

**Music export from Helsinki to Berlin and vice versa. Case study:
Face of God and Ill Kommodity**

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<p>This is a product - oriented thesis. The aim is to conclude a guidebook about music export for young bands that are interested in playing a show abroad. The project: Music export from Helsinki to Berlin and vice versa. Case study: Face of God and Ill Kommodity, was used to learn from the praxis.</p> <p>The thesis describes the responsibilities of the project manager and brings project management and event planning together. The music export history of Finland and Germany is taken in consideration and a closer look into media relations, funding, networking and marketing theories is provided.</p> <p>The project is a culture exchange between a German and a Finnish band. They switch the music market and share their networking contacts. Both bands are performing two concerts abroad and gathering attention from the media.</p> <p>Tough Enough Promotion is the commissioner of this thesis and the concluded music export guide got establish for the company to implement future music export projects. The book will guide young bands through the challenges of internationalization and gives recommendations on music export.</p> <p>The music export guide is the result of the project that got intensively studied and evaluates the theories for the praxis.</p>	
<p>Keywords music export, cultural exchange, internationalisation, music concert, genre rock music, culture export management, project and event management, marketing and promotion, networking, media relations, export history.</p>	

Table of contents

1	Introduction.....	1
1.1	Personal motivation.....	1
1.2	Background.....	2
1.3	Thesis aim and objectives.....	4
1.4	Methods and content.....	5
1.5	Culture Export Management.....	7
1.6	Degree Programme Experience and Wellness Management.....	8
1.7	Project team.....	9
1.8	Commissioner.....	9
1.9	Target market analysis.....	10
1.10	Band introduction.....	12
2	Theoretical framework.....	14
2.1	Germany in relation to Finland.....	14
2.2	The history of the genre rock.....	15
2.3	The history of Finnish music export.....	16
2.4	The history of German rock music.....	18
2.5	Media relations.....	20
2.5.1	Media for rock music in Helsinki/FIN.....	20
2.5.1	Media for rock music in Berlin/GER.....	21
2.6	Funding and financial support from Finland.....	22
2.7	Networking.....	24
2.5	Project and event management.....	26
2.8	Marketing.....	28
3	The music export project.....	31
3.1	Music export.....	31
3.2	Project Management.....	31
3.3	Booking.....	33
3.3.1	Booking for Berlin.....	34

3.3.2	Booking for Helsinki	34
3.4	Promotion	35
3.4.1	Promotion for Berlin	36
3.4.2	Promotion for Helsinki	42
3.5	Logistics	44
3.6	Time management.....	46
3.7	Sponsorship.....	48
3.8	Budgeting.....	48
4	Conclusion and Evaluation.....	50
4.1	Measuring the success of the Berlin concerts.....	50
4.2	Mesasuring the success of the Helsinki concerts.....	52
4.3	Audience feedback	55
4.4	Managerial role	57
4.5	Recommendations for the future.....	59
5	The Product: The music export guide book and DVD	61
6	References.....	62
7	Attachments.....	64
	Attachment 1. Flyer for both events in Berlin	65
	Attachment 2. Posters for both events in Berlin	68
	Attachment 3. Flyers and posters for the events in Helsinki	71
	Attachment 4. Face of God press kit	73
	Attachment 5. Ill Kommodity portfolio	80
	Attachment 6. Publishing.....	86
	Attachment 7. Production time schedules	99
	Attachment 8. Logistic regulations	101
	Attachment 9. LogFrame Matrix Gantt Chart related to Time Management Matrix.....	103
	Attachment 10. Budgeting excel sheets for both events.....	106
	Attachment 11. Feedback from the venue Libert�e.....	107
	Attachment 12. Satisfaction survey questions	108

List of Abbreviations

break, broke	music industry: become successful and gain recognition
CEM	Culture Export Management
Ely	Elinkeino-, liikenne- ja ympäristökeskus Centre for Employment Development, Transport and Environment
ESEK	Esittävän säveltaiteen edistämiskeskus Finnish Performing Music Promotion Centre
EXWEL	Experience and Wellness Management
FIN	Finland
Finpro	Consultation organization for different phases of internationalization
FOG	Face of God (Finnish alternative rock band)
GEMA	Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte German Performance Right Organization
GER	Germany
GDR	German Democratic Republic (East Germany)
ITB	International Tourism fair Berlin World's Leading Travel Trade Show
LUSES	Luovan Säveltaiteem Edistämisäätiö Foundation for the Promotion of Finnish Music
MES	Musiikin edistämissäätiö
Musex	Music Export Finland
OY	Osakeyhtiö Stock company - equivalent of a limited company
Tekes	Finnish Funding Agency for Technology and Innovation
UAS	University of Applied and Science
Teosto	Finnish Copyright Organisation for Composer, Lyricists, Arrangers and Music Publishers

1 Introduction

Music export from Helsinki to Berlin and vice versa. Case study: Face of God and Ill Kommodity is a unique cultural exchange event that will be organized by the author of this thesis as a project manager. The culture export management student Jennifer Kuhn leads and reports about this project. The uniqueness is provided through two bands changing the city to stage two concerts abroad. This is not just a simple music export project. The subject will deal with different cultures and switched places and establishing a network of cooperation between Helsinki and Berlin.

This project discusses and applies the theories of promotion, offline and online marketing, networking and event management. A guidebook that includes a DVD from the events is the concrete accomplishment of this thesis that can be used for music export. This thesis is based on a case study of two rock bands, who are engaged in the culture exchange events. The Finnish band Face of God performs two shows in Berlin and the German band Ill Kommodity performs two shows in Helsinki. The goal of this project is to turn the case study into an internationally success story for both bands. An established guide provides other rock bands the opportunity to enter in the music market abroad. The guidebook will be published online in the Internet over the media tool www.glossi.com and a picture DVD got created and is attached to this thesis.

1.1 Personal motivation

The personal interest of the project manager in the cultural exchange stems from the long-term working relationship with the band Face of God. As well the studies in the Specialization Programme Culture Export Management in the Degree Programme Experience and Wellness Management at HAAGA – HELIA University of Applied Sciences are a motivator for this project. Both programmes educated in strategic thinking and planning of events. The CEM studies provided the basics of the creative industry knowledge to the project manager so she could become music export manager and lead this cultural exchange project. To export FOG's music and get people from abroad interested in the band is a mutual long time goal of the band and the project manager.

1.2 Background

The idea of this project started in the summer 2012 as the project manager established her network in Berlin, Germany. The local metal, ska rock band Ill Kommodity liked the presented music demo from FOG and a cooperation started with the idea of a culture exchange between Berlin and Helsinki. The purpose of this project is to open up two different markets for a music exchange culture. The project will be useful as an example for many other bands.

Since the music export in Finland is decreasing (Musex 2008) and Finland had a history of export failures (Mäkelä 2009) a guideline to export music is needed. This thesis will provide a small stone to this mile step.

The music industry concentrates more and more on the big artists that are bringing revenue instead of keeping looking for new talents. The music downloads in the Internet are responsible for this current situation. The record labels are worried and since they did not figure out the perfect solution of music online distribution yet (Lewis, Graham & Hardaaker 2005) they invest in artists that are already successful, so their investment is save. If labels are not taking anymore the risk to invest in new talents, musicians are getting used to promote themselves (Mäkelä, 2009, 370). Young artists are motivated and they are not shy to challenge the artists that are operating already a long time in the music market. This is one of the reasons the project manager choose young bands to support them and open up new opportunities for the future to both of the chosen bands.

This project tries to bring the fame of rock music back and mainstream it national and international. For FOG a national identity on the German market is important and Ill Kommodity has the potential to achieve this as well in the Finnish market.

National identities are playing a constructive role of a rock star image (Mäkelä 2009).

To identify a national identity on the switched market of the cultural exchange project, the target market needs to be analysed as well the band concept needs to be nationalized and suits the local culture.

Big companies in the music industry / labels are signing 360 deals at the moment. It gives the company a percentage share to everything the artist produced: recorded music, merchandising, fan sites, ticketing, broadcast rights and digital rights, management and sponsorship and marketing (Marshall 2013, 80). The company Live Nation describes their goal as being a partner with artists to manage their diverse rights, grow their fan bases and provides a direct connection to fans (Live Nation, 2007).

To grow the fan base is also a goal of this thesis project. For the band FOG the connection to their fans has highest priority. They care and include them as often as possible into projects. One example from the past is the: One World Tour - a free tour in Helsinki area in outstanding locations. The tour was followed with a camcorder and fans could give their statements. As well different music competition votings brought the fans together and established a network. Now 6 different street teams are operating for the band FOG, since the Helldone Festival 2012: Italy, Spain, Scandinavian, Mexico, Austria and Germany.

The strategy with the street teams is to bring fans together to buy online tickets to concerts as well to establish release parties of an album around the globe. Big tour operators are having similar strategies; they often try to bring the ticketing and online fan clubs together (Marshall 2013, 80) which is very well thought through to increase the revenue and to achieve a word of mouth to sell out faster.

Tour operators and labels are often showing just an interest in the world's biggest bands, because they are increasing their revenue. They are not willing to invest time and money for newcomer bands. That is why this thesis is necessary that also small bands that are new in the market can achieve a success national and international, without having a contract with a label or tour operator. The product of this thesis will be established for future export projects of young bands. The guidebook will lead them to mainstream their music international in a concert abroad.

1.3 Thesis aim and objectives

The project manager of this thesis has the aim to create a guidebook that will guide the bands through the challenges of the music export industry. The objectives are concentrating on marketing and event management in the creative industry. This project got chosen to work praxis orientated, which is the best way to learn in the creative industry: context-specific as possible allowing learning by doing and participating actual industry networks (Paakanen, 2012, 26).

It is important to establish a network that is why this project started in the summer 2012 as the project manager was networking in Berlin during a work placement opportunity that was given to her by the Specialization Programme CEM. It is very important to network with other mentors in the creative industry. The closer the education or training is to real-life experiences the more effective it is considered suggesting as context-specific support, guidance and training in the creative industries especially during the incipient and growth stages of the organizations (Paakanen, 2012, 26). In this case it is about the music export project and it's relations to the real-life experiences, which as well considered the networking to be an extensive part of this thesis.

The case study with the band exchange of FOG and Ill Kommodity gives the opportunity to see how the creative industry is operating in terms of music export. The creative industry is forcing flexibility, which this project needs to have to operate. Social networks, relationships and trust belong to the cooperation in the creative industry. Not just trust, but also contracts are needed in this project. That is why a commissioner contract plus 2 band contracts got sign to finally start the project on a great establish level with all involved. This single case will give the opportunity of an extensive insight.

The goals of the music export project are to increase the network of music professionals in the region Berlin and Helsinki in relations to each other, increasing the media attention for FOG and Ill Kommodity and supporting the project with export strategies.

Important for both artists are the financing, coaching, consulting, selling and the international event as a show casing.

1.4 Methods and content

This is a product-oriented thesis; although a case study will combine personal experience to develop guidelines for the music export industry as well a picture DVD from the events that are organized during the case study will be attached in the end. The process of the event creation will be described. This case study is beneficial to the working life for culture export managers through the instructions and guidelines that describe a culture exchange.



Figure 1. Product visualisation

The Product visualisation graph is showing which industries are involved: concert industry, culture export industry and the music industry. All those industry functions are important concentrating points for creating the product. The middle of the graph is representing the guide book and the picture DVD from both events, which presents the outcome, the actually product.

This guide as a product is needed since music export in Finland has decreased (Mäkelä 2009). The commissioner of this thesis can use the guidelines for supporting underground bands in Helsinki area. This thesis is creating a music export guide with help of a real life example. A project that includes two concerts abroad will be planned implemented and analysed as a case study to accomplish and improve the culture exchange guidance. Both concerts will be documented so that the reader gets an understanding about event and project management tools. The observation of the project will be concluded in the final guidelines.



Figure 2. Case study model

The case study model shows that there is a problem, which is the decreasing music export. The solution of this thesis project is to increase the music export again through the implemented cultural exchange events. As an outcome the result will be a guidebook that can be use by other young bands and the guidebook is going to be handed out to the commissioner of this thesis to use it for new bands on the market.

The project manager has the idea to combine event and project management together. Steps of planning an event can be helpful in the implementation of the project. Those theories combined are helpful in organizing a cultural exchange.

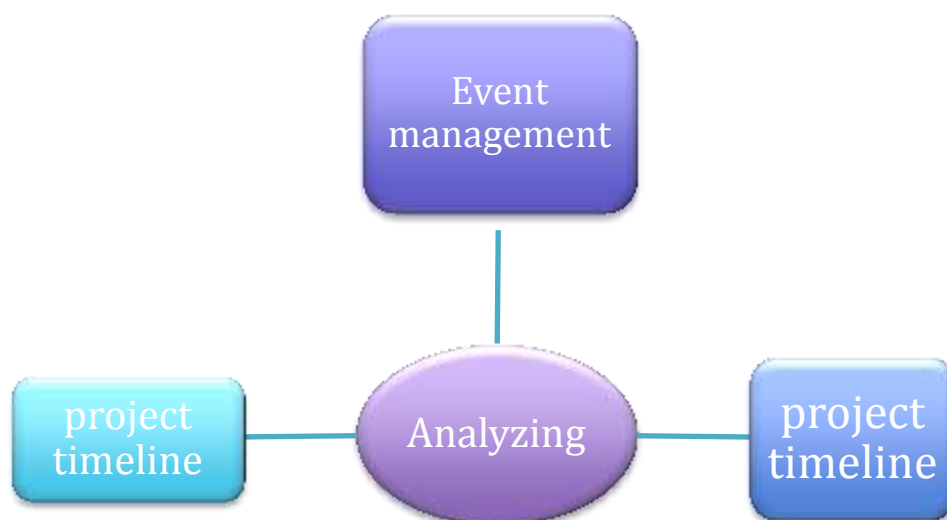


Figure 3. Idea of a cultural exchange model

The idea of the cultural exchange model is to bring event management and project management together. Both subjects are very important for this thesis and combining them together will help in the planning phase of this project.

1.5 Culture Export Management

The main responsibility of the art manager in this project is to arrange the meeting of artists and public (Byrnes 2009, 23) and to establish a network that can be used in the future. Creative drive, leadership and the ability to organize a group of people around a common goal remain the foundation on which all arts management is built (Byrnes 2009, 24).

An art manager in this case the project manager needs to be flexible to jump in different responsible roles: Booking, sponsoring, marketing, financing and funding, time management and event production. The project manager has learned all this different functions during her Degree Programme studies in CEM at HAAGA-HELIA UAS. CEM is a Specialisation Programme from HAAGA-HELIA. The project manager chose that path and agreed to establish a culture production in her thesis. This thesis about a cultural exchange fits perfectly in her Specialization Programme. The bands are

exported and two cultural events in form of concerts can be accomplished and analyses later on to follow up with guidelines that can be used by the commissioner company for further planning in the music industry.

1.6 Degree Programme Experience and Wellness Management

The Degree Programme of Experience and Wellness Management gave the student Jennifer Kuhn a background in project and event planning and it teaches how to reach different experience levels, which can be used to analyse the success of this event later on. The new established programme from HAAGA-HELIA provided a lot of background material like: marketing and sales, project management, basics of running operations, business planning and networking, entrepreneurship, budgeting and financing, strategy and brand management, creativity and innovation, logistics and procurement, just to mention a few subjects. EXWEL as a programme is also very praxis oriented and gives a lot of opportunities in participating in projects from companies that are cooperating with HAAGA-HELIA UAS. This programme motivated the project manager to choose such an extensive thesis project to work with.

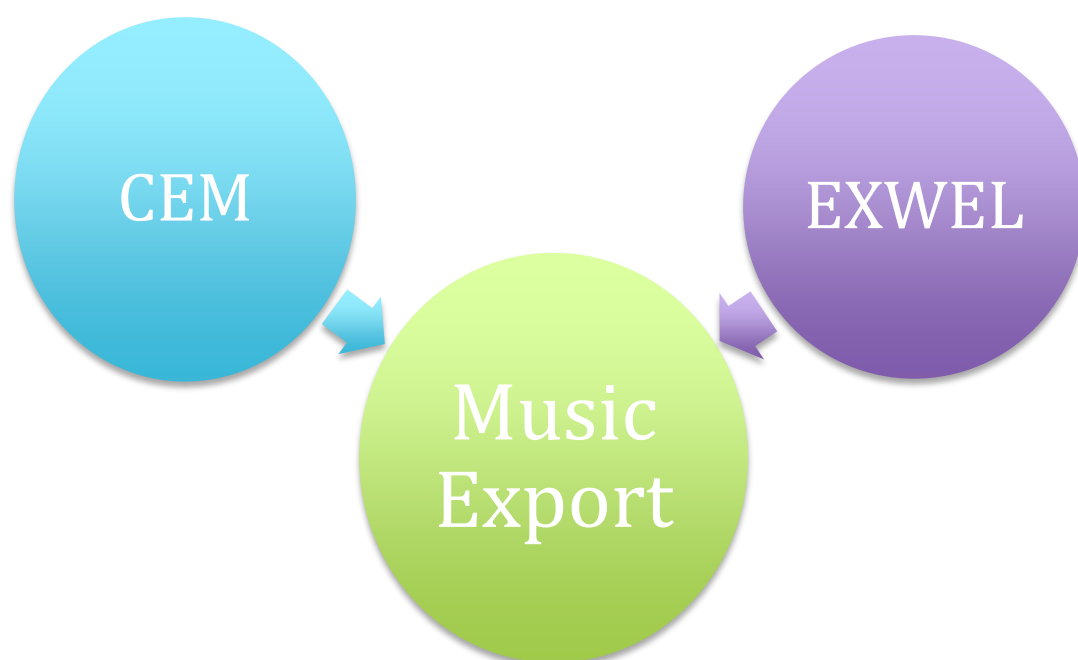


Figure 4. Educational model

Figure 4 is showing that Culture Export Management (CEM) and Experience and Wellness Management (EXWEL) is giving the basic knowledge in theory and praxis to create a music export project like in this thesis.

