

Defining Opportunities to Break into a New Market in the Entertainment Industry

Case: Solar Fake

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<p>The purpose of this thesis was to introduce the German artist known as Solar Fake to the Finnish market. Solar Fake is a Berlin-based band which plays electronic music; this thesis is commissioned by the artist.</p> <p>The first main objective of the thesis was to analyse the market penetration opportunities for Solar Fake in Finland. Once the favourable opportunities were defined, the second objective was to organize the artist's first promotional performance in Finland.</p> <p>The theoretical part of the thesis goes hand in hand with the empirical part, describing and supporting the main points of the topic discussed. The thesis methodology concentrates on the elements of a product-oriented and research-oriented study.</p> <p>The results of the market research, which was conducted to reach the first thesis objective, were somewhat ambiguous. On the one hand the results indicated that the Finnish music industry in general was not particularly promising for artists such as Solar Fake. On the other hand a survey conducted among Finnish people to determine their opinion of the band's music showed particularly positive feedback. Based on the survey's positive results, it was decided to promote Solar Fake in Finland by means of their first gig in the country.</p> <p>Thus, the main focus of the thesis was to explain how to organize a show for a foreign band in Finland. The report provided a detailed overview of the work involved, covering the topic frameworks related to planning and organizing an event, as well as those related to the planning and implementation of a marketing campaign supporting the event.</p> <p>The market research in Finland was completed during the period from June to November 2013 while the actual first show of the artist in Helsinki was planned and implemented over 10 months from December 2013 to October 2014. Afterwards in October-November 2014 the results of the show as well as the thesis research outcome were analysed and summarized.</p> <p>The success of the show exceeded expectations. It can thus be concluded that the thesis objectives set above were fully reached. The positive feedback collected through the survey in Finland inspired the band to play their first Finnish show, which successfully introduced them to the Finnish market. Thus, the overall purpose of the thesis was also fulfilled.</p> <p>This thesis can serve as a guideline for the planning and implementation of shows in new markets for the commissioning party, as well as for any other aspiring artists seeking to break into new markets.</p>	
Keywords Music industry, breaking into the market, selling concerts, event management, concert promotion	

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1 Introduction

The entertainment industry is a large complex area of business, which however has not been studied deeply enough to become clear and easy to understand for any starting up musician. Thus even experienced professional artist who has been writing and playing music and touring for years does not always know for instance how to consider entering new marketplaces without help of a professional management team. So the one of the objectives of this work is trying to demonstrate that the musician himself/herself can develop his/her career and conquer new horizons without necessarily being able to rely on professional representatives neither having a high budget.

Business environment constantly changing due to the technical progress and introducing brand new technologies make all kind of enterprises face the great challenge to stay competitive. Music industry is not an exception here. Besides the constant growing of piracy, which always has been a great challenge for the music industry, new internet technologies such as streaming and downloading services significantly decrease record sales of any musician irrespective of size or category. This put the significance of live performances in the entertainment business greater than it has ever been.

1.1 Research objectives

To ascertain what opportunities the artist has for penetrating a particular market, which in this case was Finland, I chose one specific artist of a particular genre, with whom we closely cooperated throughout the whole duration of the research. Thus, the commissioning party of the current study was a German act known as Solar Fake, which I was about to introduce to a new music market in case if a market research would show a potential for the band on this particular market.

Solar Fake is a Berlin based electro act, created in 2007 by Sven Friedrich (also known from such bands as Zeraphine and Dreadful Shadows) (Sven Friedrich, Facebook/Solar Fake, 2015). Now the band consists of Sven Friedrich, a singer, and André Feller, a keyboardist. Frank Arnold was a keyboardist from the day of the creation until the beginning of 2014, when he unfortunately decided to leave the band due to private reasons. André Feller who also used to play a guitar in the band known as Dreadful Shadows in the 1990s joined Solar Fake as a new keyboard player in March 2014.

The music style is too difficult to classify into one genre; it is likely a mixture of several different electronic genres such as EBM, Industrial, Synth Pop. Electronic Body Music (EBM) is a music genre that combines elements of post-industrial music and synthpunk (Sicko D. 1999, 142).

Since 2007, the act has released three long play albums and one limited EP. The band is a great live act; they played shows in Germany, England, Israel, Mexico, Russia, Spain, Switzerland, Czech Republic, Austria, Denmark, Italy. The act was a tour support for such big names as VNV Nation, Project Pitchfork, Covenant, Peter Heppner. Solar Fake also played several festivals up to the size of 20,000 people (Sven Friedrich, Facebook/Solar Fake, 2015).

The band has gained a large popularity in the home country – Germany – as well as in some neighbour countries and is seeking to further enlargement of the fan base all over the world.

Defining a potential new market for Solar Fake to enter I decided to choose Finland, taking into consideration the fact that the act had never played there so far and that I lived in the country that would facilitate the process of studying since I could follow the situation at hand. Accordingly, in the current study I aimed to answer:

- How an artist should enter the market where its name is so far unknown while having none/limited budget?

First it was necessary to analyse the situation on the market as well as to define the band's potential there. Next, based on the positive results it was supposed to try to sell the band's first show in Finland, otherwise to start searching for another market. Thus, the main objectives of this study were:

- To make a market research to analyse the current situation in the Finnish music industry
- To define Solar Fake's market opportunities/chances on the Finnish market
- Based on the results of the market research to plan and implement their first show in Finland in case of favourable results

1.2 Limitation

I tended to limit the current study under the frame of one particular marketplace, which would be under the study to answer the main question set up above. In my case, it was supposed to be either the Finnish music market or then searching for another one in case if the Finnish market research results would make me decide against Finland.

1.3 Research methods

Referring to Haaga-Helia's report guidelines, a thesis study can be product-oriented or research-oriented. A product-oriented thesis is focused on the production of a product, which can be instructions, the development of a specific product or even organisation of an event. The product-oriented thesis consists of an empirical part which refers to the relevant sources used for the study purpose as well as of the product part proper, which represents the product itself. There are different types of product-oriented thesis such as a product development thesis, an event thesis, a publication thesis, a multimedia thesis or like (Haaga-Helia 2012, 5).

A research-oriented thesis is a traditional thesis type, which involves a defined research project. The goal of the research-oriented thesis is to answer a defined research question or questions using particular concepts and methods depending on the study field (Jyväskylä Yliopisto 2015). The research-oriented thesis can be either qualitative or quantitative or the combination of those, depending on the information used during the process of the study. The quantitative thesis can be based on a survey, experimental or longitudinal research, while the qualitative study means the collection and analysis of the data readily available (Haaga-Helia 2012, 19).

Even though the current study is a product-oriented study, which involves the organization of the event, it also includes the elements of a research-oriented study. During the first phase of the study while making a market research of the Finnish music market, the both qualitative and quantitative approach of research were used. To make a short pre study of the market I used data collection methods to clarify the main trends of the Finnish music industry regarding the particular genre of music, which was in my case the category of EBM, Industrial, Synth Pop music. Next, I analysed the attitudes about the band of a specific target group in order to identify the opportunities of Solar Fake on the Finnish market. There I was using a survey, the results of which helped me to understand whether the artist has any potential on this market or not.

2 Defining a new marketplace in the music industry

“Market research is the process of gathering, analysing and interpreting information about a market, about a product or service to be offered for sale in that market, and about the past, present and potential customers for the product or service; research into the characteristics, spending habits, location and needs of your business's target market, the industry as a whole, and the particular competitors you face” (Entrepreneur 2015).

Market research is an integral part of any marketing efforts in all the kinds of businesses. Correct and thoroughly gathered information about a market or its segment helps to identify the main trends of the industry under study, define the consumers' needs and main competitors. Data gathered through the market research allows to decide about the expediency of establishing a new business or of one or other marketing decisions before investing huge resources into their implementation (Entrepreneur 2015).

Equally with all the other business sectors, market research is an important tool while planning any marketing effort also in the music industry. Thus in case of the current study I needed to make a short market research in order to determine the main trends of the market segment as well as to define the market opportunities for the artist under the study. I was going to explore the Finnish music industry to identify whether a successful promotion of act such as Solar Fake in Finland is expedient or not. I started from analysing the current situation of the particular music style on the market in Finland.

2.1 The current situation on the market in Finland

The planning of the current study regarding the artist known as Solar Fake started in summer 2013. While discussing the process of my upcoming research with Mr Sven Friedrich, singer of Solar Fake, we decided to start from analysing the current situation on the Finnish market. Based on the results of the market research, we were supposed to decide whether we would start working with the Finnish market or better turn to another one. Even though based on our own observations and knowledge about music industry in Finland we both were quite sceptical about the real chances for Solar Fake to enter the Finnish market, I wanted at least to become convinced that there were no market opportunities at all by making the market research here.

I started gathering secondary data first. I had been looking through different web sites, blogs, social networks and other on-line sources related to the modern music popular in

Finland now. Since the music style of Solar Fake is a mixture of a several different electronic genres such as EBM, Industrial, Synth Pop, I was trying to define how popular the electronic music was in Finland. I found some web pages and blogs where the music popular in Finland was discussed. For instance, in March 2013 This Is Finland web page made a survey where they asked readers to tell them about their favourite Finnish bands. The top 10 list of the bands compiled by This Is Finland portal included:

- HIM, a worldwide famous love metal band,
- Nightwish, a well-known symphonic metal band,
- The Rasmus, a popular pop-rock act,
- Apocalyptica, a world-class, modern, hard-rock band, albeit one without guitars
- Sunrise Avenue, a melodic pop rock band
- Children of Bodom, a band labelled as everything from melodic death metal to power metal,
- Sonata Arctica, a power metal band (This Is Finland 2013)

The survey's results showed that metal- and pop-rock bands were the most popular among the readers of This Is Finland. GoFinland portal labelled Finland as a country of heavy rock but where at the same time pop music and fate had also gained popularity (GoFinland 2013). Lee Marshall in his work "The International Recording Industries" lists the best-selling records (domestic and international) in Finland during 2000-2010, which just proved the trends. Lee Marshall mentions the domestic record sales being still dominant in Finland. However, the music trends in record sales both domestically and internationally were quite similar. The ten best-selling domestic as well as international records during 2000-2010 included singer-songwriters, rappers, heavy metal and pop-stars. Of course, there was no space for independent labels among the top sellers nevertheless according to Lee Marshall there was one interesting trend in international record sales in Finland. There was no total dominance by Anglo-American segment so the other countries also sold well on the Finnish market (Lee Marshall, p. 117-119).

Besides, I started gathering relevant data necessary for the research on my own. First I looked through the archives of the ticket service Tiketti to find out how often electronic bands even with big names visited Finland with the concerts. The result was quite distressing. Even such big bands as De/vision, And One, Diary of Dreams or Project Pitchfork visited Finland only once many years ago and had never come back here so far. The other interesting trend was that the most part of bands of this music genre played their

shows in Helsinki during 2009-2012, which meant that since 2012 only few similar bands had played concerts in Helsinki.

Thus, the main trends were more than predictable and only proved my doubts about market opportunities for Solar Fake in Finland. From the other hand all the trends listed above were related to the so called mainstream sector. Even though Solar Fake is well known on their domestic market in Germany, they still belong to so called non-mainstream acts. Therefore, there might be still space for them in the Finnish non-mainstream music circles. In order to define possible market opportunities for the band it was necessary to make a research on the Finnish non-mainstream music market regarding this particular band or the characteristic music genre.

2.2 The market opportunities for Solar Fake in Finland

Prior starting the research, I noticed that in May 2013 the band made a small survey on their Facebook page asking their followers what cities Solar Fake would go touring next year. Surprisingly, Helsinki was on the top (see the Appendix 1). Nevertheless, the result of this survey could not be an indicator of any potential for the band in Finland. The sample size there was too small to have any statistical significance. The total number of followers of the page was then about 15 000, of which only 50 followers came from Finland. As the graph in the Appendix 1 shows, the total number of answers was 273 out of 15 000 which means that the non-response rate was about 98 %. However, I considered this as a positive sign regarding the band's opportunities in Finland.

Accordingly, although the Finnish music industry in general did not look as particularly promising for artists such as Solar Fake, I decided anyway to go deeper and study the non-mainstream culture in Finland. As it has been mentioned in the introduction, the music genre of Solar Fake is a mixture of several different electronic genres such as EBM, Industrial, Synth Pop. Thus, the first task was finding out clubs, bars, and venues in Finland where this style of music would be presented. I managed to identify a number of appropriate venues, which will be discussed in details in the chapter 3.2. These venues are also concentrated on the electronic music genres and organize Synth Pop, industrial and gothic music events on the regular basis. I contacted the clubs' managers to inquire them about the band. To my great regret the managers from almost all the clubs had never heard about the band. At the same time, I started collecting the data on possible fan base

of Solar Fake in Finland. I looked through the band's Facebook page to identify all the persons who had ever been posting any comments or posts there. As a result, I made a list of 10 names and contacted each one personally to ask if he/she knows other fans in Finland. Unfortunately, all the answers I got were negative as well. Furthermore, based to our discussions with some of these people as well as with some clubs' managers about the situation of such type of electronic music in Finland, it become obvious the market was far too small for the artists from abroad. The Finnish dark electronic scene (including EBM, Synth Pop, Industrial) does exist but on such a small scale that the opportunities for the foreign acts to penetrate without a large expensive marketing campaign are hardly presented.

Thus, based on all the information, both primary and secondary, gathered throughout my research on market opportunities for Solar Fake in Finland, I had to conclude that the Finnish market would be too hard to penetrate without having considerable budget funds for large marketing campaign. Taking into consideration the fact that the band's members were not ready to spend any funds for a promotional campaign in Finland, I started thinking about turning to another market. However, I still had one last idea, which I wanted to implement prior ending up with Finland. While doing a research I found a Facebook page of one Finnish club concentrated on electronic music genres and got an idea to make a survey about Solar Fake among the members of this club's Facebook community to figure out whether they like the band or not. After reporting the results of the market research to the band's members, I suggested them to make this final questionnaire and depending on the result to decide whether we should keep on working with Finland or start looking for some other markets. This survey was going to be the last thing to do about Finland. In case if the result were still negative, we would be supposed to turn down the idea to enter the Finnish market.

2.2.1 Finnish fan base survey

Despite the general trends of the Finnish entertainment industry being unfavourable for the artist playing electronic music and the fact that the band was completely unknown on the market, there was still no reason yet to assume that the band has no chance for success there. As mentioned before the music style of Solar Fake combines different genres, therefore a potential audience for them apart from electronic music fans may be found also among both rock and pop music lovers. Thus, it was important to figure out what Finnish listeners might think about such a band. In order to answer this question I decided to design a short questionnaire. Although this kind of music could be targeted to a very

large group of listeners, it made sense anyway to limit the target group by actual electronic music lovers. Therefore, I chose the members of the Finnish dark electronic music club's community as a target group for my survey. The club called Synapsi is a regular event club in Helsinki concentrating on darker and alternative side of electronic music. The club has its own page on the social network Facebook, where the followers can discuss everything related to the club's event or electronic music in general. Before starting to design the questionnaire, I contacted the club's manager and got his permission to make the survey on the club's page. The main purposes of the survey was to figure out whether Finnish electronic music fans like the band Solar Fake or not, and how many of them had already heard of the band or two previous projects of Mr Friedrich before. As far as I knew, the other projects of Solar Fake's singer (Dreadful Shadows and Zeraphine) were more known among rock music fans in Finland. Accordingly, the survey started from the questions about the old bands and Solar Fake itself, whether the respondent had known them or not. The next one asked the respondent whether she/he liked the music of Solar Fake. The link to audio preview on the band's official web page as well as to the videos on YouTube was added to this question in case if the respondent was not familiar with the band. In addition, the survey was supplemented by several additional questions about the music tastes, age and residence of respondents. The music taste and age of the respondents who liked the band would provide the information on Solar Fake's target audience. The geographical aspect would be useful, for example, while planning a first show of the band in Finland. In total, the questionnaire included six following questions:

1. Have you ever heard of the bands Dreadful Shadows and Zeraphine?
2. Did you know that Sven Friedrich has also electronic music project named Solar Fake?
3. What do you think about Solar Fake's music?
4. What kind of music do you usually prefer to listen to?
5. How old are you?
6. In what city do you live?

All the questions of the survey were multiple-choice questions, where the respondent could choose one option from a list of possible answers or type her/his own answer in the text box choosing an open-ended option. The purpose of the survey was also to get as many responds as possible; therefore, I used the multiple-choice type of questions. They were simple to understand and quick to answer, while the option of open-ended answer allowed the respondent to enter his/her own answer if necessary and also gave to the survey's carrier an opportunity to get the respondent's feedback. Nevertheless, in order to get more answers, the simplicity of questions is not enough. The respondent should be motivated to answer the survey. In my case, the motivation for the respondent was a prize. I

made the survey in form of lottery. Therefore, the respondent was offered to answer the survey and participate in the lottery. The prize was a Tiketti gift card, which was raffled among all the participants. The winner was chosen by random raffle number generator. Moreover, the survey was supposed also to serve as the first promotional tool for the band in Finland, since new potential fans could discover the band through the questionnaire.

2.2.2 The results of the survey

Data for the survey was collected over one month from 19th September to 19th October 2013 by means of a questionnaire offered to the followers of the Synapsi club on its Facebook page to complete and participate in the lottery. The questionnaire was located on the web-page freeonlinesurveys.com. The first part of the survey was designed to determine whether the band had any fan base in Finland or not at all. The purpose of the next section was to introduce Solar Fake to the respondent who were not familiar with the band and at the same time to learn the respondents' opinion about the band's music. The last part of the survey gathered the additional information about the respondent her-/himself including music tastes, age and place of residence.

Sixty-three respondents in total answered the questionnaire. The total number of followers of the Synapsi club was then close to 800 people. Although the non-response rate was high enough, the survey still had a statistical significance regarding the matter I was trying to discover. Sixty-three responds were more than enough to understand the main trend since the percentage gap between the majority and other respondents was quite significant. The three graphs below illustrate the respondents' answers to the three main questions of the survey.

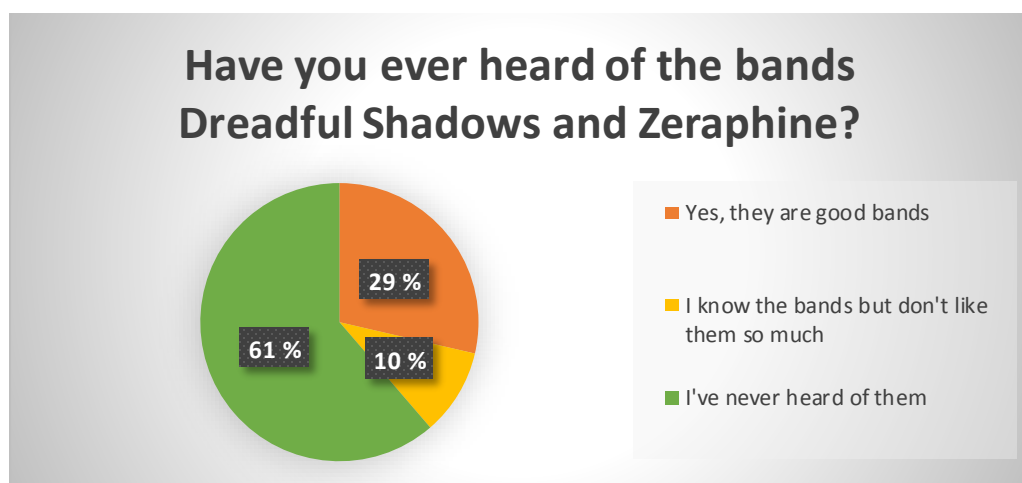


Figure 1. Answers for the first question of the survey regarding Solar Fake (n=63)

The figure 1 shows that the majority of those questioned was not familiar even with the previous bands of Solar Fake's leader while 29 % of the respondents filled in the questionnaire claimed not only that they did know the bands but also that they liked them. And finally only six out of 63 persons questioned stated that they did know the bands but did not like them.

