

Is artist management a feasible business in the Finnish music market?

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“The music business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There is also a negative side.”



Preface

Fridays management reaches many business fields but the report is focusing on the music business. The idea behind the project is simply own interests towards music management. People interested in music as a business and becoming a manager the report will give a detailed perspective to management and a broad view of the Finnish music market. The feasibility study as a setting, will guide new managers, show insight about the Finnish market and what elements to take into consideration when stepping in to the music business in Finland. Altogether the goal is to determine whether artist management is profitable for Fridays.

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Definitions and key words

Definitions

Deejay A Disc Jockey is a person who plays music during club nights using real records or CD-players and a mixer.

Partybreak Is a music style which reflects uptempo songs and good feeling.

Mashup Is a song where two or more songs are combined to one song. Parts from different songs are put together to make one good combination.

A set Deejay plays certain amount of time, usually 2-3 hours, during a night it is called a set.

Basso Radio Urban radio station in Finland.

YLE X A famous radio station operating around Finland.

City - magazine The most popular newspaper about events, food, people and music in Helsinki.

Spinning Is term used in deejaying. Spin records basically means play music.

Acting behind closed doors Record labels make money with existing artists and don't take any risk by signing new artists. They lack courage to do anything new.

X Factor Talent program where people can apply and try to bring their talents to public eyes and ears.

Adam Tensta Established Swedish artist (rapper) who became famous through My Cool single.

Twitter A platform which allows people to update their "status" in the Internet. Twitter is broadly used by celebrities and artists to get close with their fans.

Directoral Manager Handles negotiations, sponsor deals, record deals and all major decisions that concern an artist.

Tour Manager Together with directoral manager they plan the tour and tour manager then takes care of the artist during the tour. Makes sure sound check is properly made, backstage has the needed refreshments and takes care that transportation is organized.

Song demo A version of a song before the final mastering. Demos can be sent to labels who then decide if they want to put it out to the market and therefore take care of the final mixing and mastering of the song.

Booking agent A person who books an artists' shows, performances and events.

Universal Music A major Record label.

Warner A major Record label.

A&R executive Artist and Repertoire is a division of a record label that is responsible for talent scouting. A&R person also acts as a liaison between the artist and the record label.

Hermanni Kovalainen An established deejay and music producer in Finland.

MGI One of the most successful producers in Finland at the moment. He has worked with Sean Kingston,

Warner/ Chappel A publishing company which is part of Warner enterprise.

Sami Hedberg The most successful comedian in Finland at the moment.

Facebook A social platform for people to practice networking, create profiles, put pictures and play games.

Christian Audigier A clothing brand which is named by the designer and fashion guru Christian Audigier.

Hype Machine A platform for artists, producers, deejays to post their latest songs and get feedback from other users.

Ustream A platform where people can stream anything live through their own profile.

Royalty Royalty is a usage-based payment collected by parties like Teosto and Gramex. It's usually a percentage, out of the generated money which artists, composers, producers and writers get.

Tweeting Twitter is an online platform where one can update their status, tell about their daily life, experiences or basically anything they want to point out. Fans for example can follow their artists life.

A Publishing company A company like Warner/Chappel takes care of music publishing, finding new producers and writers, collecting their royalties and advertising artists' music

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Executive Summary

Fridays is a one man show with many performers and operating in the music business is a harsh world. It has managed fairly well to this date but no proper market research has been made. Fridays needs a feasibility study to form an overall picture of the market, and the strengths and weaknesses of the company. Currently Fridays is the only fully functioning artist management company but operating in the Finnish market is difficult due to the market's small size.

There is no theory about the ways of managing an artist, how one should specifically act in a certain situation, there are only tasks listed. The element making everything possible are the fans eventually, with out them there are no other music industry elements. There is no education for management and that results in that anyone can become a manager in a split second, and that has brought a lot of cons to the business. In Finland there is only a handful of artists and the circles are so little that no competition is faced among them.

Online promotion, endorsement deals and mobile business will be tomorrows trends and should be considered as a major opportunity to develop Fridays' as a company but above all its artists. Online societies and different platforms like Youtube, Facebook, Ustream are booming already but Finland has not caught up to them yet. Endorsement deals are made in the major markets since the international stars are able to add value to the brands and normal people can relate to them easily. In Finland, mobile businesses are relocating their strategies more towards selling the music which is a great opportunity for Fridays. Finland is a high technology country which is evolving rapidly as well, and should be taken seriously since Fridays tries to be the forerunner in the music business on top of taking management business to another level.

Although Fridays financials are not to be looked from the professional management point of view quite yet. Only a part of its talents are creating income for the company but not enough to cover all the monthly living expenses. Luckily there has been another job as well that generated the entrepreneur a living. This matter will be examined further and as a recommendation of the report a solution is found to its struggle.

Introduction

Artist management is probably one of the underrated elements in the Finnish music business. Additionally the market is small, total volume being approximately 700 million euros and surrounded by rock fanatics. The genre variety is not commendable either. Every seventh Finnish person listens to music in daily basis and if one sees themselves as part of that group it is interesting to study the current trends of the music market on top of learning about artist management field as a business. The intention of the research is to find out whether the management business is profitable enough and what is needed to create a practically functioning management company in Finland. The key objective is to define a 360 degree standpoint about artist management, how important it is for an artist and on balance how it's carried out in Finland.

New artists need to consider management as their vital resource who pushes their career forward. An artist manager plays a major role in the artists visibility and it's in both parties' favor that artist succeeds. Being an artist or a talent in general for managers it's a product they are selling. In Finland that combination has been considered as a waste of time and record labels have taken care of that field so far. A management profession is growing all the time but still there is only a handful existing in Finland. All in all artist management has not been feasible to this date and one might not believe but even the high worthy managers have a second job.

Fridays trying to create a new field of business is interesting but working 24/7 might not be enough, ultimately getting so small rewards. Nevertheless Fridays is in a remarkable situation and as a conclusion whether it has potential to be a successful management company or not will be found. Frankly it just might be a waste of time. Artist management concept in Fridays' case might be a bit misleading since it has a range of different talents so talent management instead might be more pertinent. This would create more explicit image of the services it offers.

Chapter 1. Company Profile

Fridays management

Fridays was formed 2009 as an idea to manage friends' talents and promote their business, which would also generate money to Fridays through a certain percentage. The more performances Fridays was able to book the more money each party would get. The first talent signed was photographer Jari Tolvanen which was followed by deejays Mista S, RNO, Pussytive, Spektri and the HeavyWeight group. The signing of Milos Rosas followed in the early fall also giving a different flavor to the business since he was the first live act. Deejay Spektri, a cinematographer Joonas Kenttämies and a rock band 24Sanctions still have an open management deal with Fridays meaning the deal is not official but Fridays is closely working with them.

Fridays is operating from the founder's home office since there is yet no use of renting an office space from the center of Helsinki. It is the cheapest option and the most reasonable one because the work requires lots of traveling around the Helsinki metropolitan area.

At the moment Fridays is run by one official representative who is taking care of everything and each talent (Appendix, Fridays achievements). Below there is a listing of Fridays' talents and according to the company a brief description of each one.

Jari Tolvanen

Tolvanen is the CEO of one of the most respected photography companies in Finland, Studio Elite. Its main focus is fashion, model and image photography. Studio Elite's values are safety, quality, customer's wants, innovative thinking and lifestyle.¹ Tolvanen takes profile, party, and event photos for Fridays and in most cases is the main photographer in the most exclusive parties in Helsinki. He is a true professional, very outgoing person and handles people and models really well.

¹ <http://www.studioelite.fi/yritys/yritys.shtml>

Joonas Kenttämies

Joonas has been filming for Red Bull and “Frontside 3” which is a snowboarding series in the TV-channel called MTV3.² He has edited multiple compilations for Red Bull and episodes for one of the biggest TV channels in Finland, MTV3. Kenttämies has a fine touch to filming and a great vision when setting up the scenes. Axl Smith’s record release party is one of his latest compilations.³

HeavyWeight Deejays

The group consists of four people; DJ Rascal, DJ Leo Lotsaless, DJ Kid Lo and DJ Boris Jetski but everyone else except Boris Jetski is signed under Fridays.⁴ Their music style is strictly party break. DJ Leo Lotsaless produces remixes and one of them has even peaked in Hype Machine’s top 3 hottest songs.⁵ DJ Kid Lo is one of the rare female deejays in Helsinki and is living up to the HeavyWeight image; She explains what HeavyWeight is all about “Creating a party where people go nuts, have a great time and party hard.”

DJ Mista S

Basso Radio⁶ awarded Mista S as a genre- boundaries braking deejay talent in 2008 as the best DJ of the year and again in year 2009 by City – magazine.⁷ Today Mista S spins during prime-time in the topnotch clubs of Helsinki like The Tiger. He brought together different genres and mixed them during the performances with a party break twist which ended up being today’s trend and many deejays have followed.

DJ RNO

DJ RNO is one of the best known rap deejays and plays as a concert deejay for a famous Rap/RnB artist Redrama. DJ RNO is known for his dedication to rap music and has been asked to warmup artists like Sean Kingston, Xzibit and Ice Cube.⁸

² <http://www.facebook.com/pages/Frontside3/359723445344?v=info>

³ http://www.youtube.com/watch?v=SFh_cSKy16o

⁴ <http://www.facebook.com/pages/HeavyWeight-DJs/152472459380>

⁵ <http://hypem.com/artist/david+guetta+ft+kid+cudi>

⁶ <http://www.basso.fi/>

⁷ <http://www.city.fi/>

⁸ <http://dj-rno.com/biography.php>

DJ Pussytive

Pussytive started as a pupil of DJ Mista S and at first played records when Mista S was having a cigarette break. Soon Pussytive played his own sets and when eagerness rose he even replaced Mista S in few acts. Pussytive developed his skill of spinning records quickly and nowadays he has few of his own club nights. He plays more or less similar style as Mista S but is considered as the next generation deejay.

Milos Rosas

Milos Rosas has made music since he was five years old and collaborated with world-class artists already at young age. Out of all Fridays' artists Milos has the biggest potential in the international market since his music style is versatile and attracts a broad audience. The pop and RnB music Milos produces has not yet been seen in Finland and is the only live act Fridays has.

DJ Spektri

Spektri has been involved in the Finnish clubbing scene for nearly a decade. Spektri prefers to mix different music genres ranging from house to mashups and remixes. He always has the most legendary classics and the newest tracks. DJ Spektri has toured with Club Deluxe (2009) and played in the biggest festival in Finland during 2005-2006. Spektri took major steps when he played at 50 Cent's concert and at the official after parties of Young Buck and Dennis Rodman as well as 50 cent's.⁹

24 Sanctions

24Sanctions is a fresh rock band which was formed in 2009. Five young guys formed the band when noticing they all shared similar values and eagerness to making music. They only have a few songs out but Fridays recognized their talent and started to manage them during spring 2010. Their sound reminds of melodic heavy metal with an international flavor, which is a big advantage business wise as well.¹⁰

⁹ <http://www.myspace.com/djspektri>

¹⁰ <http://www.myspace.com/24sanctions>

Chapter 2. Artist Management

Artist Management Characterization

A Manager is usually a close friend or a person who knows the band members, knows its music and is usually chosen or suggested through personal contacts. A manager is the artist's alter-ego who people and fans never see. He is a planner, an adviser, an organizer, a strategic, an overseer, a coordinator, a traveling companion and moreover a friend. An artist manager is one of the few people who gets to see and experience all the puzzles along the artist's career.¹¹

In the major markets like US, there are big management companies and multiple managers; there can be an artist manager, a business manager, a road manager, a tour manager, a production manager and even a technical manager who handle tasks signed to them specifically. A major artist can have multiple managers since one manager can not take all the responsibility and there is simply a lack of time to take care of everything.

The tasks that a manager does, depend vastly on the artist and on the point of their career. When an artist gets more popular, more responsibility has to be taken and more managers are needed. Here is a list of a managers tasks which can be reflected to the tasks that Fridays does with its talents as well.¹²

For an unsigned band, a manager should:

- Send out demos to labels, radio stations, local print media, and online publications
- Book shows and invite labels and the media to the shows
- Network and advertise the artist as a talent and a brand
- Help to book studio time and practice sessions

¹¹ <http://www.amazon.com/Business-Artist-Management-Howard-Blumenthal/dp/0823077055>

¹² <http://musicians.about.com/od/otherindustry careers/p/artistmanager.htm>

- Explore funding opportunities for the artist
- Make the artist's life easier by handling daily and weekly matters concerning the artist
- Promote the artists image in a best possible way
- Organize the artist's schedule and act as a mentor

For signed artists, managers main tasks:

- Negotiate financial agreements with the record label for expenses caused for example by touring, recording and collaborations with other artists, writers and producers
- Oversee other people working for the band, like accountants, agents, and merchandisers
- Carefully form an action plan for promotion, shows and interviews
- Deal with schedules and make sure an artist has all the time they need to concentrate fully on making music
- Be a travel companion, advisor and a person who the artist can rely on

According to the interview with Virpi Immonen a manager should be a representative of an artist in the business life, a link to everything surrounding the artist and working for the success of the artist. Since every artist is different and makes different kinds of music a manager has to oversee the bigger picture and market the product in the most effective way. Every artist needs a manager and can profit of having one, Immonen summarizes.¹³

A manager markets their artist as they see the most reasonable and profitable way using their personal communication skills, expertise and network. Getting along with people and having the right business-like attitude are also the key elements in the marketing process. Milos Rosas also points out that creativity in the music business is a must in order to find new ways to draw peoples attention and to reach fans.

¹³ <http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-2>

According to Jussi Tukia (Arts Management Thesis by Juutilainen and Nakai) it is really unusual to make a living out of artist management in Finland.¹⁴ In most cases record labels or agencies have assigned certain people to also take care of the label's artists as managers. This way they have other sources of income and are not only stuck with management. As Virpi Immonen states in the Yle X interview, she is the CEO of Backstage Alliance, her own company, but manages two international bands as well, Electric Boys (SWE) and The Wildhearts (UK). "One is married to the band, the music industry and the lifestyle the band is living. All my closest friends are inevitably from the music business since I only work around music." A manager needs to be awake 24/7 but nowadays there are good doctors and medication in case of burnout or depression, so its all good. Got to keep on pushing all the time, Saukkonen throws in, lightening the mood of the interview.

¹⁴ <https://oa.doria.fi/bitstream/handle/10024/38082/stadia-1210094340-3.pdf?sequence=1>

Chapter 3. Market Environment

Management World in the Music Business

It is necessary to make a distinction which parties are involved in the artist's management business and what the relationships between them are. Issues like B2B, B2C, key components of artist management, target market and figures surrounding them will be examined. Macro-economical factors that have an effect on the artist management field are studied using PEST analysis.

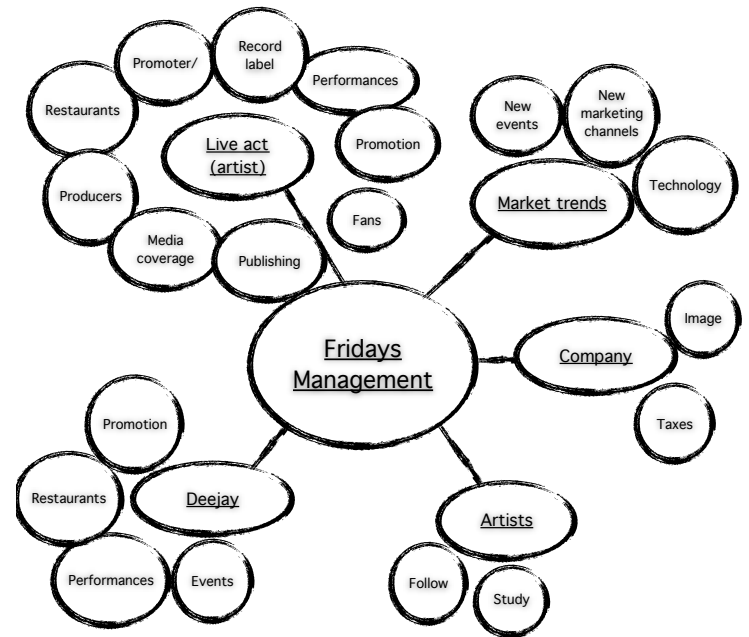
"I was never supposed to be a manager but everything just kind of happened" Immonen explains in the YLE X interview how she became a manager. She goes on; Ten years ago there was only a few professional artist managers, today there are maybe 10-20 of us, and I mean real managers. Now I mean managers that are not working inside the major record labels. Artist management is going to the right direction but the circle is still relatively small." Immonen elaborates that few of the key players in Finland are definitely Seppo Vesterinen and Ewo Pohjola. Vesterinen currently manages The Rasmus and HIM, and Pohjola manages Nightwish."

In the Arts Management thesis (Juutilainen & Nakai) Tukia analyzes that one of the problems to a small number of managers is simply the lack of education. "Anyone can basically become a manager no matter what background you have. An absence of regulations and requirements for management has resulted in unprofessional people and cons entering the market and putting good managers in bad positions."¹⁵

A manager needs to hold a large package together out of which business to business (B2B) relations involve making collaboration with multiple companies and brands. A business to customer (B2C) relationship is moreover one of the most important ones since the customers are the fans buying the artist's music or listening to the deejays remixes. When asked from Immonen which elements are the most important in the artist management, Immonen didn't hesitate, "fans are always the number one, without them there are no other elements. The rest is created around them."

¹⁵ <https://oa.doria.fi/bitstream/handle/10024/38082/stadia-1210094340-3.pdf?sequence=1>

The following mind-map flower (figure 1.0) illustrates Fridays managements' surrounding elements and forces. It is constructed from the information discussed earlier, the YLE X interview, Arts Management Thesis (Juutilainen & Nakai) and the books *This Business of Artist Management* (Xavier M. Frascogna, Jr., H. Lee Hetherington) and *Artist Management for Music Business* (Paul Allen).



