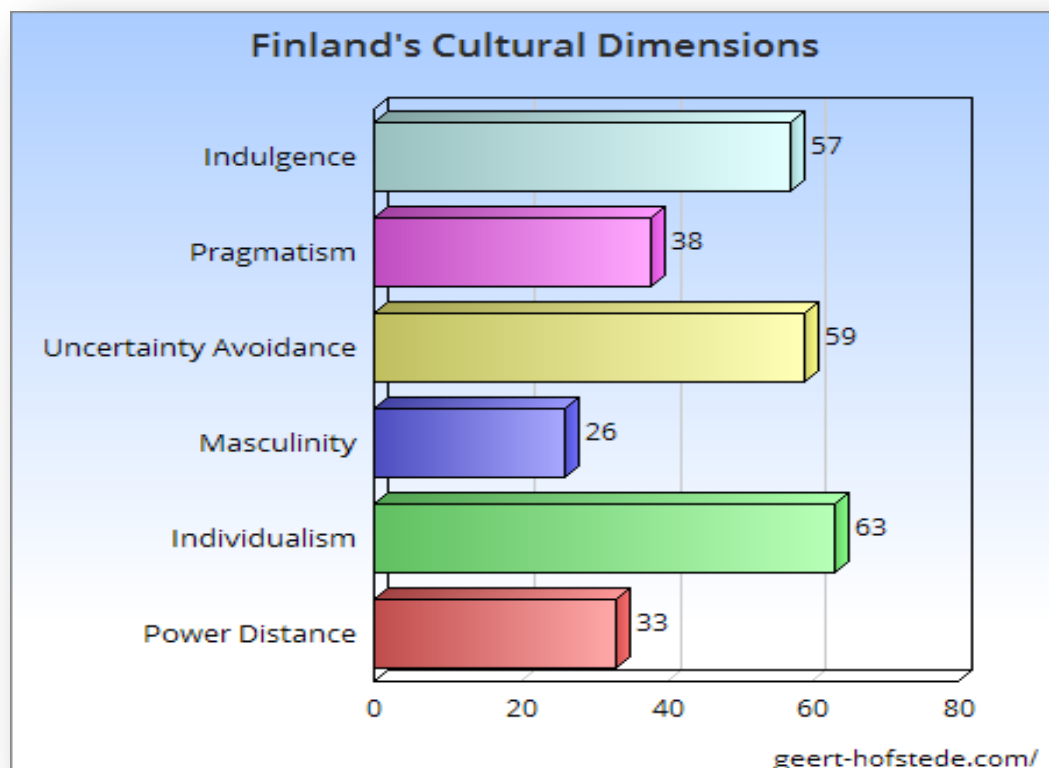


Figure 1-Finland according to Hofstede's scale

Based on the scores of Finland in Hofstede's scale, Finland could be seen as a place that usually has a more relaxed and equal work environment, and that Finnish firms are not very hierarchically structured (PDI 33). The individualism index scores are high in Finland (63), which means that Finnish workers are independent and that work and private life are separated. In an individualist society management styles tend to be more casual. The score of 26 on Masculinity could classify Finland as one of the feminine cultures where gender roles are vague, and equality between men and women is balanced in workplaces. Moreover, conflicts are resolved by compromise and negotiation instead of pulling ranks. When it comes to Finnish managers an effective one is a supportive one, and decision making is achieved through involvement (Hofstede, 2010). Finns are a group of people who play by the rules, and they prefer to have a specific purpose for their jobs (UAI 59). The Finnish culture is classified as normative with the score of 38 on pragmatism. This means that there is a pattern here that is not easily changed and that tradition is relatively important to Finns. 57 points on indulgence makes Finland an indulgent country where people who attend to their jobs value their holidays and free time much more than everywhere else.

Here the figure of China according to Hofstede's scale.

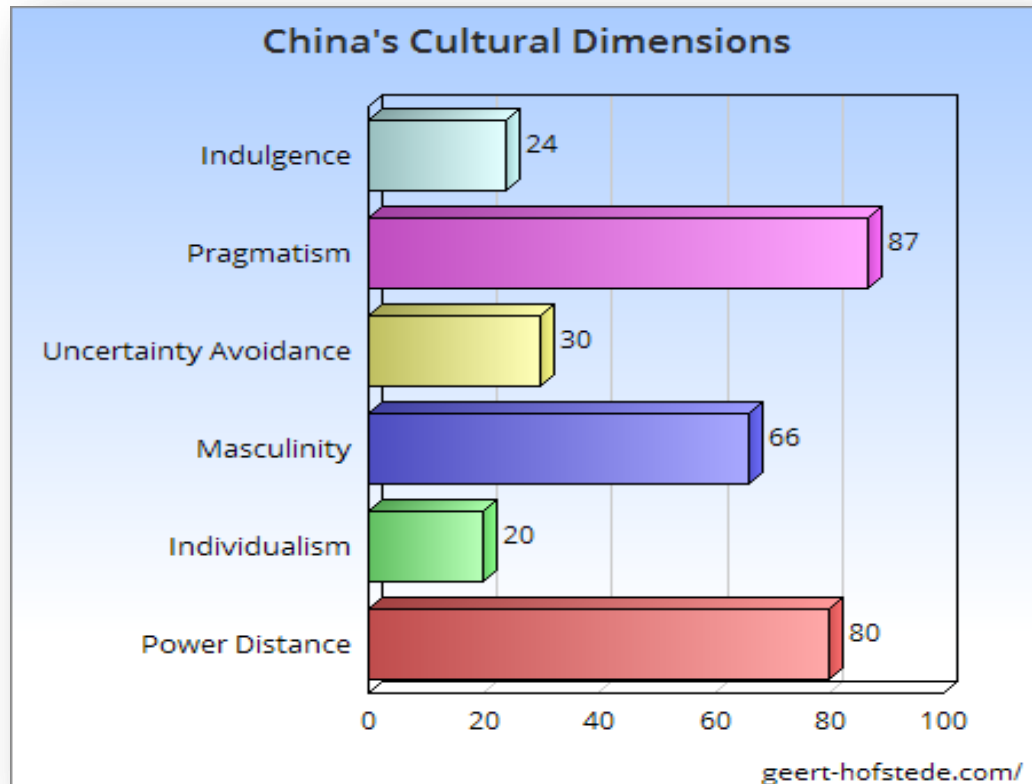


Figure 2-China according to Hofstede's scale

As it can be seen from the chart above, China scores intensively high in the power distance index (80), which means a frequent hierarchical power distribution in workplaces and families. Power and authority are more absolute and far more respected or feared by the people who are in lower positions. The Chinese culture is a collectivist culture (IDV 20) where the benefit of a group or an organization is usually ahead of the benefit of an individual, and where a failure of an individual is usually seen as dishonoring the collective group that the person belongs to, for example, the family or school. High power distance scores usually come with high masculinity score, and, traditionally, Chinese societies are masculine (MAS 66). They are goal or success-driven, an individual would sacrifice family or personal life in order to reach a certain goal in working life. Private life and work time are not very clearly separated. China's fairly low UAI (30) indicates that Chinese organizations favor making plans for the future and