Although before the survey had been completed it was assumed that the mentioned bands might be more known in Finland, the answers indicated the opposite trend here. Nevertheless, this could be explained by the fact that the questionnaire was offered to complete to the members of the electronic music club. Thus they might not be interested in other music genres while Dreadful Shadows and Zeraphine present gothic rock/gothic metal genre.

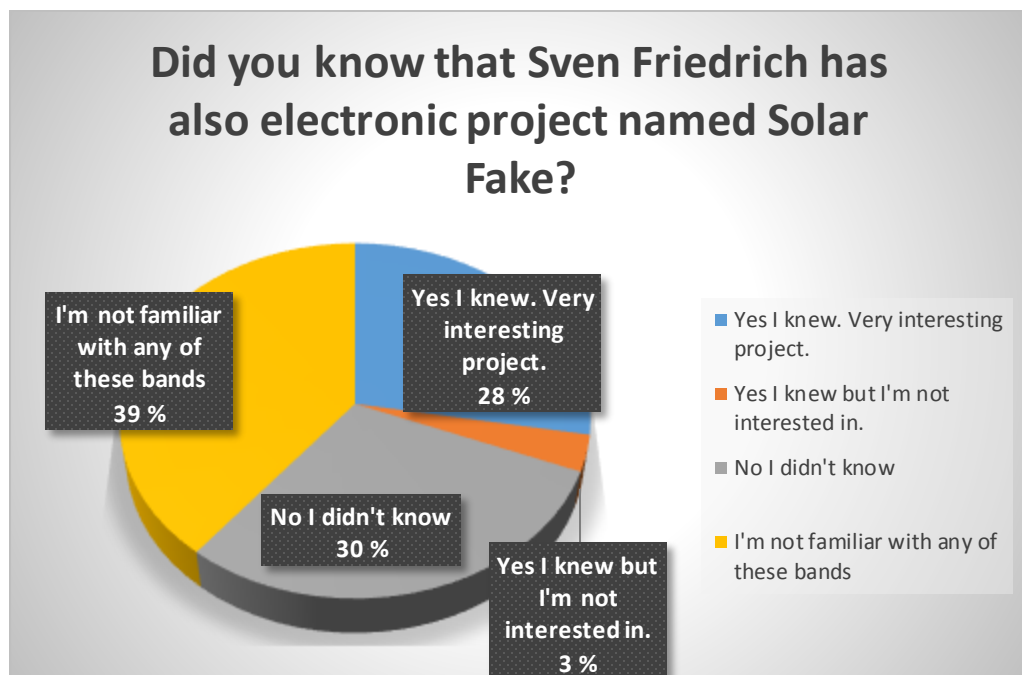


Figure 2. Answers for the second question of the survey regarding Solar Fake (n=63)

The next question of the survey asked the respondent if she/he was familiar with the band Solar Fake proper. The answers are presented in the figure 2. Not surprisingly, a large proportion of the respondents had never heard of such a band. The total percentage of the people claimed being unfamiliar with Solar Fake was close to 70 % of which 39 % did not know any of the three bands mentioned above and 30 % reported being unaware of the fact that Sven Friedrich had an electro project. However, 18 respondents out of 63

claimed that they did know Solar Fake and that they like the band, while only two respondents gave the negative opinion about the band at this point of the questionnaire, which was already a positive trend here.

Thus, there was no surprise that a significant number of the people questioned had never heard about the band. According to the market research, which had been made earlier, as well as to own observations, the fact that the Finnish audience was not familiar with the band, was known already before launching the survey. The survey approved anyway that the bands Dreadful Shadows and Zeraphine were still slightly more known among those who filled in the questionnaire than Solar Fake proper. Nevertheless, the survey indicated already at this point, that still there were people in Finland who were aware of the band and who liked their music. Anyway, the indicator of near 30 % of respondents given a positive feedback on the band already answering the second question of the survey was much more encouraging than it could be expected.

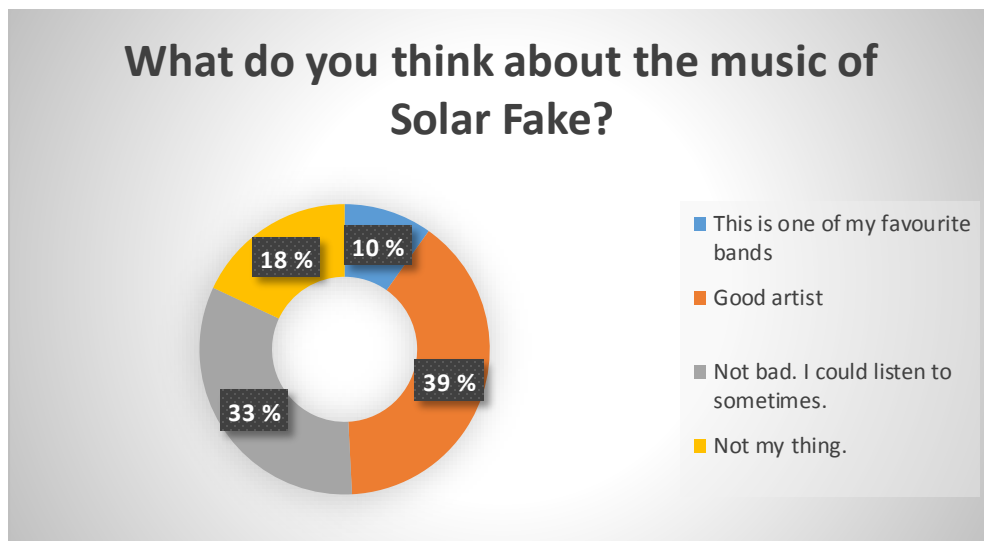


Figure 3. Answers for the third question of the survey regarding Solar Fake (n=63)

The main question of the survey was what the respondent might think about the music of the band under study irrespective of the fact whether she/he had been familiar with the band before the current questionnaire. As it can be seen from the figure 3 only 18 % got a negative impression about the band. Thus, 11 respondents claimed that the music of the band was not her/his thing. The majority of the people questioned answered in a positive way though. Accordingly, 25 respondents stated that Solar Fake is a good artist and 21 persons – that it is not bad in their opinion. Finally, six people questioned even considered

Solar Fake as one of their favourite bands. Furthermore, the option of open-ended answer allowed getting personal comments of some people filled in the questionnaire. The feedback collected from those who filled in the open-ended option was also positive enough including such comments as "I have just become a new Solar Fake fan", "A very interesting project. I would like to get familiar with", "Sounded very good", "The singer has a very unique voice". It is fair to note that one respondent had a following comment: "A very interesting new band for me. But despite the fact that music is neoromantic, the band's image looks so gothic that I would never probably be interested in without this survey." Thus, it made possible to assume that the band's music might interest not only their main target group of listeners but also for example pop music lovers.

Additional questions of the survey allowed getting the data also about music tastes, location and age of people questioned. According to the results, the majority of the respondents (over 20%) preferred electronic music such as EBM, Dark Wave, Industrial, Techno, Synth Pop. Near 18 % of the people questioned listened to metal music while 13 % - to rock music. Heavy metal and gothic music was preferred by 10% and 12 % of the respondents accordingly while slightly over 5 % of people gave their preference to pop music. The rest of those taken part to the survey (around 22 %) stated that they listen to all the music styles mentioned above depending on the state of mood. Thus, it is obvious that the respondents' tastes were differentiated a lot within the alternative music styles, which gave an opportunity to the band to have a larger target group of their potential fans.

Regarding the age of the respondents, the significant number of those who answered the questionnaire (over 40 %) was aged between 20 and 28 years old. Near 30 % belonged to the age group of 28-40 years old while respondents of over 40 years old made slightly over 16 % of the whole number of people questioned. The rest of the respondents were aged between 15-20 years old. The survey showed that the majority of the respondents was over 18 years old though. This data was important for example in case of organising the first show of the band in Finland since many clubs in Helsinki have age limits for the events in their premises.

The survey also indicated that 59 % of the people answered came from Helsinki region, 20 % - from Tampere, 3 % - from Turku while 18% of the respondents stated their residence city being somewhere else in Finland. This made conclude that the majority of people who liked the band according to the survey came from capital region in Finland. This

information could be also used while planning a gig for Solar Fake in Finland. For instance, it is known that Tampere is considered as a city where the majority of Finnish dark music activity is located. Even the biggest Gothic festival in Finland is annually organized in Tampere. Thus, it would make sense to consider these two Finnish cities as a potential place to play the first show for Solar Fake.

Hence, the survey results showed that over 80 % of people questioned liked the band Solar Fake while just slightly over 30 % of respondents had been familiar with the band before starting to answer the questionnaire. This result was the first positive surprise while making the research on Solar Fake in Finland because until then almost all the general market trends had been very unpromising for the band. The survey results encouraged me a lot to continue working with Finland. Therefore, I carried out an interview with the band's members to present the survey result to them and discuss my next steps working on my project. After discussing the results, which were so positive and encouraging, we all agreed to continue working with the Finnish market throughout my study. The band's members did not have any budget to start a big promotion campaign in Finland; therefore, I suggested them to try to organize their first show in Helsinki or Tampere. A live performance is always a great opportunity for an artist to enlarge their fan base and promote themselves on the particular market without significant costs. Furthermore, the positive survey results made suppose that the first show might be even successful in case if the concert promotion was carried out correctly. Thus, finally we unanimously decided to try to sell the first Solar Fake gig in Finland.

3 Selling the show in Finland

Every time when an artist performs before the audience in a club, concert hall or other venue, she/he is involved in promotion of her/his artwork that is the music. While performing, the artist is communicating with her/his audience and the result of this communication may be getting new fans as well as selling CD's, merchandise to them. Additionally, because of live performances, the artist can benefit a media coverage through the concert reviews in the local press (Tad Lathrop 2003, 189).

The artists tour for different reasons: to gain profit, to build a buzz, to enlarge a fan base and so on. As stated by Waddell, Barnet & Berry (2007, 41), "An ideal tour should promote album sales, make money (sell tickets and merchandise), and put the band in markets they should play and in venues fans like to patronize, which will, ultimately, build the fan base". Of course, the touring is not always connected to all the aspects mentioned above. Waddell, Barnet & Berry divide the touring objectives as follows: touring to promote album sales, touring to make money and touring to build the fan base. Naturally, the release of a new album is usually followed by a large scheduled tour to support the new record sales. There is no doubt that touring helps to sell records. Besides all tours should be designed to gain a profit and for many touring artists the profit from their shows are the only revenue source. Such artists usually tour constantly and are able to sell the show without a brand new release or radio airplay due to the solid fan base built up throughout their carrier. However sometimes the artist goes on road to build a fan base on the particular market. Some artists are fortunate enough to have a debut hit, which make them known all around the world. Anyway, many musicians usually make up their fan bases one market at a time, thoroughly choosing the markets where they are already known and where they still need to work hard getting a solid fan base (Waddell, Barnet & Berry 2007, 41-44).

"Touring is your chance to show everyone what you can do, and it's essential that you lay it all down at every gig" (Mike King 2009, 171). The best and fastest way to conquer devoted fans is to make an amazing live performance, which can blow away the crowd. The audience is always longing to see the artist doing something amazing that they cannot do themselves (Mike King 2009, 171). If the artist is able to perform such a gig, she/he will get the chance to get a house-hold name forever since the word-of-mouth still work and will probably always do as the best tool to make a buzz (Waddell, Barnet & Berry 2007, 43).

Regarding Solar Fake, it would be undoubtedly the case of a single show to build a fan base in Finland though. Since Solar Fake did not have a fan base on the Finnish market but there was still a potential that the Finns might like their music, the band should have tried to break into the market by means of their first appearance there. In other words, the band should have played the show in Finland to build the local fan base there. To do so it was necessary to draft a plan of justified actions to catch up an appropriate Finnish promoter.

3.1 Plan of actions

As mentioned before, after the Finnish survey results had been collected and analysed, I carried out an interview with the band's members, Sven Friedrich and Frank Arnold. This was a long detailed interview concerning all the main aspects of the band's management and administration. I will come back to some issues, which were covered in this interview, from time to time throughout the current report. Prior starting to plan to bring Solar Fake to Finland with their show, I needed to learn how the band's administration was carried out.

Thus, from the discussion with the band I learned that Solar Fake had a booking agent, who is in charge for booking shows, making contracts, planning tours. According to Mr Friedrich, his main idea from the very beginning of Solar Fake has been to keep the band's administration as simple as possible. In his words the main advantage of Solar Fake is in the fact that the band is easy to manage. They do not need a tour- or production manager since there are only two members of the band and live production is small enough to fit into a normal private car. This allows them to travel very easily and without significant travel costs. Regarding the shows abroad, they can travel just two of them in case if the venue has own technician to mix the band's sound. This simplicity allows Solar Fake to be booked by the venues at a very reasonable price, which attracts many promoters. As Mr Friedrich states, here is the main advantage of the band Solar Fake. Compared for instance to a standard rock band with 5 members as the singer's another band called Zeraphine, the travelling is much more complicated thing for them due to the travel costs, since they need minimum 7 flight tickets and hotel rooms for 7 persons (Friedrich S. 26 October 2013). In this case, the band should already have a buzz in the place where they want to play; otherwise, the price to book them is just unjustified for the promoter.

Therefore, I suggested to Solar Fake trying to sell their first show in Finland since their conditions might be attractive to promoters, while for the band proper the first show in the

country would be a perfect promotional tool. Mister Arnold claimed that they had just started looking for more opportunities to go abroad and that they managed to sell the show for instance in Israel, which should have taken place in a few weeks. Mr Arnold also mentioned that after their Facebook survey, according to which Helsinki was on the top, they had tried to find a promoter in Finland, who might be interested in booking them (Arnold F. 26 October 2013). However, it was unsuccessful.

Anyway, at this point I, as a researcher, became even curious and ambitious enough to take this challenge of carrying out this kind of experiment – trying to sell and organize the show for the band unknown on the local market. Thus, I offered them my help to try selling the show in Finland. Nevertheless, I had been living in Finland for a long time and speaking their language, therefore I could use my knowledge and own observations about the market while working with the local market players. First, I drafted a plan of consecutive actions, how to catch up a promoter in Finland, which included

- make a research on all the existing venues and festivals in Finland and identify the appropriate ones for such kind of events
- make up the best reasonable and attractive offer for the potential talent buyers
- update the band's electronic press kit (EPK) so that it can attract the Finnish promoter
- get in touch with as many target talent buyers as possible.

Thereafter, while working on the project, I just gradually followed the plan mentioned above.

3.2 The research on the potential venues in Finland

Looking for a potential venue to organize the show of a certain band/artist is a very complex process. When it comes to start searching, the first thing to do is to determine what an appropriate venue for this particular artist should be. Of course, everything depends first on the artist. Is it a big star which could attract thousands visitors to its show or is it a lesser known act for which the most suitable venue might be a small club. Thus, Waddell explains in his book the main consideration while choosing where to play as follows: "The type of venues an act plays is largely dictated by the number of tickets it can sell" (Waddell, Barnet & Berry 2007, 50).

In other words, the major issue, which should be considered before choosing the venue, is what the act's actual drawing power is. The next important consideration after determining the type of the potential venue the act can play is a style of the act's music. Needless to

say that a boys' band playing light pop-music cannot make a successful show in a hard-rock bar. Undoubtedly, it is necessary to determine a particular style of the act in question and only after that start searching for the venues, which are, appropriate for this kind of music. A successful show is the goal of both the act and the venue where this show is taking place thus it is extremely important that the target group of the artist would be the same one of the venue.

Shone and Perry also mentioned in their book that finding the venue is probably one of the most important things while developing and planning an event. An organizer should know exactly the purpose and venue requirements of the event. Such matters as the type of audience, the particular requirements of the event and location should be considered while searching for the venue. Making a list of several possible venue to visit each one personally then is recommended (Scone & Perry 2013, 166-167).

Prior starting to look for the Finnish venues, I decided to contact Solar Fake's booking agent to ask whether it was possible to work with her directly without disturbing the band's members as an intermediary. The booking agent accepted my suggestion and agreed to provide me with all the necessary information or materials. Next, I started my research on the potential venues in Finland. As Finland is well known by their numerous summer festivals, I decided to start with them.

3.2.1 Finnish festivals

Every year Finland hosts dozens of big summer festivals, the particularity of which is a large musical diversity. The artists of all the possible music genres from heavy metal to rap or pop music annually take part to the Finnish summer festivals. Of course, there are some music festivals specialized in a certain music genre such as Tuska Open Air festival, for example, hosting mostly metal bands. However, the most part of the Finnish summer festivals are musically very diversified. The big summer event is a great promotional opportunity particularly for the beginning artists. There is no doubt, that in case of Solar Fake the performance on a big festival in Finland would be the ideal option to promote themselves in front of thousands of people. Anyway, I wanted to be realistic regarding this matter, and did not expect any miracle to come, offering the chance to play at Ruisrock. I knew that performance at the big festival was hard to get even for the bands, which had already made a buzz on the local market. Usually festival talent buyers book several major headliners first and then fill up the line-up with smaller bands (Wadell, Barnet, Berry

2007, 121). Regarding Finland, these smaller bands are usually always local ones since their travel expenses are much lower than for a foreign one. Solar Fake as a foreign band without a brand name in Finland, would hardly have chances to fill up the big festival line-up. Nevertheless, it was worth trying at least, therefore I carefully looked through all the possible online resources for the fullest possible list of festivals, selecting the ones, where the music of Solar Fake might be synergized to the line-up. Table 1 shows the list of all the Finnish festivals which were selected. From the official web pages of the festivals, I also found the contact information of the promoters and managers whom I can get in touch with.

Table 1. Finnish Festivals. Festarit.fi

Name	Date	Location
RUISROCK	05-07.07.2013	Turku
PROVINSSIROCK	27.-28.06.2014	Seinäjoki
ILOSAARIROCK	12-14.07.2013	Joensuu
KIVENLAHTIROCK	07-08.06.2013	Helsinki (Leppävaara)
RAAHE FESTIVAL	27-29.06.2013	Raahe
LAHDEN YÖT	10-13.07.2013	Lahti
TAMMERFEST	16-19.07.2014	Tampere
DOWN BY THE LAITURI	24-28.07.2013	Turku
RAKUUNA ROCK	19.-20.07.2013	Lappeenranta
KUOPIOROCK	02.-03.08.2013	Kuopio
DARK RIVER FESTIVAL	16.-17.08.2013	Kotka
LUMOUS GOTHIC FESTIVAL	04-07.07.2013	Tampere

The most part of the festivals listed above is big events with the diversified line-up, including rock-, pop-, and hip-hop-, electro-, dance and other acts both mainstream and small local bands. Some festivals from the list such as Dark River Festival are more oriented to rock or heavy metal music. Although these festivals usually host more local than foreign artists, the music of Solar Fake could actually fit to their line-up. Thus, it was definitely worth to try just in case if some promoter of these festivals would like the band and decide to book them. However, the event the most suitable for Solar Fake among the ones listed in Table 1 was undoubtedly Lumous Gothic Festival. This is an annual gothic event, the

biggest in Finland. Of course, compared to other large festivals such as Provinssirock or Ruisrock, Lumous is much smaller event, oriented specifically to gothic music fans. Nevertheless, as mentioned before Solar Fake's music is a mixture of styles, including gothic influences as well. Furthermore, many German fans of the band are exactly gothic music lovers. Therefore, regarding festivals, Lumous was my first priority to consider and get in touch with the organizers.