1.7 Project team

During the cultural exchange project, the project manager get's support from several people in the music industry. The local band Ill Kommodity is supporting the booking and networking with the club owners in Berlin. Silke Yli-Sirniö with her own company Tough Enough Promotion is the commissioner of this thesis. She is an expert in the music industry especially in rock and heavy metal. Her networking contacts will support this music export thesis. Leo Stillman the front man from the band FOG is supporting the booking in cooperation with the project manager on the Finnish market. He will control the project together with the project manager and he will be active in self-promoting.

1.8 Commissioner

Tough Enough Promotion is a company that provides artists, especially on the Finnish market, with managing, promotion and publishing services. Silke Yli-Sirniö is the founder of the company. She was working over the years together with artists like HIM, 69 Eyes, Children of Bodom, Nightwish and Lordi. The company Tough Enough Promotion got establish in the year 1994. First Silke Yli-Sirniö coordinated her work from Germany/Berlin out till she moved 2005 with her company to Helsinki, Finland. She is sharing her office with Hinterland Oy the managing company of HIM and many other famous Finnish artists. Since she knows both markets the German and the Finnish music industry she will be very helpful as a commissioner to this thesis. She will work close together with the project manager to support the thesis work in the CEM industry. The product that is being created in the end of this thesis project: a guidebook for young artist that wants to stage a show abroad, will be very useful for the commissioner., if Silke Yli-Sirniö wants to support new bands and give them the chance to stage a concert abroad. With the created guidelines they will know the steps for self-managing their band or Silke-Yli Sirniö with her company Tough Enough

Promotion can provide them a project manager and team guidance. With the help of the created guidebook the implementation will be faster and easier for the band and the agency to achieve their goals.

1.9 Target market analysis

Germany, Berlin is known as a world city of culture. Berlin is famous for art and music and presents and international culture. The city's population is a mixture of different cultures from around the world, almost people from every nation can be found in Berlin – multicultural (Noack 2010). Of searching for a represented international audience, Berlin is the place to be and gives the opportunity to artists to explode peoples mind and opens the door to an international success on the market. In the new century, Berlin is the trend city and attracts tourists from around the globe.

The target group in Berlin is mainly young and fresh, because the rents are so low that the youngster population can afford it to live in the city (Noack 2010). Klaus Wowereit the mayor of Berlin describes the city as the new New York. From the logistic points of view it is easy to come from A to B, because the city consists of a great transportation system.

When it comes to music the German market in general is known as a great supporter for artists. In the last few years Germany attract and broke a lot of artist from the Nordic countries. In the case of rock music the successful stories of: HIM, the Rasmus and Sunrise Avenue are known. All three bands are from Finland and with staging gigs in Germany they succeeded and attracted a lot of fans to their shows. As well in the heavy metal music scene; Children of Bodom, Nightwish and Amorphis are international acts with a very successfully story.

Finland, Helsinki was in 2012 World Design Capital. This opportunity definitely opened the doors for culture in Helsinki. A lot of small cultural events where organized on a weekly basis and attract tourist from around the world to visit Helsinki in the year of World Design Capital 2012. Helsinki opened up for international art and music.

Since the online distribution of music, artists are touring more to Finland, then ever before. Touring is the main income of an artist in today’s music world (Marshall 2013). Finland and especially Helsinki is known in spending money into culture.

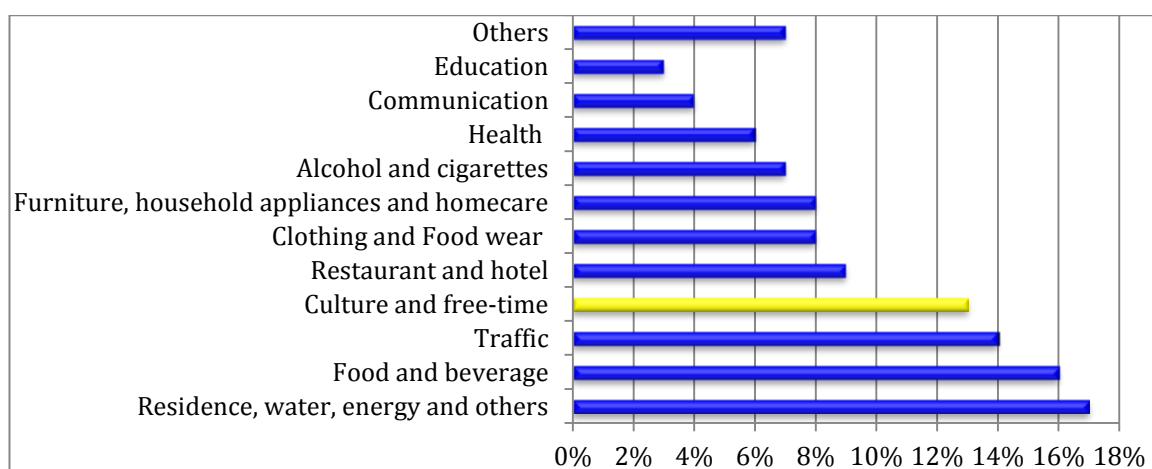


Figure 5. The volume of private consumption in 2012 (Finland statistic/Tilastukeskus, 2012).

The Graphic shows that most of the money in Finland is spend for residence, water and energy as well food and beverage follows, the live necessary elements. Culture and free time on rang four shows that still a lot of money is given to the creative industry from the Finnish population that liked to be entertained.

Finns are very active in visiting concerts, theatres, cinemas, operas, galleries, museums or other cultural related events. In 2012 lot of big artist were staging shows in Helsinki, the capital of Finland: Madonna, Rihanna, Mötley Crüe, Metallica, Red Hot Chilli Peppers, Lady Gaga, Steel Panther’s, Anathema, Danko Jones and Rammstein. These are just a few examples of big international artists that got attracted to Helsinki.

In general Finns like very dark lyrics and they are often a supporter of the heavy metal music scene, which is why Rammstein often achieves the opportunity to stage a show in Helsinki, because it has a guarantee that it will be sold out. German artists from the rock and metal scene are very welcome in Finland, also the German band Guano Apes sold out in Helsinki’s Club Tavastia, in the beginning of 2012 (Tiketti 2012). Finnish people are attracted by creative and dynamic shows that are out of normal.

1.10 Band introduction

This thesis is cooperating with two bands. The Finnish alternative rock band Face of God and the German ska-metal band Ill Kommodity.

FOG is a rock trio from Helsinki that got established in 2010. The band got a name on the Finnish market, because of their great live show reputation. Their music drew over the years a lot of attention in the media and Finland's famous radio stations. FOG achieved the break through in the Finnish music market with opening up Helsinki's famous HellDone festival in 2012. Performing on the same stage with Finland's superstars HIM made a dream come through for the young rock band. FOG is highly motivated to explore and mainstream their music to an even much wider audience, this thesis project will help the Finnish rocker to enter into the German music market.

The German audience is known as a great supporter of Finnish bands, so it will be easy for FOG to enter into the market and achieve the common goal of this thesis to mainstream their music and internationalize their band.

For the Finnish market in Helsinki, Ill Kommodity will stage two concerts in famous Helsinki rock clubs attracting an international audience. Ill Kommodity is a band that not just plays music, they connect their music with a concept of a story, and every band member is playing and representing a different character. They are four maniacs who fled after a few failed experiments from the asylum and they are now being unleashed on the world. The concept is combined with a stage show with costumes and masks to cover all the visual aspects. Ill Kommodity's music is influenced by many different genres and styles; parts of rock, ska, metal, blues or jazz are included in their songs. To scratch all this different music genres is also an expression of their insane minds which belongs to the storytelling aspect.

The Finnish audience is attracted to storytelling, bands for instance: Rammstein, Lordi, Ghost and Dimmu Borgir are very successful with their shows on the Finnish market. Costumes, masks and pyro technique combined with music gives the visitor a feeling of being part of a movie.

More information about both bands can be found in attachment 4 the press kit from FOG on page 73 and attachment 5 the portfolio from Ill Kommodity on page 80.



Picture 1. Face of God, alternative rock band from Helsinki, FIN



Picture 2. Ill Kommodity, ska-metal band from Berlin, GER

2 Theoretical framework

This chapter presents the music industry in history, media, networking, project management and marketing. It starts with taking a closer look at the both countries, which are involved in this thesis project and describes their music history in exporting.

2.1 Germany in relation to Finland

Germany has a very high population compared to Finland. In Germany are 80 219 695 people in total, so in the business of culture there is an audience that can be attracted to shows and different cultural events in the creative industry. Finland has so many talented bands in the genre of rock and metal music, but not enough audience that can attend a show.

The problem of the year 2012/2013 is that Helsinki has a high potential of young rock bands, but they appear in such a wide range that the population of the city is not enough to offer a great amount of audience to their shows. In general Finland is too small for the number of bands that exist (Mäkelä 2009).

Compared to Germany, Finland has a very small population of 5,426. The rock and metal genre in Germany is not that big as it is in Scandinavia, especially in Finland. This can be seen in Figure 6. Germany provides an audience with an interest in rock music, but they do not have as many talented artists in the genre of rock and metal music as Finland has. Finland's band registration webpage <http://www.bandirekisteri.fi/> shows that there are 28 587 registered bands and artists that are operating in the music market at the moment. The project manager took this into consideration while working on this project and justified the exchange with exporting the talented band from Finland to Germany, to provide them a larger audience. On the other hand Finland inhabitants are spending a lot of money on culture and leisure like Figure 5 showed. Especially when the artist is from abroad the interest in seeing the show increases.

Mäkelä stated in 2009 that, Nordic countries, for example, are at the heart of global extreme metal in producing a great number of successful bands, even though they are less lucrative in terms of markets compared, for example, to Germany (Mäkelä 2009, 374).

Overall Finland has a very well cooperating creative industry and especially in the rock music scene the networking tie is strong and professionals working in the industry know each other very well and they often work together to succeed internationally.

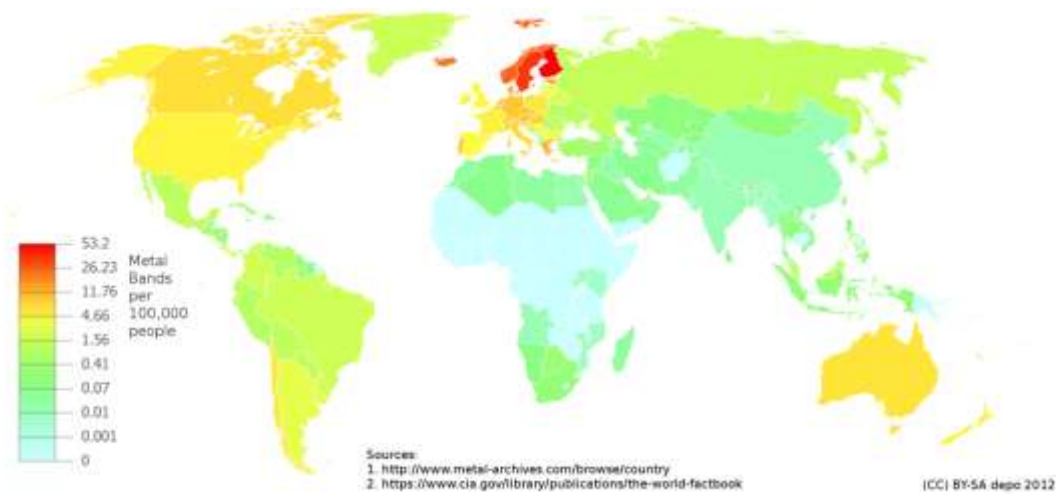


Figure 6. Metal bands per 100.000 people

2.2 The history of the genre rock

Rock music has involved young people as no other pop or elite art has ever done. In fact, it has involved young people as nothing else at all, aside from sex, has done in generations. It has made poetry real to them . . . It has firmly allied youth, bound them together with an invisible chain of sounds and a network of verbal images in defence against the Elders. (Gleason 1972: 143)

Rock'n'roll music became popular throughout the world during 1950s and 1960s (Benette 2001,17).

Rock'n'roll sounded different from anything previous generations had listened to. The whine of the electric guitar, the crisp drumming, the echo effects, and, later, more complex mixtures of electric and acoustic instruments, all made rock 'n' roll a new

sound . . . The generation that had lived through the hard times of the depression and the Second World War, preferred its music soft and romantic. Their children, growing up in safer, more affluent times, wanted to hear more dangerous music. They responded to simple chords, a jumping beat and loud electric guitars (Billig 2000: 5, 19).

Everything started with the movie *Rock Around the Clock*. The movie got released in March 1956 and was the first rock'n'roll musical movie in the world. The genre rock was born. The movie got set up really fast, because nobody believed that the genre of this music style has a long-term viability in the market. Later on Elvis Presley formed the genre to a success and rock'n'roll was there to stay (Shmoop University 2013).

2.3 The history of Finnish music export

In the end of the 90ies the music export of Finland grew and in 2000 it succeeded and wrote valuable numbers. The rock and metal music scene was kind of a protest to the politics and government who did not favour that type of music during that time. So a lot of media journalists with interest in the rock scene reported about bands that succeeded and gave them support in writing reviews and interviews. Also negative criticism in official newspapers and weekly magazines encouraged the success of those bands (Mäkelä 2009). Negative feedback can be also interesting to read and it is always better than no publications. It made people talk; starting a conversation and word of mouth is good in any way.

Since Lordi won the Eurovision Song Contest for Finland in 2006, the country got known for rock and metal music. Suddenly Finland had become a metal nation. Although other pop and rock genres have formed part of the Finnish export agenda, it is mainly heavy metal groups which have thrived in global markets (Mäkelä 2009, 368).

The year 2000 can be considered as Finland's most successful music export year; since then it is declining. To mention just a few names from that year: hip-hop electro group Bomfunk MC's, techno artist Darude and metal group HIM, also Hanoi Rocks broke through internationally in 2000 (Mäkelä 2009). Other Finnish groups that have a suc-

successful export story are: The Rasmus, Nightwish, Apocalyptica, Children of Bodom and Amorphis.

Musex, stated in 2006:

Within just six years from 1999 to 2005, the total market value of Finnish music exports increased from about € 3.8 million in 1999 to € 28.9 million. However recently growth has stopped and even decreased. In 2006, the total market value was € 26.2 million and in 2007, only € 19.3 million.

This statement shows again that the music export in Finland needs to grow. With this thesis project a small step in this direction will be done.

Talking about Finnish music export history there is one name from the past that still needs to be mentioned as well. Composer Jean Sibelius became a key symbol of the modern level of Finnish national culture, a living affirmation of Finland's status as a western state and of high civilization (Mäkelä 2009, 372).

Even today they are still educating in Sibelius name. The University of the Arts, Sibelius academy in Finland brings out many good artists also in the rock and metal genre. Taking a look at the most international successful bands in rock and metal music, you will notice that graduates from Sibelius academy are performing in these bands. A few examples to mention are: Tuomas Holopainen (Nightwish), Perttu Kivilaakso, (Apocalyptica), Matias Kupiainen (Stratovarious) and Tarja Turunen.

Now in 2012/2013 rock and metal music is accepted so widely that it is nothing new anymore. It became the folk music of Finland and it is growing over (Mäkelä 2009). In Helsinki the capital of Finland there are too many bands and a too small population (Mäkelä 2009). Often the audience is missing in very good shows. Rock bands are having a hard time to succeed on the national market, but also to go international as a band that is not known yet is a risk but worth to try. Finland has a great potential when it comes to music and artists, especially in the rock and metal scene. If they can not succeed on the national market, the interest international in music from Scandinavian is high. So exporting is still the solution.

2.4 The history of German rock music

Germany is a country full of history. Sure when it comes to music there is also a long story behind it. To concentrate on rock music and the target area Berlin it need to be said that rock music was very popular in the east side of Berlin. In the aspect of history, popular music has always been linked with political issues and social changes (Benett 2001,1.) over the years.

Rock music had an intrinsic power in East Germany (Wicke 1996, 78). The form of music was hard to control by the state authorities, so rock musicians could live free only in their thoughts. In the GDR this created a cat and mouse game between musicians and authorities. It was impossible to control the work of musicians for them. It was the time of the cassette and with cassettes the circulation of music could go around the globe since it was impossible to control the producing and recording of cassettes. The cassette made the circulation of music successful. For live performances not much material and technology was needed at that time and it was easy for musicians to stage a performance for the public.

As the GDR recognized that the rock music could have a political power they provided the state support that was necessary to the musicians to gather more control. The rock music's infrastructure was planned and organized by the GDR state in a manner completely disassociated from and arbitrary in relation to the very processes it was intended to serve. The infrastructure, in effect, served itself, which is the same thing as saying that it served nothing more than the internal economic processes of the state. The state influences decisions and political directions and not just furthering the artist careers. (Peter Wicke, 1996, 82).

Lyrics of songs in that time became much stronger than the sound. For young people in the GDR it was important to express themselves through song lyrics, so they finally could state their own opinions.