As the YLE X interview concluded, manager's tasks are always related to the artist's

situation. "For both parties a major source of income in today's show business are the artist's performances, since record sales have decreased throughout the last decade." Fridays' only live act Milos Rosas has not been signed to a record label yet. Fridays has organized shows but since there has been no major compensation received yet, the income is practically zero. "Record sales are a small source of income in Finland. The artist earns maximum 1€ per sold record and that is not a lot" Kovalainen clarifies. When a record is sold the management will get 15% of the amount what the artist gets. In other words for the manager to make as much money as the artist, he would have to have 10 similar artists to reach a similar income. This is examined in more detail in the Financial Projections -chapter.

At the moment Fridays concentrates on business negotiations with record labels, concert promoters and about sponsors. A time-consuming element is also the media coverage which has to be constant to maintain or even increase the level of popularity. "Negotiating for newspaper articles and air time in the radio is challenging for an unsigned artist," Fridays states. When deejays are concerned, meetings with restaurants and promoters are the key task. Making sure that deejays promote themselves in channels like Facebook, Youtube, Hype Machine and Blogspot is one part of interacting with the fans and part of their media coverage. Fridays of course takes pride in organizing proper and constant promotion for its artists

Saukkonen and Immonen say that “the management circle is so small in Finland that they all share information and the hottest news among every manager, so that it would be easier for new artists to build up their career and go international. It favors no one, is for the common good and helps to take Finland’s music market to the next level. On top of everything, international awareness about Finnish artists will grow which is eventually a great thing.” It can be concluded that not much competition among artist managers is faced and no other source proves otherwise either.

Since B2C relationship is one of the most important elements which exists between artists and the fans, management makes sure it’s in done in a most proper way. As mentioned in manager’s tasks, Fridays is the party advising, coordinating and planning these issues. It is important to show the genuine image of the talent to the fans and use the right channels. In Milos’ case this is taking a lot of time since no wrong moves are wanted to be made and careful planning is anyway necessary. Milos has the potential to generate the most income for the company and therefore the development phase should be considered seriously.

Nightlife and its Trends

In Finland during the past couple years a lot of newcomers have entered the nightlife business; organizing events, parties, spinning records and trying to work their way up to the unknown entertainment business. Especially deejays have organized parties without any the context, only the music varies slightly. This trend has been going on for couple years according to deejay RNO but he doesn’t think its the right direction to go to. “Something must distinct the deejays from each other, otherwise they are not really dedicated and do it just for the money. There is only a few deejays that have a certain style of playing records, a trademark that people recognize” RNO explains.

The music selection in the clubs is also quite narrow-minded since often times deejays don’t have the power to decide what to play. “Many times when deejays try to play their own music style girls come running to the deejay booth and ask for the regular hits. This results in the nights ending up being more or less the same” says RNO. This also results in lack of possible development and encouragement and a lot of the deejays stay as “regulars” at some nightclubs, playing same top 40 hits over and over again.

According to the founder of SK-Restaurants the approximate operating period for a restaurant in Finland is 3-5 years, young people are demanding since there is so much variety.

One has to be able to adapt and respond to the demand.¹⁶ This results in a hectic atmosphere and a nightlife with a lot of variety which changes rapidly. This is an opportunity for Fridays to book its deejays to play in the newest clubs, lifting its deejays' image as being the ones following the hectic nightlife.

Market Area

As a new management company it's wise to concentrate on one country first, Finland. Though Finland has a fairly small music market and it might be difficult to generate enough income for Fridays. Finland is smaller than any of its neighbor countries and people are more stubborn as well while Swedish people are more open and dynamic. Finland's Gross Domestic Product is almost a half of Sweden's GDP, which reflects that the output in the music market is a lot smaller as well.¹⁷ For any company it is the right attitude to think big but starting small and creating a solid base for the business is a corner stone of a successful career. Below there are some facts about Finland.¹⁸

Finland - Statistics

Population: 5,3 million

Capital: 1,25 million habitants in the metropolitan area (Helsinki)

Religion: Lutheran 80.7%

GDP: \$ 171 billion

Form of government: Parliamentary democracy

Worldclass artists: HIM (alternative rock), The Rasmus (funk rock), Hanoi Rocks (glam rock), Children of Bodom (heavy metal), Nightwish (gothic metal), The 69 Eyes (gothic metal)

¹⁶ <http://www.viisitahtea.fi/ihmiset/112/490>

<http://www.pakkotoisto.com/yleinen-keskustelu/89431-ruokaravintolan-perustaminen-pitaminen/>

¹⁷ <https://www.cia.gov/library/publications/the-world-factbook/geos/fin.html>

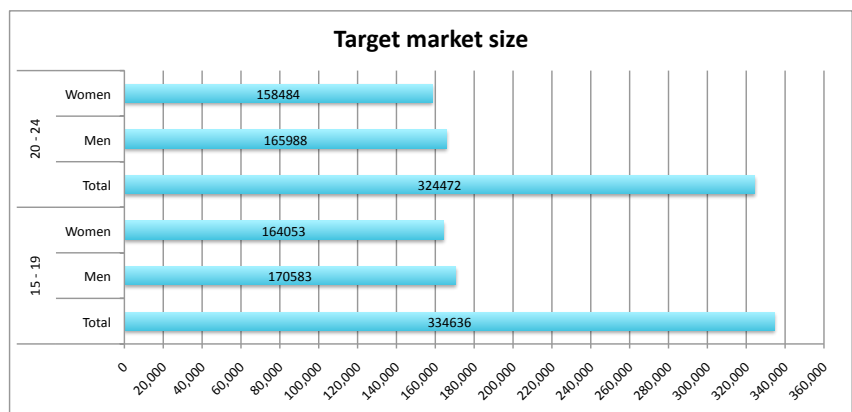
¹⁸ <http://finland.fi/Public/default.aspx?contentid=160032&nodeid=41803&culture=en-US>

Target market

When an artist management field is concerned the target market is considered as parties that generate income for the artists since that way the managers generate their income. Fridays' business to business target market are the restaurant chains when its deejays are concerned. At the moment Fridays and SK-Restaurants have a tight relationship since its deejays have occupied many of the SK's nightclubs. Deejays Mista S, Pusyitive and HeavyWeight crew have continuous clubs in Helsinki. Naturally other restaurants offer opportunities as well but SK owns the most nightclubs in Finland (60 in the whole Finland, in 24 different cities) and therefore is the most important customer for Fridays.¹⁹ Another major restaurant chain is HOK Elanto which owns pubs, clubs and restaurants around Finland as well.²⁰

Live acts cover a different target market since their business is run differently and they need different venues. In order to book performances, Fridays needs to be in contact with the concert promoters and the concert venues like Tavastia and Nosturi but also with nightclubs for smaller shows.²¹ The major promoters include Livenation and Eastway which are the biggest concert promotion companies (Appendix: Concert & Event Promoters in Finland).²²

The most important target market with live acts though, is the fan base, which consists of young people ranging from 15-24 years old. That is the source of income to all parties; artists, record labels, managers, restaurants, booking agents. As Immonen stated, fans are the key element to the whole existence of the music industry. The following graph shows the total scope of that market and the division between men and female.²³ According to Statistics Finland (Table 1.0) during the year 2009 the overall target market size was approximately 660 000 people (Appendix: Age Distribution, Statistics Finland).



¹⁹ <http://sk-ravintolat.fi/>

²⁰ <http://www.hok-elanto.fi/index.php?id=84>

²¹ <http://www.elmu.fi/?q=node/16>
<http://www.tavastiaklubi.fi/>

²² <http://www2.siba.fi/taydennyskoulutus/pdf/musiikkiala2009.pdf>

²³ http://tilastokeskus.fi/til/vaenn/2009/vaenn_2009-09-30_kuv_001_fi.html

Chapter 4. Competition

Competition Analysis

In Finland, there are not many competing booking and talent agencies nor management companies, due to a few main reasons; a company needs to be a major enterprise in order to be profitable enough and since artists aren't so international that it would be profitable to have an operating management company. The music market is operated and run by only a handful of people, everyone knows each other or gets to know each other quickly. A person being extrovert with a can-do attitude, will make progress in the business before long. As the YLE X interview showed, there is basically zero competition between the managers in Finland. Although according to the study made by Digital Media Finland Oy (Argillander & Martikainen), below are listed the biggest indirect competitors that focus on booking agencies /program suppliers, handling performers to the major events. These companies have an influence on both of Fridays business elements, the live act and the deejays. These companies' business idea is naturally different since they only handle bookings, but are a part of the music market and generate their income through percentages of the acts' compensations.

Indirect competitors

Prime Time

Prime Time is one of the biggest rivals with Popgram since they have signed a lot of Finnish artists that are currently on top in the urban scene. In addition to booking, Prime Time also handles artist's management for artist's like Saurus and Adam Tensta. Prime Time is an agency and a management for Adam Tensta (SWE) in Finland who is one the genre breaking stars at the moment and has been touring around Europe and US already. Prime Time has an extensive list of other artists as well.²⁴

²⁴ <http://www.primetime.fi/>

Dex Viihde

Dex Viihde is strictly a booking agency which has been operating for a long period of time and has a solid artist roster including many of the Finland's most successful bands. It became a part of Eastway corporation in 2006 which is likewise one of the biggest booking and program agencies. Eastway also focuses on the production of events and provides equipment to the biggest events in Finland. While Dex Viihde is one of the biggest agencies and representing over 80 artists in Finland, it only concentrates to rock music (Table 2.0, Appendix: Concert & Event Promoters in Finland).²⁵

Popgram

Popgram is a major booking agency which was established in 1997 and has the most current artists in its roster. Its talents vary from classical to pop and rock, from hosts to deejays and cover bands. Anna Abreu which is currently the most popular pop act in Finland and Cheek the most recognized rap artist in Finland are signed to Popgram. It has collaborating agents and promoters in almost 30 countries and it is a part of the Warner Music Group which is one of the four major record labels.²⁶

Company	Volume milj.€ 2008	Function
Livenation	34,0	Production, marketing and selling of events
Eastway	28,2	Concert promoter
Dex Viihde	3,7	Program office/ Agency
Popgram	2,3	Program office/ Agency
Vantaan Festivaalit	4,1	Program office/ Agency
Fullsteam Records	2,5	Program office/ Agency

*Digital Media Group research 2009

Direct competitors

Bonnier Amigo

"Bonnier Amigo Music Group (BAMG) is the largest independent music company in the Nordic area. It is the result of a merger in year 2001 between the record company and distributor Amigo and the record company Bonnier Music.

²⁵ <http://www.dexviihde.fi/>

²⁶ <http://popgram.fi/>

The company has its local offices in Sweden, Norway, Denmark and Finland and a pan-Nordic distribution plant in the south of Sweden. BAMG represents a diverse repertoire of artists covering most musical genres, ranging from folk to pop and from jazz to metal. BAMG's local roster include acts such as Amy Diamond, Anna Maria Espinosa, Anna & Steve, Britta Persson, BWO, Henning Kvitnes, Madcon, Molotov Jive, Noel McKoy, Paperboys, Pauline, Refreshments, Renegade Five, Sunrise Avenue and Velvet.”²⁷

Backstage Alliance

“Backstage Alliance is the first Finnish autonomous all around music company that has major record label’s resources.”²⁸

Backstage Alliance was founded in 2007 which represents a new school music company including publishing, marketing, merchandise production , booking agency and management. On top of everything, Backstage Alliance has a professional studio in Suomenlinna which is a short boat ride away from Helsinki centre.

Backstage Alliance has signed many international artists like The Wildhearts, The Hellcopters, Electric Boys, The Bellrays, and already quit legend Hanoi Rocks.

Fridays’ Key Selling Points

How will Fridays keep up with the market?

“Fridays will keep up with the trends in US, Europe and the neighbor country Sweden by examining how their artists and managers are working and reflecting those experiences to its functions. Fridays will concentrate strictly on meeting high standards of a professional artist management company, showing that the artists and deejays also do their job properly. This includes a business like personality, handling projects in good manner, on time as well as being familiar with the market and its changing trends.” states Fridays.

²⁷ http://www.bonnieramigo.com/about_us.php

²⁸ <http://www.backstagealliance.com/>

As a management company Fridays will be the topnotch in artist management by showing its capability of taking new artists like Milos Rosas and 24Sanctions to the next level and developing their image. An important matter is to keep the current stars like DJ Mista S, HeavyWeight, deejay Pussytive and Jari Tolvanen on top. Fridays' team is full of young people with new ideas and open minds, which will help the overall development process and on the whole, offer a great service to the young people in Finland.

What's the next step?

"Fridays will take the Finland's music industry to the next level by making the performances accessible for the people in all ages through online platforms. It will increase the awareness of online societies and make possible for everyone to see what is happening in Fridays' and its artists' life. That way it can reach the fans easily and offer something extra" Fridays explains. This way one does not need to be an adult to come to the shows, also underage people can follow the artists and therefore Fridays can extend the target group. "Streaming and filming weekly diaries is the trend in the major markets like US and Sweden right now" Azarmi from RMH collaborates. "Fridays will use Ustream to stream performances live and Youtube for showing video diaries on top of Facebook and Twitter as a major communication tool as well. Obeying these goals Fridays will live up to the international standards as well. These are yet to come to Finland and Fridays will be forerunner to apply online marketing fully with its artists and get the benefit of being an innovator in the market" Fridays comments.

Not only the above-mentioned elements are important but also the personal network Fridays has created throughout the years, which will help it to lead the talents' careers to the right direction. Having a tight bond with the people at top positions in the major restaurant chains, the record labels, different media channels and the promoters will put Fridays' talents in the express lane. Fridays offers quality deejays, photographers, artists and is able to adjust to many different outcomes. Long lists of talents' achievements will bring up the overall image of the company and give a head start in the business. Quality in the entertainment business is a must, also being one of the key ways to reach customer satisfaction.

Benchmarking

Benchmarking determines the standards in the market and who is the most successful in the field. The company's goals are set accordingly and then reflected the success to the targeted level. When decided what to benchmark and how it's measured a company will have to find the ways to get there.²⁹

When analyzing the competition and the company's place in the market it should always make a distinction where it wants to stand. Seppo Vesterinen who has set the standards over 20 years ago and still no one has reached the same level, in Fridays' case it should be set as the highest aim. When listened to the YLE X interview about Immonen and Saukkonen one gets the impression that he is respected and a very influential person in the music business. Vesterinen has been in the business since the 80's and still manages two of the most successful bands in the Finnish market.³⁰

For Fridays, the benchmark should be set as being as remarkable and successful as Vesterinen the manager of HIM and The Rasmus. The Rasmus has sold millions of records and won eight Emmas in Finland, which is the equivalent to the Grammy. HIM is the first band from Finland to reach 500 000 sold records in the US, therefore breaking the gold record level, and it is considered by many to be the Finland's most popular artist.³¹

²⁹ <http://management.about.com/cs/benchmarking/a/Benchmarking.htm>

³⁰ <http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-1>

³¹ <http://www.heartagram.com/>

Chapter 5. Industry analysis

The Trends in the Music Industry

Music has a central role in everyone's lives and effects across many fields of business. Almost 70% of all Finnish people listen to music in daily basis, radio being one of their most important channels at home. Music plays a role in media, entertainment, communication, IT, service and business fields. Finland's music market is circulating and run by the four major record labels; Universal Music, Sony BMG, EMI Group and Warner which have signed the biggest and the most successful artists. From the table one can see that Sony and EMI Group are the biggest labels in Finland (Table 3.0).

Company	Year 2007 milj.€	Year 2008 milj.€
Universal Music	16.5	16
Sony BMG	15.7	19.8
EMI Music Group	13.7	12.1
Warner Music Group	9.2	13

* Digital Media Finland research 2009

As the physical CD era is slowly fading away, replaced

by the Internet and mobile revolution as well as the live performances are becoming a more significant element. In Finland it is growing constantly, being a great response to piracy. Appearances in various events have become a major income source for artists today. Concert production is being one of the major industries in Finland at the moment generating around 150-200 million euros annually and being a lot bigger market than the music industry. Finnish festivals during 2007 created around 50 million euros (Table 3.0, Musiikkiala 2009 Research). The table below shows which events people used to go at least once during a year in 2008.

Technology plays a key role in Finland, providing new marketing ideas and buying platforms all the time. It has been speculated that digital music distribution exceeds the distribution of physical CDs during the year 2011. Telemarketing business and tight competition between operators will change their business more towards selling the music as well.

Already a while music has been a strategic part of the mobile companies since multiple ringtones and full songs are bought through cellphones. This will definitely bring investments and new entrants to the business.³² Year 2008 64% of 16-29 year olds used Internet as their first source to listen or download music.³³

According to the research Digital Media Finland (Musiikkiala 2009 Research) carried out, in 2009

Event	Percentage of people going at least once (%)
Classical music concerts	16
Rock concerts	28
Jazz concerts	12
Entertainment and country	25
Musicals	19
Clubs	34
Dance restaurants	41
Music festivals	29
Karaoke	25
Movies	66

*Digital Media Finland research 2009

iTunes, NetAnttila, Musiikkilataamo, MTV3 Download and cdon.com were the most popular channels to buy music online. Additionally the most popular channels to buy ringtones in 2006 has been Zed, Jamba, MixMobile, MTV3 and Elisa. Nokia has released a similar channel to iTunes to buy and listen to music, called Nokia Comes With Music but since it is relatively new no information is available.

Naturally the producers and artists form the core of the music industry. Songwriters, composers and publishers are represented by Teosto, and artists and producers are represented by Gramex. Teosto, a non profit organization, has 23 000 customers in Finland out of which 9000 made a profit in 2008. The same year Teosto distributed 16,2 million euros to Finnish writers, composers and publishers as royalties.³⁴ Gramex on the other hand has around 40 000 producers and artists, which in 2007 distributed approximately 10,4 million euros in royalties to the Finnish producers and artists.³⁵ Overall record sales in 2008 was approximately around 90 million euros. Radio, TV, movies and Internet generated about 30 million euros to Teosto and Gramex, which was over a half of the music royalties collected.

Since Milos Rosas has the potential to go international Fridays should seek a publishing deal as well. A music publisher basically seeks new writers and composers to invest in, to promote new music and to handle their business side, in other words the collection of proper compensation and royalties.