Next, prior starting to get in touch with talent buyers, I was supposed to make an analogous research on clubs, rock-bars or other venues in Finland where the show of Solar Fake might take place.

3.2.2 Venues in Finland

In contrast to festivals, the research on Finnish venues was much more complicated, thorough, and time-consuming. Thus, I had to limit it at least by two main Finnish cities – Helsinki and Tampere. Justified by the survey results as well as by the fact that I geographically located there which would facilitate a lot working with promoters, of course, the main priority was Helsinki. Nevertheless, Tampere was also chosen as a target city, since the most part of Finnish gothic activity is concentrated there.

The task to identify all the potential venues in Helsinki was quite challenging in the first place because of the number. Helsinki is the biggest city in Finland, having over 100 different clubs, bars or other venues, which actually may be a place to organize the show. Furthermore, it was needed to look them all through to identify the appropriate ones. The first criteria was of course the musical orientation of the venue, since only if the club's target customers prefer the particular music genre, it makes sense to stage the show of an act playing the music of this genre. The second one is the size. As Solar Fake is going to play in Finland for the first time without being famous, the capacity of the potential venue should not exceed the definite limits. Otherwise, if the venue is too large, for instance, in case with the band such as Solar Fake, although the audience would be big enough for the show to be repaid, the hall would look empty and spoil out the show atmosphere both for the band and their audience.

I started from making a long list of all the possible venues both in Helsinki and in Tampere, including the necessary contact information of the venue personnel. Afterwards, I checked each one of the venues to select the appropriate ones. In order to make a list as

full as possible, I looked through all the search results given by the online search engine Google. In addition, I requested for information from the persons I knew, which were in some way or another connected to the music industry.

Table 2. Venues in Helsinki and in Tampere

Venue	Location	Official web page
Dog's Home	Tampere	http://www.dogshome.fi
Bella + Morte Club	Tampere	http://www.clubbellamorte.fi
The Circus	Helsinki	http://www.thecircus.fi
Nosturi Club	Helsinki	http://www.elmu.fi
On the Rocks	Helsinki	http://rocks.fi
Infektio Club	Helsinki	http://infektio.wordpress.com
Deadly Beat Club	Helsinki	http://www.deadlybeat.com
Club Anvil	Helsinki	https://www.facebook.com/ClubAnvil/info
Tavastia/Semifinal	Helsinki	http://www.tavastia.fi
Virgin Oil	Helsinki	http://www.virginoil.fi
Bar Loose	Helsinki	http://www.barloose.com/
Bäkkäri	Helsinki	http://www.bakkari.fi/
DOM Discotheque	Helsinki	
Alakerta	Helsinki	http://www.alakerta.fi/
Perkele Club	Helsinki	http://www.prklclub.fi/
Lepakkomies	Helsinki	
Cafe Mascot	Helsinki	http://www.soffa.tv/juise/mascot/
Ravintolalaiva M/S Wäiski	Helsinki	
Boothill Rock Club	Helsinki	http://www.boothill.fi
Kuudes Linja	Helsinki	http://www.kuudeslinja.com/
Adams	Helsinki	http://ravintolaadams.fi/
Korjaamo	Helsinki	http://www.korjaamo.fi
Gloria	Helsinki	http://nk.hel.fi/gloria
Playground	Helsinki	http://clubplayground.fi/contact
Ääniwalli	Helsinki	https://www.facebook.com/Aaniwalli
Le Bonk	Helsinki	http://lebonk.fi
Liberte	Helsinki	http://www.clubliberte.fi

Kaapelitehdas	Helsinki	http://www.kaapelitehdas.fi/
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Table 2 shows the full updated list of selected venues, which I was supposed to contact. The list includes both big famous venues and small ones. The big clubs such as Tavastia, Circus or Nosturi might seem unsuitable regarding their capacity but, from the other hand, they might offer an opportunity for Solar Fake to play a support act for some similar major artist. Hence, they were worth to be considered as well. Popular rock bars such as On the Rocks, Perkele, Bääkkäri and others present the main target venues, which might be truly interested in a band such as Solar Fake. Such small clubs as LeBonk or Café Mascot have diversified program and organize gigs for different artists from pop or hip-hop to rock or metal. This option's advantage is the capacity and frequency. These clubs are small enough and, due to cheap admission fees, they are often visited by passers-by, which might potentially like the band, performing in the club.

Another type of venues presented in the list is a small event club, organizing music events on either regular or not regular basis. These clubs are Club Anvil, Deadly Beat, Synapsi, Infektio club, Playground. Their music events are oriented to dark electronic music genres. Consequently, exactly these clubs are most suitable for the band Solar Fake. The only disadvantage of them is that this kind of clubs is still relatively small in Finland, where the dark electronic music is not as popular as, for instance, in Germany. Hence, booking an artist from abroad might be quite challenging for them from financial point of view. Two Tampere clubs mentioned in the table can also be referred to this kind of clubs. The major difference from the ones in Helsinki is that the clubs in Tampere are more oriented to gothic music, which is, however, also in the interest of the research.

Nevertheless, I tried to make the fullest possible list to contact as much venues as possible. There is more chances to get the counter-offer from a promoter after 30 rather than 5 offers having been sent.

After the venues and festivals had been selected, I moved to the next point of the plan – making up the best reasonable and attractive offer for the potential promoter.

3.3 Making the offer to the potential talent buyer.

Booking tours particularly internationally is a challenging and time-consuming process. Talent buyers get dozens of e-mails and calls with offers, press kits, and demos from different bands on the daily basis (King 2009, 176). While major acts usually book the whole world tours, small bands typically have to choose the countries according to their achievements. For instance, if the record sales go well or the media has noticed a small foreign band in the country X, the band would definitely try to sell the show in the country X (Tad Lathrop 2003, 252). However, sometimes a small act may try to break a chosen market without having a brand name neither any achievements in the country. Of course, in this case the band would need an outside help. It is rare when a small band has a big booking agency with foreign representatives or have at least any booking agent. Nevertheless, if the band is big enough at least in the homeland, they definitely have a fan base at least to some extent also in other countries. Thus, the process is much easier, while having an enthusiastic person in the chosen foreign country, who helps with spreading out the word and promo materials through right canals or who may assist even in getting in touch with the right local clubs or other venues (Tad Lathrop 2003, 252). In all probability, such an amazing person may be found even among the band's fans.

Some artists even already having a contract with booking agency may have troubles with booking foreign shows because of lack of experience. The national booking agency might perfectly work in the home market but the work does not always succeed regarding the foreign markets. To sell the show abroad it is necessary to know the foreign market particularities, have a wide knowledge of local venue types and fee systems and preferably speak the language that facilitates the communication with local promoters. Prior contacting the foreign venues, it is the most important to revise the promo materials, including press kit to make sure that all the information about the band, which may be important particularly for the chosen country, is included. Furthermore, it is extremely important to draw up the offer in the most suitable and reasonable form, taking into consideration the foreign market's possible particularities.

3.3.1 Electronic Press Kit

The importance of a good press kit should not be undertaken while trying to sell a show. A poor press kit almost automatically means that the band's music will be left unnoticed and the whole gig offer will go directly to the recycle bin. While revising the press kit, it is useful to imagine oneself on the place of a person who will read it. Talent buyers get dozens

of press kits every day. Thus, the most important thing is simplicity. A good press kit should include all the most essential information about the artist in simple and easy to read form. The main parts of kit are bio, a product, a link to hi-res pictures, quotes from the media. A biography should contain the information on the act's music, what makes it unique and different from others as well as the main achievements and career highlights of the band. If the act has previous coverage in media, it is also useful to mention in biography (King 2009, 129-130). Lathrop in his book also mentions that press kit may also include links to promo or live video clips (Lathrop 2003, 143).

Precisely King writes about press kit targeted to music writers. Nevertheless, the importance of press kit while trying to sell the show to a new market is even greater. The first thing a promotor will know about the band is the information from the press kit, which then determines whether the talent buyer moves further to listening to the music or just puts the mail directly to the bin. This is particularly important when the band is small and not known yet on the market.

Both King and Lathrop states that nowadays as promoters as publicists mostly prefer to get press kits in electronic form but it usually depends on the individual case. Thus, it is highly recommended to make sure which way the particular promoter prefers to get it (King 2009, 134; Lathrop 2003, 143).

Before getting in touch with the venues in Finland, I wanted to look at Solar Fake's current press kit and if necessary add there some information, which might be useful while setting a contact with Finnish talent buyers. Their booking agency sent me the link to all the promo materials, which were available for promoters. The promo photos were of a good quality and resolution so that there was no need to ask for anything else. However, I was not satisfied with the biography. This was a review of the brand new album but not the biography itself. Promoters should get a short overview on the story of the band, pointing out the most important career highlights and achievements of the band. Thus, I got permission from the musicians to revise the biography and updated it by supplementing important information about the band creation, career stages as well as the singer's background. The interesting fact in Mr Friedrich's career was the cooperation with HIM – a Finnish gothic band, pioneers of the so called "love metal", that created a huge buzz in Finland and all over the world. The other band of Mr Friedrich known as Zeraphine supported HIM's European tour in 2004. This fact should have been definitely added to the biography. This information might be attractive for Finnish talent buyers. Furthermore, I

took a few interesting quotes from German press that covered Solar Fake, mentioning about their unique music style, as well as the singer's own quotes, where he was talking about his own tracks. Translated to English and Finnish the quotes were harmoniously fitted to the biography. The part about live performances and touring was added as well to persuade a talent buyer that the band is able to draw in the audience. The final version of the biography was available both in English and in Finnish. The English version is attached to the this thesis as Appendices 2.

The band did not have any promo records nor online streaming option available to offer to talent buyers. Therefore, the only alternative here was to send a link to the audio preview on the band's official web page, where only 30 sec fragments of each track were available for streaming. Fortunately, the band had released two promo video clips, which might partly compensate the lack of promotional audio materials.

After the press kit had been finalized and approved by the band, it was time to draw up a proper offer for a potential talent buyer in Finland.

3.3.2 Drawing up an attractive offer

Talking about cover letter, considering publicity, it is stated by King (King 2009, 131) "It's definitely not necessary, and odds are it won't be read, but a very quick introduction, a note of thanks, some key bullet points on the project, and your contact info in a cover letter might please a writer here or there". While considering publicists, the cover letter is considered to be not so important or even unnecessary, regarding talent buyers, it is however a necessity. A cover letter in this case will include the performance offer proper. To prepare the offer of the unknown band's performance so that it will be attractive for talent buyers, besides the offer proper as much attractive as possible, a cover letter should consist of a quick introductory information on the artist together with all the links to all the elements of the electronic press kit.

Thus, prior starting to draw up the offer, I needed to get all the necessary information concerning the band's performance conditions for the venues, including desirable performance fee, travel costs, available dates for a potential show in Finland, the technical rider of the band and other possible requirements from the band. Their booking agency provided me with all the necessary information. However, the desirable performance fee was

so demanding, that it made sense just to ask talent buyers to make their best possible offer so that the band could choose the best one in case if there would be a choice of counter-offers. Thereafter I made a short introductory part containing information about the music style as well as main points from the biography in order to give promoters a short but informative overview on the band. In the cover letter I also mentioned that the band's members could travel just two of them and that they would not need a hotel since it was important related to travel costs so that the venue would not need to pay some extra costs to book this band. The letter included also all the necessary links to the audio preview as well as to the promo video clips and promo photos. The dates available for the band to come to Finland were separated in bold in the middle of the letter so that it would be easy for promoters to check them whenever they want coming back to the offer. One line was left to inform talent buyers that I can help with the promotion work for the gig since I was doing a thesis project for the band. This information was also important regarding the fact that talent buyers are usually overwhelmed with all the promotion campaigns for the event they are organizing and any kind of assistance in this would be considered as an advantage. In the end of the message I asked the talent buyer to make her/his best possible offer regarding the band in question. Of course, all my contact information was also added to the end of the letter. The band's tech rider and press kit were supposed to be attached to each e-mail. Finally, after the cover letter had been finalized, the next task was just to mail it to all the selected talent buyers.

3.3.3 Getting in touch with the talent buyers

Consequently, after all the necessary information had been collected and included into one compact e-mail message, it was needed just to send the offer to each talent buyer from the ones selected before. There is no doubt that no one likes to get copy-paste e-mail messages from a draft letter. Therefore, prior mailing the message, it was necessary to add a few lines to personalize the message. First, the offer was sent to the chosen festival talent buyers and each time the draft cover letter was supplemented by few lines about why the band would fit exactly to this particular festival. Next, the same scheme was used with the club talent buyers. To facilitate my work, I saved the copies of both festival and club promoters' lists, where I just marked the ones, whom I had already sent the offer, the ones who already answered, the ones who offered the deal and the ones who declined the offer. Thus, I could easily identify the talent buyers, which did not reply at all, and later contact them again by phone to make sure that they got the offer.

4 Making the final deal

While waiting for replies to the offer mailed to the targeted talent buyers, it is worth to spend some time, considering different matters related to the final deal. The most important thing here is the fee structure - the way the artist will be paid for his/her performance. Since many different method payments exist in the entertainment business, the booking agent's typical task before starting deal negotiations with the talent buyer is predicting, which type of fee structure the local talent buyers usually prefer and prepare to be flexible while negotiating the deal conditions. Since the local market particularities may differ from the homeland of the artist. For instance if a German artist is usually used to get a flat guarantee while touring in the homeland, the Finnish talent buyer might prefer a percentage deal. After the fee structure is agreed, it is fair to ponder on the chosen day of the performance, taking into consideration some matters, which might influence the show attendance. The format of the upcoming show is important to consider in advance as well. For instance, in case with a small act, it makes sense to think about possible local acts as a support act and of course about a potential possible ticket price if it is not determined by the talent buyer. Finally, drawing up the performance contract is also extremely important before putting there own signature. In this chapter all these deal matters will be discussed in full details.

4.1 Types of fee structure

While negotiating the performance deal, both the talent buyer and the artist tend to reach own goals. The artist wants to get the highest possible profit out of the show and the talent buyer seeks to minimize the risks. In the music industry there are different fee structures from a typical flat guarantee to more complex option of backend deal, subdivided into the straight percentage deal, the percentage deal, the versus deal, and the plus deal (Waddell, Barnet & Berry 2007, 125). The goal of this subchapter is to explain more detailed all the existing fee structures.

The flat guarantee fee supposes that a talent buyer pays to an artist a certain amount of money as a guarantee payment for the artist's performance. In this case, the act will get this guaranteed amount of money either prior to the show, or soon after it, irrespective of the number of tickets sold. This means that even if no one is showed up to the show, the artist will be anyway paid the guaranteed payment. However, in case when the show is

sold out, the act still receives only the agreed on guarantee fee. This method of payment is normally used by club talent buyers (Waddell, Barnet & Berry 2007, 125-126).

Besides the flat guarantee, there is another fee structure called the backend deal. A *backend deal* means that the artist receives the percentage out of the ticket sales revenues agreed upon in the performance contract. In this case, the act is usually paid after ticket sales revenues have been calculated soon after the show. While having a backend deal, the artist and talent buyer have several options to choose from such as the straight percentage, the per-ticket, the guarantee versus a percentage, and the guarantee plus a percentage (Waddell, Barnet & Berry 2007, 126).

A straight percentage deal supposes that the artist gets a certain percentage from ticket sales agreed upon prior to the show. The straight percentage deal is a typical choice of payment method to an emerging act performing in a small club; however a straight percentage deal may practically be used by talent buyer from any sized venue (Waddell, Barnet & Berry 2007, 130).

A per-ticket deal is usually used as a payment method to a strong support act having strong drawing power. The per-ticket deal means that an artist is paid a certain amount of money against each ticket sold. Thus, to calculate the artist's fee, the promoter just multiplies the number of all the tickets sold by the amount of money, agreed in the contract. However, this fee structure is not a common payment method in the music industry (Waddell, Barnet & Berry 2007, 131).

A guarantee versus percentage deal pays to an artist either a flat guaranteed payment or a percentage from the ticket sales revenues, depending on which one is the most beneficial. In this case, the talent buyer and artist agree on both the flat guaranteed payment and percentage from the sales. As a result, if the ticket sales are less than expected, the artist is paid the flat guarantee, however, if the attendance is as good as it was estimated or higher, then the act is paid the percentage, calculated from the ticket sales revenues (Waddell, Barnet & Berry 2007, 131).

A guarantee plus percentage deal is considered to be the most complicated option from all the backend deals and is usually used to pay major acts performing in big venues. As stated by Waddell, Barnet & Berry (Waddell, Barnet & Berry 2007, 132) "the plus deal has three primary components: the guarantee, the deductible expenses, and the backend percentage". In this case, an artist receives the guarantee fee prior to the show, before the

sales revenues and all the expenses have been calculated. Consequently, soon after the show the fixed as well as variable expenses together with the guaranteed fee paid in advance are deducted from the ticket sales revenues. A variable expense here usually means the promoter profit, which is normally about 15 % from the total sum of all the expenses. Thus, the artists receives the guaranteed fee in any case. In addition, if the ticket sales revenues are high enough so that after the deduction of the guaranteed payment and expenses a significant profit is still left, the act also gets the percentage agreed upon in the deal from this sum left after the deduction. As a result, the artist's walkout is the guaranteed fee plus the backend percentage (Waddell, Barnet & Berry 2007, 132).

Nevertheless, it is worth to keep in mind, that despite the general trends mentioned above, the final choice of one or another fee structure by a talent buyer always depends and varies a lot depending on individual case, local market practices and other factors.

Thus, according to my own knowledge and observations on the Finnish music industry, I knew in advance, that many Finnish promoters would mostly prefer working with the straight percentage fee structure. Particularly in case with emerging artists a Finnish talent buyer would hardly make an offer based on the fee structure, including an advance payment. Therefore, while drawing up the offer to sell Solar Fake's performance to a Finnish promoter, I preferred not to mention any desirable performance fee since this might scare off talent buyers. Furthermore, the band's booking agent set a desirable fee of 2 000 Euros plus the travel expenses. This amount was undoubtedly too high for the band, unknown on the market. Regarding Solar Fake, it was the case of the first promotional show in Finland, the main goal of which was rather building a fan-base in Finland than the show profitability. Thus, it was important to get the best possible counter-offer, which Finnish talent buyer might make. Afterwards, the band could decide whether it was reasonable or not to accept this best deal.

4.2 Choice of the best deal

Since Solar Fake did not have the booking agency's representatives in Finland, I was acting as a third party between promoters in Finland, the booking agency and the band. As mentioned in the subchapter 3.2.2 I had a list of all the talent buyers, to which I sent the offers in December 2013.

In the first place, the offer was sent to festival talent buyers. Unsurprisingly, only two festivals' representatives out of 12 replied to the offer. However, the Ilosaarirock festival's representative just stated that he was supposed to forward the offer to the festival management. Nevertheless, he still doubted if the foreign unknown band might be included to the line-up. I expected that big festivals would be hardly interested in a foreign band, which did not have a buzz in Finland. Regarding foreign artists, festival talent buyers are normally looking for major acts, being able to raise the ticket sales.

Meanwhile, the Lumous festival's representative got interested in the band. Lumous is the biggest gothic event in Finland, taking place in Tampere in the middle of July and as expected, Solar Fake would perfectly fit to the festival's line up due to the similar target audience. However, Lumous organizers had to inform that unfortunately for the next festival year all the foreign artists had been already booked. Nevertheless, the organizer was interested in the band and recommended to contact them in advance regarding the next Lumous in 2015.