In the West the audience still featured the sound of a band more than the lyrics, so east and west were different in that way.

East Germany was using poetic lyrics with double meanings mainly in German language to express their own thoughts. The West German area became known as Krautrock by the British press.

Rock'n'Roll came to Germany in the late 50ties, but it was a bigger trend to listen to the bands from abroad. Later on own German rock music started to appear. It differed a lot from the other Europe countries:

The sound of the music was similar to other rock bands, but they added an electronic presence to the music, this form of music was called krautrock, which was labelled by the English who were big fans of this new and unique form of rock. (Rockmusic.mu)

When it comes to history of German Rock music, in relation to music export, one of the biggest names that definitely needs to be mentioned is Scorpions. The band was formed by Rudolf Schenker 1965 and it was Germany's first international successful rock band. Why so? The Scorpions wrote easy lyrics that the audience tended to remember and they had a very serious status as a rock band.

They come from Hanover and what they play is really just run-of-the-mill hard rock. Their glaring lack of humor is not the only reason why the Scorpions were the first German band to become internationally famous - but it certainly does play a role. (Winkler, Atlantic Times 2007)

In the history of German music export also other artists had success. Nena with her song 99 Luftballons i.e. in English 99 Red balloons became famous in the U.S with her anti-war song. And also Rammstein is a big name in the heavy metal scene when it comes to music export.

The Finnish band FOG is going to perform in Berlin in the east and west side of the city to gather both parts of population/audience together and achieve the mainstream. The German band Ill Kommodity got selected to this project because of the story telling and their success on the market in Berlin.

2.5 Media relations

As rock and metal music broke through in Finland in the 90ies a lot of dedicated rock journalists that had a personal interest in the music genre, were promoting those bands (Mäkelä 2009, 376). This shows how important a network with the media is in the music industry. Music can be produced, exported and performed but it will not spread across the nations when nobody is writing about it. The story makes it and gives a national identity to the artist. The human perception is based on story telling, a story is making something meaningful, so also in the music a story to an album or to a band need to be created to sell the product. When the print media is providing a story a population that is talking about the story is needed. The mass media can be categorized into five public arenas (Kovunen & Lehtonen 2005). Those five arenas will show how the mass media is engaging people to talk about a story in different ways:

1 the common people - which uses affective everyday talk
2 the reasoning elite – nationally oriented informative talk
3 the new popular elite – individually oriented, pleasure seeking talk
4 the alternative – youthful talk
5 the forgotten folk – populist and sensationalist ‘spam’ talk

Figure 7. Journal of cultural studies 2009 12 (3)

Those categories can change in time and place depending on the culture, but a goal for this project is to have at least an access to two of those arenas, which definitely includes the alternative and elite.

2.5.1 Media for rock music in Helsinki/FIN

On the Finnish market important rock magazine operators made themselves a name:

Soundi	http://www.soundi.fi/	Music magazine, Tampere
Rumba	http://www.rumba.fi/	Music magazine, Helsinki

Inferno	http://www.inferno.fi/	Music magazine
Sue	http://www.sue.fi/	Newspaper about music
Imperiumi	http://www.imperiumi.net/	Music magazine
Kaaszine	http://kaaoszine.fi/	Online magazine
Rythmi	http://www.rytmi.com/	Online magazine, Helsinki

Those magazines are provided for a specific group of music lovers that are interacting with culture in the genre of rock or metal music. Reviewers of rock music magazines mainly concentrate on the end results like the last recorded album or the last review about a live performance, for the musicians on the other hand it is important to be in those magazines with interviews or reviews as often as possible (Mäkelä, 2009). Music magazines are having an important role on the music genre and what is new and in on the market, their stories should not be estimated.

Nowadays rock music is accepted as a part of the creative industry, so also newspapers and weekly magazines give statements about artist in their columns of the creative industry or creative economy. Music export is definitely opening the doors to an artist, but in the economies it get's criticism, because the income of the success is often shared. And when a non Finnish production company stays behind the artist the money that is invested, also from site of the government, is not coming back to Finland.

2.5.2 Media for rock music in Berlin/GER

In Berlin the Axel Springer Mediahouse is famous for print media. Everything can be found in this huge complex building, so no wonder that three of the most famous music magazines in Berlin are found from there: Musikexpress, Metal Hammer and Rolling Stone magazine. Every music direction can be found in Yagaloo the music magazine, which always presents new trends and is very colourful in the taste of music. The slogan of the online magazine and TV program is: "It's all about music. Yagaloo music program can be found from the TV.berlin channel. Yagaloo music magazine is very famous and has a close connection to it's wide target group" (Yagaloo 2007). There

are still plenty of other music magazines and the most important for the target market Berlin are named in the following table:

Musikexpress	http://www.musikexpress.de/	Axel Springer Mediahouse Berlin
Metal Hammer	http://www.metal-hammer.de/	Axel Springer Mediahouse Berlin
laut.de	http://www.laut.de/	Online channel (Konstanz)
plattentest.de	http://www.plattentests.de/	Album reviews (Munich)
Rolling Stone	http://www.rollingstone.de/	Alex Springer Mediahouse Berlin
Sonic Seducer	http://www.sonic-seducer.de/	Music maga- zine, Oberhau- sen
Tip	http://www.tip-berlin.de/musik-und-party	Concert/event promo
Zitty	http://www.zitty.de/	City magazine Berlin
Yagaloo	http://www.yagaloo.com/	Magazine and TV
Pit Cam	http://www.youtube.com/user/PitCamProduction	Online TV

2.6 Funding and financial support from Finland

Arts are in Finland a basic public service that gets support from the government. The government guides the arts through its social development (Karri Amberla, 1999). Public money from the government is just going to be committed when the institution shows a serious interest of improving itself. Which means in case of the music export project Tough Enough Promotion is the institution behind the artists.

The state provides part of the money but they leave the decision - making and authority to guide the project through a success to the institution. In this case study the project manager is the responsible person. In general the Finnish Government's funding for the arts is 300 million euros per year on average and this figure is not even including education just direct subsidies to arts institutions (Karri Amberla, 1999). But in those 300 million euros per year are all creative industries included: advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, software and computer services, television and radio.

The government is also playing an important role in the project: Music export from Helsinki to Berlin and vice versa. Case study: Face of God and Ill Kommodity. It is known that with private foundations and other equivalent parties, government and municipalities support the music industry with some 150 million euros annually. In general the music industry was 700 million euros worth in 2009 and the role of exporting music is still increasing (Argillander & Martikainen, 2009) and (Paakanen, 2012, 40).

The Finnish music industry professional need to know that there are different ways available of public support. There is the support from the government: The Ministry of Employment and the Economy encompasses big organizations like the Centre for Economic Development, Transport and the Environment (ELY), the Finnish Funding Agency for Technology and Innovation (Tekes), Finpro – the consultation organization for different phases of internationalization which provide support among others for the Finnish music industry professionals (Paakanen 2012).

Then there are also different foundations, interest groups and member organizations like: the Finnish Performing Music Promotion Centre (Esek), the Foundation for the Promotion of Finnish Music (Luses), the Finnish Music Publishers Association, Composers and Lyricists Elvis Ry and TeleForum (Paakanen, 2012, 73). But those are not government officials.

Music Finland is also providing support for projects abroad, which will be funded by the government. The threat with Music Finland is the duration of time it takes for the participant organizations to get their payments of the financial aid they applied for, the duration is often between 4 and 6 months. The funding directly from the ministry is faster, music experts are arguing (Paakanen 2012).

This project: Music export from Helsinki to Berlin and vice versa. Case study: Face of God and Ill Kommodity will concentrate in the funding from the Finnish Music Foundation (MES) and Music Finland. MES was founded in 2012 and continues the work of ESEK (The Finnish Performing Music Promotion Centre) and LUSES (The Foundation for the Promotion of Finnish Music). MES includes all types of music, so the alternative rock genre of FOG can fit into the concept. The foundation supports projects, which includes Finnish artist and/or Finnish music. Support is granted on the basis of applications (MES, 2012).

The Application needs to be send in before the project is carried out and it will taken 4 till 6 weeks till a decision about the public support from MES is made.

2.7 Networking

Iacobucci has stated in 1996 that colloquially networking is a verb used to describe the initiation and sustenance of interpersonal connections for the rather Machiavellian purpose of tapping those relationships later for commercial gain (Iacobucci, 1996). There are different dimensions of networking: the level of networking; the networking proactivity and the strength of network ties (Aodheen O'Donnell, 2004). The level of networking can reach from limited to extensive. For the music industry network is one of the most important tools and the level extensive is the goal to achieve in this pro-

ject. The networking will hold on even after the project in significant duration of interaction.

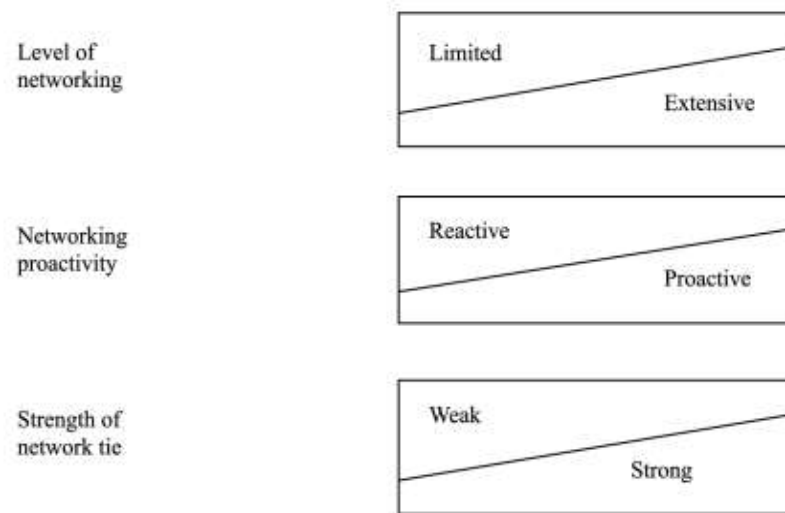


Figure 8. The nature of networking in small firms (O'Donnell 2004, 208).

In the music industry it is important to plan the interactions for accessing specific information which means a proactive network can build the basic of marketing and promotion. It is important to network in a planned and deliberate way to keep expectations of the benefits the network creates and using its opportunities (O'Donnell 2004). It is as well important to have a strong tie and to count on relations (O'Donnell 2004). This project is trusting on its relations to the bands, the promotion agency Tough Enough Promotion and the booking agency j!concert from Berlin and the booking agency Rockstone from Helsinki.

The strongest network tie the project manager has established is with the band FOG, which presents a regularly and significant amount of time that is spent in interacting with the band. As well a high level of intensity, intimacy and trust is provided through a long-term relationship. The tie with the band Ill Kommodity is working to this but can be set on the scale of a medium tie, which means a regular contact is established but the trust is not built up that far. The same tie strength fits to the Promotion Agency Tough Enough Promotion as well the booking agency from Helsinki Rockstone. A weak tie is the cooperation with the booking agency in Germany since it is the cooper-

ation of the band Ill Kommodity and does not belong to the project managers own networking ties.

Vertical and horizontal networks are inter - organizational networks that are used in a formal way. In the music industry the vertical networks are standing for the suppliers, customers and distributors. On the other hand the horizontal networks stand for competitors or people that work in the same industry field (Carson, Cummins, Gilmore, O'Donnell 2001). In the music industry as higher as someone is involved into the network as higher the probability is to achieve a better international performance and that is why the networking for this music export project is so important. Personal relationships are bonding a network (Paakanen, 2012).

2.8 Project and event management

In the music industry a project can offer benefits to many music business processes (Hypén 2009). To organize a concert exchange, like in this thesis: Music export from Helsinki to Berlin and vice versa. Case study: Face of God and Ill Kommodity, it is the easiest way to organize it as a project. This project is the solution to the problem of music export for young bands into an internationally market. It will show with the case study: Face of God and Ill Kommodity how it can be easier to export music abroad without having a deal with the world's largest tour operator, which just signs bigger acts.

It is the task of the project manager to run this project efficiently and logically (Hypén 2009). The leadership is important, because the success of a project often depends on a good leadership than expert members (Hypén 2009). An excellent project manager is a master of communications and knows how to manage conflict and change (Richman 2002).



Figure 9. Needed project manager skills (Richman 2002, 31)

Figure 9 shows which skills a good project manager should have. A project manager needs to know other people and their skills as well technical and integration skills are important. The project manager need to be well organised and have a knowledge for who he or she works.

Leadership style is the process in which a person in a group or organization is responsible for supporting and motivating other members to help the group or organization to achieve a common goal. In this project the common goal of the bands and the project manager is to achieve a great success with the shows that will be stage abroad.

Projects especially events are gathering people together (Getz 2012). A good concert needs to be planned and organized in a timeframe before the actually activity equals staging takes place. For example event studies looks at the bigger picture, all the issues surrounding planned events, in addition to their management, design and production (Getz 2012).

An event provides experience to the audience; the experience of the audience cannot be planned, but to establish the event with help of a framework and a time schedule the goal of a perfect show is achievable.

How a given music enters and travels across the public domain orients how particular individuals and groups can invest (positively or negatively) in this product, performer, style or genre and act upon their investment (Mäkelä 2009, 376).

The success of this project can be measured with the ticket sale and the interest the media shows for the bands. Berlin is a city that has a lot to offer in one night when it comes to cultural events especially music, to achieve the goal of a sold out house will be very hard. It depends on the ticket sale if people are going to invest into the show from FOG.

In music export events the consideration of a project life cycle is to recommend. A project life cycle helps to clear activities and to organize the event in a specific timeline. The life cycle recognized that projects have a limited life span and that there are predictable changes in level of effort and focus over the life of the project (Gray 2011), (Larson 2011). A project life cycle always goes through four stages: Defining, planning, executing, and delivering. In the case of event management the life cycle stage executing includes the implementation of the planning as well the ready product, the event that is staged. The first step in the planning phase is to define the goal. The goal needs to be clear, measurable, and realistic and it needs to have an ability to affect. From defining the goal, the planning goes backwards over the outcome; requirements and functions till a plan for the event can be structured.

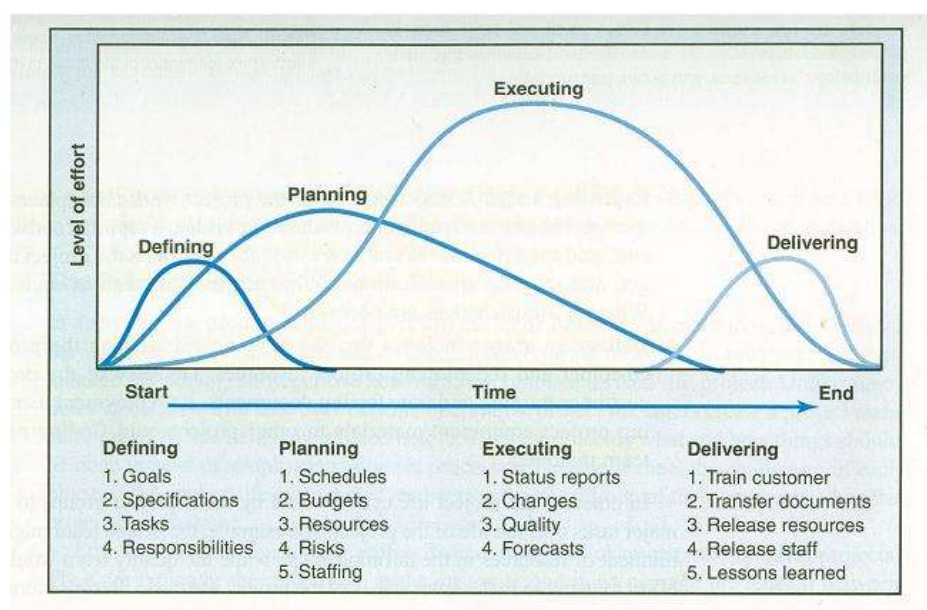


Figure 10. Project Life Cycle (Larsson, Grey 2011, 7).

2.9 Marketing

The German music market is the fourth largest in the world (BPW, 2001). The Internet is used everyday on the German market. Around 28 million Germans are online (Walsh, Mitchell, Frenzel & Wiedmann, 2003, 317). This shows that over online marketing a wide audience can be reached. Online forums and platforms are sharing opinions regarding music, new songs and everything associated with them (Zhang, 2011, 735). To communicate in online forums, can share information about bands around. Blogs, Wikipedia, Facebook and other Web 2.0 applications, especially online forums is influencing the spread of music (Zhang 2011).

The Finnish band FOG has their own music blog, which got establish by the project manager long time ago before they decided participating in this project. To export music is a long road to go, but it is necessary to achieve an internationally success for both bands. In event marketing it is important to know the 7 P's from Booms and Bitner's: product, place, price, promotion, people, process and physical evidence.

As stated by Mäkelä (2009, 376) How a given music enters and travels across the public domain orients how particular individuals and groups can invest (positively or negatively) in this product, performer, style or genre and act upon their investment.