³² <http://www2.siba.fi/taydennyskoulutus/pdf/musiikkiala2009.pdf>

³³ <http://www2.siba.fi/taydennyskoulutus/pdf/musiikkiala2009.pdf>

³⁴ http://www.teosto.fi/fi/index_fi.html

³⁵ <http://www.gramex.fi/>

The biggest music publishing companies in Finland are F-Kustannus, Warner/Chappel, Fennica-Gehrman and Universal Publishing. In 2008 Finnish publishing field generated around 10 million euros. However in Milos' case it might be more reasonable to find a publishing deal outside Finland.

New markets like video games and merchandise create new possibilities but at the same time complicate the business side and increase the importance of management. The old problems like piracy and illegal copying of physical CDs still exist. Although the biggest problem areas are Asia and Latin America it has an effect on the music industry as a whole.³⁶ Video games are a growing market segment which during 2008 generated 100 million euros and has passed the record sales. Music in video games can be involved in two ways: either as a play along games like Guitar Hero and Singstar or making the music or then music is licensed to the games similarly to movies. Music related games is the biggest growing game genre at the moment.

Brand awareness and brand development is taking a major step in the music industry and will become a key way of marketing an artist. The managers role is significant since they are dealing with the business side and finding the right channels to reach the fans. The success Vesterinen has shown with HIM and its brand Heartagram should be the level to aim to. An artist is recognized from the brand image and when seeing the logo people can relate to it. They instantly know the artist, the music, the lifestyle and the true fans even live by it. Internet will naturally play a key role but this trend has not yet shown actual proof that it works.³⁷

Generally commercial music does not provide a lot of variety either. As Kovalainen explained commercial music has only a small slice in the cake and major part is taken by rock/punk/heavy metal songs. As many people would think the reason is the darkness and cold winter Immonen and Kovalainen both state that pop culture just don't have so long traditions as e.g. in Sweden.

Deejays and artists face the World Wide Web -boom in the music industry, songs and hottest news are promoted through blogs and youtube. They can be updated fast and are often up to date since blogs are usually maintained by professionals or people tied up closely to the music business. The trend is also moving slowly to Finland but only a handful of people are yet doing that.

³⁶ <http://www2.siba.fi/taydennyskoulutus/pdf/musiikkiala2009.pdf>

³⁷ See Hermanni Kovalainen interview (Appendix: Kovalainen Survey)

Although HeavyWeight deejays have been active in the blogging scene.³⁸ They have set up few different blogs and maintain them by releasing new remixes and asking for feedback through those platforms.

When examining the music that is famous in Finland the only genre in which artists have been internationally successful is rock/punk. As a small country Finland does not fit many labels on top of the biggest ones but some independent labels exist though. Independent labels only employ few people not being too profitable either. "The people working for the major labels have their day job and regular salary. They don't need to take any risks either. The yearly talent programs like Idols or X Factor and a release of some old Finnish pop artist's compilation CD, the record label is all set for another year. They don't want to put their careers in jeopardy by trying something new, signing unknown artists and then realizing their records are not selling enough. That is not motivating new talents to try hard and long enough since the labels have "closed their doors"" Kovalainen explains.

Market Environment

The following PEST analysis will show some key factors effecting the music market. The analysis compiles four macro-economical factors which influence the business from outside the industry. The acronym PEST stands for Political, Economical, Social and Technological factors. The analysis is applied to Fridays' situation and the music business, showing relevant information.³⁹

Political

Management company is a regular company that has customers, which are artists. Out of the received compensation and management percentage the company pays VAT (value added tax) which in Finland is generally 22%. Although it depends on the business but it is generally 22% in all products and services (Food 13%; taxi, accommodation, TV permission has 9% VAT) . 30th June 2010 onwards VAT percentage will be 23%, which in this case concerns Fridays as well. If a company makes under 8500 euros annually it does not need to pay VAT.⁴⁰

³⁸ <http://hypem.com/search/leo%20lotsaless/1>

³⁹ <http://www.quickmba.com/strategy/pest/>

⁴⁰ <http://www.vero.fi/nc/doc/download.asp?id=7436;103727>

Other political issues Fridays does not really need to take in to consideration. Naturally the booking agreements, record deals and other contracts need to follow standard procedures. As mentioned earlier the music business is a crooked world and things are run differently in every country.

Economical

Finland is a highly developed country and fairly stable as well. Every country took a major shock during the worldwide recession in 2009 and Finland's GDP dropped by 7,5% which is first that deep dive since year 1918. The unemployment in the end of 2009 was 7,9% which is 1,8% higher than the previous year but is still lower than the EU's average unemployment rate. The recession can be seen from the Euribor (Euro interbank offered rate) figures as well (see appendix, Financial Rates). The inflation in the beginning of year 2009 was around 0,9%.

Since music is needed across many business fields, it is always present. The trends change and the money flows from different sources but in general music business will keep on growing. As discussed earlier the technological era is now taking the music business to the online world.

Social

Finland being a stable and a highly industrialized country social factors will not have an effect on the music industry radically. Finland's population is estimated to grow steadily and has been recovering from the worldwide recession since the late 2009 (Table 4.0).⁴¹ Music has such a central role in the everyday life since it is heard everywhere and it employs many people as well. Telecommunication and Internet are so important channels in today's music business and many new strategies are developed all the time. Only 2% of Finnish people do not listen to music at all.⁴²

Population growth rate

	2009	2010	2011	2012	2015
Total population	5,351,427	5,378,165	5,404,240	5,430,392	5,508,728
Growth rate		100.4996%	100.4848%	100.4839%	102.94%
		0.50%	0.50%	0.50%	2.94%

*According to Statistics Finland numbers

⁴¹ <http://finland.fi/public/default.aspx?nodeid=41805&contentlan=2&culture=en-US>

⁴² <http://www2.siba.fi/taydennyskoulutus/pdf/musiikkiala2009.pdf>

Technological

Telecommunication era is booming and more and more people are using cellphones to basically everything. Listening to music and downloading it, buying ringtones have been a major business for operators, although in the music market it has been just a nice topping on the cake. Out of the total sales volume from digital channels 48% is generated from internet downloads and 47% through mobile downloads. The rest is generated through internet orders.

Chapter 6. Business Model

Artist Management as Fridays' Business

How does Fridays actually generate its income? The business process and how Fridays' talents earn money to the company will be explained. As one can see from the Fridays compensation chart, (appendix, Compensation chart) all the talents have fairly small compensations per performance. This makes the business a complex process, requires more time and coordination.

Having so called "development sessions" with the nightclubs it is possible to plan events and make bookings accordingly. SK-Restaurants being the most important customer for Fridays at the moment, bookings are tried to make as far to the future as possible. Agreement involves deejays, photographers and possible live performances as well. Basically when booking a talent for an act, the agreement includes the following issues: duration of the act, schedule, other acts, equipment, transportation, accommodation, perks (reserved table, drinks, food etc.) and compensation. This can be applied to live act bookings as well.

Fridays makes sure the deejays send bills regularly and according to the agreed terms after which Fridays is able to generate its own share from the artists. As mentioned earlier Mista S, HeavyWeight deejays and Jari Tolvanen are only bringing income at the moment. Even though Tolvanen is photographing many of the parties for SK, it has been quite inconsistent and therefore makes the money flow inconsistent as well. "It is more reasonable to send bills every two months meaning the Fridays' share is received every two months as well," Fridays explains.

Deejays Kid Lo, Spektri and RNO are a special group of deejays since Fridays is not earning any compensation out of them yet. Kid Lo is a new deejay and has not been booked to many clubs yet. "Spektri and RNO had many club nights at the time they were signed to Fridays and those gigs were agreed to be untouched, so we are in the process of getting them something better" Fridays clarifies. Basically Fridays is not making money out of them either since it has not been able to book constant acts yet.

Milos Rosas is internationally the most potential talent, therefore most likely to generate the most income so it requires a lot of time and effort from Fridays. The point where it bears fruit for both parties is unknown since he is at the development phase. Fridays has organized a few performances but since there is an outflow of money to equipment needed in the acts, the compensation has been basically zero. The agreed terms examined earlier apply to live acts as well but is modified to each case individually. Eventually articles or other media coverage is not generating any money but promotes the artist and increases the awareness among the people.

All in all Fridays is seen as being in the building stage of the whole package. At the moment only sources of inflow are the deejays HeavyWeight, Mista S and the photographer Jari Tolvanen that have constant appearances. Others are in the development and promotional phase which requires a lot of effort and time; meetings, conferences and multiple emails must be sent to push Fridays' artists forward. Although Fridays needs to make a distinction if it wants to invest that effort that some day it might bear fruit. Is it worthwhile? At the moment, looking at the working hours it spends on its talents (appendix, Working hours) it is not profitable nor great business.

Chapter 7. Marketing and Sales

Marketing Mix

In the music industry, communication is one of the most important elements, on top of a good product. An extensive network will help to get by, being one of the key characteristics of a manager. Although marketing the artist in proper channels and showing the best sides of them is a vital business wise. Being able to communicate the artist's image and keeping it constant is the base of maintaining the success. With the help of Marketing Mix (PPPP) we can clarify the best marketing channels in the market and other elements that are part of it.⁴³

The four P's (Product, Price, Place, Promotion; Figure 2.0) form the target market analysis and together with the current trends it will give a direction to go to. When the product is a deejay prices vary every time. Depending on the skill level of the deejay, the event's budget and the additional value the deejay brings to the event, are the elements that form the amount of compensation. Looking at the Fridays compensation chart, deejays salary ranges from 150 euros up to 400 euros per act (Appendix: Fridays compensation chart).



In order to get the deejays placed in the clubs Fridays needs to convince the nightclub managers, them being the "Place" part of the mix. In order to do so, Fridays needs to have promotional evidence and convince the nightclub's manager that the customers going to the nightclubs will like the deejays' music.

⁴³ <http://www.netmba.com/marketing/mix/>

Having a functional website with biography, pictures and reference (deejay RNO⁴⁴), on top of their own promotional mixes in the music blogs like Hype Machine⁴⁵ or Blogspot⁴⁶, is considered as the promotion part. This will help to reach the fans and with the help of that success, get performances in the nightclubs.

As discussed in the industry environment chapter, the online marketing is becoming more important for younger people and reaching the target market. Fridays management will take a big step in that field and share as much material as possible in different online platforms, trying to bring the fan base closer to Fridays' artists. By creating profiles of each artist and publishing them in the internet, it will be easier to market them but also it's a great way for the fans to get to know the artists better. Milos Rosas being the product, the places to market and promote is likewise different online platforms. Although the promotion has to be carried out clearly in a different way. For live acts the Place "P" includes concert promoters and event organizers.

According to Milos' point of view all the major artists are tweeting, writing blogs or making video blogs to promote themselves and show their daily life for the most important party of their existence, the fans. "This way fans can relate to the artist's music, the artist as a person and tighten the relationship." The prices, as the case for deejays go accordingly, based on their success and the recognizability.

Kovalainen told in the survey (see appendix, Survey Kovalainen) that the current popstar Anna Abreu is doing endorsement deals. The latest deal that Abreu did was with Nokia. "It is not common in Finland but it basically means that an artist is advertising a brand and promoting it with the help of their own success. Anna Abreu is currently the most successful female pop singer in Finland" Kovalainen sums. For Fridays this is to be considered as a new way of promoting its artists at some point of their career. As a negative side of it, not many brands do endorsement deals since Finnish artists might not add enough value to the brand and therefore be a waste of money. Especially when many artists sing in Finnish, like Anna Abreu, it will limit the market to only Finland.

⁴⁴ <http://www.dj-rno.com/>

⁴⁵ <http://hypem.com/search/leo%20lotsaless/1/>

⁴⁶ <http://heavyweightdjs.blogspot.com/>

Fridays' Future Intentions

“Only dedicated talents are tolerable because the goal is to create a number one management company in Scandinavia. Fridays will be the one taking artists to the next level and making business a personal issue so creating tight bond to its artists. That is the way to get to know its clients and foresee their points of view” Fridays explains.

“When people are dedicated the work environment is more inspiring and fun, I don’t even consider working with people that do not want to push themselves hard” Immonen says in the radio interview. “In the entertainment business people are laid back and everyone knows how to have a great time but one needs to be sure they want to go all the way in the business” Kovalainen collaborates.

“With the group of Fridays’ talents, including people from different fields it is able to offer a full service package in the music business. At the moment those are Photography, filming, deejays, singing, song writing and music production. Already with that group of people Fridays can build up new artists’ promotion packages, film performances and promo videos, organize promo shoots and great record release parties. Every element is a one phone call away and the execution can be carried out rapidly” Fridays concludes. As many of the people interviewed said: “Thinking internationally and across borders is a must in the Finnish music industry, otherwise its difficult to make a living out of music.”

Chapter 9. Risk factors

SWOT Analysis

SWOT analysis is used to scan a company's internal and external environment. Internal factors can be considered as strengths and weaknesses of the company and those external ones, are opportunities and threats come from the outside of the company. SWOT analysis is helpful to get a comprehensive look to the company's resources and capabilities in the competitive environment in which it operates. The following figure (Figure 5.0) shows Fridays' SWOT analysis including the four dimensions.⁴⁷

Fridays SWOT Analysis

Strengths

Internationally potential artist signed
Offers multiple different talents from different fields
Already established talents that largely need more publicity and performances
Knowledge about events, artists and international bookings
Business school background
Young and determined company
Large network around Finland

Weaknesses

Lack of management experience
Lack of professional knowledge in each of its talents fields
Allocation of time for everyone
Effort and compensation might not meet
Difficult to manage the whole package but insufficient funds to hire new people
Small amount of money from many different talents

Opportunities

Internet platforms as a new market to promote and and market artists
Small market size, easy to notice new artists in the market
"Everyone knows everyone"
No fully functioning management companies yet in the market
Endorsement deals not yet in Finland

Threats

More experienced managers can open more doors and add more value to the artists
Deejay bookings done without manager
People do not consider pop music as good music (limited target group)
Small money flow in Finnish entertainment business
Hard to make distinction between different deejays

⁴⁷ <http://www.quickmba.com/strategy/swot/>

http://www.marketingteacher.com/Lessons/lesson_swot.htm

http://www.mindtools.com/pages/article/newTMC_05.htm

From the graph one can see that the biggest risks concerning the deejays are that promoters book them straight without managers and that Fridays generates a little income from many different sources. This is possible since the circles are small and many times the promoters and restaurant managers have become friends with deejays over time, so managers are not needed as “middlemen”.

Deejays’ compensation from the gigs are counted in hundreds and if not constant acts are organized, the prices need to be set every time. The bills have to be sent often and to many locations and the overall compensation for Fridays reflected to the workload, might not be profitable enough. Since many deejays have similar sets, it is difficult for the young people to make a distinction who is talented and who is not. That makes the selling process more challenging for Fridays and it requires a lot of work finding and creating those elements that characterize its talents and then market them.

What comes for live acts, pop is not considered as a famous music genre in Finland so for Milos Rosas it is difficult to make a break through in Finland. Fridays needs to view the situation from the international perspective. If an artist feels their career is not developing fast enough they might change the management, hoping the situation will change since there are other professional managers. These being few of the threats in the market.

Having multiple talents under management company requires a lot of planning, organizing and time. Not allocation time efficiently for everyone might show as frustration and irritation among the talents. It is also difficult to have a full understanding about each of the markets Fridays’ talents operate and therefore it is considered as a weakness. This might result in promoting artists in the wrong channels caused by the lack of knowledge which are the best ones.

Some definite opportunities in the music business are the growing internet marketing and endorsement deals that aren’t yet so big in Finland. Since there are not real talent management companies in Finland yet, it is a great opportunity to create a new market and set itself apart from individual managers. Operating in a small market is considered to be an advantage as well since promotion is made easier and network can be expanded quickly. The fan base can be reached easily as well.

In order to make the management company work, Fridays has a good base to start from. It has an extensive contact network and business education, which are vital elements in the music business. Fridays is a young and determined company as well that already has established talents, making it a notch easier to promote and book them to events. Milos Rosas as one of the most internationally potential talents will give Fridays a great possibility to become known across borders. Fridays having experience in concert promotion and organizing events, it will enable professional behavior and facilitate its commerce.

Chapter 10. Financial projection

Financials, Management Compensation

Fridays provided a compensation chart (Table 6.0; Appendix: Fridays Compensation) from which one can see that its artists compensations are really low (the amounts are before taxes). It illustrates Fridays' target level of income aiming to reach that level first before reaching higher. HeavyWeight deejays (Leo Lotsaless, Rascal and Kid Lo) are listed separately since they all have different number of gigs per week. As an example, deejay Rascal has two performances during the week and one performance per weekend with the HeavyWeight crew. The compensation for the week day gig is 150 euros and for the HeavyWeight crew weekend gig is 600 euros. For Fridays, Rascal and HeavyWeight deejays together generate $180 + 360 = 540$ euros per month. As mentioned earlier deejays Spektri, RNO and Kid Lo do not generate income for Fridays yet.

.fridays.

Compensation chart

DJs

Artist name	Gigs/ week day	Gigs/ WKND	Pay week/wknd (€)	Total/week (Mngmnt %)	Total/month, €
DJ Rascal	2		150/250	45	180
DJ Lots-A-Less	2		150/250	45	180
DJ Mista S	2		250/400	75	300
DJ Kid Lo		1	150/250	22.5	90
DJ Pussytive	1	1	150/250	60	240
DJ RNO		1	200/250	37.5	150
DJ Spektri			200/300	0	0
HeavyWeight		1	600	90	360
				375	€1,500

Singers

Artist name	Gigs/ week day	Gigs/ WKND	Pay / 1 show (€)	Total/week (Mngmnt %)	Total/month
Milos Rosas		1	200	30	60
					€60

Photographers

Artist name	Gigs/ week day	Gigs/ WKND	Pay / 1 show (€)	Total/week (Mngmnt %)	Total/month
Jari Tolvanen		2	500	150	600
Joonas Kenttämies	-	-	400		
					€600

Total income

€2,160

The overall income created per month is the sum of Rascal, Leo Lotsaless, Mista S, Pussytive, HeavyWeight and Jari Tolvanen. Since Milos' performances require equipment investments, both parties is left at zero compensation. Since Kenttämies has not been booked anywhere yet its profit to Fridays stays at zero as well. Altogether Fridays' artists generate approximately an income of 1860 euros (180 + 180 + 300 + 240 + 360 + 600). As mentioned earlier a 22% VAT has to be paid in monthly basis, eventually depending on how much money a company makes per month. Assuming that Fridays makes more than 8500 euros annually VAT must be paid. Using the calculated numbers the monthly tax rate is then 409,20 euros.