acting aggressively without too much concern. Astonishingly, the high points for pragmatism (87) could be seen as one of the elements that reflect extreme pragmatism and long term-orientation in the society. Chinese individuals and society group like making plans for the next five years, and they would have greater interests in things that turn into profitable rather than academic results. People believe that the definition of true or false depends on the situation, context and time. 24 points on indulgence make Chinese a restrained culture, people do not value personal, casual time or holidays very much, instead of that the restrained culture shows certain cynicism and pessimism. (Hofstede 2010)

China and Finland culture are compared in the following figure

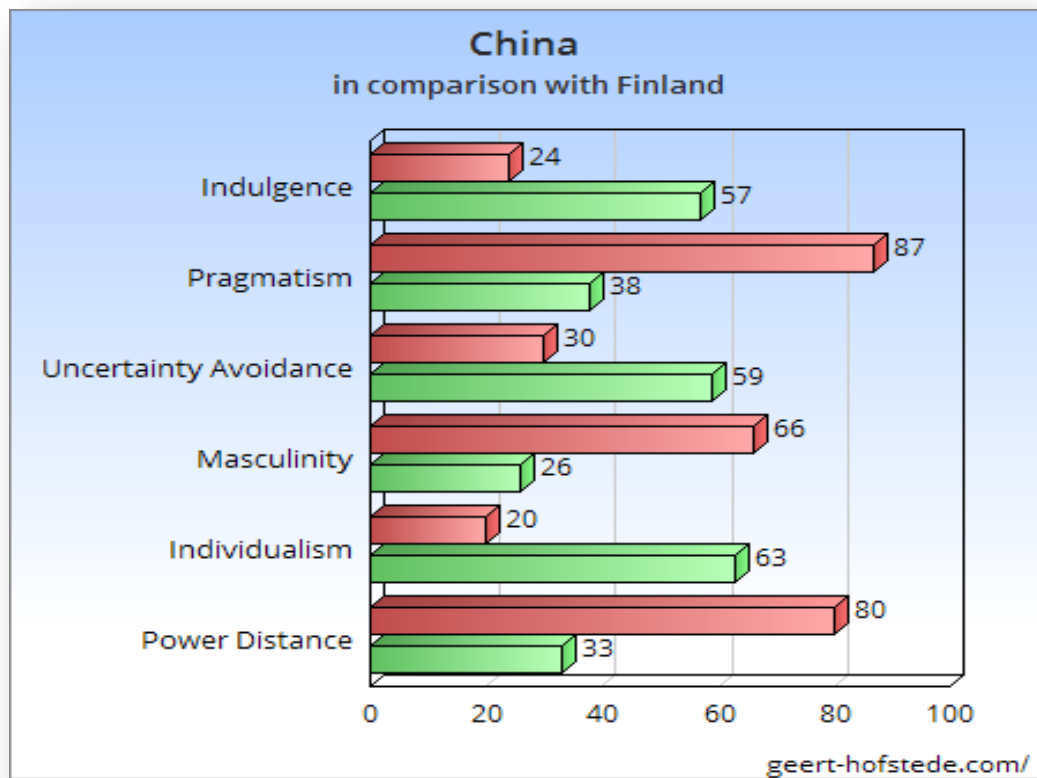


Figure 3-China and Finland comparison based on Hofstede's theory

According to Hofstede's cultural dimensions scores, the largest difference between China and Finland is in the pragmatism scores (87 and 38). Finns

believe in a pattern of absolute truth, and they are interested in a quick result in the near future. China, on the other hand, stands almost on the opposite side of this. Nothing is absolutely right and wrong, true and false, things are seen only as depending on profiles. Goals are made for long term and they are practical without too much concern about the ethical outcomes. Regardless of the size of the firms, most of the businesses in China copy and understudy the Government's "five-year plan" instead of making their own plans for the future.

Another significant difference between China and Finland is in the power distance indexes, which are 47 points away from each other. Finns would value equality very much within a business organization. Moreover, considering the nature of the music business, which is rather informal, the power distance would be expected to be even lower in a Finnish music agency. On the other hand, no matter what the business background there is, the power and authority of the superiors are expected to be respected by the subordinates.

Masculinity is another aspect that divides the two countries culturally (China 63. Finland 20). A manager in a Finnish institution is more caring and involved with the employees, he/she focuses on their well-being. For a Chinese firm in the same business, the sacrifice of private life and free time might be done voluntarily from the employees to managers, even CEOs. Individualism is much lower in China (IDV 20) than in Finland (IDV 63) because China is a collectivist society, which affects the way of business. This means that a considerable number of business organizations in China are family-oriented, the owners prefer to hire their family members and old comrades from the military service without entirely considering their eligibilities. This is nearly impossible for Finns, since they usually prefer not to conduct business with close friends and family members.

Individualism has high scores in Finland, which means that management style differs from that in China. Chinese managers would be seen as "impotent" and lose their authority among the workers if they are being too soft on executive orders. On the other hand, the relationship between most Finnish managers and

their subordinates is closer to a cooperation relationship with a mutual benefit as the main interest.

Because of being defined as an indulgent country by Hofstede, the people in Finland tend to release their stress and anxiety by enjoying life and having fun (index.57). The attitude in this part of the culture is more likely that of optimism and acting freely. Conversely, in the Chinese culture (index.24) people withhold their stress from work and life and dedicate their free time to extra work in order to achieve their career goals. They also become cynical towards authority and higher power.

As in most of the European countries, uncertainty avoidance is highly scored in Finland (index 59), which means that Finns respect their traditions and “play by the rules” and that they are more concerned with what the future might bring than the Chinese (index 30). The Chinese believe in their ideas of the certainty of the future based on an old saying “men shall overcome the nature”. Hence, they are more comfortable with ambiguity and uncertainty.