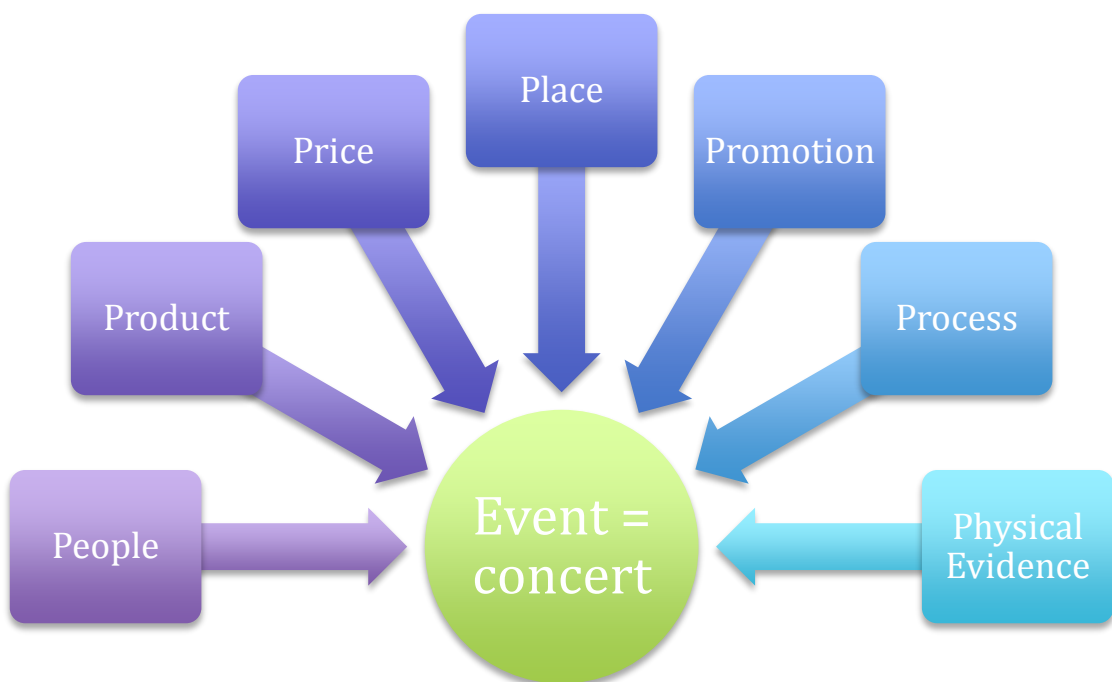


Figure 11. Booms and Bitner's "7p's" (Adapted from Booms and Bitner 1981)

© Jennifer Kuhn

As seen in Figure 11 it needs to be taken in consideration that people will visit the concert. The product, which is in this case the band should match the needs of the market. Second the price for the ticket's of the show need to be affordable to the audience on that particular market. Then it is important to choose the right location for the concert. It should be central in the city that people can reach it easily with public transportation. The right target group (people) need to be attracted to the event through promotion. The whole event process needs to be known, because it is difficult to promote the event without an understanding of the actually event experience. The physical evidence of an event is something the visitor can take with home as a memory. So in case of the music event/concert, merchandising for example a T-shirt or fabric bag can be provided as a tangible reminder from the event (Getz 2012).

3 The music export project

3.1 Music export

Export is the first stage of internationalization. Internationalization is the process of increasing a bands involvement in international operations (Paakanen 2012). This project is going to involve the bands FOG and Ill Kommodity into it's international operations and will increase the success of both bands in a foreigner country and opening the doors for establishing new operations in other countries.

In the export the product must meet the foreigner customers need which is in this case the German or Finnish rock music fan.

3.2 Project Management

Project Management is always planning backwards. It starts with defining a goal and create a plan to first take a look at what are the outcomes. Then what is required for achieving those outcomes? It will continue with the planning process and it's functions. In the music export project from Helsinki to Berlin and vice versa, the event management planning process is dividing tasks in the functions of the project. To execute the project the ready made plan need to be implemented. It is very important to have a clear communication between everybody that is working or included in the project. Important event management steps to follow are: promotion, time, logistic, production and financing.

The project planning steps in Figure 12 is bringing the most important aspects of project management and event management together. In music export it is smart to use both models in a combination to achieve the goal of time management / project timeline and a great performance/production.

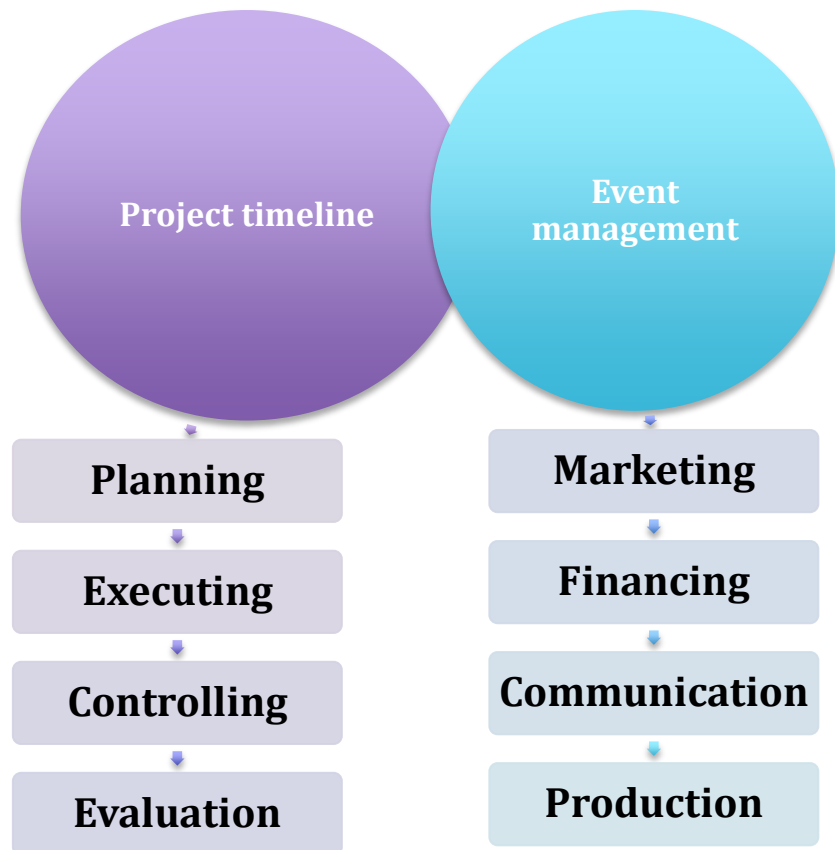


Figure 12. Project planning steps.

As already explained in the introduction the project manager had the idea to combine event management steps with into project planning. The goal of this project is to stage two successfully shows abroad and the internationalization of both bands.

To gather a clear understanding of the project management process a model was created to guide through the different parts that need to be planned and taken in consideration. The theory part of this thesis got created to learn from it and to accomplish the recommendations into best practices. The requirement in the planning phase is the booked venue that a show can be staged later on. A concert hall, bar or club needs to be booked to dig into the planning further.

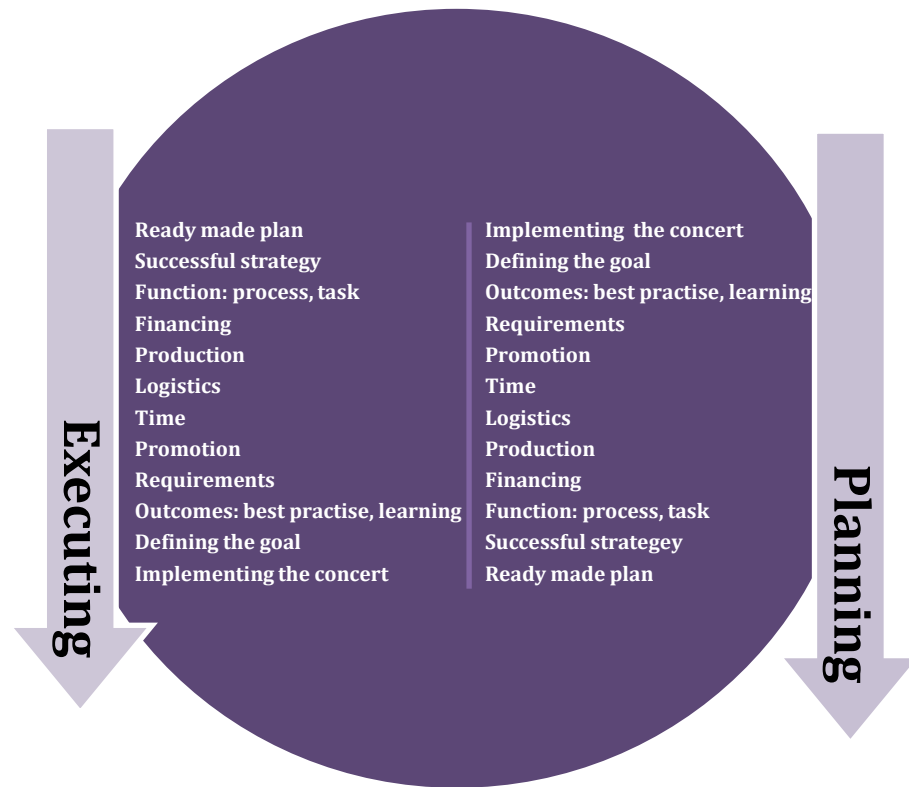


Figure 13. Project executing and planning process.

When planning an event, the plan will start from defining the goal in this case the implementation of two successfully concerts. Figure 13 shows in the planning process how this goal can be achieved with every step that is needed to a successfully ready made plan. Later on when the planning get's implemented, Figure 13 shows in the executing process that every step of the planning is followed but starting form the ready made plan to the implementation of the successfully concert. Planning and executing are processes that are close to each other but they follow a different way that is necessary to succeed in the project.

3.3 Booking

When booking a concert abroad there are a few aspects that should be considered. That the venue is known and it can be reached easily with car and public transportation. Culture offices that are responsible for the booking are often very busy, it is im-

portant to send information in an email as simple as possible. In this project the email included a fact file of the band and a press kit in the attachments.

3.3.1 Booking for Berlin

For the alternative rock band FOG from Helsinki two locations in Berlin got booked. On the 17.05.2013 they will present their dynamic live show in Comet Club, east Berlin/Kreuzberg, Ill Kommodity supports them that day. The show in Comet Club is organised together with jlconcert who rented the club for that night. Berlin as a city with more than 3,49 million inhabitants is very huge, to give the target market a chance of seeing the amazing show of the energetic rock trio from Helsinki. The project manager decided to book a second venue in Berlin Mitte (city center) called Werk 9 which is supported by the culture organization Sprungbrett.

Sprungbrett Kultur Kunst e.V. is an organization that supports new comer bands and is active in organizing every Saturday shows at Werk 9 in Berlin to present and support new bands on the German market. For FOG it is an honor to be the headliner of that show supported by four young star bands from Berlin.

Also to be considered with into the planning for the band FOG is an acoustic set they are going to stage on Monday 20.05.2013 for the music magazine Yagaloo.

Yagaloo is an online music magazine that presents video's of different artist with access to the television programmes in Berlin. In cooperation with the band Face of God, the project manager bought a promotional package from Yagaloo and through that FOG got invited to the studio to perform a song in acoustic set and answer a few questions for the magazine. The project manager has a close contact to Yagaloo and was networking with them during the project-planning phase.

3.3.2 Booking for Helsinki

For the German band Ill Kommodity the famous rock club On The Rocks one of Helsinki's best announced rock bars of 2012 got booked for the 5.07.2013.

The booking for Ill Kommodity was running in cooperation with the Rockstone agency so that the German band get support by enough Finnish youngster bands to attract the right target group of fans in Finland. Ill Kommodity is going to perform together with Spiha and Smokin´Aces two really good Finnish rock bands.

FOG is unfortunately in the studio in month July to produce their first album. The Finnvox studio that is taken in use was very expensive to rent for the band so FOG decided to spend an intensive time in the studio and cannot stage the show together with Ill Kommodity. The German band could not agree to a later time for the concert, because of working related situation of the band members, but the culture exchange project is going to continue now just in an other band constellation then planned in the beginning.

To make the culture exchange as fair as possible Ill Kommodity will play also two shows in Helsinki, because to Face of God were provided also two shows in Berlin. The second show of the band Ill Kommodity will be in Liberté a bar in Kallio (Helsinki) on Saturday 06.07.2013. Liberté is famous for live music events. So two venues in different locations will be provided with the music and sessional show of Ill Kommodity. In Liberté the band will perform together with Dashbones and Lucy Was Driving. The band members from FOG are going to support that show while visiting it together with their friends after a long studio day.

3.4 Promotion

The Promotion of this project has a high priority. Face of God´s salary depends on the ticket sale; Ill Kommodity will have a regular payment plus hotel accommodation for the first night in On The Rocks and for the second night in Liberté also 80% of the ticket price will be given to the bands. The advertisement for the shows will be online and offline. Offline advertisements are flyers and posters. In the online advertisement a lot of social media channels are in use: Instagram, Twitter, Facebook, blogging and online forums.

3.4.1 Promotion for Berlin

The Promotion on the market in Berlin started in the beginning of 2013. The project manager was visiting Berlin during her studies to support HAAGA-HELIA UAS on the German market to gather more students to study in Finland. That is exactly when the promotion for the thesis project started.

PR and media relations are needed and they got establish through the project manager as she was working in Berlin on week eleven. A personal selling of the band FOG was happening on the ITB Berlin, Europe's biggest tourism fair. The project manager sold her thesis project there and presented it to other event management students in the international industry.



Figure 14. The Marketing Communication Mix (Armstrong & Kotler, 2008)

It was very important to the project manager to consider the marketing communication mix, because just advertising is not the only form of promotion. Like Figure 14 is showing it includes so much more: public relations, personal selling, sales promotion and direct marketing tools in form of advertising.

A good relationship between the band and the fans need to be established, the fans are bringing the income they actually buy the concert tickets, merchandise and CDs.

It is important to marketing the show with the help of the public; the fans can promote the shows over street teams for example.

FOG, the alternative rock band from Helsinki will be exported first to the German market in Berlin. To start the marketing for the band, the project manager created a support Facebook page. That Facebook page is operating in German language, the language of the market that will be entered to. It was important to the band and the project manager to accomplish an amount of likes to the support page and spread the information around. The project manager chose a strategy to contact online music forums and forums of bands that are operating in the same music genre on the German market. Zhang (2011, 736) already found out how strong the influence of online forums can be: Online forums about rock music are not only a new cultural phenomenon but also a novel medium with which to market music-related products.

The band FOG was presented in those forums with a small introduction and a link to their music and to the German Facebook support page. With this online strategy the project manager achieved over 50 likes to the Face of God German Support Page in less than one month as can be seen in Figure 15.



Figure 15. Face of God German Support Facebook statistic.

To continue the strategy, flyers for the booked shows in month May 2013 got created with the link to the German Face of God support page for further information, a QR – code is leading to the Facebook page. To reach the right target group the project manager went to work in Berlin on the ITB and provide the young audience of Europe’s international tourism fair with the flyer information about the shows in May. The band Ill Kommodity from Berlin is sharing the promotion flyer with the band FOG so both bands will benefit from that exhibition. The strategy the project manager used was to define the alternative rock genre target group and to ask if they are having an interest in a concert in Berlin in month May. If they replied they are not from Berlin they got provided with a FOG business card, which is leading to the official English speaking Facebook page and the soundcloud link for listing into their music. 110 flyers got handed out to the young target group that had an interest in alternative rock music on the ITB during week eleven.

Around 66 flyers got handed out in the club location of Werk 9 on the 9.03.2013 from the project manager in Berlin. Werk 9 was staging a rock night so the target group was

found in the club location and showed a great interest into the promotion. People mention that they know the band, because they listen to their music on Radio Fritz.

The project manager created a band profile for the band FOG on the Radio station from Potsdam under the fabric “unsigned” bands without label and a biography in German was added with pictures to the profile, Radio Fritz showed an interest in the alternative rock band and played their songs in week 11 on their shows.

On the 12.03.2013 the project manager went to see the Hard Rock Rising competition finals at Hard Rock Café Berlin. In that night a network to journalists and people from the music industry got established. 10 of the flyers were handed out to music business people: 1 to the publication of Universal, 3 to Star FM Radio Berlin, 3 to music journalists, 1 to a musician from the jury and 2 to band photographers. The project manager handed out as well her business cards to network with the creative industry in Berlin.

The next morning 13.05.2013 the project manager visited the Finland Institution in Berlin, Georgenstrasse 26 next to the Friedrichstrasse railway station. In the Finland Institution they showed a huge interest into the culture exchange project between Helsinki and Berlin and they took 23 flyers to promote the project in their Institution to people that are interested in Finnish culture. The last 37 Flyers were given out in the Comet Club, the second location Face of God will stage a show in May.

In Berlin the project manager made a cooperation deal with the Finland Institution and the Finnish embassy to promote the tour dates from Face of God for Berlin on their web and Facebook pages. As well a deal with Star FM the radio station for rock music in Berlin is promoting the concert dates on their webpage under events - Schuppencheck. Eight concert tickets are given to Star FM for a lottery to give them out to listeners of the radio station and songs from Face of God will run in the radio the same time they are having the lottery. From the 25.03.2013 the concerts in Berlin could be found from the Finnish embassy website.

After the project manager arrived back to Helsinki from Berlin, everything was followed up by email to keep in touch with the good establish network in Berlin. The official German project Facebook page gathered a lot of publicity.



Figure 16. Face of God German Support statistic.

From the Figure can be seen that during month May when the project manager was working on the changed market in Berlin and promotion flyers went out, the interest and the views on the German Facebook page from FOG increases a lot.