.fridays.

Business/living Expenses

Items	Monthly (€)	Info
Work phone	100	Business calls, personal calls
Gas (car)	120	Work related kilometers
Representation	200	meetings, dinner/lunch, events, alcohol
Taxi	80	necessary taxi rides downtown, possible customers
Internet	40	Welho network
Food	200	For one person, basic ingredients
Rent	650	Regular apartment in Helsinki
Equipment	50	Apple -computer equipment, phone supplies, instrument/music equipment
Clothes	150	Representation clothing to events/ parties
Additional	30	Extra expenses that might arise

Total **€1,620**

Reflecting the generated income with the costs that an entrepreneur faces in monthly basis a profit or loss can be calculated. The monthly costs are according to Fridays and can be seen above (Table 7.0; Appendix: Fridays Expenses). Having an income of 1860 euros and costs of 1620 euros Fridays makes a 240 euro profit before taxes. When taxes are taken in to consideration, Fridays makes a 169,20 euro loss each month. Annually the loss is around 2000 euros which makes the business quite unprofitable.

Record sales

When Fridays scores Milos Rosas a record deal, it is possible to earn income from the royalties as well. In the music market record sales are projected to standards; gold record and platinum record. In Finland in order to receive a gold record for an album, an artist needs to sell 10 000 copies, to receive a platinum record 20 000 sold records, a double platinum 40 000 sold records and so on. With singles the standards are 5 000 and 10 000. Teosto and Gramex are making sure everything is counted properly but only digital and physical copies are counted. As mentioned earlier Anna Abreu is one of the most successful Finnish pop singers. In 2009 she reached a platinum record with her new album Just A Pretty Face, selling 33 278 records.⁴⁸

If Milos gets signed during 2010 and is able to make a platinum record in 2011 Fridays will score around 4 500 euros ($30\,000 * 1\text{€} = 30\,000$ which is the artist's share and management share, 15% is calculated out of that). As explained earlier royalties are paid only few times a year and the amount would be generated at ones, when Gramex pays Milos his royalties.

⁴⁸ <http://www.ifpi.fi/tilastot/myontamisrajat>
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Chapter 11. Conclusion

A never ending question whether managers are born or made is floating in the air but never be answered. Same question could be asked about leadership. Though in the music industry one can become a manager in a blink of an eye. In Finland through out the years artist management has been growing slowly but still today there is only a handful of professional managers. Although Fridays has many talents and has an influence over many other fields as well, excellent organization skill and planning must be embraced. The package might be too diverse to handle and Fridays might go out of business if it's not able to generate money from every talent. Currently it is not generating enough compensation that the business would be profitable.

Artist management is time consuming and one needs to be fully dedicated to the artist and the music industry in order to succeed. Fridays is built on one entrepreneur and multiple talents, which might bring up the difficulty to distribute the time efficiently among each one. Deejays and photographers have small compensations and even organizing the weekly business manners requires a lot of time. Fridays' only internationally potential talent Milos Rosas is in the development phase and does not yet bring any income. With an extensive network, Fridays has potential to sign Milos to a major record label and a publishing company.

The music market is evolving rapidly and according to Fridays it is able to keep up with it and follow the latest trends. Mobile companies and operators are relocating their business strategies towards the music business and starting to sell music even more. Tele marketing and online platforms will play a remarkable role as channels to reach listeners and fans during the upcoming years. Even though Fridays is keeping up the trends and transforming well to the situation, the key element in the music business are the numbers. As the financial projection shows, Fridays makes a little under 200 euro loss each month. Another job is therefore compulsory that it can stay in business and continue developing its talents.

Recommendations

Fridays has potential to become a successful management company but it requires better time management and planning strategies. While making deejay bookings and promoting their careers, it should dedicate most of its time to signing Milos Rosas to a major record label and getting him a publishing deal. Additionally it should not spend time on trying to promote Tolvanen or Kenttämies too much but consider them as great extra in the company. Continuing to work with Kid Lo, Spektri is a great thing but again Fridays should make a clear distinction about the goals.

Using the online platforms as promotion channels is a compulsory element in today's music industry but Fridays should search new ways to benefit from the mobile companies. Releasing promotional tracks online and marketing the songs in the most frequently used websites where the music is downloaded, might increase the awareness and popularity of its talents. Another vital issue is to concentrate on concerts and events organized around Finland since it has been the growing field and generates a lot of income. Constructing thorough promotion packages including biographies, pictures and promo songs, it will help to negotiate booking deals with the promoters.

As mentioned Fridays has potential as a management firm but it needs to bear in mind the quote, "The music business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There is also a negative side." It is inevitably a rough road to the success in the music business.

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Cover page

The quote is invented by Hunter S. Thompson, a famous American journalist and there has been many variations as well.

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Appendix: Fridays' Artist Roster

.fridays.

Official Roster

Fridays is an innovative and hip management company which represents a large scale of top artists in Finland. Here is fully compatible list of all artists who we represent in Finland and their information. Fridays' main focus is in Helsinki but we function also in the whole Finland.

DJs

Artist name	Name	Surname	Music style	Pay week/wknd (€)	Additional
DJ Rasca	Jyri	Heikkinen	Pop/RnB/Reggaeton/House/Mashup/Indie/Party classics/Rock	150/250	
DJ Lots-A-Less	Leo	Salminen	Dancehall/Reggaeton/House/Mashup/Indie/Party classics/Rock	150/250	
DJ Mista S	Sami	Merinen	HipHop/Mashup/	250/400	
DJ Kid Lo	Laura	Tuppurainen	House/Pop classics	150/250	
DJ Pussytyve	Lauri	Teiksala	Partybreak/House	150/250	
DJ RNO	Aarno	Malm	RnB/HipHop	200/250	
DJ Spektri	Jarkko	Kalliomäki	House/Electro/Mashup/Party classics	200/300	
HeavyWeight	Jyri/Leo	Heikkinen/Salminen	Partybreak/Remix/	600	

Singers

Artist name	Name	Surname	Music style	Palkka	Additional
Milos Rosas	Milos	Rosas	Pop/RnB	200	

Photographers

Artist name	Name	Surname	Specialty	Palkka	Additional
Jari Tolvanen	Jari	Tolvanen	Model pictures, studio, events	500	
Joonas Kenttämies	Joonas	Kenttämies	Videographer, events, editing	400	

Appendix: Fridays Compensation Chart and Expenses

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Compensation chart

DJs

Artist name	Gigs/ week day	Gigs/ WKND	Pay week/wknd (€)	Total/week (Mngmnt %)	Total/month, €
DJ Rascal	2		150/250	45	180
DJ Lots-A-Less	2		150/250	45	180
DJ Mista S	2		250/400	75	300
DJ Kid Lo		1	150/250	22.5	90
DJ Pussytive	1	1	150/250	60	240
DJ RNO		1	200/250	37.5	150
DJ Spektri			200/300	0	0
HeavyWeight		1	600	90	360
				375	€1,500

Singers

Artist name	Gigs/ week day	Gigs/ WKND	Pay / 1 show (€)	Total/week (Mngmnt %)	Total/month
Milos Rosas		1	200	30	60
					€60

Photographers

Artist name	Gigs/ week day	Gigs/ WKND	Pay / 1 show (€)	Total/week (Mngmnt %)	Total/month
Jari Tolvanen		2	500	150	600
Joonas Kenttämies	-	-	400		
					€600

Total income

€2,160

.fridays.

Business/living Expenses

Items	Monthly (€)	Info
Work phone	100	Business calls, personal calls
Gas (car)	120	Work related kilometers
Representation	200	meetings, dinner/lunch, events, alcohol
Taxi	80	necessary taxi rides downtown, possible customers
Internet	40	Welho network
Food	200	For one person, basic ingredients
Rent	650	Regular apartment in Helsinki
Equipment	50	Apple -computer equipment, phone supplies, instrument/music equipment
Clothes	150	Representation clothing to events/ parties
Additional	30	Extra expenses that might arise

Total

€1,620

Appendix: Working hours/ week

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Weekly working hours assigned to tasks

Tasks	Additional info	Hours/ week
Meetings (internal)	Sessions with deejays/ artists about planning, forming schedules, action plans, own events	12
Meetings, new business	Record labels, restaurants, sponsors, producers, artists, coworkers, studios, managers, agents	20
Conferences	B2B meetings concerning Fridays artists, Business events, trips to Tampere/ Turku/ Lahti	5
Phonecalls	Fridays artists, record labels, restaurants, sponsors, producers, artists, coworkers, studios, managers, agents	10
Emails	Reaching international affiliates, labels, bookings, artists, producers, studios, restaurants, assistants	14
Events	Fridays performances, parties, gatherings, dinners	10
Company issues	Accounting, insurances, building up the image	5
Driving	All the meetings, events, dinners, performances	8
Total hours		84

Appendix: Concert & Event Promoters

Company	Volume milj.€ 2008	Function
Livenation	34,0	Production, marketing and selling of events
Eastway	28,2	Concert promoter
Dex Viihde	3,7	Program office/ Agency
Popgram	2,3	Program office/ Agency
Vantaan Festivaalit	4,1	Program office/ Agency
Fullsteam Records	2,5	Program office/ Agency

*Digital Media Group research 2009

The table illustrates the biggest event promoters in Finland in 2009.

Appendix: Fridays Achievements and Goals

Fridays' Achievements

- Mista S awarded the best DJ 2009 (Basso radio and City – magazine)
- HeavyWeight deejays are making their own remixes out of which one peaked at the top three in Hype Machine
- Fabrik nightclub was opened in October to which Fridays booked HeavyWeight Deejays straight as resident deejays
- Butterfly Nightclub is run DJ Pussytive as resident on Fridays and Saturdays.
- Jari Tolvanen photographed most of the major parties in the nightclubs like The Tiger and former Fabrik. The Tiger is the most exclusive nightclub in Helsinki.⁴⁹
 - o Christian Audigier, various parties in Fabrik nightclub, profile pictures press kits ⁵⁰
- Joonas Kenttämies has filmed and edited Mista S promo video which has been shown around Europe and US.⁵¹
- DJ Mista S and DJ Pussytive USA tour in 2010 for White Folks Get Crunk –blog
- DJ RNO played in concerts starring Sean Kingston, Ice Cube, Xzibit, Brick & Lace and Sisqo

Fridays 3- year Development Plan

Year 2010 (current)

- Stabilize the current client situation and create a clear image of each person.
- Follow trends like moving towards the online communities and video diaries.
- Milos and 24Sanctions a record deal from abroad, either Sweden, US or Germany.
- Develop Fridays image as a professional management company
- Lift up the most recent deejays to a higher level

⁴⁹ <http://www.thetiger.fi/>

<http://www.inthecity.fi/galleria/helsinki>

⁵¹ <http://www.djmistas.com/>

Year 2011

- Take HeavyWeight deejays to Sweden and Estonia for gigs and complete a collection CD of re-mixes to spread them to blogs and Youtube
- Major tour with Milos Rosas/ 24Sanctions and produce songs with topnotch producers
- Organize stand up tours and manage internationally talented comedians.
- Operate smoothly in Stockholm and Helsinki
- Have a few new artists (bands, singers) in Fridays roster

Year 2013

- Manage around 20 talented artists
- Operate fully in Sweden, Finland and Estonia
- Have international artists in the agency roster meaning Fridays
- Have well noticed professional picture of Fridays as a management company
- Deejays produce around 10-15% of the total income artists bringing in the major share.

Appendix: Survey, Kovalainen, A producer

1. What kind of music do you make(genres)? How long have you done music? Any international experience/ collaborations?

Pop/ rnb/ hip, 10 vuotta, make a living 2-3 vuotta (Redrama paleface still in charge), Timati ja Princess Avenue

2. What is the market like in those genres in Finland? Is one able to make a living as a producer in Finnish music market?

Urbaani musa tosi pieni, pelkällä tuotannolla eläminen on vaikeeta. Jos haluaa tuottaa tämänlaista musaa on pakko suuntaa katseen ulkomaille

3. What are your goals in music business?

Kansainvälisesti menestynyt tuottaja ja päästä Billboardin top 10 listalle

4. How do you see Finnish music market?

- a. Diverse of music/ bands? Easy to enter the music market?
- b. How do you get your music out (channels)? Is it difficult in Finland?
- c. What are record labels like in Finland? Collaborate.

a) urbaani genre pieni mutta pääsee paremmin ihmisiin ja artisteihin jota kautta voi kehittyä myös osaavaksi tuottajaksi ja menestyä.

b) Suomessa tuottajat tuntevat artistit ja levy-yhtiöt joiden kautta promoaminen tapahtuu..Kaiken kaikkiaan aika laiskaa toimintaa...Kustantaja tosin rahoittaa kyllä biisien tekemisen..

c) Suomessa ollaan tosi varovaisia ja katsotaan mitä muualla tehdään...Yhtiöt suosivat myös suomalaista musaa, eivätkä suosi pop musiikkia koska ei vielä niin pitkät perinteet toisin kun ruotsissa. Yhtiöt ei ota riskejä hirveästi...

5. What do you think is the role of an artist manager? What do they do?

Pitää olla kaikessa mukana mikä liittyy artistin business puoleen ja neuvoo artistia uran edetessä. Manageri kiinnostunut kaikkiin tulonlähteisiin mitä artisti saa joten myös kaikkia asioita konsultoidaan artistin kanssa. Pitää artistin puolta ja tekee duunia artistin hyväksi...manageri pyrkii välttämään sen että levy-yhtiö ei vedä omaan pussiin...

6. How do the managers get paid? What is the timesequence the managers get paid? Do they have a monthly salary or how is it formed?

Saa tietyn prosentin kaikesta mitä artisti tienaa..Levy royaltit, keikat, endoresement diilit...royaltit 1-2 kertaa vuodessa, keikat miten suunnitellaan

Mitä suomessa ei hyödynnetä on (endoresement)...Nyt Anna Abreu mainostaa Nokiaa mutta tämä on ison maailman juttuja mitä Suomessa ei nähdä vielä...69 Eyes mainostaa myös Nokiaa...Ongelmana voi olla myös se ettei brändit ole varmoja hyödyttääkö Suomen mittakaavassa artistilla mainostaminen...Onko artistit tarpeeksi isoja vielä...

7. What kind of artist needs a manager? In what kind of situation does the artist need to be in order to benefit from a manager?

Managerista on kaikissa vaiheissa hyötyä..Tarvii ihmisen jonka sanaa kuunnellaan jolla on kontaktit ja joka tekee sen artistin puolesta..

Suomessa sitä ei vaan ole...jaettava raha on vaan niin pieni...työ/raha ei kohtaa...musiikilla eläminen suomessa on muutenkin vaikeaa...koska isotkin artistit tekevät muuta duunia...

Kaiken a ja o on se että manageri pystyy luomaa artistille lisäarvoa...luo businessstä ja miettii uusia tapoja miten artistilla voi tehdä rahaa...

8. In your opinion what kind of bands/artist in Finland have a manager? Can you name few bands and managers?

Luulen että isoimmilla on tällä hetkellä HIM, Rasmus...Anna Abreu on isoin suomalainen pop artisti mutta en tiedä onko sillä erillistä manageria, luulen että levy-yhtiö hoitaa sen puolen....

9. Do you think artist managers make a living in Finland? What kind of artists manager makes a living in your opinion? Examples.

Miten raha jaetaan, paljon sitä tulee...en sano etteikö se ole mahdollista...se ei kuitenkaa ole turha ammatti...

Jenkeissä ensin tehdään management diili ja sitten yritetään tehdä levydiili...manageri etsii hyviä biisejä ja tuottajia jotta levy yhtiö signais artistin...se että levy yhtiö kuuntelee artistia täytyy sillä olla manageri...toimii pullon kaulana jossa turhat karsitaan pois...

Kultalevyn raja 15 000, Platinan 30 000, artisti saa max 1€/ myyty levy

10. Do you think you as a producer need a manager at some point?

Tuottajat kyllä tarvitsevat myös manageria...esim jenkeissä kaikilla tuottajilla on myös management joka yrittää tehdä mahd hyvii diileja ja hankkia duunia...Jossain vaiheessa tulen tarvitsemaan managementtia ulkomailla...

Tuottaja royaltit levy myynnin mukaan...sopimuksen mukaan jossa manageri astuu kuvioon...tuottajille könttäsomma yleensä studio ajasta...

11. Additional comments.

Managerointiin liittyen kun musa teollisuus on vaikeuksissa piratismiä takia...hyvä manageri katsoo ulos boxista ja pyrkii miettimään uusia keinoja miten tehdä rahaa...kilpailu on kova ja ajat on huonot...Manageri on business ammattilainen...harva artisti on business ammattilainen...

Kustantaja kerää ja hallinnoi tekijänoikeuskuluja..TVsta/radiosta/keikat ja muut paikat missä biisejä esitetään...

Träkkeri ja toplaineri

Tuottaja ja kirjoittaja/melodia

Hermannin Kovalai

Kustannus diili (exclusiivinen), kustantaa kaikki hermannin teokset..Suomen teoston mukaan sanottaja saa 50%

Kansainvälisesti kaikki biisin tekemiseen osallistuvat pronsenttiosuudet menee tasan..Jenkeissä usein kaikki träkkerit jakavat 50% ja kaikki toplainerit 50%

Appendix: Survey Virpi Immonen, Manager

1. Which artists do you manage? How long have you been a manager?

- Michael Monroe, The Wildhearts (UK).

- I've been a manager for 6 years. Started with Hanoi Rocks 6 years ago.

2. How did you become a manager? What elements form your salary and how long process it is (when does the money flow in/ how often)?

- I never decided to be a manager. It just happened and I realized that I'm capable of doing it. I also like it, I can use my strongest points.

- My salary comes from different sources and all depends on the bands activities. You gotta plan things well in advance and be ahead of time. If the band is not active or touring, you gotta make money from other sources and keep the wheels rolling.

3. What are your daily tasks? What does the weekly schedule include? How many hours you spend per one artist per week?

- That changes every day and every week. It totally depends on what's going on and what are the main activities for timebeing. My basic day includes a lot of emails, ideas, production, contracts, promotion, travel plans, basic communication with my artist & staff.