Thus, festival talent buyers did not make any counter-offer for Solar Fake. Anyway, as mentioned before, I counted mostly on club promoters since the first show would be easier to organize in a small club and afterwards in case of success the band could already consider the festivals as a further opportunity to come back to Finland.

Regarding the club talent buyers, the offer was more successful and I got several counter-offers from some Finnish clubs. As it was agreed with the booking agent of Solar Fake, I forwarded to her all the counter-offers I got so that we all could decide which deal was the best then. The first deal was made by the Liberte club. Their deal included:

- the straight percentage fee structure with 80 % from the ticket sales revenues going to the band and 20 % - to Liberte
- the talent buyer is responsible for invoicing
- personnel discounts for food and drinks to the band
- the band/agent is fully responsible for the promotion work
- the band decides on ticket prices
- the club keeps the right to invite two local support acts
- the available date is Friday 24.01.2014

The next counter-offer came from the LeBonk club, the conditions of which were as followed:

- the straight percentage fee structure with 90 % to the band and 5 % to LeBonk
- the fixed ticket price of 5 Euros/item
- only Wednesday and Thursday nights are available for booking

The third talent buyer, which made a counter-offer for Solar Fake was the Gloria club. The Gloria's conditions included:

- the guarantee plus percentage deal where the guarantee amount is 500 Euros and the backend percentage is 70 % for the band and 30 % to Gloria
- the band decides on ticket prices
- the talent buyer partly assists in promotion, including local media advertising plus advertising through the club's own online pages and possibility to print out print materials
- the date available is Friday 07.03.2014

As a result, we got three deals from different clubs in Helsinki. Trying to get more options to choose from, I contacted some other clubs, which did not reply. They were however not ready to make a deal due to the fact that the band was unknown in Finland. The promoter from Nosturi mentioned that they would possibly book the band as a support act for a major artist of the same music genre but at that moment, no appropriate artists were going to perform in the club. Nevertheless, the band still had a choice.

After the negotiations with the band and booking agent, the decision in favour of Gloria was unanimous. As I expected prior to sending the offer, Finnish promoters mostly prefer the straight percentage deals. Therefore, Liberte and LeBonk made their offers with the percentage payment. The so-called plus deal is a truly rare case among Finnish talent buyers. Hence, the offer made by Gloria even surprised me. Of course, for the band the flat payment sounded straight away much more attractive than two other deals since they could compensate their travel costs without any risk to lose money if the ticket sales revenues would not cover the expenses. According to the calculation of the approximate amount of the travel costs, it turned out that it would be possible to cover the expenses by the flat guarantee offered by Gloria. Regarding the offers from two other clubs, we decided that the percentage deal would be too risky. Furthermore, the fixed ticket price offered by LeBonk was definitely too low, therefore it was more preferable if the band would keep the right to decide on this themselves.

The date offered by Liberte was so close, that there was definitely not enough time to promote the show. Likewise, the dates offered by LeBonk were also unacceptable since it would be too risky to organize the show of an unknown band in the middle of week. Moreover, the assistance in promotion was offered only by Gloria that also made their deal much more beneficial for the band. In addition, Liberte had a weird condition of having local support acts. The idea of support bands was actually quite reasonable related to Solar

Fake. However, the talent buyer would pay 80 % for the whole show and it was up to the bands to decide on profit share between themselves. Hence, this deal was also unacceptable because of this term.

The next matter to consider was the venue proper. Regarding the capacity, Liberte was the most suitable club. The capacity of Liberte was around 200 people so this club was not so large as LeBonk or Gloria with their capacities of 550 and 600 accordingly. As we discussed with the band, Gloria might be too large for their first show in Finland. Nevertheless, taking into consideration all the other advantages of Gloria's deal, we took the choice in favour of them. Moreover, although the capacity is so large, it would be still possible to close the balconies in Gloria during the show to keep all the attendees in front of the stage. Thus, after the decision had been confirmed, I called the promoter from Gloria, who made the offer, asking him to keep the date for Solar Fake until the final confirmation of the date from the band. However before signing the actual performance agreement with the venue, it was necessary to stipulate some other important matters such as the format of the upcoming show (whether the band have a support act or not), the ticket price and the form of the performance contract proper.

4.3 Format of the show

While discussing the possible format of the show with the booking agent of Solar Fake, we decided that the idea to have a local support act was very attractive in this case. Although local bands of the same music genre as Solar Fake are much less popular in Finland and the most part of them are small emerging bands, they still have their drawing power to some extent and could definitely contribute to the success of the whole show. Moreover, it is general practice in Finland that in case of a small event with a small headliner, a local Finnish artist seeking to an opportunity to promote him/herself is not paid for the performance. Of course, it always depends on the individual case; anyway, this opportunity was worth to try.

Consequently, after the final choice of the venue had been made, I started looking for a potential local band to support Solar Fake's performance. I found several appropriate bands with the help of Google and Facebook and contacted all of them offering to perform with Solar Fake in Gloria in March 2014. Surprisingly, all the bands got interested in the offer so that I had several options to choose from. While making a choice, I tried to find

the band the most suitable for the audience of Solar Fake and playing similar kind of music. Finally, my choice was made in favour of a Helsinki-based industrial-rock band known as Ten After Dawn. It was a small band with about 400 likes on Facebook page, having a solid gig experience as well as their own small fan-base in Helsinki. Their music fitted perfectly to the one of Solar Fake, the band's repertoire is also a mixture of different music styles, such as Synth Pop and Industrial combined with electronic influences. I confirmed the band with the booking agent of Solar Fake and started negotiating with the Ten After Dawn band. In January 2014 we carried out a few meetings with Mr Teemu Salo, the band's frontman, where we discussed the possible format of the upcoming show. Mr Salo has a great experience in the Finnish music industry, having many useful contacts and friends among other local bands. He was really passionate about the opportunity to play this show in Gloria and agreed to help me if necessary with the organisational matters.

Thus, it was decided to organize a kind of mini festival, inviting more bands and/or DJs. As a result, after few weeks of negotiating, we got another local gothic rock band, called Hexdrive, to play on the event. In addition, the DJ's from the local gothic rock industrial club were also interested to take part to the show. Thus, the final decision was to organize a mini festival featuring two local bands plus Solar Fake and the DJ's playing in between and after the bands' performances. Hence, based on the fact that Solar Fake had been not known enough in Finland, it was a huge advantage to differentiate the show so that three bands and DJ's could unite their drawing powers to raise the overall attendance of the show. Next, we were supposed to think out the suitable name for the festival. The initial date offered by Gloria was available for all the acts involved. Thus, I needed only to make a final confirmation of the date with Solar Fake.

4.4 Choosing the day of the show

As stated by Waddell, Barnet & Berry (Waddell, Barnet & Berry 2007, 44) "Among the determining factors as to when to tour are the availability of the artists to be involved, the release of a new recording, and how recently the artist has played a given market, as well as who else may be touring in that window".

Of course, the most important thing here is that all the artists involved are available and ready to play on the day agreed upon. There is no show without an artist proper. This concerns both the headliner and possible support acts (Waddell, Barnet & Berry 2007, 44). In case with Solar Fake's show in Helsinki the first big problem we faced while organizing is

the confirmation of the date. As mentioned before, the initial date offered by Gloria was Friday, the 7th March 2014 and all the other artists, except Solar Fake, confirmed this date. As an organizer, I wanted them to confirm exactly this date since they were on tour to support the new release then and I saw it logical to include the Finnish date into the big tour rather than do it as a single performance.

Nevertheless, Mr Friedrich cancelled this date in March due to the fact that it was too close to Solar Fake's Russian dates, which were confirmed for the end of February. The singer decided that it would be too risky to play two shows in such a short period in the areas geographically so close to each other. Later he also informed about his decision to postpone the Finnish date to the next autumn due to private reasons. As stated by Coldplay manager Dave Holmes, who however admits that touring should be determined in the first place by a new record to support and generating the record sales (Waddelle, Barnet & Berry 2007, 45) "The second priority is to try to expand the touring base as much as possible by going deep into secondary markets". Although I thought that playing a single performance in Finland outside an actual tour was not logical, there was no other option than waiting for the date confirmation in autumn. Moreover, later I finally agreed with Mr Friedrich that organizing the show in autumn might be even a better option giving me much more time for preparations.

The final date confirmation was made in February 2014. While negotiating with Gloria, the main factors determining the choice of the date in autumn were the weekday and the reasonability of the date regarding other events in Helsinki landing on the same date. As Solar Fake's singer confirmed, the best suitable date for him was in November, I was trying to get a weekend day in November available by Gloria. However, November is very busy month for all the clubs in Helsinki because of pre-Christmas corporate parties and unsurprisingly there were no available weekend days in Gloria in November. Instead, Gloria offered the date landing on Saturday in the second half of October. Fortunately, the date was also suitable for all the artists and DJ's involved. Thus, after the potential show date was agreed upon with the artists and venue, the next matter to consider was the touring traffic, which means who else might perform on this particular date in other Helsinki venues.

Similarly to the traffic on highway roads, too much traffic in the touring industry may cause problems for touring artists as well. Several artists of the same genre playing on the date in the same location may force the target attendees to make a choice between the ones

they want to see (Waddell, Barnet & Berry 2007, 46). Therefore, my task was to make sure that no other competing artists had already booked the same date in Helsinki. I started from searching for any major acts having a show on this date. Although there was still seven months to go to our date in October, however major acts usually announce their dates in advance. According to the data collected, there were no dates of appropriate major artists landing on this date.

Regarding small events, which were also important to figure out, there was a useful option to make sure that the date was free. Small alternative event's organizers in Finland have a special closed Facebook community called Klubilista, where all the organizers publish all their upcoming events. The goal of this community is to avoid the competing events landing on the same date. After I have joined the community, Mr Salo from the Ten After Dawn band, as a second organizer of the event, and me, we made sure that our potential date was free regarding other small events in the field. Consequently, the date was finally confirmed with the venue and 18.10.2014 became an official date of the first show of Solar Fake in Helsinki. After the confirmation, the date was also published in the Klubilista community in order to prevent other organizers to make any similar event on this date.

Later, prior to signing the performance contract, the name for the event was also confirmed. While thinking over the name for the event, our goal was to design a short and easy to remember name, but reflecting all the music genres hosting by the festival. The suitable alternative was a bit longer name but which would be able to be easily shortened to one word. As a result, we got "Synthetic Rocking GOTHtober 2014", where the adjectives "synthetic" and "rocking" as well as the first part of the word game "GOTHtober" indicate the event's orientation to such music styles as synth pop, gothic and rock music. At the same time, the name is easy to shorten to simply "GOTHtober". Thus, while in the official promo materials the full name would always appear, the audience could easily refer to the event as just a GOTHtober. After the date and name of the show had been fixed, the next thing to do was to set ticket prices.

4.5 Ticket pricing

As stated by Waddell, Barnet & Berry (Waddell, Barnet & Berry 2007, 29), "Artists tour to make money. While music is art, touring is a business". Besides merchandise sales, and sponsorship, ticket sales are the third main source of tour revenues. Ticket pricing is how-

ever considered as one of the most arguable matters in the concert business. Nevertheless, ticket price is probably one of the main factors, determining the success of the show. Therefore, it should be approached with the greatest prudence and respect to a target consumer. The artists on different levels of their career approach ticket pricing differently. Of course, major acts price their shows accordingly to their level, while an artist on the beginning stage of his/her career normally have to keep the ticket prices at the lowest possible rates. However, besides the artist's drawing power, ticket price is also determined by economic factors and other particularities on a given market (Waddell, Barnet & Berry 2007, 29-33).

Related to Solar Fake's show in Helsinki, it was crucial to stay realistic setting the ticket price. The Finnish market was important to break into rather than to try to make money out of the show. Therefore, despite the fact that Solar Fake's shows in Germany are normally priced in the rate between 20 and 30 Euros per item, these price ratings for the Finnish show were definitely too high. Solar Fake was an emerging act on the Finnish market; therefore, the ticket price had to be kept on the conservative level. After taken a look at the ticket prices of other events oriented to such kind of music entertainment in Finland, it became clear that the price for our event must not exceed 15 Euros per ticket. Since the local artists did not charge a fee for their support performance, it was possible to estimate that in case when the show would have failed, Solar Fake would still have a guaranteed fee to cover the travel expenses. Therefore, the ticket price was set as 12 Euros per ticket plus service fee of the online ticketing service, which was 1,50 Euro. As a result, we got the advance ticket price of 13,50 Euros, while tickets at the door were priced 14 Euros per item. Consequently, as the final date, name and ticket price for the show had been finalized, the final step of booking the show was to sign the performance agreement.

4.6 Performance agreement

After the phase of negotiating about the main terms of the deal, the artist/agent and talent buyer move to the next step – drawing up the written performance agreement, stipulating all the terms agreed upon plus the possible additional terms. The talent buyer made an official offer to the artist/agent in written form, where the main terms of the deal such as venue, date, and fee structure are mentioned. If the artist/agent accepts these terms, he/she draws up the performance agreement proper, based on the terms, agreed with the talent buyer. Afterwards, the ready agreement is sent to the talent buyer, who verifies a

draft version of the contract, adding his/her remarks. Then the talent buyer sends the contract with the remarks back to the artist/agent, who in his/her turn either accepts or declines the remarks from the talent buyer. If afterwards the talent buyer and artist/agent come to the agreement on the final version of the performance contract, the artist/agent draws up the final version of the contract with all the changes having been made and sends it signed back to the artist/agent. When the both copies of the contract have been signed, one copy is left to the talent buyer and another one – to the artist/agent (Waddell, Barnet & Berry 2007, 137-138).

Besides the main terms of the deal, a typical performance agreement might contain terms stipulating force majeure and artist cancellation clause as well as clauses stipulating advertising materials, publicity, and concert photographs, recordings and broadcasting and other possible additional terms. However, the contract law is a very complicated legal area; therefore, it is always recommended to use the service of a good entertainment attorney prior to drawing up or signing any performance contract (Waddell, Barnet & Berry 2007, 137-149).

Regarding the case with Solar Fake's show in Gloria, we were fortunate enough to get the ready draft performance agreement revised by a reliable attorney. I, as an organizer and representative of the talent buyer, just sent the official offer to the band's booking agent. The actual offer made by Gloria is shown below in Table 3.

Table 3. Performance offer to Gloria

Booking offer for Solar Fake	
name of festival/ event:	Synthetic Rockin' GOTHtober 2014
homepage:	http://nk.hel.fi/gloria/ (the venue's web-page), the event's facebook page is to be made later
promoter (company name as registered):	NK/Kulttuuriareena Gloria (the venue)
venue's contact person:	Janne Friman
mobile:	+358*****
telephone/fax number:	+358*****
e-mail address:	janne.friman@*****
contact person (organizer):	Anna Tishchenko
email address:	anna.tishchenko@*****
telephone number:	+358*****
desired band:	SOLAR FAKE
town/ city:	Helsinki
name of venue:	Gloria
type of venue:	club
stage size:	10 m x 6 m (30' x 20'), height 0.8 m (2' 7")

date:	18.10.2014
capacity:	600
planned acts:	Solar Fake (GER), Ten After Dawn (FIN), Hexdrive (FIN), Dead Souls' Gathering DJs (the final program is to be confirmed later)
expected number of audience:	200
expected position in lineup:	1. Hexdrive 2. Ten After Dawn 3. Solar Fake
organizer is responsible for:	-1 double room for 1 night -shuttle -festival catering for 2 persons -staff for promo stand -promotion of the event
venue is responsible for:	-festival production -promotion of the event
best offer:	500 Euros (a flat guarantee) + backend percentage 70% of ticket sales (if sales exceed the guarantee)

Afterwards, the booking agent compiled the draft performance agreement between three parties: the agent, representing the band, the talent buyer and the event organizer, which was sent to me, as an organizer, and to Gloria, as a talent buyer. The organizer and talent buyer made their remarks, related to some additional terms, and returned the agreement back to the agent to confirm. The agent approved the changes, signed the contract from her part and returned it to the organizer and the talent buyer. After the verification of the contract text, they put their own signatures and sent one copy of the contract back to the agent. The performance agreement was signed on 24.03.2014.

It is worth to note that the performance agreement was necessary to make between three parties, since the venue was not responsible for the matters such as hotel, shuttle, catering and staff for merchandise stand. Therefore, I, as an organizer, took a risk of being responsible for the matters mentioned above. Since I had a possibility to book a hotel with big discount and organize the transfer and merchandise staff free of charge, the financial risks were limited. However, some financial resources were still needed; therefore, I was going to search for sponsors. In addition, we also had an oral agreement with the band that they would help to cover the costs in case of the successful show.

5 Event management

While booking and confirming the show, the organizer needs to do a lot of work, requiring a lot of energy, time and passion. Making the offer, analysing counter-offers, selecting the show day and signing the contract are only some of the matters, which should be considered. However, the hardest work is organizing the show proper after the date is confirmed and the contract is signed (Goldberg H., Tobey A., Russo M., Taylor A., Stevens D. & Campbell A. 2010, 1). Thus, after the contract is signed there are still a lot of work to do including estimating the expenses and possible income of the show, scheduling and planning a promotional campaign, searching for potential sponsors and, of course, organizing the show proper. This chapter is focused on the matters related to the event management.

5.1 Making a budget

While making a budgeting plan for the show may look the least interesting thing in the touring business, however this matter is crucial when planning a show. Usually the talent buyer and/or promoter are the ones who bear the highest risks when organizing a show, particularly when the artist is paid a guaranteed fee. Therefore, each talent buyer or promoter should make a detailed financial plan for the show. The reason of losing money by promoter is commonly a poor budgeting of the show including under-estimating expenses or over-estimating potential income. Thus, it is extremely important to estimate both the expenses and potential profit of the show in the most accurate and realistic way (Waddell, Barnet & Berry 2007, 183). Shone and Parry also stressed the importance of a careful and accurate marketing budget. They mentioned that all the advertising items necessary for marketing the show such as leaflets, posters, brochures should be considered. It is also highly recommended to estimate the prices depending on the quantity so that it would be possible to choose the most cost-effective option (Shone & Parry 2013, 208). Similarly, it is noted in the book of Allen, O'Toole, McDonnell & Harris, that budgets are extremely important for the event management in order to estimate the costs and prove the event's profitability. Many aspects of the event organizing implies costs needed to be paid before the possible income out of the show has been received (Allen, O'Toole, McDonnell & Harris 2005, 324).

In case with Solar Fake's show, the band was safe from losing money, since their deal with the Finnish venue stipulated the guaranteed fee, which actually covered the band's travel expenses. In contrast, the talent buyer (Gloria) as well as the organizer (me) took

the risks of losing money if the show fails. As stated by Live Nation promoter Danny Zelisko (Waddell, Barnet & Berry 2007, 183) “Neither consumers nor acts truly understand how much risk a talent buyer assumes when the buyer puts his or her money on the line for a show”.

According to the contract, the venue was responsible for the show production, the organizer was responsible for hospitality matters and both the venue and organizer were also responsible for the event promotion. During the interview with the band’s members, we discussed the opportunity to get touring sponsorship from their record label. However, as stated by Mr Friedrich, according to their record deal, the label does not support Solar Fake’s tours (Friedrich S. 26 October 2013). Considering the fact, that the event did not have any actual budget, I had to plan the event management as well as promotion as cost-effective as possible to be able to cover the costs by potential income or/and outside financing support. Therefore, it was necessary to consider the opportunities to get possible sponsorship support. Anyway, first I needed to estimate and calculate my own expenses as well as to make a budgeting plan for an upcoming promotional campaign. Thus, I would figure out how much investments we would need to cover all the costs and afterwards I could make a plan how to get sponsors’ financial help.