The graphic shows how well the marketing of the event was affecting the Facebook page. A lot of people from the right target group showed a high interest into the band FOG. The German Support Page got the most views during week eleven when the project manager was working in Berlin to establish a fan base. The Facebook post with the flyer as picture and the announcement of the concert dates got 576 views in week eleven. With that the promotion start can be called as a success already.

In week 15 an event poster got designed in cooperation with the bands Ill Kommodity and FOG. The posters will be hanged up in week 16 in Berlin through the German band Ill Kommodity. The special designed poster will be a commercial for the show in Comet Club and Werk 9 will have a different poster, which got designed by the project manager. Both designs are attached in attachment 2, page 68.

Further a press kit in English and German language for the band FOG got established and send out to several music magazines in Berlin and surrounded cities. The press kit was send by email on the 23.04.2013, about one month before the actually event is happening. The attachments of this thesis will include the press kit, the press contact list is just provided for the project manager, because those are her private networking connections. Later on in week 17 a commercial trailer for Ill Kommodity's Soundcloud page got created in cooperation with FOG. The commercial trailer includes a phone call between the German band Ill Kommodity and the Finnish band FOG and is related to the story telling and theatre aspects of the German band. The ready trailer can be found from Ill Kommodity's Souncloud page.

The press emails got followed up on the 29.04.2013. Yagaloo music magazine published an article about FOG on the 06.05.2013. The article included a band description used from the press package and a small promotion text to announce the concerts in Berlin and advertise again. The article can be found from attachment 6 publishing, page 89. In week 20 the actually event happening week the project manager started to promote both Berlin shows 17.05.2013 and 18.05.2013 over Instagram, Twitter, Forums and Blogs. Now all represented social media are in use.

Thursday evening 16.05.2013 band members from both bands and the project manager visited one famous nightclub in Berlin -Sage, which is concentrating on rock music. In the club they provide the Berlin population with promotion flyers. Around 50 flyers went out that night. Friday morning 17.05.2013 the day of the first event the project manager gave out 100 Flyers on the station of Warschauer Str. close to the venue Comet. Warschauer Str. is one of the busiest crossings in Berlin east.



Figure 17. Face of God German Support Statistic

The newest statistic of the Face of God German Support Facebook page shows again that the promotion was growing the audience. The page achieved 60 likes, 10 likes more than after the first big flyer action. People started to talk and share the Face of God German Support Page as well the weekly total reach was growing before the event happenings.

The project manager booked for both Berlin concerts a band photographer who also took promotional pictures of FOG around Berlin city. Alex Karatzas photo's can be found on the DVD attached to this thesis.

3.4.2 Promotion for Helsinki

For Ill Kommodity the project manager did not establish another Facebook page, because it is important to gather likes to their Facebook. The Helsinki venue On The Rocks were providing flyers in the bar with their general event calendar on it and as well the written light commercial announced the Ill Kommodity show in advance.

In week 23 one week before the event, the project manager was contacting as well music magazine with a portfolio package of Ill Kommodity, in Helsinki. The special created portfolio package can be found in the attachment 5, page 80. KaaosZine, one of

Helsinki's biggest online magazines showed an interest to do an interview with the band on the day of the show in On The Rocks 05.07.2013.

KaaosZine is very popular in Finland; the online magazine concentrates on metal, rock and indie music. As well a photographer for the band Ill Kommodity got booked to On The Rocks. Marco Manzi was responsible in taking stage and promotional pictures; he is a very talented band photographer in Helsinki and had just the same month a picture exhibition running in Bar Base, Helsinki.

The cooperating agency Rockstone was responsible for the online promotion, they created the Facebook event in cooperation with the project manager and both parties invited the guests for the On The Rocks show. For Liberté the project manager organized the Facebook event promotion for Ill Kommodity as well for the other participating bands in that night. As well an announcement over other social media channels went out: Instagram, Twitter, Forums and Blogs.

The promotion in Helsinki was running very well considering that the same weekend Ill Kommodity decided to play, was Ruisrock going on in Turku, Finland. Ruisrock is one of the biggest rock summer festivals and attracts a lot of visitors from all over Finland to there. They had very strong headliners in the festival and so a lot of Helsinki's population was out of town to see the bands in Turku. But the promotion with On The Rocks flyers and online announcements gathered enough people to the venues for Ill Kommodity's show.

The Finnish target market could listen to Ill Kommodity's new Ep on Soundcloud through their Facebook page. The Helsinki promotion gathered a lot of likes to Ill Kommodity Facebook page and the music on Soundcloud. The Facebook page of Ill Kommodity had 100 likes before the Helsinki promotion started and they gathered 99 new likes to their page through the organized Helsinki shows and the well done promotion.

The new EP Lullabies from Ill Kommodity got published one week before the band came to Helsinki. Ill Kommodity published the EP for free downloading on

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Soundcloud and the Helsinki promotion helped the German band to introduce their new EP Lullabies to a wider audience. The songs from the EP achieved views from 250 – 550. The Soundcloud EP link was used from the project manager in offline and online promotion for the German band in Helsinki.

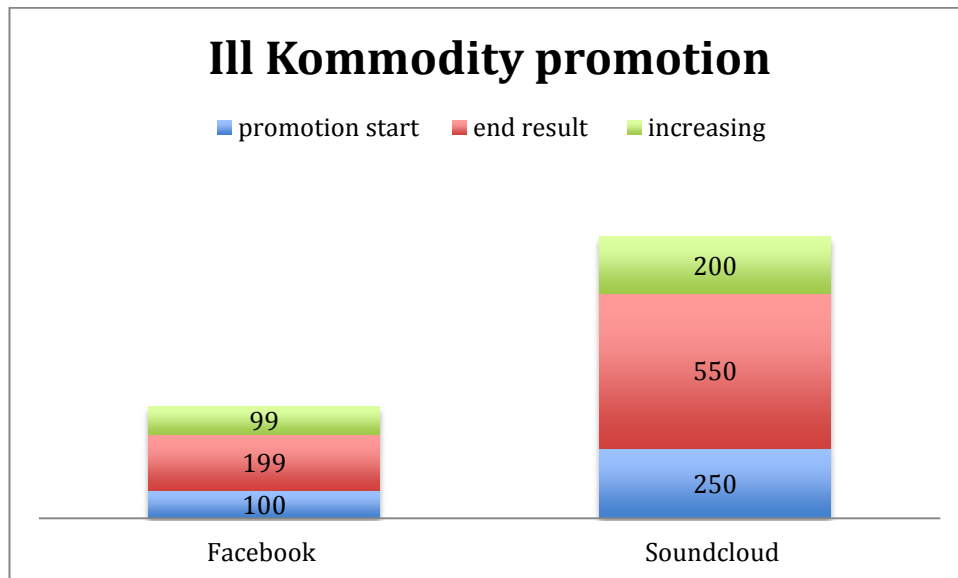


Figure 18. Ill Kommodity Facebook and Soundcloud increasing

The blue colour in the graphic shows how much likes Facebook and soundcloud had in the beginning of the promotion. The red colour shows how much was the end result of likes to Facebook and Soundcloud and the green gives the increased number, through the Helsinki promotion. The Figure 18 concludes the measurement of the successfully promotion for Ill Kommodity in Finland.

3.5 Logistics

Logistics is about executing a project; something will be moved from A to place B. In the logistics every single step of transportation needs to be planned, demand and supply need to be taken in consideration. As well the human capital: the workers and if the people are doing their jobs are aspects that need to be thought about to establish a production plan for the actually event in the end.

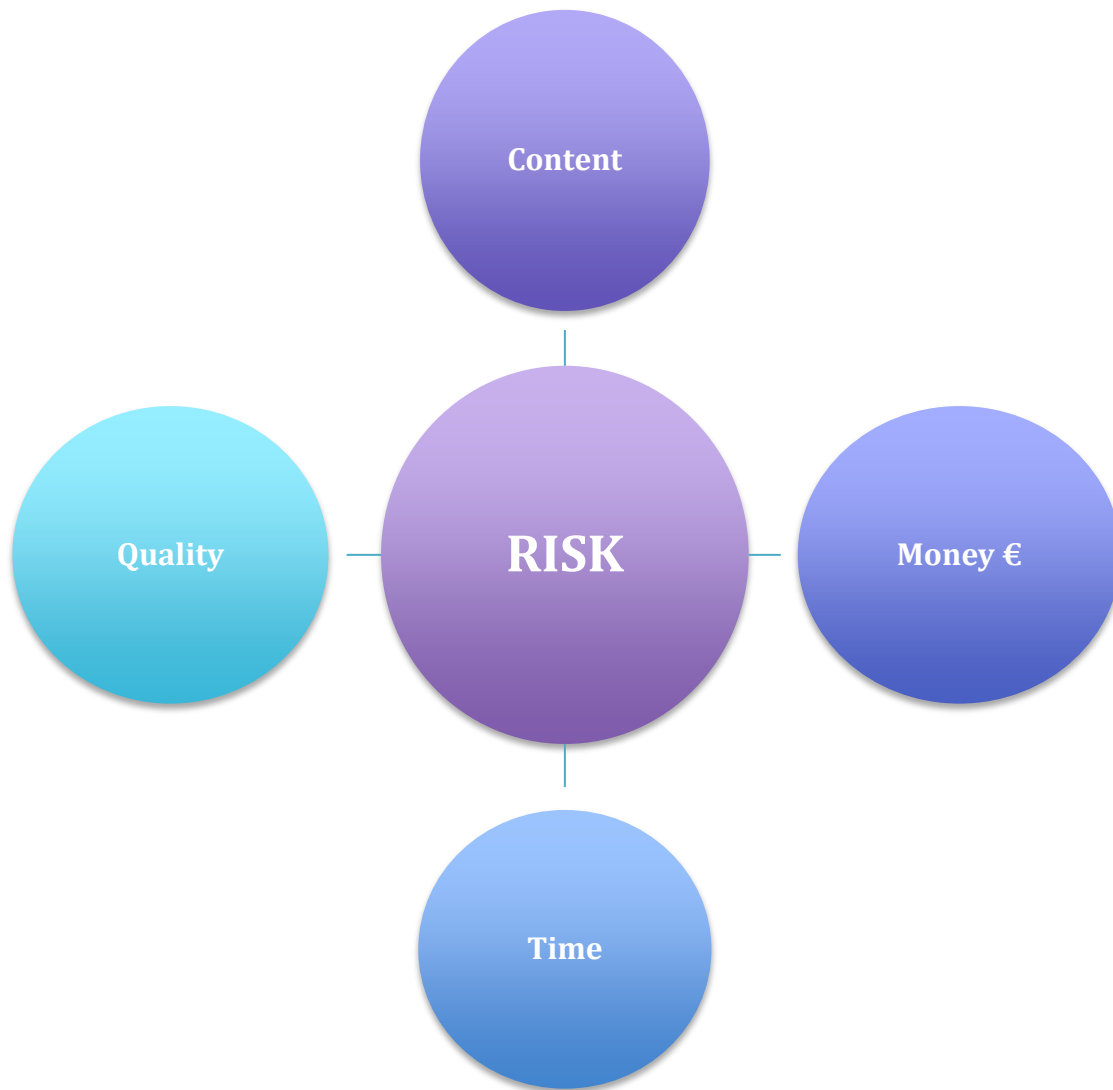


Figure 19. Logistic model

The established logistic model helps to get a clear picture of what needs to be taken into consideration. The content in this project case is the band with their sound equipment, because without the sound equipment the band is useless to perform on stage. The band with the equipment needs to be moved from A to B. In this case study from Berlin to Helsinki and vice versa. Money is a factor that got taken into consideration, so the Finnish band FOG and the German band Ill Kommodity are cooperating to arrange equipment for each other. The band from Berlin will provide amplifier for guitar and bass, drum set with a bass drum, 2 tom toms a hi-hat stand and 3 cymbal stands. This will save money in the transportation costs. FOG will fly over with guitar, bass, pedals, snare and cymbals as main luggage, everything the band needs for the couple of days will be in the hand luggage to save extra travel expenses. Here the risk that any-

thing could break appears, but the instruments are going to be packed into hard case bags. In the part of the time management everybody needs to be in time on the airport to check in. A risk occurs when somebody is getting sick or being late for the check in. The quality of the travelling with Air Berlin is not that high, but saving expenses in the budget, that is why the project manager planned it that way. Vice versa also for Ill Kommodity the Finnish bands are providing the same equipment to make the traveling easier. The culture exchange project got chosen to provide both bands with a low fare traveling and possibility to stage a show with fully equipment. In the attachment 8 logistic regulations page 102 a stage plan from FOG can be found which makes the production planning easier.

Ill Kommodity decided to travel by car to Helsinki. They want to take their masks and costumes with them. They will come from Germany over Denmark and then from Stockholm by boat to Helsinki. Since they are 5 people they will share the traveling expenses with the car and the calculation was cheaper that way than to fly and have extra luggage, which needs to be paid.

The German band Ill Kommodity will also use in the logistic part the instruments and backline of the other bands that are supporting the show in On The Rocks on 05.07.2013 and 06.07.2013 in Liberté. The Finnish gothic band Spiha is providing the backline to Ill Kommodity in On The Rocks and Dashbone and Lucy Was Driving provides the backline in Liberté. Ill Kommodity is bringing own instruments, cymbal, snares and pedals.

3.6 Time management

A Gantt Chart is a tool to structure work time and event planning in a timeline. It is summarizing the start and the end of different tasks in the project. The Gantt Chart is used for the project manager as help to accomplished the exact time frame of the project.

The tool called LogFrame Matrix is used in the event management industry for planning and achieving the set goals. The Logical Framework Matrix is used to produce a

higher quality design during a project. It makes the project manager questions their steps and develops better strategies. As well the LogFrame Matrix is providing a clear picture of the event and helps in time management.

The project manager combined the project management time line and the Gantt Chart with the event management tool LogFrame Matrix. The combined chart can be found from the attachment 9 page 103. The self-created tool helped the project manager during the music export project. With help of a Time Management Matrix the project manager highlighted important but not urgent, important and urgent, not important and not urgent and not important but urgent project steps in the self-created matrix. The LogFrame Matrix Gantt Chart with the highlighted time management colours is showing the whole process of this project from the upper level to the activity level in a timeline. The created tool is perfect for using it during culture export projects.

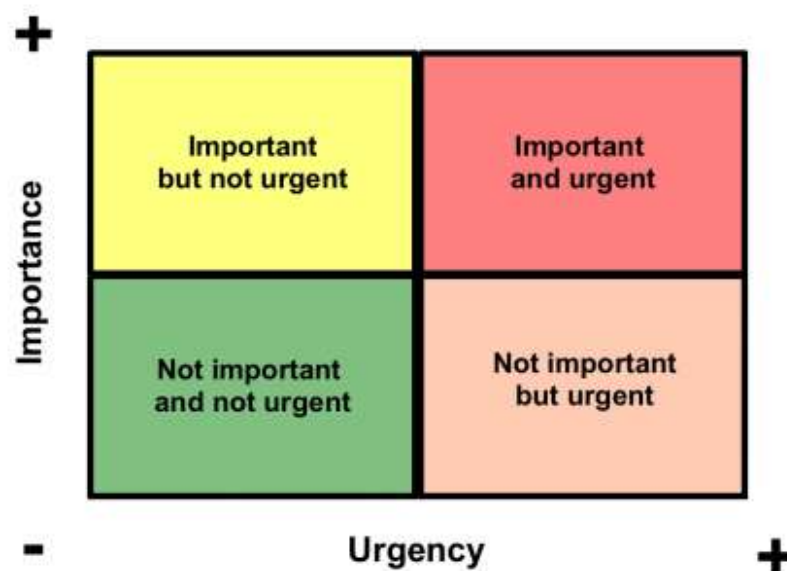


Figure 20. Time Management Matrix (Sheppard, et al., 2006, 52)

The Time Management Matrix in figure 20 provides a timescale between importance and urgency. This tool got used to colour different steps in the Gantt Chart, LogFrame Matrix combination that the project manager get's an overall picture and sees what need to be done first and what can still wait.

3.7 Sponsorship

Although sponsorship might be growing over the years for the event managers sponsors are not going to continue to be the same from event to event. It is very hard to find a short term sponsor for the actually event as well in the music industry a band sponsor can just be found, when the band has already a big name. Effective working relations in sponsoring are needed in the industry. The sponsors need to be satisfied with the event they are investing their money into. An event manager should always consider the ethical aspects when they are choosing a sponsor (Getz 2012).

The culture exchange project is sponsored by the venue organisations. J!concert, Sprungbrett, Rockstone Agency and Liberté are sponsoring the concert nights with food and drinks. As well all sponsors are taking an active part in the promotion over social media and they are investing into the flyer and poster print. Rockstone is sponsoring the accommodation for the German band Ill Kommodity in Iso Omena Hotelli. The venues and their organisations are providing payments to the band through a share of their ticket sell.

3.8 Budget

Budgeting in the creative industry in small cultural export projects is challenging, especially if the project is been seen from the funding view as to small to support. In case of Music export from Helsinki to Berlin and vice versa. Case study: Face of God and Ill Kommodity, the event operation was too small to receive a culture funding. The project manager was prepared for that and used the back up plan of giving a budget to both bands while staging a few shows in their home city to receive money for the travelling. So the Finnish band Face of God staged a few shows in Helsinki before taking off to Berlin, that provided them with a budget of 500 euros from two previous shows. The German band Ill Kommodity used the same strategy recommend from the project manager to stage a few shows in Berlin before taking off to Helsinki, they received a budget of 300 euros. The budgets of both bands were covering the travel expenses. Face of God took a flight to Berlin, the flight money for both ways considering three band members was 480 euros. Ill Kommodity with five band members came by car

over Denmark and Sweden and then by ferry to Helsinki. Their travel expenses were around 250 euros for both ways.