4. Do you have another job or is management your only job? If no what else do you do and in average how many hours (weekly) you spend on it?

- I run my own music company Backstage Alliance. I'm the president of the company so that will take a lot of my time too. 50/50.

5. Characterise what is the music industry like in Finland.

a. How would you describe the genre variety in Finland?

- I guess Finland has always been a strong rock/metal country, and always will be.

b. What is the boom genre at the moment?

- it varies but rock/metal will always be there.

c. Are artists slackers or do they want to push their own career?

- I only work with artists who wanna push their own career and are willing to work for it. It's a team work.

d. In your opinion why such many succesful artists come from Sweden?

- I think we have a lot of successful artists in Finland too. Sweden has done it for a so long time and they also understood the meaning of good management & publishing a long time before us.

6. How do the record labels regard new artists in Finland?

- Debends on the label but the competition is hard nowadays. Too many bands and too less revenue.

7. What kind of artist needs a manager? How big role does the manager play in artists' career?

- All artists need a manager but it's more important for international acts.

- Good manager can do a lot, but the artist needs to have a right person to work for you. Management is like a marriage, trust between the artist and the manager is the most important thing.

8. Financially how beneficial is artist management? When is it beneficial?

- It is beneficial if you have big enough artists to manage. It becomes beneficial if can be international. Big monies are out there.

9. Why is there such a big difference in Finnish and Swedish industries? Why there is so much more variety in Sweden? Bigger country?

- First of all there is a cultural difference. We had our own thing and Sweden has concentrated more on pop acts. We have a lot of things to be proud of too. Our own international rock acts and f.e Indie record shops. And indie shops are growing in Finland and dying in Sweden.

10. Do you know any artist managers in Finland? Can you name a few artists and their managers?

Yes I do.

Seppo Vesterinen – HIM and Rasmus

Ewo Pohjola – Nightwish

Juha Kyyrö – Disco Ensemble

Philip Page – Kimmo Pohjonen and Värttinä

Appendix: Virpi Immonen Email

Date: Tue, 18 May 2010 17:04:59 +0300 [05:04:59 PM EEST]
From: Virpi Immonen | Backstage Alliance <virpi.immonen@backstagealliance.com>
To: mika@fridays.fi
Subject: Re: Artisti managerointi_kysely_Mika Tikkalan lopputyö

Moi Virpi

Kiitos erittäin paljon nopeasta vastauksesta! Tästä on iso apu ja erinomainen referenssi tutkintoni lopputyöhön. Minulla heräsi muutama kysymys yleisesti Suomen markkinoita koskien.

Voisitko vielä analysoida Suomen musiikkimarkkinoiden kokoa muutamalla sanalla ja sen kasvua? Mitkä ovat ulkopuolisia vaikutteita jotka vaikuttavat Suomen musamarkkinoiden kehitykseen (kuinka paljon USA esimerkiksi vaikuttaa koska Suomihan on kaikesta vähän jäljessä)?

Suomen merkitys musiikkimaana on kasvanut paljon ja se johtuu ammattimaisemmaksi muuttuneesta musiikin viennistä sekä muutamista läpimurroista kansainvälisillä markkinoilla. Toki suomi on pieni musiikkimarkkina mutta meillä on nykyisin potentiaalisia artisteja sekä ammattilaisia.

Suomen sisäinen markkina on aikalailta sisäsiittoista mutta viennin puolella toki esim Usalla on iso merkitys. Usa on vaan alueena niin valtava että se vaatii myös isoa työmäärää sekä isoja satsauksia. Se että suomi on kaikesta jäljessä ei myöskään pidä täysin paikkaansa. Suomi on teknologia maana muita edellä ja se vaikuttaa myös musabusinekseen. Esim. meidän mobiilitekniikka on maailman huippua sekä meidän tieto/taito sosiaalisesta mediasta ja online markkinoinnista.

Mitkä ovat sinun mielestäsi avain osa-alueet musiikki markkinoilla tänä päivänä (levy-yhtiöt/ management/ julkaisija/ fanit/ internet jne)?

Fanit on aina numero yksi. Ilman faneja ei ole mitään muitakaan osa-alueita.

Appendix: Survey, Mikael Gabriel, Artist

1. What kind of music do you make? How long have you done music? rap/hip-hop music, about 4 years now. Why did you choose that genre?

i didnt choose it, it chose me :D

2. When talking about that specific genre what is the market like in Finland?

wery small, but growing fast

4. What are your goals in music business?

To be most listened and selled artist in Finland

3. How do you see Finnish music market? small, but there is hope to be a big.

c. Diverse of music/ bands? plenty, rock, heavy metal, rap, pop, country, we do everything :)

d. Is it easy to enter the music market in Finland? No ! it takes time to go major and still it isnt clear will u sell..

e. The most common way of getting music out in Finland? i duno, cause i dont have experience of that, but i think it's hard, cause it's hard to even get music to Finnish people.

f. Have you been in contact with record labels? What is your opinion about record labels in Finland? How do they react to new artists? Yes, im signed to Universal Music Group Finland, they have done a nice job with my second album and everything that is around it.

4. In your opinion what is the role of an artist manager? What do they do?

Take care of everything

5. How do managers get paid? What is the timesequence the managers get paid? Do they have a monthly salary or how is it formed? it depends, i would give some prosent like 15% of my salary that i make on that specific month.

6. What kind of artist needs a manager? In what kind of situation does the artist need to be in order to benefit from a manager? International artist if he's potential to go Big,.. when he does that much money that he needs somebody to take care of everything.
7. In your opinion what kind of bands/artists in Finland have a manager? Can you name few bands and managers? Mika Tikkala is the only manager i know. and he's manager of Milos Rosas
8. Do you think artist managers earn a living in Finland? What kind of artist manager makes a living in your opinion in Finland (management as their only job)? Examples. i dont think there are many of those.
9. Will you need a manager at some point of your career? When? Hope so, when i will do 150-200 shows per year, then i will call Mika ;)
10. Additional comments. Popo!

I was founded by Martti Vuorinen (A&R) from Universal who contacted me and said he is interested. Half a year we went back and forth with the contract and eventually signed. Went through lot of meetings and met different people. After signing everything started rolling and Im quite happy with the situation.

Appendix: Survey, Ari Myllyniemi, Manager

1. Which artists do you manage? How long have you been a manager?

- Saurus, Ghetto-Juuhan, Adam Tensta (Suomi)

2. How did you become a manager? What elements form your salary and how long process it is (when does the money flow in/ how often)?

- Ajauduin alalle kiinnostuksen myötä ja kaveripiirin artistien vuoksi.
- Levymyynti (digi/cd/jnejne), keikkapalkkio, oheistuotteet (t-paidat jne.)
- Epäsäännöllisesti, mutta useat tulonlähteet mahdollistaa tasaisen virran

3. What are your daily tasks? What does the weekly schedule include? How many hours you spend per one artist per week?

- Monipuolista, mm. hypee netissä ja sen luomista, keikkojen soittelua ja mailailua sekä artistin tulevaisuuden suunnittelua, mitä nyt tulee sillä kohtaa tehtyä... kaikkee :)
- Viikoittain tsekataan että omakustanteita on myyntipisteissä, paljonko jakelijoilla on levyä ja paljonko on myyty eteenpäin, keikkojen suunnittelua
- 5 päivänä viikossa noin 2-8h päivässä, jakaantuu aika tasaisesti artisteille, ajankohtaisille toki hieman enemmän.

4. Do you have another job or is management your only job? If no what else do you do and in average how many hours (weekly) you spend on it?

- Yksityisyrittäjänä pidän kiviliikettä, yksi työntekijä päivystää, joten itse teen miten ehdin, 5pvänä noin 2-8h päivässä.

5. Characterise what is the music industry like in Finland.

a. How would you describe the genre variety in Finland?

- Laaja, useat UG-genret päässyt pinnalle ja ne otetaan vakavammin ja saavat medioissa myös suurta huomiota, mutta toki pop-rock kantaa markkinavoimia edelleen

b. What is the boom genre at the moment?

- hiphop/electro ja niiden klubisekoitukset

c. Are artists slackers or do they want to push their own career?

- Molempia löytyy tallista. Sen huomaa kuka haluaa tehdä tosissaan, mutta useat lahjakkaat artistit tarvitsevat jonkun joka potkii eteenpäin

d. In your opinion why such many succesful artists come from Sweden?

- Niillä on se oikea tekemisen meininki, kaikki tehdään perinpohjaisesti eikä hätiköidä. Managerikulttuuri ja kaikki muut jotka toimivat artistin vierellä tukevat ja edesauttavat artistin uraa, suomessa tukijat tulevat mukaan vasta kun artisti on breikannut markkinoilla.

6. What kind of artist needs a manager?

- Raa'asti sanottuna sellanen joka ei joko osaa hoitaa asioitaan, mutta musisointi onnistuu tai sellainen joka on tarpeeksi haluttu, jolloin artistilla itsellään ei ole aikaa vastata yleisön tarpeisiin markkinointi, keikkailu, julkaisu jne... -puolella.

7. Financially how beneficial is artist management? When is it beneficial?

- Sehän riippuu artistista. Itsellä on muutama artisti jotka tuottavat myös minulle kassavirtaa, sekä muutama, jotka ovat harrastuksen ja tukemisen vuoksi listalla...

- Artisti X elättää itsensä musiikillaan, silloin kun sellaisia artisteja on rosterissa viisi kappaletta, myös manageri voi elää sillä.

8. How do the record labels regard new artists in Finland?

- Surullista mutta isot yhtiöt eivät tue tarpeeksi tuoreita artisteja (poislukien idols kiinnitykset yms.) vaan katsovat miten ne tuottavat ja jos eivät breikkaa, ne lentävät romukoppaan, indie -lafkat on kantava voima tässä.

9. How big role does the manager play in artists' career?

- Alussa ei välttämättä paljoakaan, mutta läpilyöntiin tarvitaan hyvä manageri ja hyvät suhteet. jatkossa manageri kantaa vastuun artistin julkisuuskuvasta, ajatusmaailmoista, tuotannon suunnasta ymsyms..

10. Why is there such a big difference in Finnish and Swedish industries? Why there is so much more variety in Sweden? Bigger country?

- Koolla ei tässä tapauksessa ole väliä :) Ruotsissa asiat viimeistellään ja omiin tuotoksiin uskotaan enemmän. Heillä on intohimoa tavoitella täydellisyyttä ja odottaa omaa vuoroaan.

11. Do you know any artist managers in Finland? Which ones?

Useita ruotsalaisia, Kari Pössi

12. Additional comments.

Appendix: Survey, DeeJay RNO

1. Which clubs and events have you played in? Collaborate.
 - a. Butterfly, Fabrik, Studio 51, The Circus. Great clubs but the crowds vary a lot. First 3 are SK's clubs which have pretty young and stubborn crowd. They dont really let you play your own music. If they dont like some songs, the girls come running to the dj booth and ask for the most commercial hits they can find. Im not really interested in playing them but if a dee-jay wants to stay in business thats what you gotta do.

2. What is the nightlife like in Finland? Explain.
 - a. Its really hectic, a lot of clubs and many of them change often. One major negative side is that people want to hear really commercial music, NRJ top 40 songs.
 - b. I like Finland though and there is many opportunities since cities are close and you get to explore them easily. The people are little different in everyplace as well so its always a challenge to find out what they like.

3. How has the Finnish club scene changed?
 - a. Trends at the moment? Many unprofessional people try to step up and organize events... and I mean a lot...Only things they do is one of their friend makes a poster they book some random deejays to play and every event ends up being just like others. In that sense the clubbing scene is boring..
 - b. Something should distinct deejays from each other, otherwise they are not really dedicated and do it just for the money. Im doing this because I love spinning and seeing people enjoy!
 - c. Deejays life in Finland? As i said its pretty difficult to survive if you dont play commercial music. I play rap/hiphop and its pretty alright but I would like to stay in the more underground songs...When I gotta play Akon and TI the whole night it hurts my ears...

4. How does management help your career?
 - a. I get to relax a bit and concentrate on other stuff...Every week I dont need to worry where im gonna play and make my money..its great to have some one taking care of that...even though I get little less compensation but i got time to concentrate on my girlfriend etc...

5. Additional comments.
 - a. Good luck.

Appendix: Management, Key Personnel

Fridays Inner Circle and Key Personnel

Jonathan Finegold

Jonathan Finegold is a founder and owner of Fine gold Productions⁵² who is helping to sign Milos Rosas in the states. “Signing an artist in the US is a long process and no one gets paid before the papers are signed. Good thing about US music market is that they pay in advance right after signing so I don’t need to wait for royalties. Out of that total amount all the people involved, Mr Finegold and my manager, take their own cut which are 15% and 15%” Milos clarifies.

Kauri Salonen

Kauri Salonen works as a project manager for SK-Restaurants and handles most of the deejay bookings since everything goes a lot smoother when these things are run inside the company. “I work closely with Fridays and I consider us as colleagues since we have agreed that I take my own cut from the deejays payments when we lockdown new performances for them” Salonen explains.

Kalle Kallonen

Kalle Kallonen is a major event organizer and a marketing manager for nightclub Love Hotel in Tampere. He has successfully organized clubs and has an ongoing club called Deluxe⁵³. Fridays does cooperation with Kallonen concerning deejays and from which he benefits by having successful events, basically meaning ticket sales.

Ari Myllyniemi

Ari Myllyniemi is working for Prime Time and organizes events in the mid Finland area. Their office is located in Tampere but they have events in the major cities like Kalajoki, Jyväskylä, Kuopio and Seinäjoki. Booking artists through Myllyniemi brings income both to Fridays and Prime Time but of course Prime Time will take their agency cut which is usually 15%.

None of these cooperating parties add additional costs to Fridays business since all the deals are mainly percentage deals. After agreed artist’s performance fee the organizer and the management take their own cut and common procedure is after the events are organized. So far Fridays has not thought of having other management parties in the company so only one person makes the decisions.

⁵² <http://www.finegoldproductions.com/?q=about-us>

⁵³ <http://www.clubdeluxe.fi/>

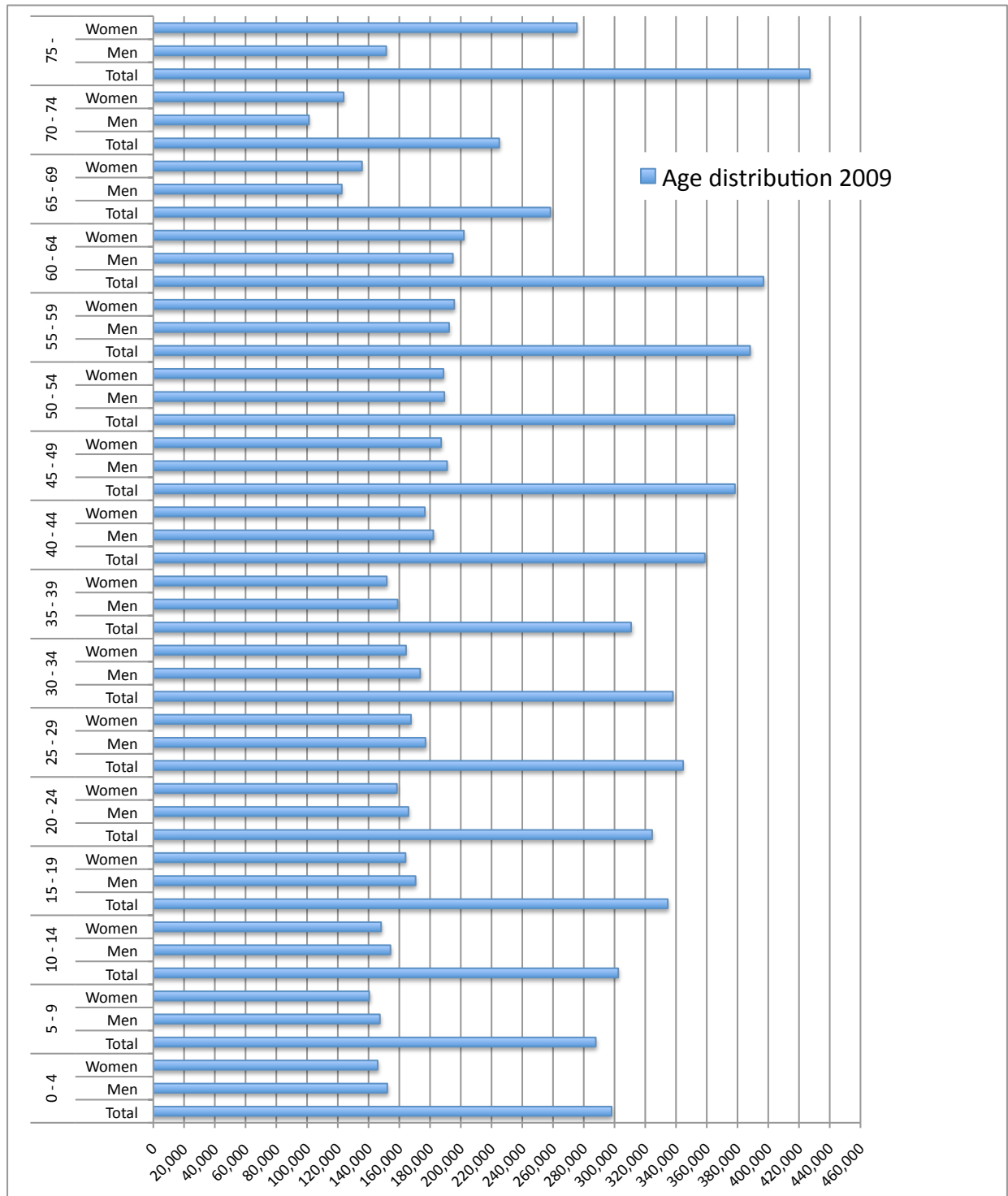
Personnel Requirements in the Future

“It is not business if more personnel is cannot be hired along the way so that you concentrate on developing the company and taking new steps” Fridays states.

Next step is to hire a proper accountant who takes care of the taxes, stays in contact with legal issues, knows the investment business in case of Fridays is investing at later stage and deal with bills and compensations. “It needs to be phone call away to make these things happen” Fridays CEO explains.