2.4 Finland as a live music business environment

This chapter concentrates on the Finnish music business environment with regard to the general state of the music industry in the country and, additionally, using the booking business of situation in the genre of metal music as an example. Finland here is listed as an example of a developed music market and a practical case of attempting to conduct business as an international music worker is presented.

Tolppanen (2014) states in his annual report that the total monetary value in the Finnish music industry has grown by 3.1% in the past year from 837.2 million euros to 863.2 euros, including recording, jobs and live music. The live music revenue occupies half of the total monetary value with 438.8 million euros, which means that it has increased by 6% compared to the previous year.

Teosto, the Finnish copyright organization, collected about 5.9 million euros from the live events all over the country in 2013. In addition, the value that was created by the private sector, for example, privately owned live houses and pubs, had gone up by 11% compared to the previous year. This is now 240.8 million euros, which is already half of the live music value (Tolppanen 2014).

The Finnish music industry has been reported to be growing for past few years, significantly in the live music values. It is estimated that a total of some 30,000 people work in the music industry, most of them part-time musicians. (Tolppanen, Tuomainen 2012).

When it comes to booking live music events, every country involved in the modern music industry has its own special case. As a country that has many DIY bands of different sizes, there is hardly any case in which a venue promoter would ask for a booking agent to do an artist headhunting in order to provide new bands for the venue. The usual situation is that a venue promoter in any major Finnish city would be tracked down by all sorts of agencies, agents, or in some cases, the bands themselves via countless emails and phone calls. Even though Kemp (2000, 45) states later in her book that "the relationship between the agent and the promoter is symbiotic, one cannot exist without the other", the balance in Finland is tipping to the venue promoters' side. There is room for smaller booking agencies or freelance booking agents to survive or make a small difference but the space is very narrow and compressed.

Yet, with a continuously growing live music event market, the limited size of the population, which could be seen as a lack of customers and new target groups, plus an already matured music market, the competition is rather vicious in Finland. A few bigger agencies have developed their rosters and logistical systems here in order to occupy the major share of the market.

More specifically, there are almost too many small bands crowded in the same genre, for example, Melodic Death Metal or in another case, Rap. Venue promoters are weary of hearing and promoting almost the same genre over and over again. Hence it is more than difficult to attract a venue's attention by

promoting and selling those musicians who do not really stand out from the other bands in the same genre.

2.5 Event booking- case of Finnish bands Whispered, Prayed and betrayed and Drawn Awake.

The Finnish event company Trevolution Events Oy oversaw the progress of an event that began in February 2014. For the author this event was the practical training required by the degree program. This part of the thesis presents two cases that served the purpose of the study.

Trevolution Events Oy is a booking and management agency based in Helsinki, Finland. It also operates partly in Tampere, and their major event is Viikinsaari, which is part of the Tammerfest and live music cruise in the Baltic Sea area.

The project was entitled by the owner of the company to book a night of bands of personal choices. The idea was further developed to organizing a small tour around southern Finland and Estonia. Under the guide of the CEO of the company, Miika Salminen, the dates were set for the beginning of September. However it was later on postponed to October 2014 due to the lack of possible venues and funds. Eventually, the tour was sized down to one concert at Varjobaari, Tampere on the 09th Oct 2014.

The Finnish metal band Whispered has been a favorite of the author since the early days of school. Hence, with the decision of starting to enter the booking business, it was almost the first band that came into mind. However, they had just been signed by a large booking agency at the time when the proposal was brought up so that their answers were vague and hesitating since they were promised only (?) a few concerts. However, keeping the band in the roster seemed sensible even though a great deal of time was spent waiting for their final decision. The decision proved to be wise later on as one of the company's clients canceled their show ten days before the event. Thus, Whispered was able to

stand out and show up at a very short notice. Eventually they performed an excellent show on one of the biggest nights of the year in Club Katse on the 6th Sept 2014.

Prayed and betrayed is a young metal band from Jyväskylä that has been always active in staging concerts. They were the first clients that stayed to the end, because the idea of the tour was that it would consist of this band plus another band with a bigger influence. The bands are very typical cases of the Finnish DIY bands in which everything is done by the members. They agreed to play performances if a financial break-even was guaranteed.

Drawn Awake is a metal band based in Tampere, Finland and it shares the same bass player with Whispered. They were reached out after the tour was cancelled and the author was about to arrange a concert with Prayed and Betrayed in Varjobaari.

Those two bands received nearly 100 euros after the show at the venue by selling tickets for 2 euros per person. The band that came from Jyväskylä used this money to pay off their gas expenses.

The most successful part of trying to be a decent booking agent was contacting the bands with passion and a certain knowledge of heavy metal music and several years' living and education in Finland. Contacting and acquainting with Finnish musicians was rather a pleasant experience each time.

Some wise decisions were made during the 5 month time as a booking agent in practice. The tour was called off when the realization came that neither the money nor the venue situation would be met for the artists. The tour eventually was shrank down to a one-time concert in Tampere to cut down the expenses at its maximum.

The difficulties were most of the promoters seem to prefer doing business with someone they already knew in the business, instead of an unheard booking agent with a foreign name. The emails and social media messages were never

answered. Even some efforts were put to overcome the language barrier by starting to write a formal promoting letter of bands in Finnish, however the outcome was not satisfying.

There are few things that have been failed and needed to be improved in the future .It was discovered that phone calling is always more effective than emailing or messages. The wrong idea was back then was considered that calling someone to tell them do their job was aggressive and rude, however the fact has proven itself that certain level of aggressiveness was needed in any kind of sales business, no matter the product was a show you put up together or an insurance policy.

It was within the exception that not much money was seen in this subgenre of booking business so far, Katse ravintola offered 100 euros to the previous band that cancelled in the last week before the show and when Whispered took over, the deal with the previous band went through and stayed the same, which was the second mistake that lack of entrepreneurial thinking is worth to be mentioned.

2.6 China as a live music business environment.

Vastly different with Finland, China as a music business market is in its immature level. This part of the thesis reviews China as a business environment, especially as a music business market. Due to the small scale of Chinese live music booking business, this chapter will use all the examples that are possible to be found. It includes old rockn'roll ,metal,punk, post-rock.