5.2 Estimation of expenses

Normally the cost estimation starts with the major expenses such as the artist’s fee, the rental costs and the expenses related to the promotional campaign. Of course, each show should have an individual budgeting plan depending on the variables such as the artist, the venue, and the advertising costs, which are different for different shows in different places (Waddell, Barnet & Berry 2007, 183-184).

However, in my case I had a limited list of variables, for which I, as a promoter, was responsible for. The talent buyer, which was Gloria in this case, was responsible for the artist’s fee and the show production. In addition, Gloria was supposed to advertise the show through their own online channels and local media. Thus, the promoter was responsible for the hotel and transfer expenses plus catering on the show day and merchandise personnel. Furthermore, a support band’s singer Mr Salo was assisting my work as a promoter and we decided to plan our own promotional campaign, including design for posters

and flyers, rather than to leave it to the talent buyer. Mr Salo had connections in an advertising company, which was ready to work for us free of charge. Consequently, the preliminary sheet of estimated expenses looked like it is shown in Table 4.

Table 4. Estimated Expenses

Estimated expenses. Synthetic Rockin' Gothtober 2014.		
<i>Item</i>	<i>Expense</i>	<i>Note</i>
The headliner's costs		
<u>Hotel rooms for SF (2 nights/2 single rooms)</u>	200 € (incl. discount)	Scandic Park hotel.
<u>Transfer (airport-hotel-Gloria-hotel-airport)</u>	0	Transfer is organized by ourselves. Agreed.
<u>Merchandise stand staff fee</u>	0	A friend will do it free of charge. Agreed.
<u>Festival catering (2 persons)</u>	50 €	Should be ordered from a restaurant
Support acts		
<u>Ten After Dawn fee</u>	0	The support bands do not charge for their performance.
<u>Hexdrive fee</u>	0	
<u>DJs fee</u>	0	
Advertising costs		
<u>Gothtober homepage</u>	0	Helsinki Massive Oy provides the web site.
<u>Gothtober posters (A3)</u>	0	Design is made by Helsinki Massive Oy. Printing is provided by Gloria.
<u>Gothtober flyers (A5)</u>	0	Design is made by Helsinki Massive Oy. Printing is provided by Gloria.
<u>Facebook advertising</u>	50 €	must assign budget
<u>Media coverage (publicity)</u>	0	
<u>Other possible advertising costs</u>	100€	
		Total: 400 €

According to the table, we needed 400 Euros to cover all the expenses related to the show. Although, the amount was conservative enough, there is no doubt that no promoter would like to lose her/his money for the show. Furthermore, there is always risk that something will go wrong and additional financial sources would be needed. As mentioned earlier, we also had an agreement with Solar Fake about possible cover of some costs by themselves if the show succeeds. Nevertheless, there was no guarantee, therefore it was definitely necessary to start searching for any possible sponsorship deals. However, we decided to start approaching them only after the promotional campaign would be planned. Thus, we could easily determine the benefits, which the event would give to a sponsor as well as the size of investments, which would be needed to get from the sponsor. We were

going first to plan and start implementing the campaign and during the process to approach the sponsors. Thus, next we needed to estimate the possible costs and make a potential income projection.

5.3 The show's potential income and breakeven point calculation

Projecting the shows income is always a guess. Normally the promoter has better control over expenses, since even when working with a major artist, there is no 100 % certainty of the success in the concert industry. Regarding the venue, normally besides ticket sales there are additional sources of profit, including alcohol, food and merchandise sales. However, the promoter is usually excluded from these and gets income only from ticket sales or when applied from sponsorship deals. Thus, projecting the event's income requires accuracy and being maximum realistic. Prior to the income's projection, the promoter usually makes a research on the artist's tour archives and the venue's box offices from previous similar shows to estimate the approximate possible sales. Nevertheless, this projection may be just an intuition about the outcome of the show (Waddell, Barnet & Berry 2007, 189).

However, in case of Gothtober, it was obvious from very beginning that the show was a big risk. As the market research had showed, the Finnish music market was unpromising and the artist – unknown. Nevertheless, one of the main problems of the whole project was to prove whether it was possible or not to organize a successful promotion show for Solar Fake in Finland without having a significant budget. Despite the fact that the risk of the failure was known, we still could make the possible income projection to calculate our breakeven point that we needed to cover the costs as promoters. The table 1 shows the breakeven calculation that was made before the show day. In chapter 7 there will be presented the actual figures from the show production.

Table 5. Breakeven point calculation

Total Income*	800,00 €				
Total Expenses*	900,00 €				
Total Outcome	-100,00 €				
Gloria's ticket share	30,00 %				
Ticket tax rate	10,00 %				
Gloria's advance	500,00 €				
At a ticket price of	12,00 €	we need	60	customers to break even.	
If we get	100	customers with a ticket price of	12,00 €		
		the total will be	1 200,00 €		
		after taxes	1 080,00 €		
		after Gloria's advance deduction	580,00 €		
		band's share	406,00 €	which leaves a profit of	306
		for Gloria	324,00 €		
*Total income=500 € a guaranteed fee+300€ sponsorship deal					
*Total Expenses=500 € travel costs+200€ hotel expenses+50€ catering+150€ advertising costs					

As an example we took a sponsor's fee of 300 € because the amount looked reasonable to ask from the sponsor in case of the event of such a size and would leave us the minimal costs of 100 € out of our overall expenses for the show considering the preliminary sheet of expenses. As shown in the table 5, we needed to sell at least 60 tickets to break-even in case if we got 300 € sponsor's fee. Thus, the gross income would be 720 € (60 tickets * 12 €). The ticket tax rate was 10 % after which we would get 648 € of gross income. This amount would be deducted by the guaranteed fee of 500 €, what left us 148 €. This sum should be then divided between Gloria and the artist, where Gloria would have 44 € (30% out of 148 €) and the artist would get 104 € (70% out of 148 €). Thus, Solar Fake would cover our event costs, however, they would left only with the guaranteed fee, paid by Gloria in advance and which was used to cover their travel expenses. In this case, all the parties would reach the breakeven point, however, no one would get any profit out of the show.

Although the goal was to get 200 customers, the projected income was set as if we get at least 100 visitors at the ticket price of 12 €. The ticketing service fee was not cleared up yet, therefore the price of 12 €, excluding all the service fees, was used. Thus, in case if we got 100 visitors, as the table 5 indicates, the artist would get a profit of 306 €, even after deduction of promoters' costs.

The calculations showed that when having the sponsor's support, the expenses would be limited only to 100 €. However, of course, this was just an estimated projection, which might differ a lot from the results and there was no guarantee yet that we would get the

sponsorship deal. Nevertheless, the show management requires many other important preparations to care about including hospitality matters, staffing, production and alike.

5.4 Advanced organizational preparations for the show

There is no doubt that advanced preparations before the show day is crucial to make the actual day of the show run without too much rush nor stress. Many people are involved in the process of making the show happen (Waddell, Barnet & Berry 2007, 235). Besides the workload to be done while booking and promoting the event, producing the show proper requires from an organizer many things to arrange as well. While preparing the show, several matters including staffing, production, security, catering, hospitality, ticketing and financing should be carefully considered and advanced. Each show is the combination of planning parts and a successful show implies a thoroughly prepared plan and execution of this plan. Regarding staffing, it is necessary to find and instruct the assistants and divide the tasks between them good in advance before the actual day. Production means the physical staging of the show, including lights, sound, and other staging requirements. Before the show, the organizer should make sure that all the technical requirements needed for the artists are available and function properly. Security is a major matter as well. The security procedures varies depending on the artist. Nevertheless, it has to be discussed and agreed with the artist and venue good in advance prior to the show proper. Hospitality is crucial for the show success and requires a lot of work. A person responsible for this arranges catering, reservations of hotel, transportation and many other things that artists may desire. Someone should also care about ticket sales at the venue and financial calculation afterwards (Goldberg, Tobey, Russo, Taylor, Stevens & Campbell 2010, 35-36; 39).

Thus, we started planning the production side of GOTHtober already in summer by negotiating with the venue. As the talent buyer was responsible for the event production, our task was just to make sure that they had all the necessary equipment to stage the show. We met the manager from the venue to show him the tech riders of all the artists involved. The venue had all the necessary equipment and personnel to make the show happen. Next, we needed to make a detailed running order of the acts and confirm it with both the artists and venue. As we decided with Mr Friedrich, the performance time for Solar Fake was 90 minutes and, of course, they were going to perform at last as a headliner act. Two local bands, Hexdrive and Ten After Dawn, had 30 and 45 minutes accordingly. The show also featured DJs from Dead Souls Gathering club; thus, we decided that DJs would play their short sets before and between the bands and the aftershow party would be filled in

with their longest sets. Thus, the audience would not have time to get bored when waiting for the next entertainer. After confirmation by the acts, the running order was also confirmed by the venue. Related to the production side of the show, we also agreed with the venue about sound check schedules, which afterwards were confirmed by all the artists. As for security procedures, they were stipulated in the performance contract. Regarding staffing, we were supposed to arrange the hospitality matters ourselves and we also found a person for merchandise staff while Gloria was responsible for ticket sales at the venue, profit calculation and if applied for invoicing of the band's profit after the show. Thus, we were fortunate enough to get volunteers to help us with producing the show so that we did not have staffing costs. Otherwise, the show would not be possible due to the lack of budget. Volunteer-run events normally make an advantage out of the fact, that there is no costs for staffing, however it usually means that the event has a limited or no marketing budget (Shone & Parry 2013, 208). Thus, we booked the appropriate hotel rooms for 2 persons as soon as we got the confirmed arrival and departure dates of the artists in the end of August 2014. As for transportation, we agreed with our volunteer person in charge about the dates and times when the transport would be needed. After the advanced preparations had been done, we needed then closer to the event just to check if everything was fine and every-one was ready.

However, the main goal was to get as much attendees as possible and the most important factor influencing the frequency is undoubtedly a correct accurate promotional campaign to support the show. Nevertheless, it was undoubtedly going to be the hardest and most time-consuming part of working on producing the show.

6 Promoting the show

“Aside from the stature of the act, promotion is the most important factor in determining a show’s success or failure. Poor promotion can make a loser out of a potential winner” (Waddell, Barnet & Berry 2007, 193).

“Where “promotion” was once the primary term for the communication element in the marketing mix, the use of “integrated marketing communication” (IMC) has all but overtaken it” (Allen, O’Toole, McDonnell & Harris 2005, 219). As defined by Shimp, integrated marketing communication “considers all sources of contact that a consumer has as a potential delivery channels for messages and, makes use of all communication methods that are relevant to consumers” (Shimp 2003, 8). Thus, it is important to build the event brand, which means that all the stakeholders’ interests should be considered while planning the promotional communication methods. An organizer should understand that the event brand is formed not only through promotional tools proper but also by relationships build between the event’s stakeholders including consumers, staff, and sponsors as well as by outside influences, which are not always controllable (Allen, O’Toole, McDonnell & Harris 2005, 219). Therefore, when planning and implementing the promotional campaign for the event, the organizer must always keep in mind the importance of integrated marketing communication during each phase of promotion from designing an announcement and spreading the advertising to the nature of contact with event staff.

Normally promoters of all size shows start their promotional campaign from spreading the information about the show through media buying and publicity. Besides, they start considering other promotional tools to use, including online marketing, print and outdoor advertising, and street team strategies. Of course, every concert is different, so the promotional campaign as well. In the first place, the promotion budget depends on the type of the show. If it is a superstar, the budget without limits allows using the diversified system of modern promo tools when promoting the show. However, Solar Fake’s case was an exceptional here because of the lack of promo budget. Nevertheless, it is still possible to carry out a fair promotional campaign without large financial investments. In this case, every single available tool and every opportunity, which seems to be useful, should be used. The promo campaign to support Solar Fake’s show in Finland included, however, the main common elements such as online marketing, print and outdoor advertising, and street team strategies. The first step prior to plan a campaign was defining a timeframe.

6.1 Promotion timeframe

One of the main factors, determining the structure, tools as well as budget of a promotional campaign is timing. When an organizer is planning promotions for the show of a super star in a large venue, he or she normally but not always chooses a short-term expensive campaign including TV and radio exposure based on the fact that a super star's shows usually sell out immediately. On the other hand, the choice is always individual and depends on the promoter or artist her/himself. In some cases, the length does not even matter, whether it is a campaign of over six months or just of few weeks. Every case is unique and the choice is up to the ones who is responsible for promotions (Waddell, Barnett & Berry 2007, 196-197). In contrast, Shone and Parry claimed that the longest possible lead-time for marketing efforts is crucial in terms of organizing all the marketing issues requiring time and effort. For instance, designing a website or poster, ordering equipment, advertising and promoting, all these matters cannot be done immediately (Shone & Parry 2013, 131). Coming back to Gothtober, after signing the performance contract we had seven months' time before the show day. We were fortunate enough to have so much time for planning and implementing the promotional activities. Besides time there were not so many advantages on our side. The artist was unknown in the area, the local market was not favourable for the music genre, the lack of experience and budget – all these factors made us realize that we had to work hard to break into this market. Thus, it was important to allow enough time for designing and implementing an upcoming promotional campaign. According to the plan, first we were supposed to plan and partly implement the campaign during spring months. Next, we were planning to approach the potential sponsors. We could not finalize a design for advertising for instance until we knew all the partners/sponsors being involved. However, the active implementation was planned to start approximately five months prior to the show.

Since we had 7 months to go, in the first place it was necessary to make a schedule of actions while planning the promotional campaign. Scheduling is important in order to understand the lead-times of main activities and make an action plan, the goal of which to benefit from the marketing process as much as possible (Shone and Parry 2013, 209). Our preliminary schedule was following:

- 1) Making the text of announcement
- 2) Designing the home page of the event – March-April 2014
- 3) Filling in the web page with appropriate contents – April-May 2014
- 4) Preparing press release for the show – June-July 2014
- 5) Approaching the publicists – June-July 2014
- 6) Approaching the sponsors – June 2014
- 7) Providing information via online marketing tools – once the advertising materials are finalized

The first step in the plan was designing of the message and communication tools by which we were going to provide the information on our event.

6.2 Providing information

The task of the main priority in promotion is information providing and keeping the target audience interested throughout the whole promotion period (Waddell, Barnet & Berry 2007, 193). Referring to the sources covering concert promotion published in early 2000', yet in the beginning of the century the most important tool of spreading and communicating word in concert business was media buying from traditional press outlets, billboards, TV and radio stations (Waddell, Barnet & Berry 2007, 195; Lathrop 2003, 191). Nevertheless, nowadays, due to the technical progress and further development of the Web, the online visibility has more dominant position when promoting the show. Online services and sources both free and commercial ones offer to promoters hundreds of ways how to promote any product or service, and concert business is not an exception. We will discuss the online marketing later in this chapter.

Prior to planning the promo campaign proper, we decided that in the first place it was necessary to identify ourselves while communicating the information on the show. In other words, we named ourselves as an event-organizing group called Dark Helsinki. As mentioned above, marketing communication is a key element in promotion; therefore, the communication methods should be considered very accurately so that the communication with the target audience and other event stakeholders would be as much effective as possible. Communicating and providing the event information on behalf of the organization instead of independent promoters' physical names seemed to be more efficient and trusting. We got a domain through louhi.fi, creating the custom ***@darkhelsinki.fi e-mail addresses for us both, Mr Salo and me, to communicate with the potential partners and customers. Thus, our mails could help to make a better professional impression on the stakeholders as well as to make our communication more effective. Afterwards we started negotiating with Massive Helsinki Oy, a Helsinki-based creative agency, regarding the design of an upcoming homepage of the event. As mentioned before Mr Erkkä Pynnönen working for Massive Helsinki and who is also a member of Ten After Dawn band was so kind to offer his help in the event promotions free of charge. As for the web page, we managed to follow the schedule mentioned above. The official web page of GOTHtober 2014

was opened in late May 2014. The process of working on it will be discussed later in this chapter.

While the media coverage might play a key role in large promotional campaigns, based on the lack of sufficient budget sources, we could not consider newspapers, magazines and other traditional media as advertising tools in our campaign. Prices for advertising space in media were excessive for a low-budget show. Nevertheless, it is worth to mention that the talent buyer – Gloria in our case – publishes an announcement of upcoming events in the local free daily newspaper Metro every Monday. Accordingly, an advertisement on GOTHtober appeared in Metro every day during six days starting from Monday the 13th October until Saturday the 18th – the show day. This was the only available option of media buying regarding this case.

Thus, the first step towards promotion was to create a text of the announcement of the show. To do so, it was crucial to determine whom the show was meant for, who was the target audience of the show. As discussed earlier, Solar Fake's target audience potentially may be quite large due to the combination of different music genres. However, it is impossible to be everything for everybody and the scope should be narrowed (King 2009, 5). Moreover, now we needed to determine the target audience of the whole show as well. As the festival was going to host the gothic rock and industrial rock bands together with the dark electronic duo on the same stage, our potential audience must be rock, gothic and other dark music genres' lovers over 18 years old living in Finland, Germany and Russia. I chose Finland because the show was supposed to be in Helsinki, Germany – because the most part of Solar Fake's fans are from Germany, who might potentially travel to Finland to see their show and Russia – because Solar Fake had already build a relatively solid fan base in Russia and Helsinki is close to Saint-Petersburg. Consequently, we should have concentrated mostly on this segment. Thus, the message to announce the show should have been short, clear and informative in the first place. Secondly, it should have reflected the overall music orientation of the event so that fans of all music genres mentioned above might be intrigued by the message and want to know more. Based on these guidelines, the announcement text was made as follow:

“Dark Helsinki proudly presents: A dark music event Synthetic Rockin' GOTHtober with Solar Fake (DE), Ten After Dawn (FIN), Hexdrive (FIN) to celebrate a really synthetic gothic and rocking October in 2014. GOTHtober will take place on Sat 18th Oct 2014 in Helsinki featuring different music genres ranging from electro and synthpop to gothic and industrial rock. In addition the legendary

Dead Souls Gathering's Djs will play their incredible sets to make you dance your heads off this night!

Age limit 18+”

Thus, when the announcement text was prepared and translated to Finnish and Russian, we could start working on the event press release to spread the word to the publicists.

6.3 Publicity

While the media buying is not available for such a low-budget show, another option to get visibility might be publicity. Although Mike King in his book stated “Press outlets are still very important piece of the overall marketing puzzle...” (King 2009, 129). In reality, the trend has already changed a lot depending on the area as well. Particularly, in Finland it is very hard to make a publicist to cover a particular artist, show or record. During a few past years at least two big press outlets have been liquidated in Finland due to unprofitability. To catch up a publicist the press story should be truly extraordinary or even shocking, something that would be able to raise the magazine's sales. Therefore, I was accurately and carefully polishing the press release for Solar Fake show. I took a draft from their press release which was used when approaching the venues. The release was shortened as much as possible with only main points left to insert it to the message's text for potential publicists. The full version of press release both in Finnish and in English as well as the links to promo materials of the band and to the event home page were attached to the mail. Next I found contacts of all the publicists who had ever wrote anything related to the music or artist similar to Solar Fake, thus it might be more chances to get the media coverage. All the writers who were contacted by me worked for Sue magazine and Pop Media group. Sue was a Finnish free monthly magazine oriented to alternative music. However, in November 2014 its' activity was stopped due to financial crisis and changes in media market environment. Pop media group is a media association, hosting web pages oriented to such topic as music, movies and games and issuing monthly magazines such as Soundi and Rumba. No other similar traditional press outlets are not available in Finland. Unsurprisingly, despite all the efforts, no publicist wanted to make an issue on the event nor the band. Such a reaction from the media had been expected but still was harmful enough. Nevertheless, the numerous online marketing tools and resources were still at our disposal.