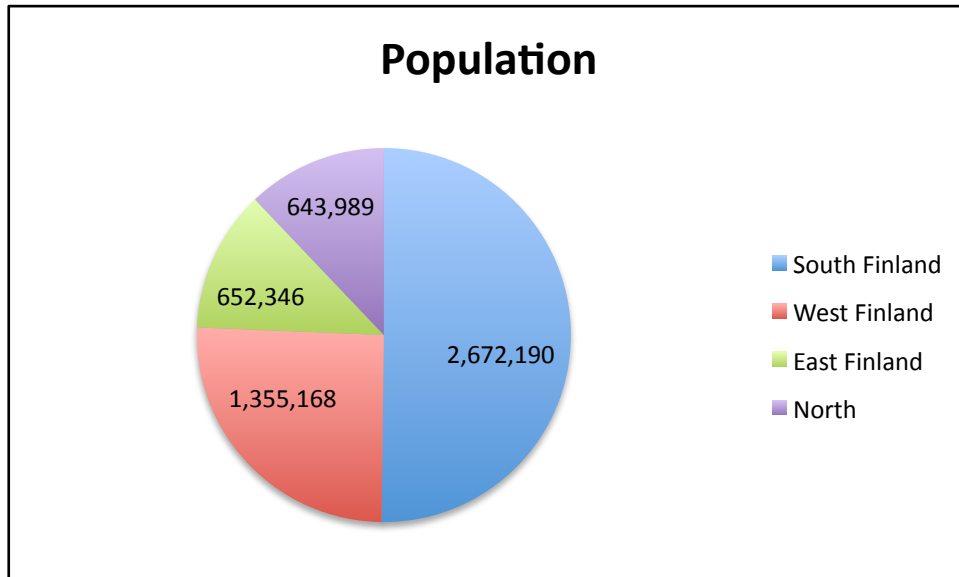
There comes a point in the late 2010 to hire a secretary to handle most of the paper work. Secretary will be responsible for organizing and making phone calls about events, performances and stay in contact with the accountant. It would be a part-time job. The secretary as well as the accountant need to be reliable but not from the friend circle. “Business and friends are never to be mixed and it has been experienced already through few projects. It will never work” Fridays analysis.

Appendix: Age Distribution, Finland 2009



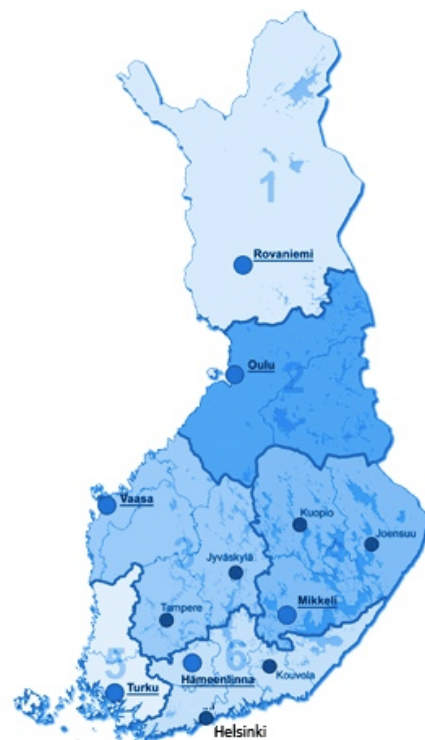
*Information collected from Statistics Finland, www.stat.fi

Appendix: Distribution of Population



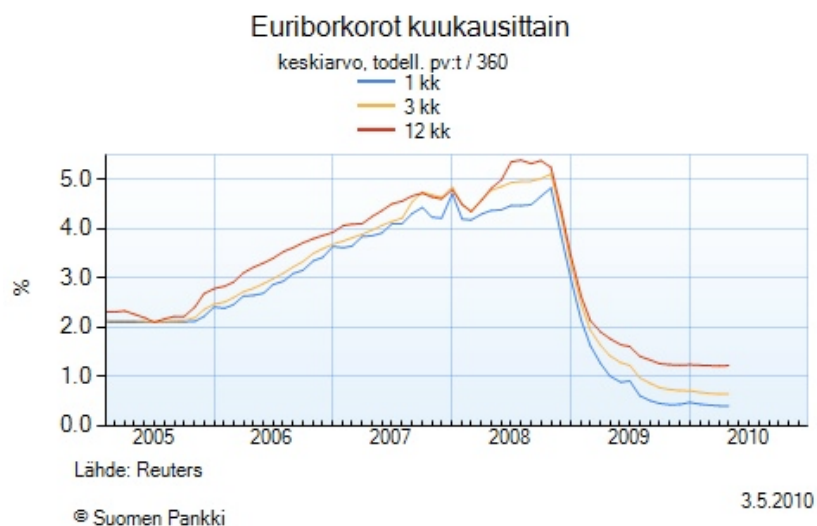
* Figures according to the information collected from Statistics Finland website

Finland is distributed to four provinces which are used for example in Presidential elections. The main provinces include Southern, Western, Eastern and Northern Province. Northern Finland is usually distributed to two separate provinces that are called Lapland's province and Oulu's province. Officially there is also Ahvenanmaa Province but that contains only little under 30 000 people. It is situated in the Southwest Finland. As the population pie indicates half of the Finland's overall population is centered in the metropolitan area and its neighboring cities. It is important first to concentrate on the southern Finland area and then move business to other areas as well. Since the most money is circulating in the metropolitan area it is important to establish and maintain a strong position in the area first before moving to other areas.⁵⁴



⁵⁴ <http://www.avi.fi/fi/Sivut/etusivu.aspx> (Finland map)

Appendix: Financial Rates



Primekorot		
Korko	Alkaen	%
Aktia Prime	28.09.2009	1.75
eQ Prime	23.10.2009	1.60
FIM Prime	01.09.2009	1.55 (01.06. alkaen 1.35)
Handelsbanken	02.12.2009	1.50
Hypo-Prime	01.10.2009	1.25
Nordea prime	01.11.2009	1.80
Op-Prime	23.02.2010	1.55
POP-Prime	05.10.2009	1.75
S-Prime	11.01.2010	1.75
Sampo Prime	15.10.2009	1.75
SEB Gyllenberg	01.04.2010	1.75
Sp-prime	21.10.2009	1.70
Tapiola Prime	07.09.2009	1.95
ÅAB Prime	22.05.2009	1.50

Appendix: Literature Review

Literature Review

Mika Tikkala

Andy Denz - Supervisor

Is artist management a feasible business in the Finnish music market?

fridays management

“The music business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There is also a negative side.”



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Introduction

Someone who is entrepreneur minded and passionate about music it will be interesting to investigate Fridays management's situation. Since it was founded in 2009 and operated a year already feasibility study is an important way to investigate whether the business idea is profitable enough in the long run. With the help of different types of theoretical analyses, right literature and interviews with influenced people the conclusions and recommendations are made.

Artist management is a minor field in the music industry in Finland and there is only a handful of managers. Usually record labels take over managerial tasks one reason being the lack of money flow in the market to distribute among everyone. There is no sense in working 24/7 and not getting a proper compensation, that is not business. Even the most successful managers have a second job.

There are a few books written about artist management which will be used as one of the major secondary sources supported by reports written only about the Finnish music market. This will give an overall picture of the market supported by surveys as a primary source. Answers given by the different parties involved in the music market it is possible to form a broad understanding of the market. The following report will indicate an overall description of the relevant sources available and further information for the construction of a final Individual Research Project.

Chapter 1. Feasibility study

What is a feasibility study?

“Feasibility study is a research that gives you preliminary information regarding ones business idea's potential to succeed in the marketplace.”⁵⁵

There are plenty of business ideas but things will not work, despite the hard work and effort one spends on their idea. One reason for failure is the entrepreneur’s willingness to properly research the feasibility of the concept. A businessman does not need to be an Einstein to know the importance of market research and finding the niche in a certain market before investing time and money in a new business idea. This is done through a feasibility study prior to commencement of a proper business plan. A feasibility analysis will show whether a chosen business idea is successful in a certain market and give decision-making guidance. An analysis will identify problems, opportunities, describe the company’s current situation and assess the cost - benefit relationship associated with elements of the company.⁵⁶

In Fridays’ case feasibility has not been researched yet even though it is an operating company. It is necessary to carry out the feasibility process in order to receive guidance about whether or not the business idea is profitable in the long run.

Feasibility analysis outline

The phase of gathering information about the surrounding forces is the feasibility study and can be a complex, formal document to attract investors or just a simple document to oneself, the entrepreneur. According to a model found most effective in this case feasibility should include the following categories:⁵⁷

⁵⁵ <http://www.websitemarketingplan.com/techniques/feasibility.htm>

⁵⁶ http://www.rochester.edu/entrepreneurship/pdfs/Business_Feasibility_Study_Outline.pdf

⁵⁷ http://www.rochester.edu/entrepreneurship/pdfs/Business_Feasibility_Study_Outline.pdf

Executive summary/ project goals

- Summary of all key sections of the document

Product

- Describe what Fridays offers
- Company profile

Market environment

- Define target market
- How will the customers benefit from Fridays existence
- Business to business; venues, restaurants, brands, promoters
- Business to customer; how to reach the fans
- PEST analysis

Competition

- Direct/ indirect competition; other management companies/booking agencies
- Key barriers to entry
- What is unique about Fridays
- How will the competition react to Fridays existence
- Benchmarking

Industry

- Define the industry where Fridays operates (key industry segments)
 - Describe the larger forces that drive the market
- Porter's Five Forces Model

Business model

- How will Fridays generate money from deejays, artists or other talents

Marketing and sales strategy

- Marketing strategies
- Sales terms and payments

Management and key personnel

- the main people involved, titles, experience, skills, costs, responsibilities
- Sketch of personnel requirements: now, in a year, longer term

Risk Factors

- SWOT analysis
- Internal characteristics, economic forecasts,

Financial projections

- Financial history
- Analysis of financial feasibility

Conclusion and recommendations

- Strength of recommendations can be weighted how well the analysis demonstrates the continuity between the research analysis and the proposed business model.
- Market/ Business model/ Management/ Financial viability

Methodology

Below there are listed theories that are relevant to the feasibility study and which will be applied in the research project. The following theories will give a thorough analysis of the matter and describe the influential forces of the target market in Fridays' case.

Market environment

PEST analysis is a scan of the external macro-environment, in which the company operates. The analysis helps a company to get an overview of the macro-economical elements that affect to its business and which elements need to be taken into consideration when carrying out new marketing ideas. PEST analysis is an acronym and includes the following four elements:⁵⁸

Political factors: Governmental regulations, laws, political stability, environmental restrictions

Economical factors: Economical growth, inflation/ interest/ exchange rate,

⁵⁸ <http://www.quickmba.com/strategy/pest/>

Social factors: Population growth rate, age distribution, health consciousness

Technological factors: Research and Development, technology incentives, technological change

Competition Analysis

As the first hand research already shows there are not many management companies but individual managers only. The implementation of Benchmarking would set the standards and give Fridays a goal to follow successful individuals.⁵⁹ On top of indirect and direct competitors it's vital to compare Fridays' acts to professional managers who have been successful in the field for many years. Benchmarking is a process of determining who has set the standards, what is Finland's best manager like, who has been the most successful.⁶⁰ The measures in the artist management field could include the success of the artists, the quality of artists and time spent on artists. Monitoring the best artist managers' ideas and adopting them will help Fridays to develop its own business.⁶¹

Industry Analysis

The basis for industry analysis is set through Five Forces Model invented by Michael Porter. It analyzes five forces that influence an industry and its competitiveness. When a company is trying to find an edge over its rivals it can apply this model to understand the industry thoroughly in which it operates. The forces are explained in more detail underneath.

Threat of New Entrants analyze elements like cost, time and barriers to entry, specialist knowledge and economies of scale. Competitive element analyzes the number of competitors, quality of differences, customer loyalty and costs of leaving the market. Threat of substitute products involves elements concerning product differentiation, number of substitute products in the market and propensity to substitute.

⁵⁹ <http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-1>

⁶⁰ http://www.dobney.com/Strategies/competitive_analysis.htm#

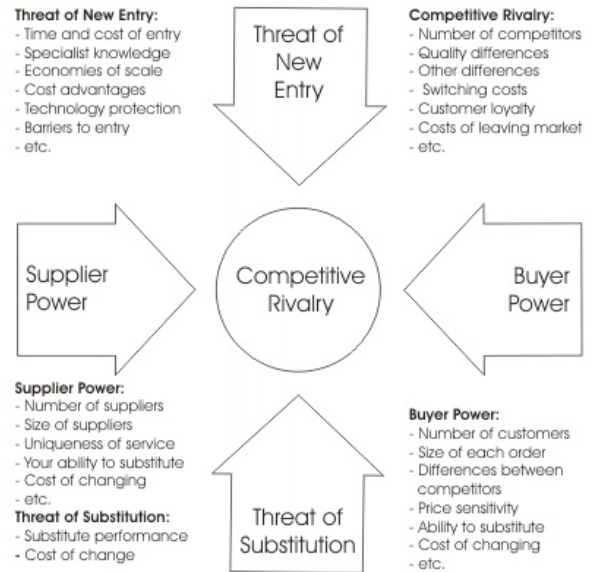
⁶¹ <http://management.about.com/cs/benchmarking/a/Benchmarking.htm>

Buyer power concludes the number of customers, differences between competitors, price sensitivity and ability to substitute to other products. Supplier power on the other hand concentrates on the number and size of suppliers, uniqueness of suppliers, a company's ability to substitute and costs of changing a product.⁶²

Risk Factors

SWOT Analysis is a tool for auditing an organization and its environment. It is useful when finding key elements to focus in the marketing and which to concentrate on. SWOT stands for Strengths, Weaknesses, Opportunities and Threats. The first two analyze the internal factors of a company and the other two analyze the external and environmental factors. The analysis helps to lay down opportunities and threats in the market, which can be overcome by using the company's strengths. Weaknesses are issues that a company should try to develop towards a more efficient way of operating.⁶³

Porter's Five Forces



⁶² http://www.mindtools.com/pages/article/newTMC_08.htm

⁶³ http://marketingteacher.com/Lessons/lesson_swot.htm

Feasibility of Fridays

Fridays is already an existing and operating artist management company. Having multiple deejays, few photographers and live acts does not necessarily mean the company will succeed. Moreover it requires businesslike thinking and knowhow about the industry. Fridays might be able to operate financially but how much time and effort does it require and is another job on side needed, is another issue. Examining other fields like sports would be an opportunity to Fridays to generate more money flow and expand to other areas. Juutilainen and Nakai in their dissertation are analyzing sports in being one of the talent management fields. The findings show that it's one of the underrated fields when it comes to management. Finland being a sports country that could be an opportunity. Fridays might consider that as another field to manage at a later stage. Though artist management is a major part of Fridays' operations at the moment the most reasonable field of research is artist management.

Chapter 2. Artist management

Artist management

As all the artists are individuals so are managers especially in Finland's market. A Manager is usually a close friend or a person who knows the band members and its music. Managers are usually chosen or suggested through personal contacts. A manager is the artist's alter-ego who people and fans never see. A manager is a planner, adviser, organizer, strategic, overseer, coordinator, traveling companion and moreover a friend. An artist manager is one of the rare people who also gets to see and experience all the puzzles along the artist's career.⁶⁴

In the bigger markets there are big management companies and many managers, although only one of them is usually assigned to each artist; there can be an artist manager, a business manager, a road manager, a tour manager, a production manager and even technical manager, although major artists can have multiple managers since one manager cannot take all the responsibility and there is simply lack of time to take care of everything.

The job that a manager does, depends vastly on the artist and about in which point they are in their careers. When an artist gets more popular more managers are needed and therefore tasks are divided as well.⁶⁵

For an unsigned band, a manager should:

- Send out demos to labels, radio stations, local print media, and online publications
- Book performances and invite labels and the media to the shows
- Network and talk to people about the band, take care of promotion in radios, magazines and other channels

⁶⁴ <http://www.amazon.com/Business-Artist-Management-Howard-Blumenthal/dp/0823077055>

⁶⁵ <http://musicians.about.com/od/otherindustry careers/p/artistmanager.htm>

- Help book studio time and practice sessions and handle daily tasks concerning artist
- Explore funding opportunities and new cooperating brands for the band

For signed artists, managers should: ⁶⁶

- Negotiate financial deals with the label for expenses like touring, recording and collaborating with other artists
- Make sure tours are carried out smoothly, plane tickets and hotels are booked, sound checks are done properly
- Oversee other people working for the band, like accountants, agents, and merchandisers.
- All the time search for better deals with brands that reflect artist's image in a best possible way
- Networking and take care of promotion in radios, magazines, Internet
- Make sure artist can focus 100% on their music and organize everything accordingly

A manager is a representative of the artist in the business life and a link to everything that is around working for the success of the artist. Since every artist is different and makes different music the manager has to oversee the bigger picture and market the product in the most effective way.⁶⁷

Every artist have to be promoted in a different way. There will be as many ways as there are managers since each one is operating differently. When it comes down to business, relationships play a vital role in an artist's promotion stage; the faster the manager reaches the right people, the faster an artist is able to generate more income.

"In Finland, as an artist manager, one cannot earn a living by managing one artist. Usually managers are part of record labels or agencies that have signed a person to take care of certain artists."

⁶⁶ <http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-1>

⁶⁷ <http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-2>

As Virpi Immonen states in the Yle X interview, she is also a CEO of Backstage Alliance and also manages two major international bands. “One is married to the band, the music industry and the lifestyle. All my closest friends are from inside the business since I don’t really have to anything else.”⁶⁸ “Nowadays there are many good doctors and great medication for burnout and depression so there is no worry even one gets either one,” Saukkonen jokes around during the same interview.

Artist management in Finland

The corner stone in Finland’s artist management and a guy whose foot steps today’s managers follow is Seppo Vesterinen, who in the early 80’s became a manager of a legendary glamour rock/punk band Hanoi Rocks⁶⁹. Vesterinen lifted Finland and Hanoi Rocks to the international popularity in 1980’s when Hanoi Rocks started to flourish, which ended up being a 15 year relationship. Still today he is one of the most influential people in the rock scene in Finland. “Until the end of 90’s no one spoke about anyone else than Vesterinen. There was no one else. Now we are going to the right direction and personally I’m trying to help anyone who is interested in the management field” states Virpi Immonen.⁷⁰ She was Hanoi Rocks’ manager after they made a comeback in the early 21st century but nowadays she manages The Wildhearts.