China was left behind by the entire human civilization for many years since the “Cultural Revolution” (1966-1976) started, during that time all western modern music were forbidden to be recorded, broadcasted or listened to as it would poison people’s mind. All music production and performance back then was meant to serve the Government or the Communist party politically. Even when the Communist government came to its senses and opened up the country little by little from 1979, the control on music was still considered strict. Public music taste was led on a lot. Hong Kong at the time as an UK colonic city already had a

rich and developed pop culture. People in the Mainland China started to listen to tracks from HK pop stars already at late 1970s via doctored radio channels secretly, however, the first public pop music concert inside Chinese border was not held until 1985 in Guangzhou city for the Hongkong musician Wen Luo for the first time in history.

With the extremely fast tempo of upgrading on Western music industry already back to 1980s, tons of digital music products like CDs, tapes and LPs were overstocked. Considering the high cost of scrapping cost, some record companies started to dump these overstocked products to China by wholesale as recycle garbage, in order to distinguishing them with rightful imported products, a small cut is usually made on the edge of the CD and its cover.

The first wave of independent modern music for example like western pop, Rock'n'Roll, heavy metal and blues arrived in China even later, it was around at late 80s and early 90s along with these Dadou CDs (dakou stands for cut-out). Kloet (2010,20) in his book "China with a cut" describes that those not only have these CDs been tremendously nourishing for Chinese rock musicians in the 1990s, as they opened up a musical space that did not officially exist in China, they have also come to signify a whole urban generation.

By the end of 1990s, musicians in all sorts of music genres could already be found inside of the mainland China. The music culture of "mainstream" and "underground" was divided in a small scale where fans of sub-genre music bands were more and more devoting, at the same time, the major population was still led on to what to listen to.

At the year of 2011, besides some major festivals like Midi, Modern Sky and Strawberry, there were more than 100 different music festivals happened with around 3 Million audiences. Xiaofeng Xu, a director of Music Industry base of China thinks that when music festivals are really an essential part of people's life, it could easily expect more than 10 million people per year to visit all sorts of festivals all over the country (Xu 2011).

As a country huge on in landscape, China has rather small music industry value which IFPI's (2014) states that the revenues were just about 81 million USD in

the year of 2013 (about 63.6 million euros) and the revenue per capita is nearly nothing in the mass amount of the population, which is only 0.10 USD and Japan has 34.7 USD.

China has the highest privacy rate in Asian music publishing market which is 85 percent according to Sekine. Sekine (2007, 209) thinks that in Chinese music market, the idea of copyright is not yet accepted, even among the industry people, royalties are not well collected by relevant parties, so there is hardly any data could be found about the gross income on collection societies. Music and Media is still under certain level of control under the government. This lack of awareness and chaos in music management nationwide causes certain amount of problem that spreading to all possible side of the market, the collection society MCSC (Music Copyright Society of China) is government-run, since the government does not seriously consider collection royalties are necessary, neither does the organization .

There is a preliminary concert business established in China, there were many famous musicians have toured in China, for example The Rolling stones, Metallica and Björk. Due to the lack of data collection generally in Chinese music market, there is not totally statistics about how many foreign artists come to China every year. However, according to the CEO of GuitarChina, Jiang (2014), there were about 30 bands ,mostly metal , who have made to China in the year of 2013 and performed about 60-70 shows in total. Total revenue and valued of these shows are classified by the organizers.

Government censorship is one of the reasons why Chinese music industry is developing so slowly. When an agency wanted to invited a foreign band into China to play live performance, there is usually a long reviewing progress, reviewing materials include set list, band members' profiles and translated lyrics. These materials often have to be sent to the Ministry of culture few months even half a year in advance in order to make sure everything goes right. The censorship was tightened even more after the 20th years of anniversary of 1989

democracy movement and Björk openly supported Tibet independent on the stage in Shanghai at 2008 (Branigan 2008). Another case was Chinese government banned certain song from Metallica that was considered “Politically sensitive” while they were playing in Shanghai (Pasbani 2013).

Besides that, the government usually does not support independent musicians to have their concerts financially, if they are not a member of a government-run agency.

From July of 2013, the Ministry of culture of People’s Republic of China has granted that all the censorship regards to foreign musical performance now to be review by the local culture departments of the provinces, this measure has been seen as a step forward to a more opened culture censoring progress.

Guangsheng Shi (2013), the CEO of a cultural agency in Guangzhou claim this to be beneficial for concert business in China.

2.7 Band promoting- case of Finnish metal band Amendfoil

Amendfoil is a metal/rock band from Tampere,Finland. They are the one of the major client of Trevolution events. This idea of promotion is to gain fames for Amendfoil in China through all possible channels, in order to organize a tour over there in the future.

At the beginning of the program, few suggestions were raised towards the nature of music market in China and the current situation. The target group was set to be young rock’n roll and metal fans, music festival goers. Age range 18-35 years old. The plan was to reach these groups are the social media websites. Two of social media websites in China were picked due to their popularity amongst young people. They were Xiami.com and Douban.com, both of them offer free service to independent musicians on promoting and advertising.

Xiami.com is a music sharing website featured with social media functions, similar to last.fm. People could find others with same taste of music to become

friends online, discover new bands and upload/download music with high quality via a VIP membership. Musicians are also able to upload and promote their music over the website and charge for download with their ideal price. According to Alexa.com (2014), most of the visitors to Xiami.com has at least college education.

Douban is a social media website that mainly used by college students and white collars .The website claims that they have reached two hundred million users at the end of 2013 (Wangyi-163.com 2013), it includes a user profile, social feed, an online FM radio ,music albums could be added and reviewed by users.

Additionally, the promotion plan was to reach out to some music magazines and productions to get an interview or an article about the band in order to get some publicity besides the internet. One thing the music magazines still do in China is throw a self-mixed CD along with every issue of their product. It is an effective way to have young subscribers to learn the information about the band.

By learning from Finnish metal bands Finntroll and Amorphis' experiences back in 2010 the world expo in Shanghai. To reach out Finnish cultural organization Finnpro was considered, Finnpro has successfully became a good tool promote Finnish culture through years rooting in major cities like Shanghai and Beijing. However, the result turned out to be not as good as expected, Amendfoil has gained certain publicity through the aforementioned website via some personal connection to get one of their songs played in an online FM channel .The magazines and productions had no response at all towards the promotion package. The fact is generally if one seeks for cooperation, others would want something for return, in this case, the author as an intern had no financial support nor have enough connection in China.