6.4 Online marketing

The appearance and development of Internet has become a real revolution in the business world including music industry. Online opportunities for emerging artists have no limits including numerous different services designed for marketing and selling music, promoting concerts and even mobilizing fan teams or other useful marketing tools. Moreover, Internet marketing tools allow to track the results and it is cost-effective in contrast to other marketing (King 2009, 89). Earlier before the Internet appeared, there were only three options to market the product or service: purchasing expensive advertising, pursuing the publicists to tell the story or hiring a large team of marketing professionals who would make a buzz about the product. Nowadays another option is available: “publishing interesting content on the Web that your buyers want to consume” (Scott 2010, xxii). Scott discusses in his book the ways of using online tools such as social media, blogs, news releases, online video, and viral marketing when marketing the product to reach buyers directly. In introduction part of the book, Scott gave an amazing example of marketing his own book. In Scott’s words, although the book was sold significantly well, he did not spend a cent for its advertising or promoting. All that Scott had done was using bloggers, regularly publishing news releases and finding the media contacts through the publisher (Scott 2010, xxii). Thus, in case with a low-budget event such as our Gothtober, online marketing was the best and definite alternative for making the promo campaign supporting the event.

As stated by Mike King, a solid successful Internet campaign starts at home with the home page (King 2009, 89). This also applies to concert online promotions. Nowadays, events of all sizes have their official web pages. The internet site is like a face of the event. When creating the page, these things are always recommended to keep in mind:

- navigation panel should be clear and easy to use
- the purpose of the page should be easy to determine
- focusing on the purpose, nothing superfluous
- simpleness (King 2009, 90)

However, the design of the page is not the only matter which is extremely important while making the web page. As Scott claimed, in many cases organizations make the mistake while working on the web-page – they concentrated most of the efforts on designing the page, forgetting that “great content is the most important aspect of any web site” (Scott 2010, 108). “The content-rich web site organizes the online personality of your organization to delight, entertain, and – most important – inform each of your buyers” (Scott 2010, 108).

Thus, designing the structure of the page for Gottober, we decided to make it as a page of our event organizing group so that we could continue using it for possible upcoming shows. The front page was introduced by Dark Helsinki's logo together with a Solar Fake's promo picture with the information about the show written on it. By clicking "learn more" a visitor was moved to the actual page of the event. The main purpose of the page was informativity, therefore we tried to make it as simple as possible but however stylish and nice looking. The original version was in black and white theme with the band's picture on the background. Later after the design for print posters and flyers was ready, we simply updated the web page based on that. The navigation panel contained four pages including the front page, artists, tickets and information. Mr Pynnönen created the page and gave me the moderator access passwords so that I could fill in the contents. As I used to work with web pages using Dreamweaver in the university, the basics of coding were familiar to me. Therefore, the explanations of Mr Pynnönen how to work in Wordpress were more than enough so that I was able to work with the page. Next task was to make up content texts. The content was one of the most important thing for us working on the page. I started designing the texts during May-June 2014. The web page was supposed to serve as one of the marketing communication tools while promoting the event, therefore it was crucial for me to consider all the interest groups of the event. As for potential attendees the informativity was especially important. As a result I put the announcement text on the front page so that occasional visitors could immediately get an overview what the whole page was about. Under "Artists" link I placed the informative biographies of each band giving the reader an idea about the artist as well as the links where the reader could get familiar with the artist's music. "Tickets" and "Info" links were filled in with information about ticket prices and purchasing details as well as the venue information accordingly. The web page was available in Finnish, Russian and English considering our target audience living in Finland and in Russia. However, the page should have been targetted to potential sponsors or other partners who might be interested in cooperation. Thus, in order to attract the partners, in addition to simplicity and informativity about the event proper, the home page contained the information that we were open for cooperation including all the necessary contact information, which was placed under the link "Information". The screenshot of the page is attached to the report as Appendix 3. Of course, the page also had the space with good visibility for our partner's marketing information and additional space was also considered in case if we got more partners. The home page is functioning up to now. The screenshot of the front page as well as the link to the page are also attached to the current report as Appendix 3. It should be noticed,

however, that the screenshot shows the final version of the home page after the design of print advertising materials being approved. The choice of this particular design will be discussed in the subchapter 6.4.2.

Once the web page was ready and publically opened, we started approaching the potential sponsors. It is understood that sponsorship it is not only the way to get investments into the event budget but also an important promotion tool when marketing the show.

6.4.1 Sponsorships

Despite the problems and difficulties of partnerships, the trend towards creating and planning corporate strategies is getting popular in today's business environment. Organizations from all the business sectors realize the benefits of sharing resources and combining efforts with another business to achieve the goal of a mutual interest (Ferguson 1999, 213). That is understood that in the music industry touring is always related to high costs, including flight tickets, hotels, catering and other expenses. Therefore, the corporate sponsorship become more and more common for touring artists. Through sponsorship of a corporation, the artist or promoter is able to cut some concert expenses. This means that the sponsor pays some part of the touring expenses and in return gets visibility through the artist's shows by putting its logo to stage banners or to the show's poster, having its merchandise stand during the performance, or in any other forms (Lathrop 2003, 210).

Waddell, Barnet & Berry also mentioned about rising importance of tour and event sponsorships. However, it is important in the first place to identify such brands, which have the same target audience as the artist in question does. Hence, the both would profit from the cooperation and, naturally, the correctly chosen potential sponsor will get interested in investment. Since the sponsorship is regarded as a promotion opportunity for a sponsoring company, it is crucial to identify and clearly present to the potential sponsor what kind of visibility she/he could get from the show in return for its investment (Waddell, Barnet & Berry 2007, 36; 60). Nevertheless, besides the same target market, it is also important to determine all the benefits, which a potential sponsor can get out of the event. Thus, to get a sponsor for the event it is crucial, when drafting the offer, to present to a potential client in the clearest way all the possible benefits she/he can get in return for investing into the

event. It should not be undertaken that a sponsorship offer containing besides media coverage such direct benefits as free admissions or VIP seats would attract more attention (Shone & Perry 2013, 156). “Most sponsors are investors who expect to see a direct impact on their brand equity as well as increased sales and profits” (Allen, O’Toole, McDonnell & Harris 2005, 235). As Shone and Parry claims, “Sponsorship is, effectively, a commercial promotional technique, and not a method of obtaining donations” (Shone & Parry 2013, 159).

Thus, when starting to think about potential sponsorship deals, it was necessary to identify businesses, the target customers of which could be the same as potential concertgoers of the event. Regarding Sythetic Rockin’ GOTHtober festival, featuring several dark alternative music genres, it was logical to choose the appropriate clothing stores as well as record stores and tattoo studios. Based on the target customer group, which was identified for Solar Fake, undoubtedly goths and dark electronic music lovers prefer alternative clothing stores, they visit record stores and of course most of them like tattoos. After making an online research on potential businesses, we made a list of all the stores, which we were supposed to contact. The detailed list is presented as an Appendix 4 of the current report. Afterwards, we draw up an attractive sponsorship deal offer, which presented all the possible benefits for the potential sponsor in the best and clearest possible way. The offer contained information about the event proper including all the performers and online sources where it was possible to get familiar with them as well as the link to the event’s home page. It was mentioned that our target customers would perfectly fit each other and that both the event and store could benefit from the cooperation. Next, the main benefits, which we could offer to the sponsor, as well as the main conditions of the deal, were presented. Thus, the benefits offered to the sponsor were as followed:

- merchandise stand during the event in Gloria premises
- visibility in all promo materials related to the event (the sponsor’s logo on both print and online event advertising)
- the event promotion also directed to Russian, German and Baltic markets
- the event’s artists also advertise the sponsor’s store through own channels
- free admission to the event
- exclusive agreement (no other sponsors from the same business sector)

The conditions of our deal included two options to choose: 1) a merchandise stand for 150 €; or 2) merchandise stand plus visibility in all advertising materials for 300 €. The price was determined according to our calculations made while projecting the costs. The offer was sent via e-mail to all the businesses listed in Appendix 4. As mentioned before, we

created the e-mail addresses for Dark Helsinki to facilitate the communication with all the event stakeholders both current and potential ones in the most efficient way.

As a result, we got several counter-offers, from which we chose only one clothing store known as Angels & Devils. Other stores offered counter-deals, which supposed the mutual advertising without financial obligations. It was logical enough, taking into consideration the scope of the event, that potential sponsors mostly considered this too risky to invest into such an event. Nevertheless, we found one appropriate partner, which was satisfied with the deal's conditions. Furthermore, our cooperation work contributed to mutual online marketing of both the event and store. Angels & Devils advertised the event through own online communication channels to their customers which belonged to our target audience as well so that both the parties benefited from the cooperation in terms of marketing. According our agreement made in June 2014, the Angels & Devils company was supposed to pay our invoice shortly before coming to the event. The invoicing was made through Palkkiopalvelu Oy.

Unsurprisingly we did not get any offers from record stores. The reason for that is unavailability of the headliner's records for sales in Finland. The record label of Solar Fake does not distribute their records in Finland since they consider it unreasonable due to the lack of demand (Friedrich S. 26 October 2013). Nevertheless, I recommended to Mr Friedrich to discuss this question with the label and ask them to deliver at least few lots of CD's for Helsinki record stores. Thus, the band would have better visibility before their upcoming gig. However, unfortunately it did not succeed so far.

Regarding sponsorship deals, it is also fair to mention here that we got a cooperation deal with Haaga-Helia's student union, called Helga. Of course, the union was not able to invest into the event, however they helped us by providing the event's visibility among students. The information about the show was spread out through Helga's home- and Facebook page while posters and leaflets were distributed in Helga's office. We in our turn mentioned Helga's logo in all the event's advertising materials both print and online. Thus, both the partners benefited from the visibility of the own brand among target customers of each other.

Nevertheless, one sponsorship deal and one cooperation was already a success, which could help us not only to cover the costs but also to expand the online and outdoor visibility for the event. Once all our partners were confirmed, we could also start working on the

final design of the web-page and online banners so that we could spread the word through online marketing tools.

6.4.2 Online marketing tools and design of advertising

Thus, after the home page had been publically opened and the partners confirmed, this was time to start working on the final design of the web page, which was supposed to be the same for online banners and outdoor advertising materials. We negotiated with our advertising agency regarding the design of advertising materials on the earliest stage of the campaign right after the home page of the event was opened in late May 2014. While discussing the design, we took notice of the fact, that the show's poster should not be a promo photo of the headliner. Since the faces of the band's members were not familiar for the Finnish audience, it was more effective to promote the event by an attractive signage appropriate to the event's music orientation. Thus, Massive Helsinki Oy prepared the draft of the upcoming poster and presented it to us in June 2014. Although our first impression was negative, after negotiating with the advertising agency, we were convinced that their proposition was absolutely correct in terms of promotional goals. The poster is attached as Appendix 5 to this report. The poster was bright and the abstractive image which looked like taken from a fantastic movie immediately drew the attention and provoked the question "what is that?" stimulating the audience's interest to learn more. Furthermore, the image was especially suitable also for our sponsor, Angels & Devils. Once the event got a sponsor, the game was not over because it was extremely important to maintain the event brand throughout the whole period of marketing by keeping the client satisfied. As mentioned above, the sponsor always expects to see a direct impact on its own brand. Therefore, the satisfaction of Angels & Devils by the design of our advertising was important for us. The informative side of the poster also reflected all the necessary information a potential visitor had to be informed about. Finally, the logos of all our partners also got good visibility on the poster. Therefore, the proposition of Massive Helsinki Oy was finally accepted.

After the design of advertising had been approved and implemented, we started our active online campaign using all the available online marketing tools. First, we made up the new schedule of actions:

- creating a Facebook event (June 2014)
- adding the announcement of the show to all the available online calendars (June-July 2014)

- advertising through social media, blogs, web pages appropriate for the target audience (July-August 2014)
- putting tickets on sale (August 2014)
- giving tickets away (August 2014)
- Facebook advertising (September-October 2014)

The first task was to create our Facebook event. A Facebook option of creating an event gives a good opportunity to attract more visitors to the show, since the members who join the event automatically advertise it to their friends sharing the announcement on their own wall. A Facebook event can also be used as a communication tool with the audience, through which they can ask questions and follow the event's news (Stelzner 2013). Scott mentioned in his book about the importance of direct communication with the target audience. Due to the Internet development the target audience of news releases is not just a few of journalists or publicists, it is millions of Internet users all over the world (Scott 2010, 87). Our Facebook event was created in June 2014 right after opening the home page. We were using it throughout the whole time of promotional campaign to publish the event's news and maintain the audience's interest for the show. To keep the audience intrigued, we regularly published news, asked questions to the members, added links to videos of the artists involved. In other words, we were communicating with the audience all the time building a relationship with them and creating the event brand. Starting from September, we updated the Facebook event at least once or twice a week. At the same time we started using Facebook targeting adverts. Facebook offers a service of creating targeting adverts to promote a product or service to target customers based on location, demographics and interests (Advertise on Facebook 2014). It is cost-effective promotional tool to reach the target audience. We used the service once a week during the last two months before the show day. Each time the number of the event's members raised by 1-5 persons. Of course, the number of the Facebook event's members cannot reflect the real number of the visitors who will show up to the show. Nevertheless, in some cases the numbers agree.

The next useful tool for promoting the show is informative web pages oriented to music providing the opportunity to publish an announcement of a show free of charge. The announcement of our event was published in July-August 2014 on such pages as meteli.fi, mikseri.net, muusikoiden.net and evensi.com. We also published the announcement on the web pages of such magazines as Helsingin Uutiset and Helsingin Sanomat. Closer to the event date we checked all the pages once again to make sure they still contained out

announcement. These online resources also provide the event with good visibility among their readers.

However, the most important thing was to reach our target audience. Once the potential target audience was defined, it was necessary to research on them to find out where they hang out, what stores and web pages they visit, what books or blogs they read and so on. Regarding online marketing, we needed to define what Internet pages, blogs and Facebook communities our target customers might prefer. With the appearance of the Internet the word of mouth strategy got the greater importance in the event promotions. Communicating to the right groups of audience allow an organizer to make people speak about the event all the time. However, the audience should be regularly reminded about the event, otherwise, it will be forgotten sooner than it may be expected. Thus, we made a list of online sources, where later our advertisement was added. For instance, gootti.net is a gothic online community, the biggest in Finland, allowing their members to get familiar with the gothic culture, music, events, fashion and so on. Since gothic music lovers were also our target group, there was no doubt that our advertisement should be there. We also advertised the event through different blogs concentrated on such music genres as gothic rock, synth pop, dark wave, industrial and other dark alternative music.

Social media provides the great promotional opportunities for the artists of all sizes. In addition to the opportunity of creating an event, Facebook, for instance, might be used for promotional goals by targeting other similar communities, which share the same target audience. Thus, we found Facebook groups of such communities as Synapsi, Infektio, Deadly Beats, regular clubs, concentrating on dark electronic music, which were mentioned in chapter three. We agreed with these clubs' promoters about some kind of cross-promotion, when while they promote our event on their Facebook pages, we in our turn promote these clubs' events on our page. Thus, both parties benefited from visibility among target customers of similar kind of event. The advertisement on their pages also raised the number of our Facebook event visitors to some extent.

Regarding social media's importance for promotion, it is fair to mention Twitter as well. As determined by Google, "Twitter is an online social networking service that enables users to send and read short 140-character messages called "tweets". Registered users can read and post tweets, but unregistered users can only read them" (Google 2015). Recently the popularity of this social media tool has been raised a lot and more and more

businesses use it to promote their brands. We registered in Twitter as an event organising group Dark Helsinki and were using it throughout the promotional campaign by tweeting the news related to the event.

As Russian fans of Solar Fake belonged to our target audience as well, we also used Russian social net service called Vkontakte to promote the event. On Vkontakte there is an official community supporting Solar Fake, the administrator of which assisted us in promotions by posting links to our event, created on Vkontakte. This also brought us some new members from Russia to our Facebook event.

As stated in the book of Waddell, Barnet & Berry, the time between the announcement of the show and tickets going on sale is crucial and should be considered very carefully. However, this time varies a lot depending on the event type so that it may be six weeks or then six months (Waddell, Barnet & Berry 2007, 197). Pondering on the right time of putting tickets on sale, we based in the first place on the fact that too long period might be too hard to maintain the promotional campaign supporting ticket sales. On the other hand, the artists were not superstars to sell out tickets immediately. Therefore, we decided that the best option for us would be something in between. Thus, the tickets went on sale in the beginning of August right at the same time when we started actively promoting the event online. Nevertheless, taking into consideration the size of the event and particularities of the Finnish market, we did not expect many tickets being sold in advance. It is usual practice for Finns to buy tickets at the door especially if the event is small enough and price difference with advance ticket is not considerable.

Giving away a ticket is another good chance to raise interest about the event. Winning something free always motivates people a lot. Thus, organizing a small contest to win a few tickets is definitely worth to be done when promoting the event (Stelzner 2013). We decided to raffle two tickets to GOTHtober online among visitors of a similar event organized by Dead Souls Gathering DJ's on the 28th July 2014 in Helsinki. Thus, both events were promoted to their target audiences. The raffle allowed to keep the members of our Facebook event intrigued as well as to motivate the interest among potential new members to join the event.

As stated by Stelzner, "Creating a stellar video with great visuals and sound can not only help drive people to your event, it also increases the chances people will want to share it with friends" (Stelzner 2013). Since we did not have enough budget to make video clip

supporting the show, we asked Mr Friedrich to make his own video invitation to their show in Finland. Moreover, the band has an interesting tradition to make such videos for their international shows, it seemed quite logical to make it also for Finland. Mr Friedrich sent us the video two weeks before the show day so that it was published on Youtube as well as on the Facebook event and the band's Facebook page. The video was targeted mostly to Solar Fake's German fans and other ones possibly coming to Finland from abroad. The video is still available on Youtube. The link to the video is given in the Appendix 6.

Finally, regarding online marketing, it is worth to add, that of course all the artists involved promoted the festival through their own channels including official web pages, Facebook pages and Twitter.

Although the online promotional tools in case with GOTHtober had the main importance for the overall campaign and required the most efforts from the part of the promoters and artists, traditional promo tools were important to be considered as well.

6.5 Outdoor advertising

As we did not get a media coverage to support the show, outdoor advertising was particularly important when carrying out the promo campaign. As defined by Entrepreneur.com, outdoor advertising is "any advertising done outdoors that publicizes your business's products and services. Types of outdoor advertising include billboards, bus benches, interiors and exteriors of buses, taxis and business vehicles, and signage posted on the exterior of your own brick-and-mortar location" (Entrepreneur 2015). Outdoor advertising is an effective way of promoting a product or service in a specific area. However, any outdoor advertising starts with designing of signage. It is important to understand, that the poster, flyer or other outdoor promo signs are the first thing the target group will see about the product. Therefore, design of promo materials is crucial in outdoor advertising. This sign should be bright, attractive and informative enough to draw the target public attention (Entrepreneur media 2015).

As mentioned above, the design of posters and flyers made by Massive Helsinki Oy was finally accepted as the best suitable option both for the event and partners promotional goals. Next, posters and flyers were going to be printed. As agreed Gloria printed 80 posters free of charge. However, we had to order flyers to be printed out. The first lot of 1 000

pieces was ordered from a printing house in Helsinki, which cost 100 Euros. Later we got in contact with the director of the band's fan club in Germany, who advised us to make an order from the printing house in Berlin, which he was working with, regarding printed materials. As a result, we got another 2 000 flyers printed out and ordered from Germany for the price of 40 Euros. The costs were included to our expenses' sheet.