Accommodations, food, drinks and promotion flyers and posters were sponsored. The money the band received was for own use. In the end the culture export project succeeded with a plus of 145 euros for Face of God and 152 euros for Ill Kommodity. Just to mention as well the free promotion, interviews and professional pictures from high-class band photographers that worked for free as a support to this thesis. Both bands received a great result and success on the exchanged market as it was set as a goal in the beginning of this project. The calculation of the budget can be found from attachment 10, page 106.

4 Conclusion and Evaluation

4.1 Measuring the success of the Berlin concerts

Berlin is a city of culture, every night more than just one event is happening in Berlin. The city never sleeps. For event organiser it is hard to fight against their competitors. Posters that get hang up one day will be over clued with a new poster the other day with the next event commercial. Giving flyers out is a hard job in Berlin, inhabitants are so overwhelmed with culture that the interest in special events is decreasing. Tourists are being much more open and interested in event commercial over flyers. The real Berlin inhabitants are showing often a disinterest towards happenings. Although the promotion for both concerts in Berlin: Comet Club and Werk 9 were very intensive. In total over 3 months of time 350 Flyers got handed out plus intensive social media commercial over Facebook, Instagram, Google, Twitter, Forums, radio profile and online magazine. Still the goal of a sold out house couldn't be achieved. Both concerts were very successful and got amazing feedbacks from sponsors, audience, artists and organisers. The venue Comet in Berlin Kreuzberg can fit in about 100 – 150 people. In total the number of visitors at the 17.05.2013 were 67 guests including guest list shown in figure 21. The minimum aim was to have at least 40 -50 guests, but the club was filled more than half of the space.



Figure 21. iPhone app, people counter. Comet Club, Berlin Kreuzberg

The venue Werk 9 in Berlin Mitte has the same size than the Comet club. But Werk 9 as venue was more creative with a cosy atmosphere. Four bands together with FOG were performing on the 18.05.2013 and the house was crowded, but not sold out. In total the people counter machine measured 82 guest including guest list shown in Figure 22. A positive mood and happy atmosphere could be found in both shows. People were dancing, singing and enjoying great rock music.



Figure 22. iPhone app, people counter. Werk 9, Berlin Mitte.

To export FOG to Germany was definitely a success and the cooperation with the band Ill Kommodity went very well. In total 149 people got to know the Finnish rock trio and enjoyed the live music events. The Figure 23 shows the total result.



Figure 23. iPhone app, people counter, and total result for both venues

As well it needs to be taken in consideration that the same weekend as the concerts were, the city Berlin was staging the carnival of culture = Karneval der Kulturen. An event that attracts a lot of people to the outdoors instead of indoor concerts.

Another measurement that the event succeeded can be found attached in form of a picture DVD that shows the atmosphere of both concerts in Berlin.

4.2 Measuring the success of the Helsinki concerts

Helsinki as World Design Capital 2012 supports cultural projects national. The band Ill Kommodity got a warmly welcome from both venues On The Rocks and Liberté. The German band was amazed how great the organisation of the shows and the sound technique were. Industry professionals in Finland are well educated. In Germany often volunteers are supporting the creative industry, but the quality of work is not that high than in Finland. Helsinki worked very professional and impressed the German band Ill Kommodity.

The first show was staged on the 05.07.2013 at On The Rocks. Ill Kommodity got supported by the bands Smokin´Aces and Spiha. Spiha attracted a lot of their own fans to the show, which was a plus for Ill Kommodity to introduce their music to a wide audience of rock music lovers. The German humour of the five maniacs was strange to the Finnish target group. The audience enjoyed the theatre related show with feelings between fun and scared. People liked to dance to the music. Photos from the show that got taken by Marco Manzi are attached in this thesis DVD. Also in Helsinki, the project manager used the people counter app again to measure the amount of visitors. At the On The Rocks night 65 guests were attracted including guest list as seen in Figure 24. The On The Rocks venue can take in around 150 people.



Figure 24. iPhone app, people counter. On The Rocks, Helsinki.

This was a good amount of audience considering that Ruisrock in Turku, one of Finland's biggest rock festivals in the summer time was happening. Considering this event happening, the On The Rocks night was a success for the German band to introduce their music to a new audience. People enjoyed it to take pictures with the five maniacs in costumes and masks.

On the next day the band Ill Kommodity performed in Liberte in Kallio/Helsinki. Together with Dashbones and Lucy was Driving they attract around 78 people to their show.



Figure 25. iPhone app, people counter. Libert, Helsinki

The show went very great and Liberté wrote afterwards an email to the project manager that included the words:

Once again thank you for introducing your talented friends to Liberté, and we look forward to developing further relations (David Courtney Robertson Artistic Director/ Taiteellinenjohtaja, Liberté).

The complete email from the artistic director of Liberté can be found in attachment 11, page 107. As well people of the audience in that night came across the project manager and gave positive feedback about the project work and the Liberté show.

Helsinki showed definitely how professional Finland is working in the creative industry and both shows succeeded. The German band Ill Kommodity could take the experience and great promotional pictures from band photographer Marco Manzi with back to Berlin. Their Facebook page and Soundcloud page as already mention in the promotion part of this thesis increased through the success of the shows. In total they attracted 143 people and introduced their band concept well. Figure 26 is showing the end result of visitors to Ill Kommodity's show.



Figure 26. iPhone app, people counter, and total results for both events

Both shows in Helsinki were a success for Ill Kommodity. Considering that Ruis Rock Festival attracted a lot of Helsinki's inhabitants to Turku, the German band Ill Kommodity still had enough of an audience to achieve the goal of this thesis.

4.3 Audience feedback

Audience building and communication is very important for every artist and band. The project manager decided to collect a feedback from the audience. Visitors had the chance to fill in an online survey after the events. The online tool survey monkey was easy, fast and quick to use for this purpose. During both events the project manager communicated with the audience and created a network to the fans of the band. Over Facebook the audience could participate in this online survey. In total for all events 20 surveys got selected and analysed. The questions to the survey can be found from attachment 12, page 108. The result was clustered in excel and showed a very satisfied audience. Most of the people that came to the concerts in Berlin would even buy the debut album of the band FOG and 100% of the audience would return to another show of the band. The audience was satisfied with the chosen locations of Comet Club and Werk 9. When the band FOG will return to Berlin there is still the possibility to choose a better location for example the famous Rock venue Sage Club. So the visitors will be totally satisfied.

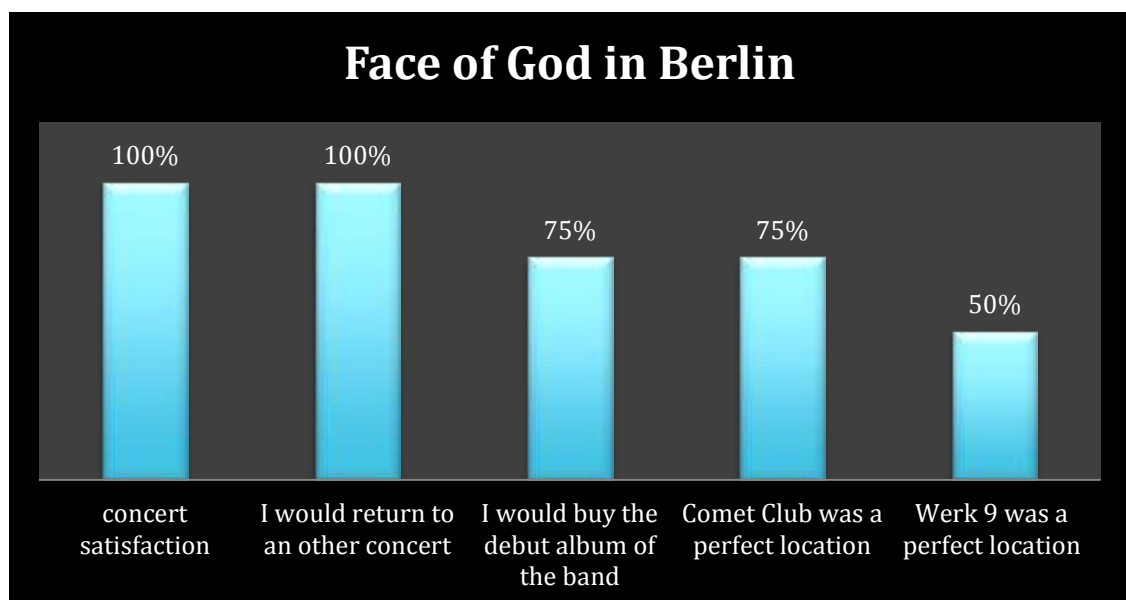


Figure 27. Cluster result Face of God in Berlin

More people can fit in the venue Sage Club and the location has a better rock ambient. Even the club showed it's interest to welcome FOG to there for further concerts planning. The audience in Berlin comment on the show from FOG very positively:

Berlin is the Rock City. Bands like Face of God are an enrichment for the Berlin music scene (Guest comment in the satisfaction survey).

I already knew that bands from Scandinavian area are great. The FOG performance has reinforces my opinion (Guest comment in the satisfaction survey).

Finnish rock music is very strong and the band was very talented, they had the best sound of the night (Guest comment in the satisfaction survey).

Ill Kommodity achieved as well a great success in Helsinki and fans were very satisfied with the performance of the band from Germany. The audience was impressed and 100 % would come to another show of the band. Further the survey shows that even 60 % would buy the debut album. The location On The Rocks satisfied the guests a bit more than Liberté, but both locations were well chosen for the implantation of the concerts as an event. The created cluster in excel shows the result of the online survey for Helsinki.

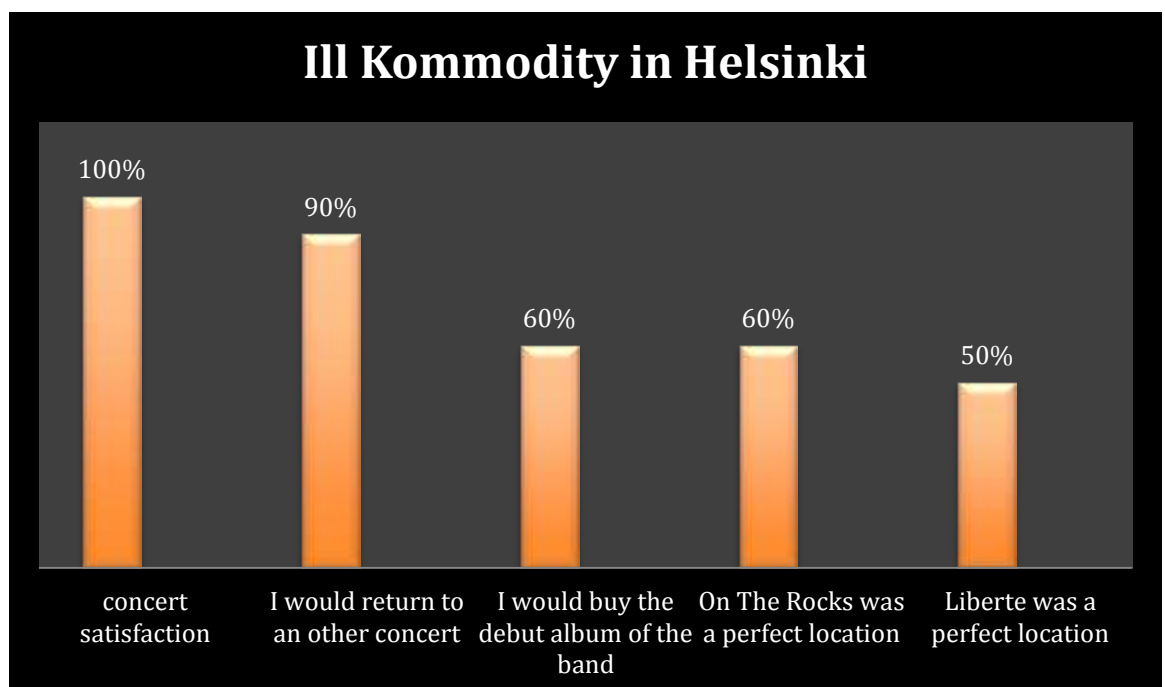


Figure 28. Cluster result Ill Kommodity in Helsinki.

Ill Kommodity engaged as well as FOG a lot of positive comments from the guests:

Always thought German musicians (at least the ones from Berlin) are very experimental and have a strong belief in what they are doing. This event only reinforced my thoughts (Guest comment in the satisfaction survey).

Almost all the rock music I have heard in Helsinki tempts to be too much “monotonous” and the bands are too often very similar to each other. This event was exactly what needs to be organized and offered more in Helsinki (Guest comment on the culture export project in the satisfaction survey).

Rock music in Helsinki is increasing all the time. Too many good bands for to less audience, but the German band Ill Kommodity showed how music can be mixed with theatre and having a whole show concept behind it (Guest comment in the satisfaction survey).

The audience building during this project was very efficient and lead to the success of all the staged concerts. Now after the project the fan care need to be extended to switch them into consumers. So they are going to buy the album of the bands. The online survey concluded a high interest in the debut albums. Fans need to be updated through online platforms and included in street team activities to achieve a long-term success.

The aim of the project was to receive an internationally success for both bands. Face of God and Ill Kommodit received two show case concerts on the exchanged market. Media and press was invited to all concerts and a lot of great music industry contacts showed up to network with the bands. Interviews were done for big magazines in the changed market and a new fan base got created. The concerts attracted lot of visitors and a positive audience feedback lead to the success of this project.

4.4 Managerial role

The project manager was growing in the arts management tasks during this project. A lot of skills were required and got implemented very well. For further projects it would be

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wise to operate with a whole project team that task can be divided and not a single person takes all the responsibility. Delegating more tasks to a professional team in the culture export industry would be much easier. Although a few tasks got delegated to band members and they provided skills in self-management. The project manager worked goal oriented and was successful in internationalization of both bands; a milestone was set with the project that can be used to continue a career abroad in the exchanged market.

Everything the student Jennifer Kuhn learned during her specialisation studies CEM at HAAGA-HELIA UAS got implemented from the theory into praxis: Business and operating models in cultural industries, marketing and sale of cultural products, project management in cultural industries, strategic models for culture export and legal issues were taken in consideration: the music performance rights Teosto in Finland and Gema in Germany.

When it comes to EXWEL the project were running on a motivational and physical level. All the organised and planned concerts had their individuality and authenticity. Ill Kommodity provided the story also for FOG in the Soundcloud promotional trailer stream that got published as a promotion tool before the Berlin shows. Multi-sensory perception was achieved through the music, story and show effects. Interaction with the crowd happened in all of the concerts and both bands showed a contrast compared to the other bands on the changed market they provided a uniqueness in their music to the shows.

Relating the project to the experience pyramid the project manager got introduced to in her studies of EXWEL at HAAGA-HELIA UAS, more time a higher budget and a huge team is needed to achieve the goal of an emotional level called experience. In the music industry shows of Marilyn Manson, Alice Cooper and Mötley Crüe can reach the emotional level of the experience pyramid. Tour operators, stage designers, managers, concept development and a lot of more it takes to provide a show in a sold out stadium that takes the audience through a movie on stage.

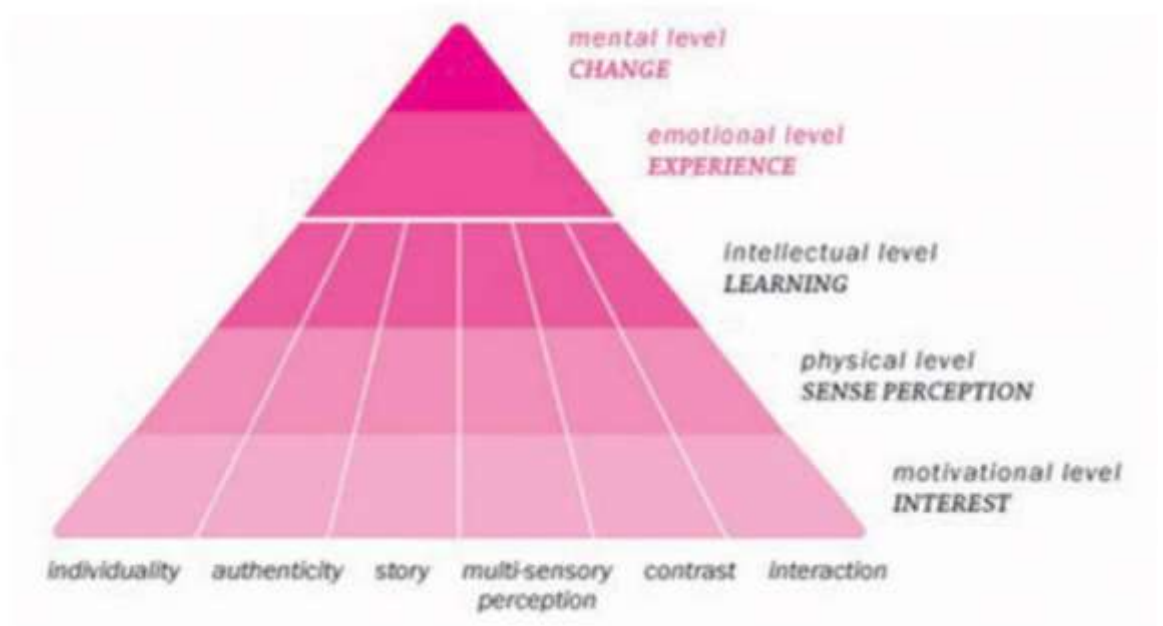


Figure 29. The experience pyramid (Tarssanen, S. & Kylänen, M. 2006).