Considering that there are metal bands from China would like to go International, a fame swapping idea came up after consideration. Since Amendfoil has already founded couple of musician pages in some social media sites over there, three Chinese metal bands were contacted to share and talk about Amendfoil over their social media and for return, Trevolution events and its owners share their Soundcloud or Facebook pages.

The outcome is not very promising for both of parties, Trevolution events did not fulfill one of planned fame exchange actions.

This back scratching plan could be a nice method in the future way of promotion. The reason why the outcome of this time was not significant was that Trevolution events currently do not have enough amount of right target audiences who might arouse an interest to metal music. The size of Chinese social media is beyond vast for a band like Amendfoil to be shared couple times by some bands who have only couple thousands of followers themselves.

The time was about May, 2014, this Amendofil project is stranded and by the time, Amendfoil has certain fame over the social media in China without spending any money.

2.8 Guanxi

The word “Guanxi” indicates a connection that exists among Chinese social network. It carries a sort of awareness within multiple parties in life and work that the connection could be used in looking for favors no matter politically or financially. Fan (2003) defines that Guanxi is a social progress that occurs between generally two people. Music business has its own special nature that differs from other business however this business needs even stronger connection, in other words, Guanxi. The stranding of Amendfoil project could be assumed by lack of Guanxi in China. If the connection could be made before the project started, it would have been a different outcome. It means phone calls and emails would be answered, things would be easily to be taken to the next step of promotion.

Guanxi needs to be made and maintained in very Chinese ways. It is a part of the current culture. Buying work lunch/dinner for the person who you wanted to ask favor from is a way to carry it out, usually through someone who has already met acquaintance before that. Intoxication over the Guanxi making events, unfortunately, generally been seen as an expression of sincere. Toasting with alcohol beverage towards someone along with certain level of exaggerated compliments are a representation of respect in the art of building up Guanxi network.

There is hardly any business was built based on just plainly making contracts on the table in China. If the Guanxi was wished to be maintained, one should tend the matters in personally level, such as: sending accordingly valued presents during national holidays, birthdays, childbirths, funerals. Sometimes just straight up cash in a red envelope could be viewed as basic manner or respect towards other people. Interestingly, Guanxi could be almost compared with the music business term “roster”, where agents and agencies maintain the connection and relationships with musicians. This connection could be explained as that one shows attention to the people one wishes to have something to do with and some others could be left aside for a while but not cut off, sending text messages in holiday days like Mid-Autumn or Chinese new year. It could help maintain the Guanxi with acquaintances just in case there is something they could come to assistance in the future.

2.9 Chinese and Finnish music business in comparison

The largest difference between China and Finland in Music business is the type of the market. Finland could be seen as a regulated and well-developed music business market with considerable amount of musicians in all genres. They are eager to perform their works but having difficulties to find publicity domestically .China, due to the relatively late-developed music market formation, everything seems still need to be reorganized. The quality of the local independent musicians are growing but not satisfying, plus cloudy political environment impacts media and publishing for music and arts.

With the uprising of the information technology, there are audiences start to develop their own taste of music through internet and more promisingly. Finnish bands, especially rock and metal bands are becoming people’s favorite in China. Many people start to have contact with outside world via Internet, young people thinks it is cool to listen to Western bands (Kloet, 2010).The reason could this could be the upgrading of the education level amongst young people and major part of Finnish rock and metal tracks are written in English language.

In Finland the data of music business is open and transparent, there are associations do statistics, in China, due to the lack of awareness on copyrights

and regulations, data are particularly hard to access for anyone , another reason is that data and statistics are not use to be recorded in electronic phones and the information management is chaos in most area of business. There are rights organization for copyright, royalties and musician work units are well formed and operated in Finland, however in China, people are still lack of basic common sense of copyright.

The similarity between two countries' music business is they are all small scaled, and heavily connection-driven business. In other words, it is all about who you know. Both Chinese and Finnish promoters seem prefer to talk to someone they have known or heard of before, some even might have quite a hospitality attitude towards any new comer in business. Working in both side of the business would need a well-connected middleman to break the ice.

3 Methodology & Methods

In this chapter, the main task is to introduce and review Qualitative research method. Following by that, a data collection method and reality check is introduced.

3.1 Qualitative Research methodology

Qualitative research is characterized by its aims, which relate to understanding some aspect of social life, and its methods which (in general) generate words, rather than numbers, as data for analysis. (Patton, Cochran 2002)

Hennink, Hutter and Bailey (2011, 8-9) thinks that in broad terms, qualitative research is an approach that allows you to examine people's experiences in detail, allows you to identify issues from the perspective of your study participants, and understand the meanings of interpretations that they give to behavior, event or objects, it also seeks to embrace and understand the contextual influences on the research issues.

Qualitative analysis results in a different type of knowledge than does quantitative Inquiry because one party argues from the underlying philosophical nature of each paradigm, enjoying detailed interviewing and the other focuses on the apparent compatibility of the research methods (Golafshani 2003).

Qualitative research is widely used in Social Sciences and educational areas. However, there are criticism concerns that a qualitative research may only reflect a certain range of the chosen topic or problems. Due to its usually small sampled research objects, also, the research might be easily mixed or even misled by Reacher's own ideas or prejudice. The objectiveness sometimes is a noticeable problem.

Quantitative research, in the other hand, is usually seen as explaining phenomena by collecting numerical data that are analyzed using mathematically based methods in particular statistics (Aliaga, Gunderson 1999). It usually comes with a structured interview in order to analysis bigger amount of data. Hence, based on the nature of this study, which is to study decisions, ideas, understandings and behaviors of other human being. Also, given the circumstance that marketing point of views was involved, the method for gathering information for this research is employing qualitative research method and a semi-structured interview. For three to four industry professionals who have relevant experiences in booking shows in China and Finland, promoting Finnish bands in China and bringing Chinese bands to Finland. The candidates of this interview are Sun Bori, the vocalist of Chinese metal band Egofall, Xi Chen, the CEO of Mort Production, Olvai Paananen of Club Niubi, Paul Huang of Hotpot Music production.

3.2 Reliability and Validity

There have been arguments about whether reliability is relevant to qualitative research, since qualitative research would be the only major method applying in this study, both reliability and validity is reviewed from qualitative research point of view. Stenbacka (2001) thinks that the concept of reliability is even misleading in qualitative research. If a qualitative study is discussed with reliability as a criterion, the consequence is rather that the study is no good. Golafshani (2003) also sums up the theory and express that the difference in purposes of evaluating the quality of studies in quantitative and quantitative research is one of the reasons that the concept of reliability is irrelevant in qualitative research.