Thus, planning our outdoor advertising, we had to take notice of the fact that in Helsinki there were very few public places where it would be allowed to put posters free of charge. As we did not have financial resources for buying advertising space, all the available free options had to be used. We started distributing flyers already in July 2014, when the first lot was printed out. As claimed by Shone and Parry, each time when someone invites friends or relatives to a party or other event, she/he markets the event (Shone & Parry 2013, 130). Direct marketing has always been one of the most effective promotional tool irrespective of the business field. Speaking directly to the customers allow to build a relationship with them. Thus, our plan was to visit all the clubs and venues where our target audience prefer to hang out. Besides, we tried to visit each event organizing by such clubs as Synapsi, Infektio, Deadly Beats, since our target audiences matched together. During these events, we left flyers to the places where it was allowed in the club as well as distributing flyers directly to the audience, which looked appropriate for our event. Two months prior to the show day, we got the posters printed out. As mentioned above, free outdoor advertising in public places are normally prohibited, we found however a few public information stands in the centre of Helsinki where it was allowed. Another option of free advertising is putting posters to the wall in bars, clubs and other venues, appropriate for our target audience. Normally clubs and rock bars in Helsinki have an information board where it is allowed to put posters of upcoming events. After identifying and making the list of all the places where our target audience might hang out, we visited some venues from the list each Friday during the last two months prior to the event to circulate posters and flyers. Because the frequency of clubs and bars is the densest during the weekend, we preferred to do it on Fridays. Besides, posters and flyers were also distributed to record stores. In total, 80 posters and over 2 000 flyers were hung and circulated in various venues around Helsinki. During the last weekend prior to the event, we visited once again the most important places to hang a new poster if necessary.

In conclusion, it is worth to note that although this part of the promo campaign required the most time and efforts, there were still some actions to do for promoting the event. The last thing to consider was actual Finnish fans of Solar Fake who might want to help.

6.6 Fan street teams

King mentions in his book about the importance of mobilizing an artist's fan street team for live shows' promotion. Of course, finding the real fans who would be ready to take their time and effort to help the artist making his/her way, is a hard work, however the artist will be paid off for that making new shows and breaking into new markets. Once the artist got a successful street team, he/she must provide them with all the necessary resources needed to promote the shows. This means posters, flyers and other promo materials, which are available by the artist (King 2009, 178).

Solar Fake has a great advantage regarding their street teams due to the fact that they have their own fan club called Shadowplay. This fan club is targeted for the fans of all the projects of Mr Friedrich, including Zeraphine and Dreadful Shadows bands. The membership costs 20 Euros per year and for this price the members get opportunity to be involved in different kinds of activity connected with the bands such as private fan club concerts, meet & greet events, contests and many other things. In October 2013 I carried out an interview with the fan club's manager, Mr Lars Borgfeld, where we discussed the club's activity. However, despite the great opportunities and experiences offered to the members, there was no street team activity targeted to promote the bands' visibility particularly abroad. Therefore, then I suggested to Mr Borgfeld to consider this idea in the future how to mobilize the club's members to help the band with promotion. There is no doubt, that there are many active fans who would be happy to help and feel themselves being involved in the band's activities (Borgfeld L. 8 October 2013).

Coming back to our event in Helsinki, there was also an opportunity to involve the actual fans in promotion work. As mentioned in chapter 2 while doing the market research in Finland I accurately looked through Solar Fake's Facebook page seeking to find any Finns who had ever posted any comments there and later contacted them personally. When promoting the show in Finland, I also could use these contacts. Thus, I sent the message with the offer to help us in promotion to each one. As a result, two of them, living in other cities than Helsinki agreed to circulate the flyers in their hometowns and another two fans from Helsinki even wanted to help us in frequenting the clubs and rock bars to hang posters and spread out flyers.

Summarizing, I should mention that despite we had the minimal budget for the promotions, the overall campaign however contained various options and involved many people into the process. Although, the campaign was not easy to carry out and this required a lot of time, efforts and passion, this was worth it all anyway. Thus, even after the promotional campaign had been done, we still had a lot of work to do while preparing the actual show.

7 Final preparations and the event close-down

Although it may look like all the hardest work related to planning and promoting the event is finally over, the final preparations as well as running the event on the day can still be challenging. A thorough advancing and planning of the running day plays a key role in making the day of the event go as smoothly as possible. Nevertheless, it is impossible to predict everything. Thus, in some cases the organizer faces the problems which could not be foreseen in advance. In this case, finding a solution requires from the management a self-possession and stress-resistance (Shone and Parry 2013, 293).

7.1 Finalizing the show production

Although all the preparation matters were agreed and confirmed in advance, it was crucial to check all these matters once again a week before the day of the show. Thus, we contacted the venue providing them once again with all the necessary tech riders and schedules to make sure, if everything was ready and in order for the upcoming show. We also made a taxi reservation needed for the transfer as well as catering service for the bands. The final updated version of the guest list was printed out and accreditation cards were ordered from the venue.

However as stated by Concert Ideas, “The day of the show will be wild and hectic. A million things will be going on and no matter how organized you are something will happen that you did not expect. However, as long as you don’t panic everything will go smoothly” (Goldberg, Tobey, Russo, Taylor, Stevens & Campbell 2010, 43). Thus, our show was not an exception from this rule. However, our problems started weeks prior to the event. The first problem we had to face was related to the merchandise staff for Solar Fake. The person who was confirmed for this task informed us that she would not be able to make it two weeks prior the show. After many days of stress and diligent searching, we finally confirmed another one.

However, a few days later we got the message from Solar Fake where they informed us about the sold out of the whole stock of their merchandise so that they would not need a person for the stand anymore. Thus, we had to cancel this. Actually, the person for merchandise stand kindly agreed to come to assist us as a runner for the show day. However, this was not the only organisational problem to overcome.

A few weeks before the event we learned that the volunteer responsible for the transportation was not available for us anymore so that we needed to find another one or order a taxi service. Despite the stress caused by this, fortunately, I was prepared to face possible problems with drivers, therefore I had an extra budget for transport in case if we needed to take a taxi. Nevertheless, I managed to find two other volunteers among my friends and other bands' members who agreed to help with transportation at least partly. Thus, we had to pay the taxi service only thrice. The taxi costs were also included to the final expenses sheet. However, this problem was not the last neither.

One week before the show, the drummer from the support band Ten After Dawn was found in the hospital with pneumonia so that he could not play on the show. The performance of the band was under threat of cancellation and we were bound to start looking for a replacing act. This last week was full of stress and problems coming one after another. However, in such situations the most essential thing is staying calm and trying to find a solution. After negotiating with the band's members, we decided anyway to keep their performance by replacing the real drummer with backing tracks of drum sounds. Although this meant for the band's members a hard intensive work during the last days before the show, they did it anyway. Our task was just to inform the venue about some changing in their technical rider. Nevertheless, once the solution of this problem had been finally found, we got another one.

Only two days prior the show, we were informed that our sponsor, Angels & Devils store, which was supposed to have their promo stand in Gloria during the show, went bankrupted and would not be able to come to the event. As a result, we did not have any merchandise for sales during the show. We invited another store, with which we had been in contact before Angels & Devils, but, unfortunately, despite the great wish they could not make it because of another event. Anyhow, such things happen all the time in businesses of all kinds and sizes. Despite the obvious negative impact on the image of the show, these problems were not fatal for the overall event. Anyway, fortunately, all the further preparations went smoothly enough until the show proper.

Organizing an event requires a lot of hard work and time. Despite the accurate planning and advancing, it is rare when all the organisational phases go smoothly according to the plans and problems always appear throughout the implementing process as well as during the day of the show. The most important thing each event organizer must remember is that problems need to be solved as quickly as possible and without panic. No one cannot

be born an event organizer, however, the nerves spent on troubleshooting while organizing the first show, will be definitely paid off by an inestimable experience and skills gained through the process.

7.2 The outcome of the show

The day of the show is when all the advanced work made by all the players involved for the sake of the successful event shows its results. This is when careful hard work and planning brings the reward or then poor planning and lack of accuracy is paid back as the penalty in form of the failure (Waddell, Barnet & Berry 2007, 235). However, on the show day there are some important issues to make sure once again such as paperwork, staff, runners. No one does not like to be not paid for his/her work, therefore it is important to check out one more time, that all the payment arrangements are in order. There is no doubt, that nothing more than the absence of anyone from the crew can ruin the show, thus, assuring that all the players are available and ready for the show day is essential for the show success. When organizing a show, it is crucial to have an assistant (runner), who may be your right hand being able to drive around the whole day. And the last but not least is the calmness, the organizer must stay calm whatever may happen on the show day to be able to find a solution if a problem arises to save the show (Goldberg, Tobey, Russo, Taylor, Stevens & Campbell 2010, 46-48).

On the show day in the morning, I was making the last calls to make sure that all the artists, assistants and venue staff were up to the schedules planned. I called to the club's manager to check if all the paperwork, including invoicing, tech riders of the bands and profit calculations, was agreed with him and the band was going to be paid if necessary according to the show's outcome. Fortunately, the day of the show did not bring any serious problems. Everyone was on time at the right place. Food and drinks were ordered and delivered to the club, our runner arrived to the venue as agreed. Sound checks of all the artists went without problems nor delays so that the doors opened as planned at 20.00. The only problem arisen just after opening the doors was a misunderstanding between the club's staff and manager about our agreement to keep the club's balconies and bar upstairs closed during the show. We agreed to do so due the excessive capacity of the club for such a small show. Thus, we could keep all the audience near the stage. For some reason, the bar's staff was not informed about this detail. Anyhow, as mentioned before, the most essential thing in such situations is to stay calm and try to find a solution. Thus,

the solution was found by keeping the bar opened but closing the public access to the balconies so that they would be available on request only for the crew and photographers.

The club's manager informed us before the show had started that 65 advance tickets had been sold through ticketing service Tiketti. As mentioned before we did not expect many tickets being sold in advance because many Finnish people normally buy them from the door. Nevertheless, the atmosphere backstage was tense. The artists saw a part of the stage and hall from the monitor which looked empty, although I was trying to calm them down, saying that there were people over there; they were just hanging out in the bar, smoking area or somewhere waiting for the show. In fact, I was right and when the show started and the first support band came to the stage, the audience started gathering in front of the stage. Although, I must admit, that during the support bands' performances the audience did not dare to come too close to the stage. However, everything had changed when Solar Fake started the performance. No one could even expect anything like this. It is not only about enough people being there but also about the way they were taking the band. They were screaming, jumping, dancing, clapping their hands, and singing along. The audience was simply happy and excited. Such kind of reaction from the Finnish audience was unexpected. Of course, there were some fans coming from Germany, the UK, Russia so that they managed to get on the local audience. It was obvious that the band proper was also very surprised by the reaction of the audience. The singer threw up his surprised "wow!" from time to time, kept on thanking the listeners and the smile was just shining on his face during the performance. This was an indescribable feeling that I felt looking at the crowd from the club's balcony. At that moment, the success of the show became obvious. There was no matter anymore how many tickets had been sold, because the show proper, the mood of the audience and artists performed were the main indicators of the show's success. During the interview with the band's members the next day after the show, they shared with us that the show's outcome was amazing and they did not expect anything like this from their show in Finland. Moreover, we got thankful feedback from some people visited the show, which, of course, was the best thanks for us, as organizers.

Nevertheless, a few days later after the show, we got official ticket sales calculations from the club. In total 153 tickets were sold, where 81 were advance tickets and 72 were sold from the door. In total, the overall number of visitors including the guest list was 200 people. The table 6 shows the calculation of the profit shared by the talent buyer and Solar Fake.

Table 6. Profit share calculation

Gloria's ticket share	30,00 %			
Ticket tax rate	10,00 %			
Ticketing service fee*	95,42 €			
Gloria's advance	500,00 €			
We got	81	customers with a ticket price of	12,00 €	972
	72	customers with a ticket price of	14,00 €	1008
		the total will be	1 980,00 €	
		after ticketing service fee	1 884,58 €	
		after taxes	1 696,12 €	
		band's share	1 187,29 €	
		for Gloria	508,84 €	
		after guaranteed fee deduction	687,29 €	
*Tiketti takes 10% out of the total advance ticket sales				

As seen from the table 6, the result, however, exceeded the profit projections. The band's total walkout made up 1 187 Euros, which left the net profit of 687 Euros. The club in its turn benefited from lesser profit but this still exceeded 500 Euros. "It is true that many public facilities are allowed to operate at a loss because they are regarded as investments in the public good. Many these venues are owned by city, county, or state government" (Waddell, Barnet & Berry 2007, 225). Officially, Gloria is a cultural arena owned by the city of Helsinki, therefore it belongs to such kinds of venues. Nevertheless, in our case the talent payer did not play at a loss anyway. As for the promoters' expenses, they turned out to be slightly underestimated. The real figures of the expenses are shown in the table 7.

Table 7. Promoter's expenses

Promoter's expenses. Synthetic Rockin' GOTHtober 2014		
	Expense	Income
Headliner's costs		
Hotel rooms for SF (2 nights/2 single rooms)	200 €	
Transfer (airport-hotel-Gloria-hotel-airport)	90 €	
Food and drinks for the show day	50 €	
Support acts		
Ten After Dawn's fee	0 €	
Hexdrive's fee	0 €	
DJs' fee	0 €	
Advertising costs		
Gothtober homepage	0 €	
Gothtober flyers (A5)	140 €	
Gothtober posters (A3)	0 €	
Facebook advertising	50 €	
Sponsorship. Angels & Devils		300 €
	530 €	
Expenses in total	230 €	

The figures shown in red indicate the unexpected expenses. Because of the problems connected with the person who was responsible for the transfer, we had to take a normal taxi three times. As mentioned in Chapter 6, we also had to pay for printing out the flyers once in Finland and once from Germany. Thus, the gap was not significant, however 130 Euros were underestimated.

Although the expenses were higher than expected, we did not make a loss. As agreed, the band wanted to share their profit to cover expenses or a part of them depending on the amount of income. As a result, the band decided to share a half of their profit with us so that we managed to cover all the expenses and even get a small walkout of 100 Euros. However, due to the bankruptcy of our sponsor, the Angels & Devils store, that happened right before the show day, we did not get our fee as agreed. According to Palkkiopalvelu Oy, this may take up to one year or even longer until all their debts are paid off. Therefore this amount was still included to the expenses sheet.

It is interesting to note, that in our case the Facebook event's number of guests relatively corresponds to the real number of the concert's visitors. While according to the Facebook

event, 168 people marked the event as “going”. In fact, we had 200 people on the show. Although Facebook is usually far away from a trustful indicator of the real frequency of events, in this case it showed the real number accurately enough.

After a few months after the show, I contacted the band’s members to learn the current number of Facebook users from Finland who like Solar Fake’s page. The number had been doubled compared to the one they had before the show.

Thus, summarizing the outcome of the event, we can surely claim that this was undoubtedly a success. Taking into consideration that this project was an experiment and no one expected to gain any profit out of this, the fact that each party however got at least a small walkout already allows labeling the show as a successful one. Furthermore, the goal of the project was to making a good promotion for the band in Finland rather than gaining profit.

The most crucial factor of success was, however, the overall atmosphere of the show. Both the audience and artists involved really enjoyed the evening. In the end, a successful show means an unforgettable experience and fun for everybody involved. Thus, Synthetic Rockin’ GOTHtober 2014 succeed to provide such an experience.

8 Discussion

When setting the purpose of the actual research, I was going to define the possible ways and tools to introduce a new artist to the market while having limited budget or none of this. However, the market research results turned out to be unpromising and challenged the current goal of the overall project. Nevertheless, despite the general trends of the Finnish music industry being unfavourable for the artist such as Solar Fake, I was encouraged by the results of the survey, conducted among Finns preferring dark electronic music genres. The positive results of the survey made me continue the current research oriented to the Finnish market. Throughout the process of the research, it was determined that the best appropriate way of introducing the artist to the Finnish market is using their live performance as a promotional tool. Although the overall process of selling and organizing their first show in Finland was long-term and challenging, the time and efforts were paid off by the outcome of the event. The results of the actual research has proved that penetrating a new challenging market space for an artist unknown on the market is challenging but still possible even without large financial investments. This chapter is focused on reflections upon the outcome of the research, recommendations of further development for the commissioning party as well as on my own personal evaluation of my research process and learning experience.

8.1 Results and feedback

Organizing a show is always a risk for all the parties involved even when working with super stars. The case of Solar Fake in Finland was an experiment to determine whether it is possible or not to make a successful show for an artist unknown on the market where there are considerable challenges for its' particular music genre. Therefore, the risk in our case was major. All the parties were prepared to face the failure and no one had high expectations from the show outcome. However, as a result we managed not only to reach the research purpose to introduce the artist to the market in question but also to do it without any losses. As mentioned in the previous chapter the show was meant to promote the band's awareness to the Finnish audience. As the research results showed, an artist seeking to break a particular market is able to do this even without already having a good exposure on this market nor a large budget through approaching the right venues and conducting the cost effective promotional campaign in the right and consequent way. In case with Solar Fake, the results of the market research including the survey among Finnish target group made us decide to try selling the artist's first show to the Finnish market.

As a result, the show was successfully sold to the Finnish club and finally implemented. Thus, through achieving the two main objectives which were to analyse the market opportunities and to produce the first promotional show in Finland, we managed to fulfil the purpose of the thesis to introduce the artist to the Finnish market.

The feedback from both the artist and audience indicated that besides reaching the main purpose of the research, the show proper also satisfied the audience and artists involved by offering them an unforgettable experience. As mentioned before, we got a very positive thankful feedback from some visitors of the show through Facebook and private messaging. As for the commissioning party, they were also surprised and, of course, satisfied with the outcome of the show. According to Mr Friedrich, they did not expect at all this kind of reaction from the Finnish audience and that so many people would show up (Friedrich S. 19 Oct 2014).

Regarding the talent buyer, Mr Friman from Gloria who booked the show, was also satisfied with the results. Mr Friman claimed that shows featuring such kind of music even involving bigger names are normally very tricky to organize in Finland and he doubted a lot whether the audience would show up at all to the concert of Solar Fake. Thus, this event was a kind of experiment for him as well. During the interview with Mr Friman, we looked through the earlier similar event organized in Gloria. The most part of these events featuring, however, bigger names were arranged in 2010. It was explained by the fact that it was a good time compared to nowadays for this kind of music in Finland and Gloria had a talent buyer who was interested in bringing such bands to Finland. For instance, the band called Project Pitchfork having the show in Gloria in October 2010 draw to Gloria 160 visitors, the band De/vision in December 2010 had 106 visitors and Diary of Dreams performing on the 2-day festival in Gloria in April 2010 had 250 guests (Friman J. 10 Apr 2015). The figures indicate the overall number of visitors, including the guest list. Thus, comparing these figures to the show of Solar Fake, where 200 visitors (including the guest list) showed up, we can surely claimed that Solar Fake succeeded to surpass the bands with bigger names. It is worth to note that Solar Fake performed as a support act for some of the artists mentioned above.

Thus, considering also the fact that all the parties involved managed to gain even a small income out of the show, the event success was obvious.