4.5 Recommendations for the future

This project was needed to show young bands in the industry that there are several chances and opportunities to stage a concert abroad. The created guidebook can be implemented and useful for every young band on the market. For future projects it would be good to stage more than 2 shows on the market abroad that gives the band a higher income and a bigger name on the exchanged market. Since the band is already abroad, even more than just 2 concerts can be booked. It would be smart to implement a whole tour concept. But the planning for a tour is very time consuming and did not fit into the time planning of this thesis project. So the project manager decided on having just two shows on the market abroad. As well the sponsoring can be extended although it is hard to find a financial sponsors in the music industry. It is always easier to find in-kind sponsors instead of financial sponsors. In-kind sponsors are typical to use in arts, sports and entertainment.

Regarding the culture funding, it had been nice to include the cities: Helsinki and Berlin more, but the possibilities for young operating bands are very unsatisfied to achieve support from the government. Despite the project being small it had could pay the way

for other big bands and small bands to learn from that example and the culture support and funding could be an important assess to this project and benefit the artist, society, bands and city abroad.

It is possible to increase Finnish music export through cultural events like in this project. Music can be exchanged instead of exported. Cooperating projects between two cities are creating an more extensive networking tie, which can help music professionals in the creative industry.

Future research and projects in the creative industry especially in music export are needed. The music industry is changing all the time through new technologies and functions. Managers need to be prepared for changes on the market. Music exchange events can establish a future.

5 The product: The music export guide book

The project manager used the tool glossi for the creation of the music export guidebook. The tool glossi got introduced to the project manager during her CEM studies and provides an online publication for the created guidebook. This gives the possibility to use the guidebook for further researches, as well young bands will learn from it's recommendations. Here is the link to the online publication of the guidebook Music Export:

http://glossi.com/Jennifer_heavenofrockmusic/63478-music-export-guide

The commissioner of this thesis Tough Enough Promotion is very satisfied with the result; the company will use the guidebook for future music export projects. The company agreed to have the guide online and to share it also for other young bands that want to succeed in the exporting industry. Finland's network in the music industry is very extensive and professionals are having a strong networking tie to each other to help and share information like this established online guidebook for Music Export around.

Further more two picture books got published on youtube: One about the Berlin concerts and the other one about the Helsinki concerts. The picture books can be found online or on the attached DVD to this thesis.

Picturebook Berlin: <http://www.youtube.com/watch?v=JPO2UZnVeKc>

Picturebook Helsinki: <http://www.youtube.com/watch?v=LSsSOjOL9FM>

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7 Attachments

Attachment 1. Flyer for both events in Berlin:

Double site flyer: FOG and Ill Kommodity promotion



The image shows three members of the rock band Face of God. They are positioned in front of a rustic wooden wall with a brick base. The band's name, 'FACE OF GOD', is written in large, stylized, blue-outlined letters at the top. One member is sitting on the ground on the left, another is leaning against the wall in the center, and the third is standing on the right wearing a cap and sunglasses.

Von Helsinki nach Berlin. Die dynamische Live Show des energiegeladenen Rock Trios bald in der Hauptstadt Deutschlands:

17.05.2013 Comet Club, Berlin
18.05.2013 Werk 9, Berlin
www.facebook.com/FaceOfGodGermanSupport



© Jennifer Kuhn

III KOMMODITY



Waschechtes Beklopptenkabarett am
17.5.2013 im Comet
Falckensteinstr. 47, 10997 Berlin
mit Face Of God und Marilyn Effect
Für mehr Infos, Code checken und ab in die Anstalt!



second promotion Flyer for Werk 9:

SPRUNGBRETT KULTUR KUNST e.V. 

Rock



18.05.2013

Face of God
Mafia Kills Hero
Refuse to Sleep
First Aid For Michael

Doors open 20h30
4 Euro
WERK

Markgrafenstr. 26, 10117 Berlin

© Jennifer Kuhn

Attachment 2. Posters for both events in Berlin:

J!CONCERT PRÄSENTIERT

THE OTHER CIRCUS

FACE OF GOD

www.facebook.com/faceofgodband

Ill Kommodity

www.illkommodity.com

THE MARILYN EFFECT

www.facebook.com/themarilyneffect

17.5.2013
im Comet Club
Einlass : 20:00h
Beginn : 20:30h

FACE OF GOD



18.05.2013 Face of God

First Aid For Michael
Mafia Kills Hero
Refuse to Sleep



**SPRUNG
BRETT** KULTUR
KUNST
e.V.



WERK 9

Markgrafenstr. 27, Berlin Mitte
Einlass: 20:30 Eintritt 4 euro

Flyer design with new promo picture from London:



18.05.2013

Face of God
Mafia Kills Hero
Refuse to Sleep
First Aid For Michael

Doors open 20h30
4 Euro
WERK

Markgrafenstr. 26, 10117 Berlin


SPRUNGBRETT
KULTUR
KUNST
e.V.

© Jennifer Kuhn

Attachment 3. Flyer and Poster for the events in Helsinki:

ROCKSTONE AGENCY PRESENTS

ROCKSTONITE!

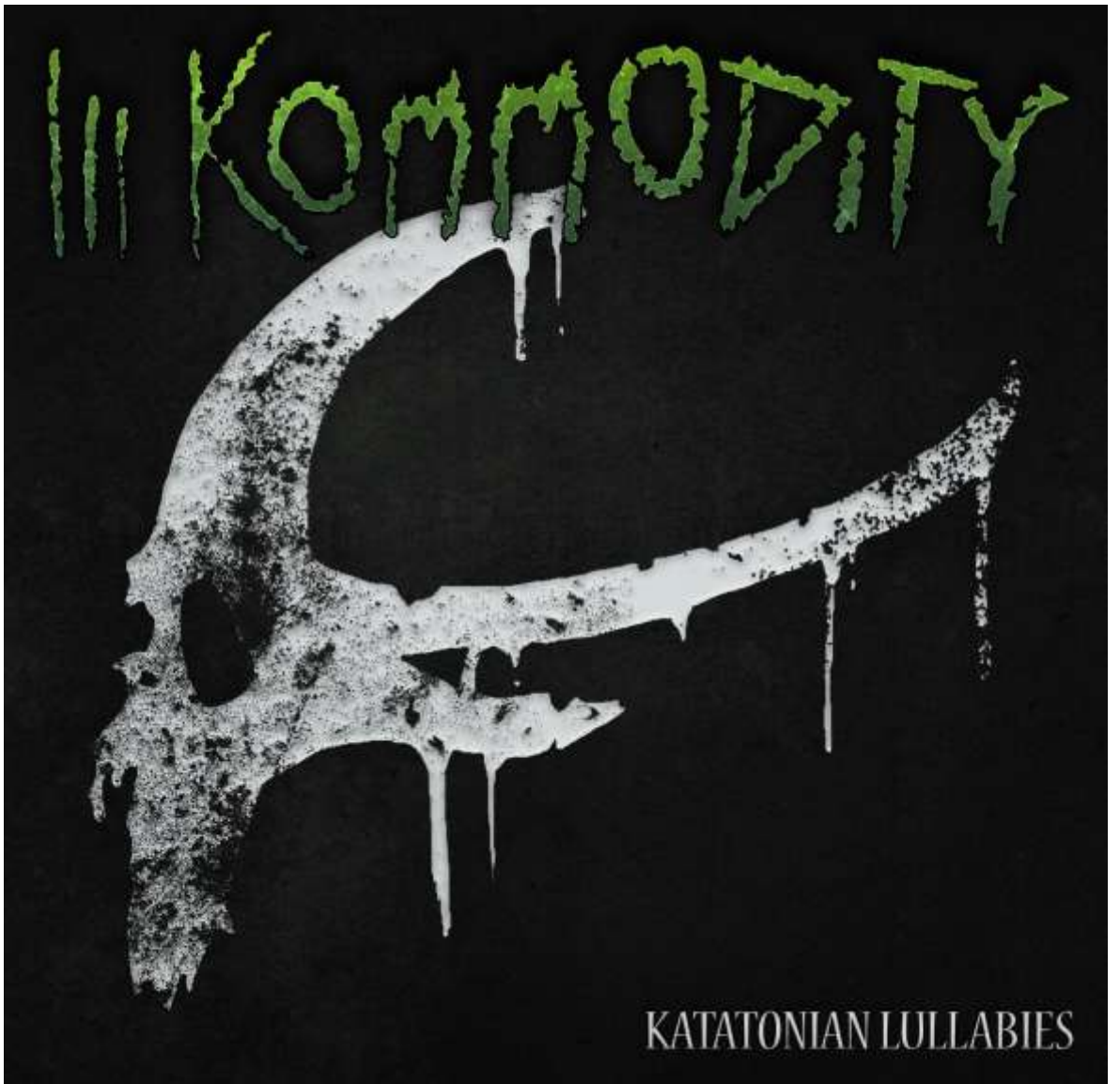
KOMMUNITY (GER)
SAMOKITTI
ACES

tiketti ENTRY ONLY 5€
www.tiketti.fi
0600-1-1616

PE FRI 5.7. ON THE ROCKS

Rockstone Agency On the Rocks Mikonkatu 15
00100 HELSINKI

© Jennifer Kuhn



Face of God



Schlechte Zeiten für Schubladendenker! Denn in Form des finnischen Rock-Trios FACE OF GOD bekommen alle Kategorisierungs-Fetischisten eine steinharte Nuss zu knacken, die zwar klanglich passagenweise sowohl an die Foo Fighters und Biffy Clyro als auch an Nirvana oder gar HIM erinnert, ihrem erdig rockenden Gesamtpaket jedoch einen ureigenen Charakter verpasst, der sich jeglicher Typisierung elegant entzieht. In nur zwei Jahren absolvierte der dynamische Dreier mehr als 160 Shows und erspielte sich so seinen Ruf als begnadete Live-Combo mit einer vor purer Energie strotzenden Bühnenausstrahlung, die die Welt für die Dauer eines Augenblicks stillstehen zu lassen scheint.

Im Jahr 2010 gegründet, zockten FACE OF GOD ihre ersten Songs “The Sky Is In Flames” und “Flow“ im bekannten Seawolf Studio in Helsinki ein, das in der Ver-

gangenheit bereits weltbekannten Künstlern wie Franz Ferdinand, The Rasmus, Hanoi Rocks und Amorphis als Aufnahmestätte gedient hatte. Die Nummern stießen im Internet prompt auf großartige Resonanz, weshalb bereits im Folgejahr die 4-Track-Debüt-EP „Fire“ veröffentlicht wurde – die schließlich wie die sprichwörtliche Bombe einschlugen und den Jungs massives Airplay im finnischen nationalen Radio (Yle X) sowie auf diversen weiteren Sendern bescheren sollte. Die Gunst der Stunde nutzend, legten FOG Anfang 2012 in Form der Single „Paranormal Whorebomb“ zünftig nach und ernteten abermals tosenden Beifall aus den Reihen der Fans und Radio-DJs.

Im Mai selbigen Jahres brach das Dreierpack zur von Red Bull, Sound-Shop, Carlings und Structure gesponserten „ONE WORLD“-Tour auf, in deren Verlauf sie in nur 31 Tagen sage und schreibe 50 Unplugged-Konzerte in außergewöhnlichsten Locations zum Besten gaben, die allesamt von der Videoproduktionsfirma Luomustudio aufgenommen und als Videoblog ausgestrahlt wurden. Darüber hinaus begleitete der Radiosender Yle X die Band mit einer VIP-Kamera auf Schritt und Tritt.

Zum krönenden Abschluss eines ereignisreichen und überaus erfolgreichen Jahres, erfüllte sich für FOG im Rahmen des legendären Helldone-Festivals ein lang gehegter Traum, als ihnen die Ehre zuteilwurde, gemeinsam mit den Suomi-Superstars HIM im Tavastia aufzutreten. Des Weiteren schaffte es ihr Song „Elephant“ gar auf den offiziellen Soundtrack des finnischen Kinostreifens „3 Simoa“.

Vor dem Helldone-Festival 2012 feierte FACE OF GODs neue Single „Born To Lose“ ihre Premiere auf Radio Rock - Finnlands größtem Rock-Radio. Der Song präsentiert sich in einem außergewöhnlichen Style und bringt die Leidenschaft und Verrücktheit des Trios zur Geltung. Im April 2013 wurde der Song mit dem dazugehörigen Musikvideo veröffentlicht und in den darauf folgenden UK / London Shows gefeiert. Angesagt im Monat Mai sind gleich zwei Shows mit denen sich FOG in den Trend Locations der Hauptstadt Deutschlands, Berlin präsentieren werden. Der bekannte Comet Club und Werk 9 werden ordentlich eingheizt mit der dynamischen Live Show der Rock-Combo. Zum Jahresende hin wird dann endlich die langersehnte Debütplatte in den Läden stehen.

Quotierungen:

„In dieser Band (Face of God) sehe ich die Zukunft, die anderen können einpacken.“

(Andy McCoy – Hanoi Rocks/Grease Helmet, in Hard Rock Café Helsinki März 2013)

„Ihr (Face of God) Sound hat mich weggefegt. Diese Jungs haben es einfach drauf.“

(Timo Kaltio – Hanoi Rocks / Cherry Bombz, in Bar Solo, London April 2013)



Bad times to think inside the box! Because in form of the Finnish rock trio FACE OF GOD all categorization fetishists get a stone hard nut to crack, although some passages and sound elements reminds of the Foo Fighters and Biffy Clyro as well Nirvana and HIM, the all surrounded rock page of Face of God has an own character which breaks out of every stereotype.

In just two years the dynamic trio played more than 160 shows and gathered a reputation as talented live act with lot of energy. They come along with a stage presence that stops the world for the duration of a moment.

Formed in the year 2010 gambled FACE OF GOD their first songs “The Sky Is In Flames” and “Flow” in the famous Seawolf Studio in Helsinki, which brought out already world class artist like Franz Ferdinand, The Rasmus, Hanoi Rocks and Amorphis. Both songs throw attention in the Internet and achieved a great reputation, that is why already in the following year the 4 Track-Debut-EP came out – which literally attack like a bomb and provided the guys massive air playing in the Finnish national radio (Yle X) as well in diverse other stations. To favor the use of the hour the single “Paranormal Whorebomb” got published in the beginning of 2012, harvesting a lot of cheer from the fans and Radio-Djs.

In the same year, month may the trio started together with Red Bull, Sound-Shop, Carlings and Structure as sponsor into the “ONE WORLD”-Tour, where they played unbelievable 50 acoustic gigs in just 31 days in extraordinary places, which got followed by the video production company Luomustudio and spread over a video blog. As well the radio station Yle X followed the band step by step with a camcorder.

The grand finale of an energetic and successful year was the legendary Helldone Festival that made a dream come through for FOG as they got the honor to be on stage together with the Suomi-Superstars HIM in Tavastia. In addition the song “Elephant” was catching the possibility to become the official soundtrack of the Finnish movie “3 Simoa”.

Prior to Helldone 2012, Face of God’s new single “Born To Lose” had its premier on Radio Rock, one of the biggest radio stations in Finland. The song embodies the unique music style of Face of God; exceptional alternative rock with crazy vocal elements. In spring 2013 the new song and a video got published and celebrate in the following UK / London shows. Announced for month may are directly two shows in the trend locations of the German capital Berlin, to represent FOG. The famous Comet Club and Werk 9 will get heat up by the dynamic live show of the rock-combo. At the end of the year the long awaited album will be finally available.

Endorsements:

“In that band (Face of God) I see the future, the others are going under”.

(Andy McCoy – Hanoi Rocks / Grease Helmet, in Hard Rock Café Helsinki, March 2013)

“Their (Face of God) sound just blew me away. These guys got it”.