However, unlike quantitative research, in qualitative research the amount of the research objects could be low. This known factor causes usually a problem of the objective of this research. The researcher's angular in the study might be influencing the questionnaire with or without a realization.

Validity is defined as the extent to which the instrument measures what it purports to measure. For example, a test that is used to screen applicants for a job is valid if its scores are directly related to future job performance. There are many different types of validity, including: content validity, face validity, criterion-related validity (or predictive validity), construct validity, factorial validity, concurrent validity, convergent validity and divergent (or discriminant validity).

Credibility means that the research would be versatile enough and give an exact picture of the phenomena. The results should represent the research itself and not the preconception of the researcher. Dependability means that the results can be compared to the research results done earlier. Transferability is used to describe whether if the results can be transferred to another research. In qualitative research is spoken more emphasis is given to theoretical generalization instead of statistical. What is valuable is to gain a deeper understanding of the matter than concentrating on the size of the research (Golafshani 2003).

To maximize the reliability and validity of this study, all the interviews are selected in care, all of them have to fit few qualifications; have experiences and certain culture background in both music market in Finland and China, own their own music institution like bands or a production, having the will to do more in this business. All interview candidates are background-checked by the author of this article to make sure they have the qualification to have sayings on this specific area of the study. For example, Olavi Paananen was a cultural subject student in Sibelius Academic and was also an assigned engineer in Beijing for approx. 1 year.

There are few adjustments made in interview questions to make sure the validity, questions are slightly modified based on different culture and education background and occupation of the interviewees. Secondly, considering about the

possible negative response on English language from Chinese interviewees, questionnaire are carefully translated into two languages, for example, Chen's interview was entirely in Chinese language and the same version was delivered to Paananen in English.

To assure that the research will reach the reality, all used Chinese interviews has been translated into English.

3.3 Data collection

This chapter includes the idea developing and the process of the interview, the reach out and the communication with interviewees. There is a presenting of all the received interviews in English language.

According to the topic of this study, the decision about the content of the interview was made while process of the writing of this thesis. Cultural elements were of course the first thing came to mind, the questions later on were developed into focusing the difference and solutions between China and Finland. Developing an interview is an art of speech; there were a lot of things learnt while referencing peer students' thesis interview and books. After the first part of the interview questions were finally made, the author made sure on his best that it was affirmative that there is no misleading or implying or fishing certain answers out of the people in them. The first part of the interview was named "The matters of culture" to obtain certain answers on the culture differences in order to support the studies based on Hofstede's theory.

The second chapter is called "The matters of profession". It studies interviewees' points of view from professional angular, and the questions dig in deeply their thoughts and understanding about the industry from their own experiences from their particular occupations.

Like aforementioned, the questions are modified based on the natures of interviewees, for example Sun Bori was asked more about Chinese culture and Paananen was asked about both.

Paul Huang is a tour manager based in Beijing. He is also the founder of hotpot music production, the production is a combination of a tour management and record label. Huang has been working with several of Finnish house music musicians and booked them to nightclubs in Beijing.

Xi Chen as the CEO of one of the biggest heavy metal production and live music agency in China was the first one came to mind, the contact with him was remained after certain project work he was involved. He founded MORT production in early 2000s, the production has released albums for local bands since 2001, their roster is also international, and there are artists from Turkey and Japan. The latest live event Mort has been involved with Finnish bands were a tour for Dead Shape Figure from Helsinki. The production has other 3 Finnish bands, Bob Malmstrom, Coprolith and ANTAGONIST ZERO in their roster and both of them have toured in China in 2013 and 2014.

Sun Bori, a Chinese-Mongolian musician who plays in a local metal band called Egofall, Sun Bori has been a musician in his early 20s in the underground music scene in Beijing since 90s, his band was invited to Finnish heavy metal festival Tuska in the year of 2014, I came to him when the band was in the need of assistance on the visa matter to Finland. I considered him as a suitable interviewee because he is known as an experienced musician and the number of the first metal band that ever been to Finland.

Olavi Paananen is the founder of a live music event club "Niubi" (in Northern Mandarin spoken tongue it means extremely excellent) that focus on bringing Asian bands into Finnish live music market. Paananen also graduated from Sibelius Academic with a master degree of culture and he was assigned to work in Beijing for a year as an IT engineer. The Club Niubi has successfully invited dozen of Asian artists, especially Chinese musicians and it founded their first festival in Helsinki in the year 2014.

The contact to Paul Huang, Xi Chen and Olavi Paananen was made through E-mail. Chen and Paananen both have answered within few days, Huang answered the email later on shortly. Their contact information was acquired from their

business website and sending an E-mail to request an interview, instead of just sending the interview at the very first.

Since Sunbori is already known by the author personally before the interview, the communication was through Chinese online chat software called QQ, it is a well-developed mode of OICQ.

The result of this series of interviews were 4 inquiries answered, Olavi Paananen and Sun Bori answered the questions seriously. Chen and Huang vaguely coped with the interviews with only few lines.

The author traveled to Helsinki and had a face to face interview with Paananen, the interview was done with an audio recording. The Interview with other three interviewees were done by written forms and via video meetings.

4 Research Results

Firstly, the study result is mostly satisfying. The most part of the research problems are covered by the answers from interviewees, and the quality of the answers are good enough to support the theoretical part of the study. If only the interview could be conducted with few more people who have their own rules in the industry .Even though during the writing progress, political reasons stick out and it is considered the most significant one of all facts that behind the live music market in China, culture still has its own very special influence on the market over there. In Finnish side of the research, a rather completed overview of the live music market was able to be conducted.

4.1Chinese and Finnish live music business in culture dimension

Interviewee Sun Bori stated that China nowadays is a money driven-society that could be seen as one of the biggest reasons and obstacles that slows down the

developing of the industry. *“Chinese society usually is not interested in something that does not turn into cash immediately”* says Paul Huang. China scores high points on Pragmatism. The size of the live music industry is restrained because independent musicians do not really make money fast enough as mainstream ones. Doing independent music performance is considered as “not practical” in China and not even seen as a real career amongst the opinion of Chinese people. Few possible ways to go famous and big for musicians are to be able to get the endorsement of the government or be able to make millions of yuan over the night is to for example attending talent shows. Sun Bori also said that he found out that Finns are better audience to reach out to since they care more about the spiritual entertainment. Pragmatism is low in Finland, Finnish society encourages or at least not making things more difficult by purpose to independent artists.