According to the radio station Yle X’s interview and Mikko Saukkonen from Bonnier Amigo⁷¹, today there are a handful of managers, maybe around 10-20 people. “The network is really small and basically all the managers more or less know each other. Sometimes we gather for dinner and go through the hottest artists and discuss the newest things in the market.”⁷²

Both Immonen and Saukkonen went on saying that it is possible for artists to survive without managers but then it requires a lot from the artist and a record label. Everything needs to be clearly organized and the record label needs to hold the package together. At some point a manager is needed in order to get the band to the next level.

⁶⁸ <http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-2>

⁶⁹ <http://www.myspace.com/hanoirocksofficial>

⁷⁰ <http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-1>

⁷¹ <http://www.bonnieramigo.com/>

⁷² <http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-2>

Of course a manager always takes their own share but it will bring much more freedom to the artist allowing him to concentrate on the actual music while the manager takes care of the business side.

There is only a handful of internationally successful artists in Finland and simply the general attitude is that only a few managers are needed. Since they are taking a slice of the cake hiring a manager is postponed till the last moment. Usually some record label officer handles artist's business in Finland, just like Immonen and Saukkonen have done. "Often times it's up for the artist and the situation they are in whether a manager is useful. It requires a lot of commitment, businesslike thinking and organizing skill" Immonen explains. She has often compared artist management to marriage since artist-manager relationship needs trust as well as lots and lots of time.

Chapter 3. Literature Review

Literature and its pros and cons

Music business is crooked and a crazy industry in every way. There is a lot of books, articles and information available. Although about artist management there are few books which will give a thorough view of what it is about. The books will give the reader a picture what they do, how they earn their income, how to act as a manager, promote an artist and some useful tips when stepping into the music business.

This Business of Artist Management, by Xavier M. Frascogna, Jr., H. Lee Hetherington, clearly states all the steps from forming a artist-manager relationship to handling money and success. Along the way it processes issues like artist's career plan, image and getting a contract with a record label. Although the book gives quite general view of artist management though a very clear one. Moreover one edition of the book was written in 1997 and the fourth edition in 2004 so in that sense it must not be taken too seriously since a lot things have changed. Nothing about internet and online marketing is mentioned.

Another book explains artist management in more detail, *Artist Management for the Music Business*, by Paul Allen. The book gives broader view of artist management than *This Business of Artist Management*. *Artist Management for the Music Business* explains what is having an artist as a business and how is the income generated from performances to recordings. A major part of the book tells how to conduct business for the artist and how to form an action plan for it. The book will discuss about the importance of the World Wide Web as well. Both books also include examples of proper contracts ranging from record deals to performance contracts and writing contracts.

Interviews

After getting a clear picture of artist management the next step is to explore the Finnish market in more detail. There has not been released any books about artist management in Finland but by constructing a survey to different parties of the music industry will give a similar result and even the most recent one. As mentioned earlier the radio station YLE X interviewed few artist managers in 2009 which helps to form a thorough picture of the market. Referring to Immonen and Saukkonen the information is vital and helpful secondary data which will be used in the analysis.

Muusikkojenliitto -website answers well to some questions about artist management in Finland's music industry.⁷³ Giving answers from well established musicians that are part of "Musician Union" will help to form a realistic picture about the industry and artist management. The website will find answers at least to following questions: What role does the manager have? What makes a good manager? How is managers pay constructed? Who to hire as a manager?

Although the most useful person and the best source to interview in Finland is a record producer and a manager called Seppo Vesterinen.⁷⁴ He is a best known for managing the top three bands in Finland, Hanoi Rocks, HIM and Rasmus, currently HIM and Rasmus. He has been in the business for many years and knows the ins and outs of the music industry. Although as many record executives and established people are very difficult to reach it might be too long process trying to track him down. Though there was an article about him in City magazine where he analyzes markets like Finland, Germany and US. That is useful for getting his thoughts and comparisons about major markets to Finland's music industry.⁷⁵

Dissertation

Maija Juutilainen and Oona Nakai made a dissertation about Arts Management in 2008. It analyzes fashion, its current situation in Finland and possibilities of arts management field in Finland. As a major point they try to find if management adds value in a field of fashion so it also discusses management in general and gives a general but also sports view about it.⁷⁶

⁷³ http://www.muusikkojenliitto.fi/faq/faq_manageri.html#12

⁷⁴ <http://search.intelius.com/Seppo-Vesterinen>

⁷⁵ <http://www.city.fi/artikkeli/Seppo+Vesterinen/181/>

⁷⁶ <https://oa.doria.fi/bitstream/handle/10024/38082/stadia-1210094340-3.pdf?sequence=1>

Juutilainen and Nakai also discuss fields that might include management professions like sports. According to their research athlete management and artist management are closely related even though the fields are totally different. There are not many managers in sports since the parents and relatives usually take care of the athlete's personal issues so that they can concentrate on practicing. Nevertheless it is another possible field of management for Fridays and it should be collaborated further.

Articles

One article found about "How to pick the right manager for your music career" explains well what characteristics must an artist manager have in today's business. Written by Bobby Borg compares the Led Zeppelin times through some examples and reflects those to the situation today.

An arrogant manager from the 90's is not able to operate a successful business in today's world but "Mr. Nice Guy" is more likely to succeed. A major point is that on top of being well-connected, a good negotiator, enthusiastic, committed a manager should be trustworthy and respectable.⁷⁷

Another article about "When does a band need a manager?" has simple message "When a band has something to manage." The article explains the manager's role, relationship with an artist and what can a manager do and should do for an artist. Making a distinction when is the good time to hire a manager might be difficult and some artists seek management either too early or too late. The article is written by Scott Curtis and Janet Johnson.

Finnish Music Market Research

A research made by Tim Argillander and Virpi Martikainen is trying to find a common development strategy to Finnish music industry. A study written in 2009 thoroughly analyzes the Finnish music industry. They have interviewed many professionals from the industry followed by guidelines and recommendations from which the music industry could profit. The research will provide an overall understanding about the size and trends of the music industry on top of recent figures how does the money flow in the industry. A very useful study which will collaborate a lot to the research.⁷⁸

⁷⁷ <http://www.getsigned.com/want6.html>

⁷⁸ <http://www2.siba.fi/taydennyskoulutus/pdf/musiikkiala2009.pdf>

Tilastokeskus (Statistics Finland)

Tilastokeskus produces the most accurate and latest statistics and is a major internationally functioning party in Finland. With the help of its statistics it's possible to gather information about Finland in general, its music industry and elements that are part of it. The age distribution, inflation/ exchange/ growth rates, how does technology affect to different markets in Finland, how many people listen to music and how big part of money flow goes to concerts are questions involving statistics and Tilastokeskus is vital source when finding answer. This will collaborate to PEST analysis and demographics of Finland.⁷⁹

Key Sources

An important secondary source is constructing a realistic financial report from Fridays' current numbers. When taking normal living expenses into consideration and reflecting those numbers to Fridays' income it is possible to conclude if artist management is feasible for Fridays at the moment. General information received from Fridays about the market is also vital. Using literature found important it's possible to create an overall picture about artist management and at the same time applying primary data for the understanding of artist management in Finland.

As a major primary data source is interviewing record labels, booking agencies, artists and other managers it will give first hand information about Finnish music market. Although when asking opinions or information from unknown people there is a chance they don't tell the whole truth. Some numeric assumptions might have to be made which need to be taken in to consideration as well. In the end of the document there is a list of people and companies that are being interviewed (see appendix, Surveys, for more information).

Inconsistencies During Research

The books will tell only a general point of view to the artist management not pointed to any specific market. Although it will show clear elements in management field and the process of making an artist successful it will not give any information about Finnish market. That information needs to come from different perspective.

⁷⁹ <http://tilastokeskus.fi/index.html>

One major problem is not reaching the interviewed people which would make reaching the end result inconsistent. The biggest concern is them not answering on time and properly to the survey sent them by email. Making research from The Netherlands having the target people in Finland, some in Sweden and US complicates the process since emailing is the best and fastest option and making phone-calls is considerable but expensive.

As mentioned above people are not always honest and might give out a wrong picture of the reality and therefore makes it difficult to construct truthful conclusions. Another issue that might cause inconsistencies is the matter that not all the information and statistics are not available in the websites. This can cause some speculation and uncertain conclusions.

Chapter 4. A Commentary

It is vital to explain artist management as a profession and a field of business to realize what is the field about. As a first step reading the literature, interviews and articles available and summarizing them to a coherent description will give the understanding of an artist manager's world. Using the chosen feasibility outline will give the report a logical order and it is made sure all the key areas are researched. *This Business of Artist Management* and *Artist Management for Music Business* play a key role in summarizing the general points of management but the radio YLE X interview about Immonen and Saukkonen on top of surveys distributed to the main fields of Finnish music industry will bring together the picture of Finnish artist management world. The surveys are one of the major primary sources out of which many conclusions will be made.

The Finnish Music Market -research made by Argillander and Martikainen and Statistics Finland will give first hand information and statistics about people behavior and the size of Finnish music industry. The research plays a vital role since it provides an overall understanding Finnish music industry. Both sources will provide important graphs and numbers that are showing the scope and trends of the market as well. These figures and artist management are supported by Juutilainen and Nakai dissertation and articles found.

Since the dissertation made by Juutilainen and Nakai is mainly about arts management it will only provide support information to the research. Likewise the surveys will give information about the Finnish artist management, market trends and what is a good Finnish manager the articles will support that information.

The next phase is to construct a research proposal which will include background information, objectives and research design. More over research proposal states the main question and supporting questions that arise when finding out the conclusion. Background information will explain the relevance of the subject and interesting to carry out. Objectives will determine what the project aims to achieve. Research design explains how the information will be collected and how the project will be carried out. The proposal will also indicate timescale of the research project and other problem statements that will arise along the process.

Chapter 5. Definitions and key words

Here are listed the key definition in the business and which are used in the project. This help help to understand the research at all times. Underneath there is also a list of words that have been used in the literature review to search information.

Definitions

Deejay A Disc Jockey is a person who plays music during club nights using real records or CD-players and a mixer.

Partybreak Is a music style which reflects uptempo songs and good feeling.

Mashup Is a song where two or more songs are combined to one song. Parts from different songs are put together to make one good combination.

A set Deejay plays certain amount of time, usually 2-3 hours, during a night it is called a set.

Basso Radio Urban radio station in Finland.

City - magazine The most popular newspaper about events, food, people and music in Helsinki.

Spinning Is term used in deejaying. Spin records basically means play music.

Acting behind closed doors Record labels make money with existing artists and don't take any risk by signing new artists. They lack courage to do anything new.

X Factor Talent program where people can apply and try to bring their talents to public eyes and ears.

Adam Tensta Established Swedish artist (rapper) who became famous through My Cool single.

Twitter A platform which allows people to update their "status" in the Internet. Twitter is broadly used by celebrities and artists to get close with their fans.

Directoral Manager Handles negotiations, sponsor deals, record deals and all major decisions that concern an artist.

Tour Manager Together with directoral manager they plan the tour and tour manager then takes care of the artist during the tour. Makes sure sound check is properly made, backstage has the needed refreshments and takes care that transportation is organized.

Song demo A version of a song before the final mastering. Demos can be sent to labels who then decide if they want to put it out to the market and therefore take care of the final mixing and mastering of the song.

Booking agent A person who books an artists' shows, performances and events.

Universal Music A major Record label.

Warner A major Record label.

A&R executive Artist and Repertoire is a division of a record label that is responsible for talent scouting. A&R person also acts as a liaison between the artist and the record label.

Hermann Kovalainen An established deejay and music producer in Finland.

MGI One of the most successful producers in Finland at the moment. He has worked with Sean Kingston,

Warner/ Chappel A publishing company which is part of Warner enterprise.

Sami Hedberg The most successful comedian in Finland at the moment.

Facebook A social platform for people to practice networking, create profiles, put pictures and play games.

Christian Audigier A clothing brand which is named by the designer and fashion guru Christian Audigier.

Hype Machine A platform for artists, producers, deejays to post their latest songs and get feedback from other users.

Ustream A platform where people can stream anything live through their own profile.

Key words

Here is listed some words that I have used to search information. I have mainly used Google as a search engine but the most vital information will come from Fridays and through surveys I will send to different parties of a music industry. Those include other managers, record label people, booking agents and artists. The companies I have found through my own knowledge and contacts but also using the following key words that have linked to the existing knowledge I have already.

Tags:

Artist management, talent management, artist manager tasks, feasibility study, feasibility articles, business feasibility, MGI production, Finegold music, RMH management, DexViihde, Booking agencies in Finland, Artisti managerointi (artist management), Suomen musiikkiteollisuus (Finnish music market), Prime Time Tampere, Universal Music Finland, A&R, music manager forum, Seppo Vesterinen, HIM, Virpi Immonen, Mikko Saukkonen, Backstage Alliance, Bonnier Amigo, PEST analysis, SWOT analysis, Benchmarking, competition analysis, industry analysis, Michael Porter, Internal and external analysis, Hype Machine, Ustream, Fantabolous, City -lehti, Statistics Finland, What is a good manager, how to become a manager, Michael Porter,

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<http://www.hdqtrz.com/index.php?/artist-management-and-the-contract.php>

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<http://www.artistmanagementresource.com/>

<http://artistmanagementonline.com/>

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Feasibility study

http://www.rochester.edu/entrepreneurship/pdfs/Business_Feasibility_Study_Outline.pdf

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<http://www.website marketingplan.com/techniques/feasibility.htm>

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http://www.class.uidaho.edu/adv_tech_wrt/resources/outlines/feasibility_report_outline.htm

<http://www.pinoydirectory.com/articles/feasibility-study.php>

http://www.ncinitiative.org/lending/docs/Feasibility_Study_Outline.pdf

http://www.bizstartsmilwaukee.com/BizFiles/PDFs/Feasibility_Study_Outline.pdf

Agents/ Managers

<http://www.finegoldproductions.com/>

<http://popgram.fi/>

<http://www.primetime.fi/>

<http://rmh.se/>

<http://elementsmusic.fi/>

<http://www.bonnieramigo.com/> (also a record label)

<http://www.backstagealliance.com/> (also a record label and publisher)

<http://www.immf.com/>

<http://search.intelius.com/Seppo-Vesterinen>
http://fi.wikipedia.org/wiki/Seppo_Vesterinen

Record labels/ Publishing

<http://www.warnerchappell.com/>
<http://www.nmpa.org/home/index.asp>
<http://universalmusic.fi/>
<http://www.rahina.com/>

Producers/ artists

<http://www.myspace.com/djmobster>
<http://www.milosrosas.com/>
<http://www.rahina.com/>
<http://www.myspace.com/mgibeats>
<http://www.sonickitchen.fi/>
<http://www.myspace.com/hanoirocksofficial>

Finnish Music Market

<http://www2.siba.fi/taydennyskoulutus/pdf/musiikkiala2009.pdf>

Discussions and articles

<http://www.lifesaver.net/keskustelut/read.php?5,142392,142392>
<http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-1> (radio interview, discussion)
<http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-2> (radio interview, discussion)
<http://www.city.fi/artikkeli/Seppo+Vesterinen/181/>
<http://www.getsigned.com/want6.html>

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<http://www.talentmanagers.org/>
<http://tilastokeskus.fi/index.html>
<http://www.netmba.com/strategy/competitor-analysis/>
http://tutor2u.net/business/strategy/competitor_analysis.htm

PEST analysis

http://marketingteacher.com/Lessons/lesson_PEST.htm
<http://www.quickmba.com/strategy/pest/>

SWOT Analysis

http://marketingteacher.com/Lessons/lesson_swot.htm

M. Porters Five Forces model

<http://www.quickmba.com/strategy/porter.shtml>
http://en.wikipedia.org/wiki/Porter_five_forces_analysis

Benchmarking

<http://management.about.com/cs/benchmarking/a/Benchmarking.htm>

http://www.dobney.com/Strategies/competitive_analysis.htm#Benchmarking

Cover page

The quote is invented by Hunter S. Thompson, a famous American journalist and there has been many variations as well.

[http://www.biography.com/articles/Hunter-\(Stockton\)-Thompson-9506260](http://www.biography.com/articles/Hunter-(Stockton)-Thompson-9506260)

A list of key books and authors used to find relevant information

This Business of Artist Management (1997), Xavier M. Frascogna, Jr., H. Lee Hetherington

This Business of Artist Management (2004), Xavier M. Frascogna, Jr., H. Lee Hetherington

Artist management for the music business, Paul Allen

Music Management Bible (2004), Music Manager's Forum

Managing your band - Artist Management: The ultimate responsibility (2007), Stephen Marcone

New business road test, John Mullins

This Business of Music Marketing and Promotion, Tab Lathrop

Appendix: Surveys (artist)

Artist point of view

1. What kind of music do you make? How long have you done music?
2. Why did you choose that genre? What is the market like in that genre (Finland)?
3. What are your goals in music business?
4. How do you see Finnish music market?
 - a. Diverse of music/ bands?
 - b. Difficulty to bring your own music to public ears?
 - c. Have you been in contact with record labels?
 - i. If yes how, what did you talk and what was the first impression? How do they act towards artists?
 - ii. If no what is your opinion about Record labels in Finland?
5. What do you think is the role of an artist manager? What do they do?
6. How do managers get paid?
7. What kind of artist needs a manager? In what kind of situation has the artist be in order to benefit from a manager?
8. Do you think you need a manager at some point?
9. What do you think what kind of bands/artists in Finland have a manager? Can you name few?
10. Do you think artist managers earn a living in Finland? If not in which country and what kind of artists' manager makes a living in your opinion?