8.2 Recommendations

Although the thesis results were positive and the first promotional show successfully introduced the band to the Finnish market, of course it was just the first step in breaking into this market. The achievements gained from the research should be developed and supported by further actions. Thus, it is further recommended to consider Finland as a market where the band can grow and develop. In the first place, after the first show in Helsinki, the band may consider approaching the festival talent buyers in Finland. A big summer festival gives to the artist the great opportunity for exposure on a particular market. While it was challenging and hardly possible to get any offer for the band from the festivals during the process of the current research, this might be easier after the band had got a market visibility to some extent. Thus, I would recommend to the band or their agent henceforth to consider the Finnish festivals, particularly Lumous gothic festival, as an opportunity to grow on the Finnish market. In addition, Finland may and should be included in the future tour plans. Since the next record release of Solar Fake is planned for the autumn 2015 and release support tour – for the spring the same year, I highly recommend considering the Gloria club as a venue for the next show in Finland during the upcoming tour. In addition, the new record distribution in Finland is highly recommended as well. Although it may seem that people do not buy physical CD's anymore, some people still do and the physical presence of the artist's records on the market always raises her/his visibility. Moreover, because the music genre of Solar Fake is danceable and appropriate for DJs, the physical records available in local stores are important in approaching DJs who may play their music during the DJ sets in Finnish clubs.

As mentioned in the previous chapter, Solar Fake has a good advantage of having a fan club. An artist's relationship with her/his own fans is crucial for the artist's success. Therefore, although the overall activity of Shadowplay fan club is amazing and much appreciated by the members, however the band may gain more benefits from their fans' appreciation as well. My recommendation for the fan club management already in the process of the current research was to develop Solar Fake's fan street teams, which could help the band in promotions, particularly on new markets. Actually, the idea has already been launched and Shadowplay is looking for the street team volunteers. I hope that it will get a good response and will bring the band new opportunities to grow.

In addition, the actual research may be used by the band as well as by any other artist when looking for new markets to go. Of course, for the band itself it might be hard to complete all the similar work I have done in Finland. It is important to know the market particularities, appropriate venues, contacts and even the local language. Therefore, it is good to have a contact in the country where the band wants to go. Regarding Finland, of course, Solar Fake already have such a contact and I am always glad to support them here. Nevertheless, evangelists for their music may be found on each market for sure. It is necessary just to find them.

As for the recommendations arisen throughout the process of the actual research, it is worth to notice about the importance of merchandise for the artist's promotion. Merchandise is an important tool not only to get extra profit for the band but also to promote the artist particularly when touring internationally. Therefore, I would highly recommend to the band to manage their merchandise stock more carefully to avoid such situations as with the show in Helsinki where they did not have any merchandise item for sale.

8.3 Personal evaluation

As for my personal evaluation of the research, I think the result was more than just satisfied and even exceeded the expectations. Since in the beginning I was disappointed by the market research results and even was ready to give up, I am glad that the opinion survey made me change my mind and continue working on the research. As a result, the main purpose of the research project was fully met and Solar Fake was finally introduced to the Finnish audience. The overall process of working on booking and organizing the event went smoothly enough and without major problems.

However, it is worth to notice that I still failed in several matters while organizing the show. First, I did not succeed in getting a media coverage for the show. As mentioned before, it might be caused by the economic trends in media environment as well as by the lack of selling press story, which would be able to raise magazine sales. Next time I would spend more time and efforts on searching for appropriate publicity outlets as well as for making up a suitable press story to catch up the writers. My second mistake was related to the choice of the sponsor. Probably it was necessary to make more accurate and careful research on the potential sponsor to minimize the financial risks. Hence, when organizing an event, I would check the potential sponsor's financial history to avoid similar situations as we had with Angels & Devils going bankrupted.

8.4 Learning process

The overall process of working on the current thesis including the research, booking and preparing for the show was long-term and required a lot of efforts and patience. Nevertheless, the research outcome was worth of it all in terms of my learning process and experience gained from working on it. I have always been interested in the music industry regarding its business side; however, I could not even imagine that someday I would get a chance to be practically involved in it myself. Therefore, the chance proper to make my thesis about the topic, which really interests and motivates the most, is already incredible. Throughout the process, I have learned a lot about the real business world of music industry. I gained an invaluable experience of being a concert promoter and met real professionals from this field of business. Besides, I had an opportunity to put into practice the skills that I had got during my studying. For instance, I was updating the web site, projecting the income and calculating the breakeven point, planning and implementing the promotional campaign. All this mentioned above will undoubtedly be useful for my future career irrespective of the business area I would be involved in. In addition, we are already continuing to work as the Dark Helsinki group organizing new shows. Probably later it will become a registered business. Furthermore, I have already got an offer from an emerging concert agency to work for them first as a volunteer to gain experience. Different developing artists also get in contact with us asking to help them. Anyway, I will definitely keep on working in concert business either professionally or as a hobby.

Concluding this thesis report, it is worth noting once again that the whole project was an inestimable experience for me both professionally and personally. Thus, I would like to thank my commissioning party for giving me this chance to work with them as well as for their trust and support of the project. I also want to address special thanks to the volunteer organizational team of the event as well as to the Gloria club's management for their support and incredible contribution to the project as well as for sharing their experience.

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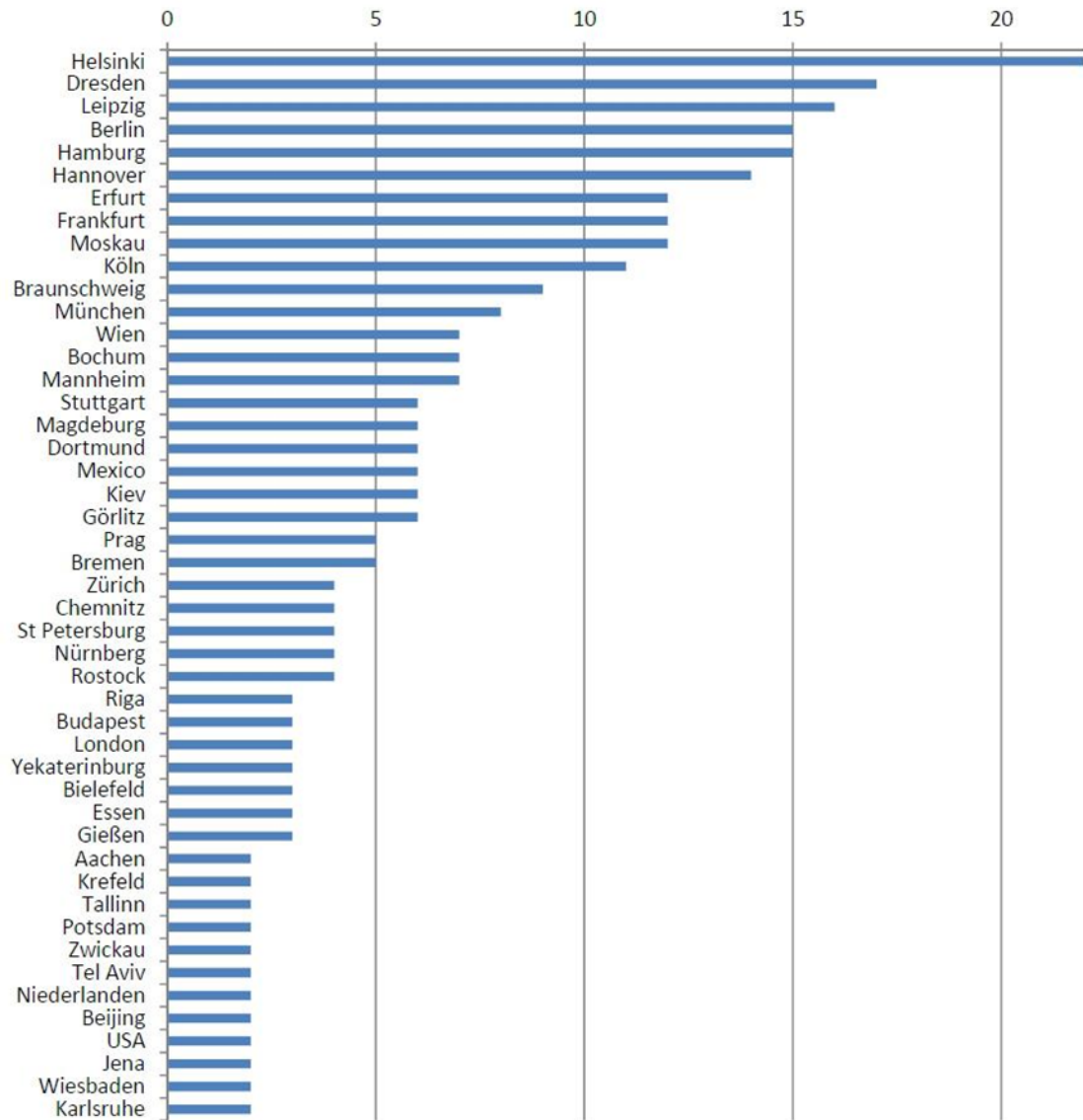
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Appendices

Appendix 1. Solar Fake Facebook page survey “What cities would you like us to tour?” (Sven Friedrich, Solar Fake)



Appendix 2. Solar Fake's biography included to the press kit



"I really feel at home here. Of course the fans of my three 'bands' overlap, but I see a lot of new and different faces at Solar Fake compared to shows by Zeraphine or the Shadows. That's really fantastic, especially since Solar Fake has developed into my greatest musical passion!"

-Sven Friedrich on his electro solo-project, 2013

Bio

For many followers of the European "dark" scene the name of Sven Friedrich is associated mostly with Dreadful Shadows. This German metal band became legendary thanks to their music, which is considered to be the epitome of the Gothic scene and captivates you with its perfectly timed melodic patterns and Sven's emotional vocals. The band has toured a lot around Germany and visited big festivals in Poland and England. However in 2000 to the great disappointment of all their fans Dreadful Shadows ceased to exist as a band.

Sven continued mastering as a composer and a songwriter in the band named Zeraphine. In this project Sven developed the band's individual style, a kind of mixture of Dreadful Shadows' sound and electronic components, which became more prominent there. In 2004 Zeraphine's fan base considerably increased, - as HIM – a Finnish gothic band, pioneers of the so called "love metal", that created a huge buzz in Finland and all over the world - invited the five Berliners to play as the support act for their tour 'Love Metal Odyssey 2004' which took place in Germany, Austria and Switzerland. Being an old fan of Dreadful Shadows Ville Valo, HIM's frontman, also held Zeraphine in high esteem, so the tour proved to be hugely successful. At the same time Sven started writing club remixes and realized that the electronic genre of music had always been his passion. It led quite naturally to the creation of a brand new and purely electronic solo-project which started with two songs that were written for Zeraphine but did not fit its sound. The project was named Solar Fake. The music style is too difficult to classify into one genre; it is likely a mixture of a several different electronic genres such as EBM, Industrial, Synth Pop.

“Unlike Dreadful Shadows and Zeraphine, Solar Fake is purely electronic, featuring sometimes EBM- sometimes Industrial-components as well as Synth- or Future Pop-influences. The duo succeeds in making an amazingly balanced mix out of profound emotional lyrics and melancholic melodies, perfectly combined with overtones of rage, aggression and pessimism”

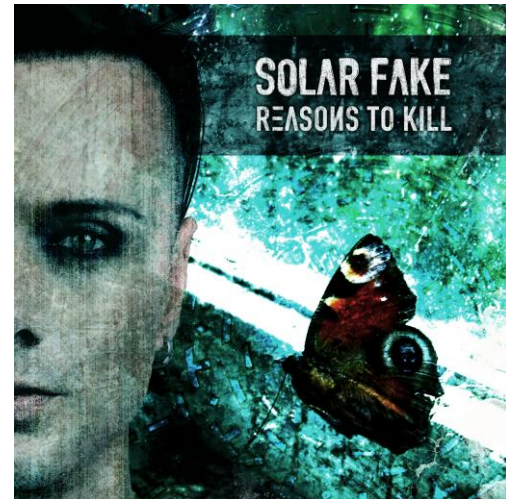
- Dan Davis on Solar Fake, Cover Up, November 2013

Since its formation in 2007 the band has released three longplays (*Broken Grid* 2008, *Frontiers* 2011, *Reasons to Kill* 2013).

“Reasons to Kill”

Release date: October 25, 2013

Two years have passed since the arrival of *Frontiers*, but at last the long wait is over: Solar Fake just released their third studio album *Reasons to Kill*! And it has already been ranked among Top 10 in German Alternative Charts (DAC) for over a month and also entered the official German charts.



The music

“What can make the music so unique that by just occasionally hearing its first sounds, you will be drowned straight away into the vortex of the deepest emotions? The answer is obvious: total dedication to it, on the verge of addiction. The work of Solar Fake can be described exactly this way. The sound of their third long play is a natural sequel to what has been started with the first “Broken Grid” and its follower “Frontiers”

- Kerstin Müller,

Orkus, November 2013

Reasons to Kill consists of 11 tracks featuring a wide range of electro music with driving beats and those unmistakable melodies that Solar Fake specialize in, sounding danceable and haunting without being too complicated. Remaining true to their chosen path, the duo from Berlin neither repeat themselves nor become unfaithful to their own sound. Diversity has been a central theme ever since Solar Fake first arrived on the scene, so it's not surprising that *Reasons to Kill* features trance influences alongside dub step, industrial and

EBM elements without falling victim to clichés. Songs such as *My Spaces* and *Face Me* blend aggression and beauty as if it were the most natural thing in the world. Tracks like *I'd Rather Break* and *I Hate You More Than My Life* turn into floorfillers in no time, just like the ingenious *Reset to Default*, which is available as a free download and is already well-known not only to Solar Fake fans. Naturally, the album also features highly distorted sounds in the two violent industrial hits *My Bleeding Heart* and *When I Bite*.

By contrast, *Reasons to Kill* also includes two quite melancholic tracks: *Rise and Fall* and the closing song *The Pages*, which develops from a noisy piano ballad into a danceable electro wave track. A cover version seems to have become an essential element of every Solar Fake album, and *Reasons to Kill* is no exception: this time they gave the Solar Fake treatment to *One Step Closer* track originally recorded by Linkin Park. Who would have thought that such a heavy sound could be produced without real guitars? Sven explains: "I tried a number of different synthesizers to get the right sound that would reflect the originality of this song. In the end I simply played everything through the guitar amps and recorded the result."

The connecting element is Sven Friedrich's incomparable voice which succeeds in creating all kinds of different emotions stirring in a listener's mind, from goose pimples to aggression.

The lyrics

The basic tendency of the lyrics on *Reasons to Kill* is angrier than his audience is used to. Even though thematically, Sven has also remained faithful to himself: everything's negative, first and foremost people.

"...A human needs power like the air to breath. And this power is directed to everything that cannot resist it. It seems to have become the nature of a human being..."

"...And again I take people with all their negative attributes as the great evil. Plenty of different experiments have been done, which show what power can really make people do. And each individual wields a certain degree of power. They just cannot use it responsibly. That's a shame. Really. "

- Sven Friedrich, Cover Up, November 2013

So Sven continued his tradition to present his own vision of this reality through creating surreal worlds in his thoughtful lyrics, which discover all the truth about a human being, about those desperate situations that follow you throughout your whole life and where different kinds of emotions from anger to despair can be recognized.

“This composition tells about the manipulation, about losing the open space, which each individual needs to breathe and to live, about this absolutely private comfort zone, which is constantly breached by various outside irritants.”

- Sven Friedrich on the track “My Spaces”, Cover Up, November 2013

“On one hand the lyrics here follow the same direction as in “My Spaces“ but on the other hand the direction is somewhat different. What is meant here is someone who is fed up with being domineered, who doesn't want to deal anymore with the fact that other people meddle with his/her private decisions and life as a whole.”

- Sven Friedrich on the track “I Hate You More Than My Life”, Cover Up, November 2013

Live

Sven is a perfectionist! So you will never see a show regardless of which band it is, DS, Zeraphine or Solar Fake, where his voice would not sound as pure as if it was a record. In Dreadful Shadows' days it went so far sometimes that Sven, in trying to produce the best out of his voice just completely lost it. Currently he's fortunately somehow mastered to take care of himself without damaging the quality of his vocals.

Since then as mentioned above, a cover version is becoming an essential element of Solar Fake's work, it is also performed at each their shows. However it could be some track already recorded which the fans are familiar with or it could be a new one never been heard of before. So they really know how to surprise you! And what else can you expect from two people on stage? Everything! Entertainment, lots of drive, dancing, fun, loud music, an unforgettable evening!

Solar Fake have earned themselves a large audience at numerous festivals and as the support act for such artists as VNV Nation, Covenant, Project Pitchfork and Peter Hepner, and these days their own shows are a definite must for every self-respecting fan of electronic music. So don't miss your chance to be blown away with their limitless drive and energy and to dance your head off at the coming tour in Winter/Spring 2014!

Thomas K., Anna T. & Torrie L.

Release Europe : 25-Oct-2013

Release USA : 05-Nov-2013

Label : SPV / Synthetic Symphony

Solar Fake :

Sven Friedrich (vocals, lyrics, programming, production)

Frank (add. Keyboards)

Base : Berlin, Germany

SOLAR FAKE

REASONS TO KILL


TOUR 2014

Appendix 3. The homepage of the event



URL: <http://darkhelsinki.fi/>

Information for potential partners



GLORIA Kulttuuriareena
Pieni Roobertinkatu 12
00120 Helsinki

[\[google map\]](#) [\[reittiopas\]](#) [\[street view\]](#)

Lisää tapahtumaan liittyvää infoa myöhemmin.

Oletko kiinnostunut yhteistyöstä?

Tarjoamme teille näkyvyyttä tapahtuman julisteissa, flyereissä, sosiaalisessa mediassa ja kotisivuilla sekä mahdollisuuden myyntipaikan järjestämiseen. Ota yhteyttä!

Yhteydenotot

Anna Tishchenko
anna@darkhelsinki.fi
+358 45 176 5108

Teemu Salo
teemu@darkhelsinki.fi
+358 50 548 7652

Appendix 4. Potential sponsors for the show

Name of the business	Description
1. Underground	Clothing store and tattoo studio. Rock clothing, jewellery and piercing.
2. Cybershop	Clothing store. Different alternative and underground clothing and accessories. Both online and physical stores.
3. Backstreet	Clothing store. Rock- and alternative fashion clothes. Both online and physical stores
4. Angels & Devils	Clothing store. Rock clothes, shoes and jewellery. Both online and physical stores.
5. Moonchild's Art	Tattoo studio.
6. Blackgroup Oy	Clothing store. Alternative clothes. Both online and physical stores.
7. Cherise	Clothing store. Unique pieces of alternative fashions while specializing in pin up and burlesque inspired women's clothing. Both online and physical stores.
8. Draconia	Clothing store. Gothic clothes and accessories. Only online store.
9. Hellsinki Rock Shop	Clothing and merchandising store. Rock clothes, band's merchandise, rock- and alternative accessories, CDs, DVDs, books etc. Both online and physical stores.
10. Leather Heaven	Clothing store. Rock'n'Roll and Biker apparel. Both online and physical stores.
11. Levykauppa X	Record store. Both online and physical.
12. Keltainen Päänsärkijä	Record store. Both online and physical.

Appendix 5. Official poster of Synthetic Rockin' GOTHtober 2014

LA 18.10. GLORIA DARK HELSINKI - SYNTHETIC ROCKIN'
GOTHTOBER

SOLAR FAKE (DE)
TEN AFTER DAWN (FIN)
HEXDRIVE (FIN) + DSG -D.J.S

GLORIA, PIENI ROOBERTINKATU 12 | K-18 | OVET KLO 20:00
LIPUT TIKETISTÄ ALK 13,50€ | OVELTA 14€ | WWW.DARKHELSINKI.FI

dark helsinki **Angels & Devil** **GORIA** **HELGA** **tiketti** www.tiketti.fi **MASSIVE**
0600-1-1016

Appendix 6. Promotional video invitation to Synthetic Rockin' GOTHtober 2014



URL: https://www.youtube.com/watch?v=X_V0VWzAttY

Appendix 7. Video from the show on YouTube.



URL: <https://www.youtube.com/watch?v=xm4f6x00Afk>