Long term orientation theory does not really apply here since China has not developed awareness as a society on Music industry to plan anything long term. During this study, I discovered that music industry is a short term orientated business, no matter in China or Finland, regardless of genres, artists would certainly want to sell their records and have people come to see their live shows right the way and as soon as possible. Finland, as a short-term orientated nation, in the other hand, has done a lot on founding databases, organizations to support this similar short term orientated industry.

Strong collectivism society is also another reason why today’s Chinese live music market is it. People are used to told what to listen and what to like, most of the young people still need to develop their own taste of music, they would more likely to listen to the artists because their friends or classmates are also listening to, and do not discover new genre of music for years. To analyze the way that Sun Bori talks, his words show out a deep mark of “we” society compared with Paananen.

The reason why Finland as a smaller country but has a bigger music industry could be attributed to the highly scored individualism. The amount of the musicians could indicate that people on music taste wise think independently. Another reason that would apply to the theory is indulgence scores in Finland.

Finns are not afraid to have a bit of fun and enjoy their favorite music even at work days, this makes the whole industry has a stable audience base. China in the opposite, is defined as a restraint society, people do not value their personal time very much, plus the late development of whole industry caused the late development of the live houses, there are still very limited place to play, hence audience base grows slowly compared with the whole population, as Paananen thinks that Chinese people are more work orientated, people there would sacrifice their free time or vocation because of work, it also reflects the high masculine score in the society, these factors have created a very different pattern of consuming in live music concerts. However, this situation is changing, as all societies are not dead water in the pond, the result could be seen in the fast developing of Chinese live music industry, and foreign bands fighting for their stage times in China.

Strong uncertainty avoidance in Finland has brought certain discipline to the music industry but based on the spontaneous nature of the live music industry, the impact is not significant. Weak uncertainty avoidance has influenced in Chinese live music and music business, Paananen mentioned his tour experiences in the interview that things are more causal there but in other ways also more chaotic.

4.2 Obstacles between China and Finland In live music performance

Paananen in his interview mentioned that when he was working in China as an IT engineer, his Chinese colleagues were always bringing their own personal task to the table and have everyone involved to talk about for a solution. He thinks Finns are shy in nature; they do not like to bother people with their own problems.

Chinese society is strong on collectivism and Finnish people are most likely individualism, Chinese people are more used to dealing with problem together on group based, and Finnish people likes taking care of things by their own.

Paananen states that the obstacles for him and his club is that Chinese musicians who worked with him do not really understand how everything work in other countries, he would need to get into every single detail in able to make sure

nothing would go wrong. When the matter occurs in Finland, as a nation that has higher standard and very different way to operate in this line of business, no matter the agent or the artists could be helpless. Hence, the new environment and the slow realization is one of the most noticeable cultural obstacles that could be attributed to the reason of people with different society background. It could easily cause a culture shock when leave their already familiarized concept.

Paananen vaguely mentioned that some Chinese artists have had some complains and disappointment after their shows in Finland even things went generally well .The reason was they had some unrealistic expectations before their arrival. Some Chinese bands have this eager to be instantly successful internationally, these bands usually already have certain amount or even very stable fan base back in their home country. In Masculine countries like China , society are success-driven, it also means that people's ego rises up with their successes massively compared with a famine nation like Finland.

Sun Bori in his talk thinks that the cultural obstacles are caused by education level and personal qualities. He also mentioned that learning English as a tool for Chinese musicians in the future would be vitally important. Since most of them misunderstandings that have occurred were caused by lack of English skills in Chinese side. To understand this further, the obstacles or possible conflict and misunderstandings could be studied or offset while education and improve self-qualities.

Olavi Paananen states that when it comes to difficulties in doing such business, keep an open mind is important. He realizes that no matter it is Chinese bands come to Finland or bringing Finnish bands to China, there needs to be a person who understand the differences and explain details to the whole team.

Besides the cultural obstacles, there are other factors were found out during this study. Geographic distance between two countries could usually cost highly on traveling expense, and it is also a challenge for bands and their tour, show manager in mentally and physically.

Due to the small scale in Chinese live music market, Paananen mentioned that all the major agencies in China would only prefer Finnish bands with already some fame all over the world to come to play in their tours and festivals. They do not usually willing to pay much. For Chinese bands that have their ambitions in Finnish market, promotion would be a big issue since Finns at the moment have low awareness on any Chinese rock or metal bands. Chen refused to give exact figures but his words have proved this to be true, *“at this moment, no one is really benefiting from some small bands’ shows, and audience is picky, they tend to fancy more famous bands like Nightwish or Children of Bodom. Even their shows do no really bring profits to the organizers”*.

4.3 Opportunities between China and Finland in live music performance

Both of the interviewees have mentioned the potential market in China, Paananen says that the development of Chinese rock music is fast and the musicians are getting more and more sophisticated. People in Europe in festivals and shows are getting tired of bands that sound all the same, Chinese or Asian bands would definitely bring something new to enlighten the audiences here. Sun Bori reminds that China is a good place for tour with many excellent destinations.

“The opportunities in China now are only for big bands” Paananen added. But with the time goes by and the blooming scene of Chinese live music performance, people would start to appreciate smaller bands more and more.

There is an opportunity of creating a new value chain between these two countries. This discovery was made during and after this study, which owns a live house chain in Beijing and Helsinki to make sure there is always offers to bands and bands have always somewhere to play in these two countries.

Paananen also suggests that Finnish bands should try to take their forthcoming tours in China to the governmental level. He believes that Finnish government agencies like Finnpro has supported and promoted all kinds of the Finnish artists’ tour in Asia. For Chinese artists, Paananen strongly recommend bands try their

best to receive commercial sponsorships. He also emphasized that the industry need more people to work between this two nations, in order to create a virtuous cycle on demands and needs, even it might require enormous amount of work at this stage.

4.4 Making differences as a booking agent

Kemp (2000) defines an agent as a salesperson that sells bands to promoters. Paananen goes deeper on this role during his interview, and he insists that the product is the core of selling, product here to an agent is the bands .Paananen thinks it is very important to ensure the quality of what is about to be offered, according to him, he only books the band when he has the chance to see their live concert beforehand. An agent should be an expert on arranging live performance. Paananen seconded that in his interview and suggests building a unique experience around the core products to present to audience. Since the expectation of audiences are high nowadays, by offering a good experience to people as package, as an essential part of the product. It means more than bands; it would be about lights, stage designs, food, water even toilets. To be more specific, a booking agent sells more than bands nowadays, rather more like a whole package of experience. The more meticulous it is the better quality you could present.