Appendix: Surveys (manager)

Manager point of view

1. Which artists do you manage? How long have you been a manager?
2. How did you become a manager? How do you earn your salary?
3. What daily tasks do you do? What does the weekly schedule include?
4. Do you have another job or is management your only job? If no what else do you do?
5. What is the music industry like in Finland/ Sweden?
 - a. How would you describe the genre variety in Finland/ Sweden?
 - b. What is the boom genre at the moment?
 - c. Are artists willing to push themselves? Do they have some common characteristics?
 - d. Why such many successful artists come from Sweden?
6. What kinds of artists need a manager?
7. Financially how beneficial is artist management?
8. How do the record labels regard new artists?
9. How big role does the manager play in artists' development?
10. Why is there such a big difference in Finnish and Swedish industries? Why there is so much more variety in Sweden?

Appendix: Surveys (Record rep.)

Record label point of view

1. Which record label do you work for? What is your status and main tasks?
2. How do you see Finnish market at the moment?
 - a. What genres dominate the business?
 - b. What artists are topnotch for record labels at the moment?
 - c. Own analysis of Finnish artists.
3. Where is Finnish market going? (Compare Swedish market)
4. Why is Finland so solid "rocknation"?
 - a. In your opinion what are more likely reasons?
 - b. Is it because of the location of Finland/ darkness/ winter/ coldness?
 - c. Is it because Finnish people are depressed and rock is closely related to sorrow/ sadness/ depression? Collaborate.
5. What is a role of an artist manager?
6. What kind of artist needs a manager, financially?
7. How successful does the band need to be that manager contract is useful/beneficial for both parties (artist/ manager)?
8. What kinds of artist/ band in Finland have a manager? How much money approximately the bands make annually?
9. How do managers earn their living?
10. Do you think it is reasonable to have a management business in Finland? What would make it successful? Many artists so larger management company?

Appendix: Research Proposal

Research Proposal

Mika Tikkala

Andy Denz - Supervisor

Is artist management a feasible
business in the Finnish music
market?

fridays management

The music business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs. There is also a negative side."



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Chapter 1. Background

As an entrepreneur minded and passionate about music it was interesting to make the research project about Fridays management. Fridays is in the point where feasibility is important matter to be researched and is it reasonable to carry out in the business. Making a research project for a fairly new entrant and figuring out how feasible the business idea is an challenging topic, especially when talking about music industry. Since there are not many fully functioning management companies managers come from record labels or agencies that handle artist's issues. The management circles in Finland are small and they are openly helping others and new entrants. Therefore among managers not so much competition is faced.

As research shows management is about fully dedicating ones life to bands, their issues and success. The manager needs to be reachable at all times and spend sleepless nights organizing performance and promotion tours. Therefore it is important to research the market and compare workload with the outcomes and conclude if the business idea is worth of carrying out. Or is there too big risk of just getting a burnout in result of frustration?⁸⁰

Fridays would create a new platform and hopefully give a great opportunity for Finnish talents go across borders, other than rock bands as well. Feasibility study is a thorough way to compare the pros and cons of the business idea.

⁸⁰ <http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-1>
<http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-2>

Key literature

There are some books written about artist management some of them little older some newer but the basic idea of management has not changed. Here is some literature that is going to be used to find out what is artist management and what elements are involved around it.

This Business of Artist Management, Xavier M. Frascogna, Jr., H. Lee Hetherington

This book clearly states all the steps in forming a artist-manager relationship, handling money issues and success, artists career planning and image on top of giving advice how to score a record deal. Since both of the editions have been written fairly a long time ago and is not quite up to date a clear distinction need to be made what information is relevant.

Artist Management for the Music Business, Paul Allen

Artist Management for the Music Business has been written few years ago and will give quite thorough understanding about today's artist- manager relationship and a circle that is around. It processes broadly how the money is generated from songs, royalties, writing songs and how managers generate their own income. A broad part of the book also handles the issue what is it like to have an artist as a business.

Managing your band - Artist Management: The ultimate responsibility (2007), Stephen Marcone

Managing Your Band -book extensively covers areas like publicity, touring, contracts, branding , marketing, trademarks, merchandising and record companies. As the *Artist management for the business* already covers some internet marketing *Managing your band* gives also the digital point of view to the business.

Finnish Music Market Research (2009)

A research made by Tim Argillander and Virpi Martikainen is trying to find a common development strategy to Finnish music industry. They have interviewed many professionals inside the industry followed by guidelines and recommendations from which the music industry could profit. The research will provide an overall understanding about the size and key income paths on top of analyzing the latest trends in Finland.⁸¹

⁸¹ <http://www2.siba.fi/taydennyskoulutus/pdf/musiikkiala2009.pdf>

Chapter 2. Objectives and methods

Questions

The main question being “Is artist management feasible business in the Finnish music market?” will rouse more questions. It is eventually vital to answer the main question but that is figured out with the help of questions underneath. Problems will be solved through using the secondary and primary data and in the end the answers will conclude the feasibility of the business idea.

- What does an artist manager do in Finland? How time consuming is it?
- Does Finnish music market enable the management field as a business?
- What are the current trends in the Finnish music market?
- What is needed that Fridays generates enough income to function, if it doesn't already?

Research design and methods

The research will be carried out mainly through email and cellphone. Going to Finland to interview the target people and carrying our research in the target country is almost a must. The report itself can be constructed in The Netherlands.

The major data collection method is interviewing people in the music business. Interviewees are the key source since they are professional in their field and have the best knowledge of the music business. There will be around five people to be interviewed inside the industry from different perspectives which allows a 360 degree viewpoint to the research question. Analyzing the answers will collaborate to the first and second question above.

By constructing relevant questions and having conversations face to face will be requisite to competent result and therefore lead to a truthful conclusion. Although accurate numbers from Fridays, salaries of the artists and how income is generated are as vital. Information collected from Fridays will form an understanding about its current situation.

The major research about Finnish Music Market made by Argillander and Martikainen will collaborate on the trends and the current trends in the market. It provides financial information and key figures on top of explaining where the music market is heading. The research plays a key role answering the third question above. Overall the information collected will conclude what possibilities Fridays has and what steps should it take to be effective in the business.

Chapter 2. Problems

Time frame

Reaching people in the top management is time consuming. One needs to be patient since they have major issues to take care of and a business to run that is more important than helping someone in their dissertation. This needs to be taken in to consideration and surveys need to be sent out at early stage.

Trustworthiness of primary data

During the research process and interviewing people trust issue will be faced since all the people might not be honest. Someone might contribute their own interests, some could be really helpful but gathering the information from many different sources might bring up the difficulty to construct a consistent report. Although there they are part of a someone's final report which will affect them and hopefully encourage being positive and realistic.

Literature

The books found about artist management will only give a general perspective to the research question excluding Finland as a market area. Although general knowledge is needed the useful specific market information has to be searched some other way. As the books will give a thorough understanding about artist - manager relationships and a business they carry out together they don't show any financials. Other words the books don't tell any numbers how successful or bad business idea management can be.

The scope of the research question

The music market is big, it affects to many other business fields and on the other hand many forces affect the music business as well. There needs to be clear distinction what elements are taken in to consideration and included in the research. There is a danger the project will expand too much but it needs to be monitored closely to prevent that happening.

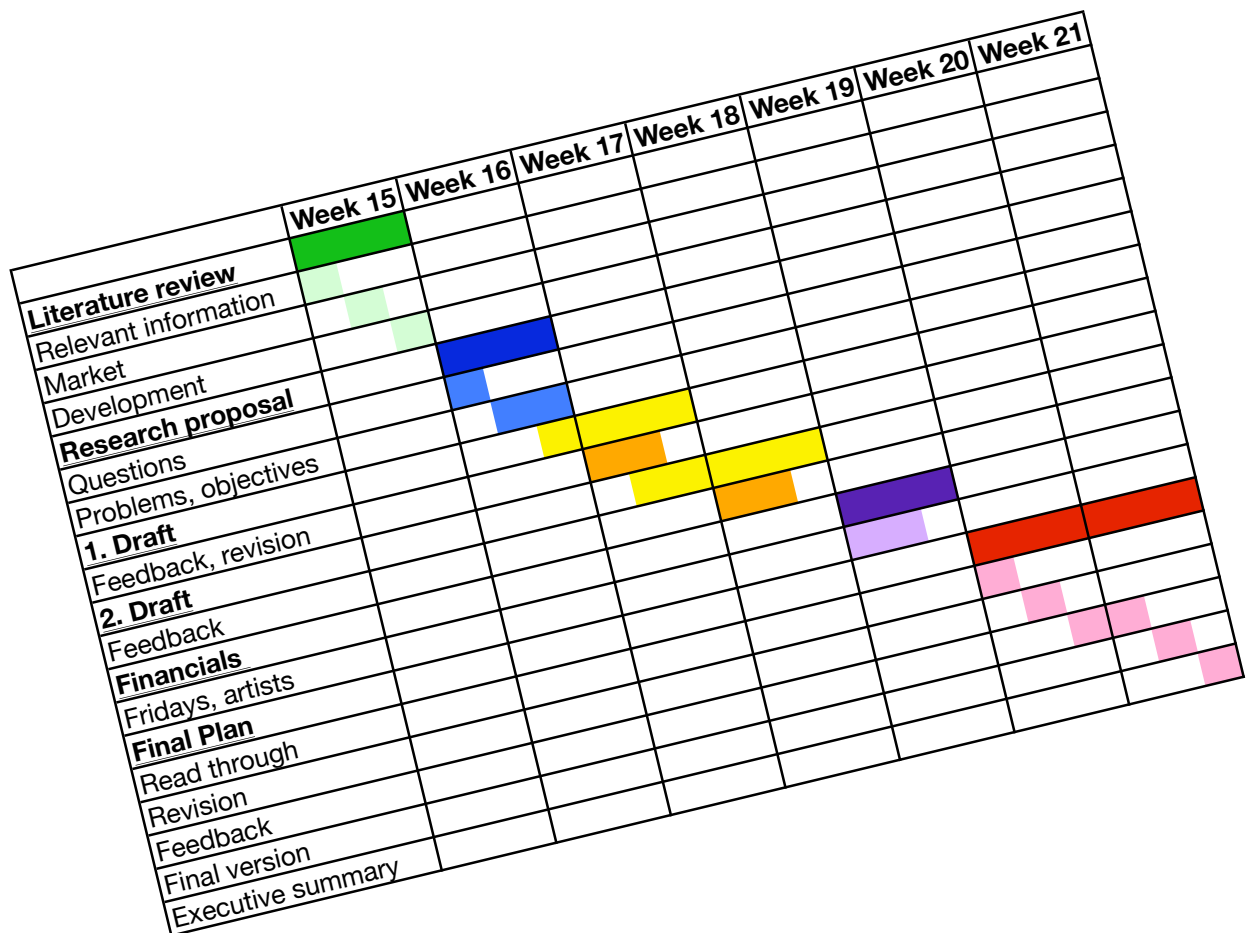
Out of date

Since the music business is evolving quickly some of the literature and articles might be outdated. The Business called Artist Management book was written in the 90's and might exclude some vital information. Few of the good articles about artist management was written in 2003 which is only seven years ago but might not apply today.

Chapter 4. Schedule

Timetable

Here is constructed a progress timetable which shows how the research project will be carried out. The graph illustrates different stages and the order which is found the best for carrying out an effective process.



Chapter 5. References

Resources

The research is closely based on the financials but is supported by the information from professionals in the business. Financials will show detailed facts about Fridays' current situation and how profitable the artist management is at the moment. Support information is gathered from record executives, agencies, other managers and artists themselves and will give the understanding how the artist management is carried out in Finland. Other words primary information is gathered through surveys. That is basically giving the detailed picture of artist management in Finland. Other sources which are mainly literature and articles will form the secondary information and form a picture of artist management in general. The dissertation made by Juutilainen and Nakai and the study carried out by Argillander and Martikainen will support the conclusions made from the surveys.

The useful companies that could contribute to the research are Universal Music, RMH management, Prime Time, Bonnier Amigo, Backstage Alliance and Finegold Productions. Some other people involved are Martti Vuorinen, Milos Rosas, Hermanni Kovalainen, Mikael Gabriel and Ari Myllyniemi (Appendix: Vital sources).

Sources

In today's world a major source is the World Wide Web. A lot of information can be collected from there and since music business is using Internet as a major promotion channel all the companies and artists are having websites as well. A great advantage of the sources are that not all the contacts are unknown and personal network is been used to collect the needed data.

One will find a list of the main sources from the appendix. There is a list of key people and companies involved in the Finnish music industry out of which some people will be interviewed (see appendix, Vital links).

Appendix: Vital sources

Here is a list of some useful people and companies that have the most knowledge and knowhow about today's market and the field of music. Some of these are being interviewed to collect primary data to process about the Finnish Music market but artist management in general as well:

- Warner, Sweden/ Finland
- Universal Music, Finland
- Rahina Records, Finland
- Fridays management artists
- RMH management, Sweden
- Prime Time agency, Finland
- Finegold Productions, New York
- Seppo Vesterinen, Established manager, Finland
- Virpi Immonen, Backstage Alliance
- Mikko Saukkonen, Bonnier Amigo
- Aku Sinivalo, producer/ Studio Exec, Finland
- Hermanni Kovalainen, producer, Finland/ Sweden
- Milos Rosas, artist/songwriter/producer, Finland/ Sweden
- MGI, producer, Finland
- Sami Hedberg, comedian, Finland
- Mikael Gabriel, artist, Finland
- Dilemma, artist, Finland
- Aste, artist, Finland
- Popgram, program/talent office, Finland
- DexViihde, program/talent office, Finland
- Tavastia, Concert hall, Helsinki
- Nosturi, Concert hall, Helsinki

Appendix: Vital links

Vital links

Contracts

<http://www.musiccontracts.com/about-pg-11.html>

<http://www.musiccontracts.com/>

<http://www.phlume.com/MGMT-Contract.pdf>

Artist Management (general)

<http://musicians.about.com/od/otherindustry careers/p/artistmanager.htm>

<http://www.hdqtrz.com/index.php?/artist-management-and-the-contract.php>

<http://moodswing360.com/>

<http://www.artistmanagementresource.com/>

<http://artistmanagementonline.com/>

<http://www.amconevent.com/>

http://www.muusikkojenliitto.fi/faq/faq_manageri.html#1

<http://www.manageri.net/index.php?etusivu>

<https://oa.doria.fi/bitstream/handle/10024/38082/stadia-1210094340-3.pdf?sequence=1>

Feasibility study

http://www.rochester.edu/entrepreneurship/pdfs/Business_Feasibility_Study_Outline.pdf

<http://womeninbusiness.about.com/od/businessplans/a/feasibilitystud.htm>

<http://www.website marketingplan.com/techniques/feasibility.htm>

<http://www.inc.com/resources/startup/articles/20051001/analysis.html>

<http://e-articles.info/e/a/title/Feasibility-Analysis/>

http://xnnet.rrc.mb.ca/library/guides2/entrepreneur/page_16.htm

http://xnnet.rrc.mb.ca/library/guides2/entrepreneur/page_17.htm

http://www.class.uidaho.edu/adv_tech_wrt/resources/outlines/feasibility_report_outline.htm

<http://www.pinoydirectory.com/articles/feasibility-study.php>

http://www.ncinitiative.org/lending/docs/Feasibility_Study_Outline.pdf

http://www.bizstartsmilwaukee.com/BizFiles/PDFs/Feasibility_Study_Outline.pdf

Agents/ Managers

<http://www.finegoldproductions.com/>

<http://popgram.fi/>

<http://www.primetime.fi/>

<http://rmh.se/>

<http://elementsmusic.fi/>

<http://www.bonnieramigo.com/> (also a record label)

<http://www.backstagealliance.com/> (also a record label and publisher)

<http://www.immf.com/>

<http://search.intelius.com/Seppo-Vesterinen>
http://fi.wikipedia.org/wiki/Seppo_Vesterinen

Record labels/ Publishing

<http://www.warnerchappell.com/>
<http://www.nmpa.org/home/index.asp>
<http://universalmusic.fi/>
<http://www.rahina.com/>

Producers/ artists

<http://www.myspace.com/djmobster>
<http://www.milosrosas.com/>
<http://www.rahina.com/>
<http://www.myspace.com/mgibeats>
<http://www.sonickitchen.fi/>
<http://www.myspace.com/hanoirocksofficial>

Finnish Music Market

<http://www2.siba.fi/taydennyskoulutus/pdf/musiikkiala2009.pdf>

Discussions and articles

<http://www.lifesaver.net/keskustelut/read.php?5,142392,142392>
<http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-1> (radio interview, discussion)
<http://ylex.yle.fi/radio/ohjelmat/keskuskomitea/managerointi-osa-2> (radio interview, discussion)
<http://www.city.fi/artikkeli/Seppo+Vesterinen/181/>
<http://www.getsigned.com/want6.html>

Other links

<http://www.amconevent.com/pricing/pricing-a-registration>
<http://www.talentmanagers.org/>
<http://tilastokeskus.fi/index.html>

PEST analysis

http://marketingteacher.com/Lessons/lesson_PEST.htm
<http://www.quickmba.com/strategy/pest/>

SWOT Analysis

http://marketingteacher.com/Lessons/lesson_swot.htm

M. Porters Five Forces model

<http://www.netmba.com/strategy/competitor-analysis/>
<http://www.quickmba.com/strategy/porter.shtml>
http://en.wikipedia.org/wiki/Porter_five_forces_analysis
http://www.dobney.com/Strategies/competitive_analysis.htm#Benchmarking

http://tutor2u.net/business/strategy/competitor_analysis.htm

<http://www.quickmba.com/strategy/porter.shtml>

Benchmarking

<http://management.about.com/cs/benchmarking/a/Benchmarking.htm>

Cover page

The quote is invented by Hunter S. Thompson, a famous American journalist and there has been many variations as well.

[http://www.biography.com/articles/Hunter-\(Stockton\)-Thompson-9506260](http://www.biography.com/articles/Hunter-(Stockton)-Thompson-9506260)

A list of key books and authors used to find relevant information

This Business of Artist Management (1997), Xavier M. Frascogna, Jr., H. Lee Hetherington

This Business of Artist Management (2004), Xavier M. Frascogna, Jr., H. Lee Hetherington

Artist management for the music business, Paul Allen

Music Management Bible (2004), Music Manager's Forum

Managing your band - Artist Management: The ultimate responsibility (2007), Stephen Marcone

New business road test, John Mullins

This Business of Music Marketing and Promotion, Tab Lathrop