Huang suggested to grow a foreign band from inside of China, or at least to have certain band to put Chinese market as a main aim of their career. *“It will not be like walking in a park”* He added.

A booking agent shall oversees the band manager side of work, which is to make a determination about whether an available paid performance or a series of tour performances will earn enough money for the artist to make the engagements worth accepting

Finding ways to fund bands are also highlighted by Paananen during his talk, the long geographic distance between two countries would require even more on finding government funds and commercial funds on transporting.

China's economic in general is growing; it means more opportunities for bands to get commercial money. However, due to political reasons, the government barely supports any private live performance. So if Chinese bands want to go out nowadays, the one of the only few possible ways are trying to find sponsors, this will be the major task for any booking agent who has international intentions on their business from now on to future times. In order to get commercial aid, Paananen in interview has suggested cooking up and presenting a few years' business plans to the sponsors.

Branding for bands is also an important matter. Due to the current situation for small bands in China and Finland, promotion is something must be done before bringing a band to its very distant destination, even though one might have all the factors that able to gather a tour, there is no point to bring any unknown bands to a strange land, assumingly people would not show up just because the band is Finnish or something brand new like a Chinese black metal band.

5 Discussion & Conclusion

5.1 Limitations

This study results that it is difficult to approve when it comes to reliability in qualitative research, especially from a focus interview. Semi-structured questions were employed in this interview, subjective opinions from interviewee is one of the recognized factors that might impact the answer of the interview. There are certain difficulties to try to keep the interviewees answer under certain structured, in few questions, and they tend to just answer whatever they wanted or repeating the same thing from beginning.

Due to the fact of one of the interviewees do not speak English at all, the interview between me and him was conducted in Mandarin Chinese, however this study has to be done in English. Hence, the interview answers have to be translated into English in order to be presentable; this might cause some interpretation during the translation. Both of the interviewees have reported that few questions are too profound to be answered in a certain time. Eventually, due to the schedule of the band Egofall, the interview between author and Sunbori

has to be down over written form, so the quality and objectivity was in difficult level to control.

A wider point of view should be included in this study however .two of the potential interviewees did not answer in their written form questions, or offer an alternative time or solution towards this problem caused the problem of reached sample.

The numbers of the potential interviewees have been vastly limited due to the choice of the topic. Finding opportunities between China and Finland in live music or even the whole music industry is a new founded land, at the same time; it's a piece of hot potato that no one really has the will to hold.

The attempts to present a full picture point of view also have affected the angular of this thesis, there are many points need to be covered and some of them are not emphasized enough.

5.2 Summary of Results

Table 2 Author's summary of the Research

What is Culture?	Culture is behaviors of group of people; it is in the language, consuming habits. It also greatly impacts music audience and musicians.
How does live music work?	Bands book venues or tours through a booking agent. A booking agent finds opportunities and financial benefits for bands under agreement. Nowadays an agent also carries the responsibilities to promote the musical product- concerts and attract audiences.
Finnish Culture	Finnish culture is private, individual and equal. People enjoy their personal time and holiday a lot, they like to enjoy the moment or worry about what is on the front. Finnish culture is creative but still, things are played mostly by rules.

Chinese Culture	<p>Chinese culture is easily to be misunderstood without study, it has a long tradition in “we” culture, a group is valued above an individual. Chinese culture is flexible under the idea of success-driven. Things need to be carried out in a way of practical, people like to act fast without thinking too much consequence.</p>
Finnish Live music scene	<p>The amount of high quality bands in all genres is huge. There are not enough venues for every musician to play. Finnish live music scene is oligarchic; very few people have their hands on most of important value chain in the business, famous bands, and venues. The market is a red ocean.</p>
Chinese Live music scene	<p>A market with huge potentials in audiences. Currently the live music scene is highly unregulated and chaotic, it also has oligarchic situation. Both musicians and industry personnel are relatively lack of quality and undereducated. The market situation is not stable due to the factor of a strong-willed dictator government.</p>
The future of Finland & China in live music	<p>There are facts on live music scene and cultural level in both sides that need to be understood; China has a huge market but it is currently only for relatively famous bands to profit. Finland is distant and has its very own way to work. Chinese bands and promoters need to realize that it is in a very high risk to play and tour in Finland – it is financially high cost nation and their reputation does not usually reach to Finland. Either way, it would be a huge project that consumes lots of energy and time to want to do something between these two places.</p>

5.3 Conclusion

The study has analyzed both Finnish and Chinese live music market from certain reachable level, clarified the situation in cultural point of view by using Hofstede's theory and sighted the possibility from professional point of view from various theories. An interview was able to be conducted during the building process of this thesis; all interviewees were enthusiastic to taking apart in this study and shared their knowledge and expertise.

Even though China is a difficult case to carry out in any sort of study relates to database and financial statistics. The country, according to many sources of this study, are opening up little by little. Yet there are still massive amount of special occasions every time something is going to happen there, all the songs that bands are going to play are still required to be submitted to a government agency, in that way no anti-communism or "low classed" music would be play to Chinese people. The country could be always seen as a kaleidoscope, which cannot be summed up in one sentence. The regulations are not very enforced in China, so people with or without knowledge are all in one business. It controls culture importing strictly but there is always loophole or government officials would look to another way if the situation is right, for example, hosting any sort of foreign artists involved concerts during times like people's congress or APEC, would be a terrible idea since no permit would be given out during that time. Again, if the venue with inside-government connection is willing to take the risk of hosting a foreign musician's concert, there would be no trouble at all. So for this country, the chances are, and they are difficult to find for any outsiders, but the future is still bright. It just has its very own way to operate things unlike any other places in the world.

Finland's live music industry although, limited by its size, still shows a very promising side, it has a more liberal environment for bands and people who work in the business to grow and survive. The market is developed from the audience behavior, amount of live houses to data collecting association and loyalty protections.

Through this study, author discovered that there is much more could be done as music professional between China and Finland given time and opportunity. He is willing to fulfil this blank in the industry with his vision, hard work and knowledge and learn more on the way towards destination.

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