(Timo Kaltio – Hanoi Rocks / Cherry Bombz, in Bar Solo, London April 2013)

BAND:

Leo Stillman Vocals / Guitar

Benjmanin Lehti Bass

Oscar Kuusto Drums

Booking: faceofgodband@gmail.com

Booking for Germany:

Jennifer Kuhn

faceofgoddeutschland@gmail.com

+ 358 458778884 or +4915152082947

Official website: www.faceofgodband.com

Official Facebook - page:

<http://www.facebook.com/Faceofgodband>

IMPORTANT LINKS:

Soundcloud: <https://soundcloud.com/faceofgod>

Myspace: <http://www.myspace.com/faceofgodband>

ReverbNation: <http://www.reverbnation.com/faceofgod>

Youtube: <http://www.youtube.com/user/Faceofgodband>

Blog: <http://musicfaceofgod.blogspot.fi/>

Radio Fritz profile: <http://bands.fritz.de/g/face-of-god/>

German Support Facebook – page:

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

PRESS:

YleX, April 2013:

<http://ylex.yle.fi/uutiset/popuutiset/suomalaisbandi-face-of-god-keikalla-lontoossa-blur-muusikon-kanssa>

YleX, April 2013:

<http://ylex.yle.fi/uutiset/popuutiset/britteihin-keikoille-lahteva-face-of-god-debyyttilevy-ei-ole-syntynyt-ilman-riito>

Rytmi, March 2013:

<http://www.rytmi.com/feature/hard-rock-rising-face-of-god-taisteli-tiensa-finaaliin-2/>

Kulturen Berlin, January 2013:

„FOG sind ein überaus sympathisches Rock-Trio, das meiner Meinung nach einer großen musikalischen Zukunft mehr als würdig ist!“ (Julia Neubüser, KULTUREN Blog, Berlin)

© Jennifer Kuhn

<http://194.95.94.164/wordpress/2013/01/band-face-of-god-im-interview/>

heavenofrockmusic wordpress blog January 2013:

“Nobody could top that night the show and audience engagement Face of God achieved.” (Jennifer Kuhn, heavenofrockmusic blog)

<http://heavenofrockmusic.wordpress.com/2012/12/30/finnish-youngstar-bands-better-than-main-act/>

Melodyofthesoul wordpress blog January 2013:

“I have to say they were great in Helldone 2012; I did not know what to expect from them but their unique sound and their energy on stage blew up my mind.” (Basak Gunel, writer of melodyofsoul blog)

<http://melodyofthesoul.wordpress.com/2013/01/06/an-interview-with-face-of-god/>

"Push to fire" blog, feature artist December 2012:

<http://pushtofire.wordpress.com/2012/12/10/feature-artist-face-of-god/>

Scandik music webpage, Spain, December 2012:

“As we continue working on our first project, we had the opportunity to interview one of the emerging Finnish groups and one of most talked about right now, Face of God.”

http://www.scandikmusic.com/EN_english.html

“Mixolydianblog” Derek Kortepeter, California, USA, december 2012:

“After checking out their music, I knew I had to get the interview up as soon as possible.”

<http://mixolydianblog.wordpress.com/2012/12/05/leo-stillman-from-face-of-god-opening-for-him-soon-interview/>

“Lady A’s Vampire Social Club” Alex Savage, Chicago, USA, December 2012:

“Face of God, an explosive rock trio from Helsinki, Finland are on their way to a promising career. Gigging like crazy all over their homeland, they recently landed an opening spot supporting the love metal rockers HIM at their legendary Helldone Festival in Helsinki at Tavastia.” <http://vampiresocialclub.net/2012/12/interview-with-face-of-god/>

Attachment 5. Ill Kommodity Portfolio:



ILL KOMMODITY combines different types of rock music with a mature show including requisites, costumes and a little scenery.

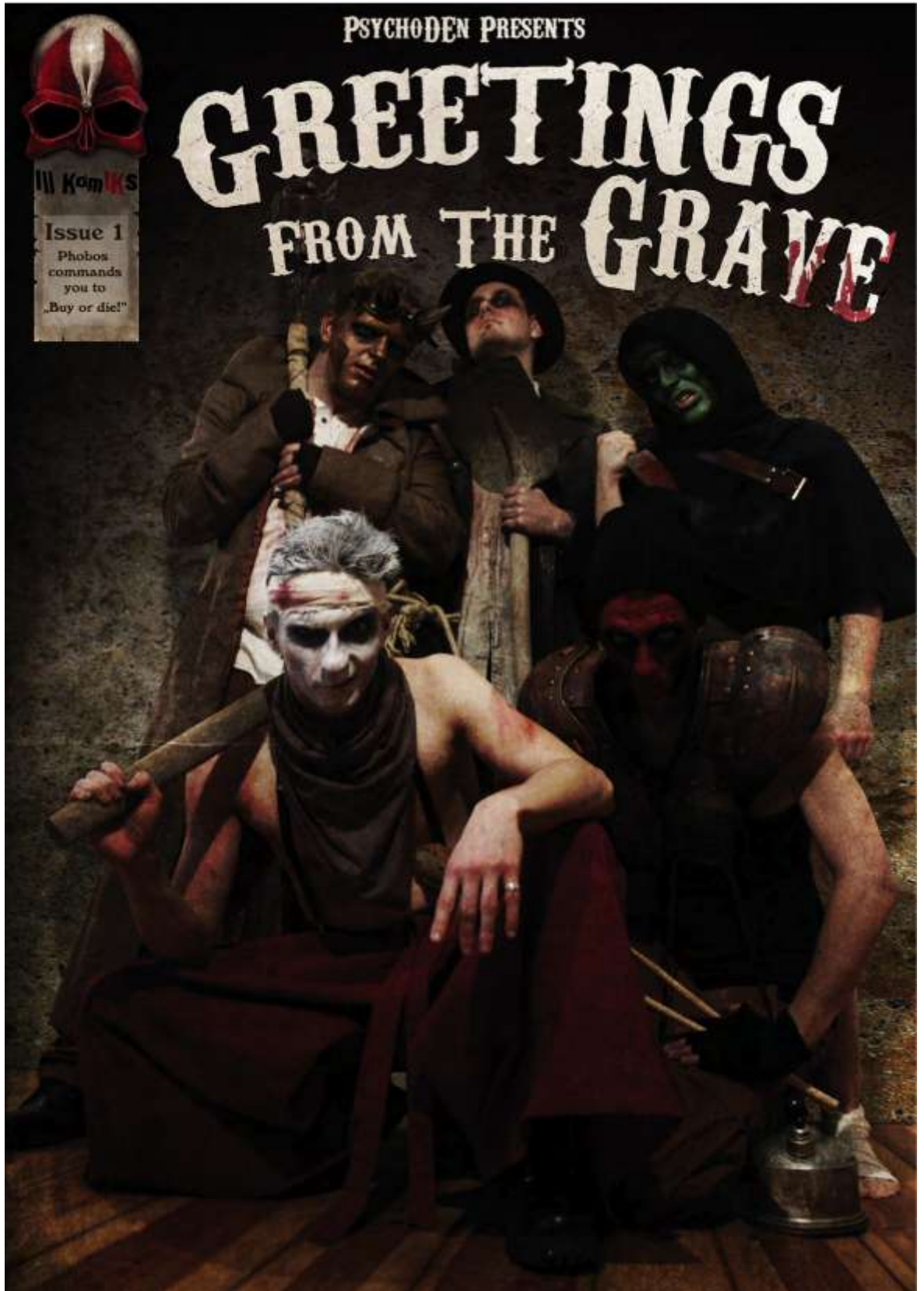
Five crazy musicians and actors playing songs for the lovers of the harder tunes but also for audiences who likes it a bit more softer. With well-placed accents of pop-, jazz-, ska and other danceable music Ill Kommodity creates a dynamic scene full of catchy songs.

The concept tells the story of the five characters Ptomaine, Shifty, Slutty, Kaine and their mentor Erik Raabe, who brought them from the surreal world of Katatonia back to our reality, where Erik tries to fulfill his experiments. The background of Ill Kommodity is explained through little audio-clips, comics and other gimmicks which intensify the story of the band.

A Show of Ill Kommodity promises a funny event with alot of sick humour and interaction with the crowd, so that everybody gets the chance to be a part of the five maniacs.







© Jennifer Kuhn

ILL KOMMODITY are...



Sascha Schneider as Ptomaine
Guitar, Songwriting, Design, Concept,
Costume & Make-Up



Sebastian Langenohl as Erik Raabe
Host & Show



Daniel Mannkopff as Kaine
Vocals, Design & Booking



Tommaso Igel as Shifty
Drums



Sebastian Rätz as Slutty
Bass

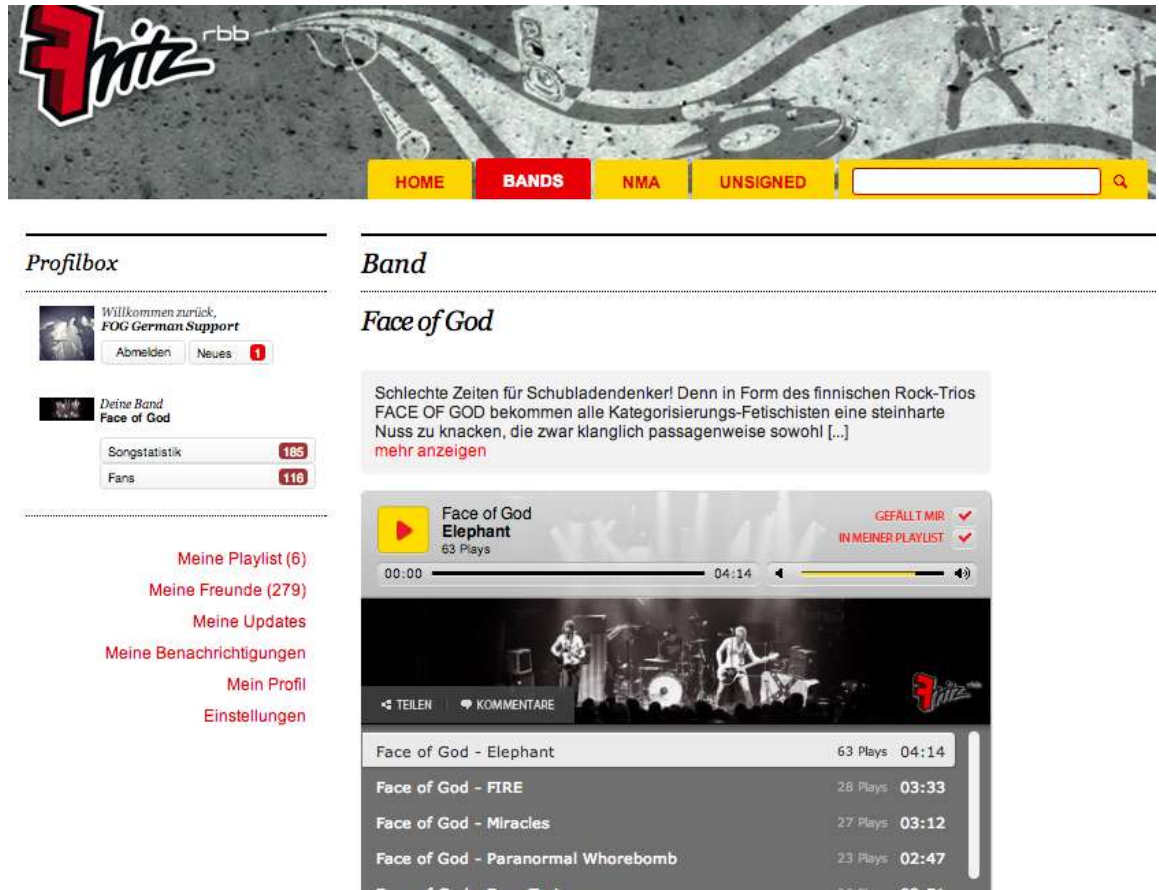


WWW.ILLKOMMODITY.COM
WWW.FACEBOOK.COM/ILLKOMMODITY

Attachment 6. Publishing:

Radio Fritz band profile: <http://bands.fritz.de/g/face-of-god/>

This profile got establish on a radio newcomer page for FOG to promote the Berlin shows and gather more fans as the radio station was playing the uploaded music of the band.



The screenshot shows the Radio Fritz website interface. At the top, there is a navigation bar with buttons for HOME, BANDS, NMA, and UNSIGNED, along with a search bar. Below the navigation bar, the main content area is divided into two columns. The left column, titled 'Profilbox', contains a welcome message for 'FOG German Support', a 'Deine Band' section for 'Face of God' with statistics (165 songs, 116 fans), and a list of user actions like 'Meine Playlist (6)', 'Meine Freunde (279)', 'Meine Updates', 'Meine Benachrichtigungen', 'Mein Profil', and 'Einstellungen'. The right column, titled 'Band', features a description of the band 'Face of God' as a Finnish rock trio, a music player for the song 'Elephant' (63 plays, 04:14), and a list of other songs by the band: 'FIRE' (28 plays, 03:33), 'Miracles' (27 plays, 03:12), 'Paranormal Whorebomb' (23 plays, 02:47), and 'Born To Live' (20 plays, 02:51).

Blog heavenofrockmusic:

<http://heavenofrockmusic.wordpress.com/2013/05/06/face-of-god-performing-in-germanyberlin/>

Heavenofrockmusic is the project manager's own blog that promoted and attract attention to the concerts before and afterwards.

Face of God performing in Germany/Berlin

MAY 6 Posted by Jennifer



pic by Dara Dorman

For Germany/Berlin it is finally time to think outside the box. FACE OF GOD is breaking out of every stereotype. The finnish rock trio FACE OF GOD is an adventure, although their music elements reminds of the Foo Fighters, Biffy Clyro, Nirvana and as well Suomi-stars HIM, their all surrounded very unique rock page is giving categorisation fetishists a stone hard nut to crack.

Famous for a stage presents that is stoping the world for the duration of a moment, will FOG share this feeling with the audience in Berlin's trend locations: Comet Club and Werk 9. The reputation of a talented live act that spreads lot of energy, during their dynamic show, gathered FACE OF GOD while playing more than 160 gigs in just two years of time. A few highlights of their young and fresh career was to play in front of a full house together with HIM, having their song on a movie soundtrack and touring in London.

RECENT POSTS

- › Face of God performing in Germany/Berlin
- › Very good music video releases this week!
- › Crashdïet In On The Rocks
- › Finnish youngstar bands better than main act (headliner)
- › Face of God: Opening act for Heiðdóttir

ARCHIVES

- › May 2013
- › February 2013
- › December 2012
- › November 2012
- › October 2012
- › September 2012
- › August 2012
- › July 2012
- › June 2012
- › May 2012
- › April 2012
- › March 2012
- › February 2012
- › January 2012
- › December 2011

CATEGORIES

Finnish embassy in Berlin:

<http://www.finnland.de/public/default.aspx?contentid=273206&nodeid=37105&culture=de-DE> The Finnish embassy in Berlin published a short version of the promo text from the press package the project manager created for the band. The page is promoting the two concerts in Berlin in advance.

Berlin biggest music magazine Yagaloo:

Yagaloo music magazine published the promotion text from the press package (find the translation into English from the press package of FOG attached in Attachment 3). The online magazine and TV channel promoted both shows for Berlin.



<http://yagaloo.com/component/k2/item/11263-die-finnenrocker-face-of-god-kommen-in-die-hauptstadt.html>

The acoustic song FOG played in the Yagaloo studio and the interview can be found from Muzu Tv channel:

<http://music.yagaloo.com/face-of-god-stars-are-falling-down-musikvideo/1903414/?partnerId=yl111>

<http://music.yagaloo.com/face-of-god-face-of-god-portrait-musikvideo/1903460/772/>

Die Finnenrocker FACE OF GOD kommen in die Hauptstadt!

Freigegeben in [Das Neueste!](#)

Artikel bewerten ★★★★★ (1 Stimme)

Schriftgröße [Drucken](#) [eMail](#)



Die Finnenrocker FACE OF GOD kommen in die Hauptstadt! © Lars Johnson Photography <http://larsjohnson.net/>

Schlechte Zeiten für Schubladendenker! Denn in Form des finnischen Rock-Trios **FACE OF GOD** bekommen alle Kategorisierungs-Fetischisten eine steinharte Nuss zu knacken, die zwar klanglich passagenweise sowohl an die Foo Fighters und Biffy Clyro als auch an Nirvana oder gar HIM erinnert, ihrem erdig rockenden Gesamtpaket jedoch einen ureigenen Charakter verpasst, der sich jeglicher Typisierung elegant entzieht. In nur zwei Jahren absolvierte der dynamische Dreier mehr als 160 Shows und erspielte sich so seinen Ruf als begnadete Live-Combo mit einer vor purer Energie strotzenden Bühnenausstrahlung, die die Welt für die Dauer eines Augenblicks stillstehen zu lassen scheint.

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Zum krönenden Abschluss eines ereignisreichen und überaus erfolgreichen Jahres, erfüllte sich für **FOG** im Rahmen des legendären **Helldone**-Festivals ein lang gehegter Traum, als ihnen die Ehre zuteilwurde, gemeinsam mit den Suomi-Superstars HIM im Tavastia aufzutreten. Des Weiteren schaffte es ihr Song „Elephant“ gar auf den offiziellen Soundtrack des finnischen Kinostreifens „3 Simoa“.

© Jennifer Kuhn

Vor dem Helldone-Festival 2012 feierte **FACE OF GODs** neue Single „**Born To Lose**“ ihre Premiere auf Radio Rock - Finnlands größtem Rock-Radio. Der Song präsentiert sich in einem außergewöhnlichen Style und bringt die Leidenschaft und Verrücktheit des Trios zur Geltung. Im April 2013 wurde der Song mit dem dazugehörigen Musikvideo veröffentlicht und in den darauf folgenden UK / London Shows gefeiert. Angesagt im Monat Mai sind gleich zwei Konzerte mit denen sich FOG in den Trend Locations der Hauptstadt Deutschlands, Berlin präsentieren werden. Am 17.05.2013 wird der bekannte **Comet Club** in Kreuzberg, Berlin ordentlich eingheizt und am 18.05.2013 präsentiert sich die Rock-Combo mit ihrer dynamischen Live Show im **Werk 9**, Berlin Mitte. Zum Jahresende hin wird dann endlich die langersehnte Debütplatte in den Läden stehen.

Links zu den Events:

17.05.2013 Comet Club, Falkensteinstraße 47, Berlin Kreuzberg, Einlass 20:00, Eintritt 8 euro (powered by j|concert: Face of God, Ill Kommodity, The Marilyn Effect)
<https://www.facebook.com/events/147571785414174/>

18.05.2013 Werk 9, Markgrafenstraße 26, Berlin Mitte, Einlass 20:30, Eintritt 4 euro (powered by Sprungbrett: Face of God, Mafia Kills Hero, Refuse to Sleep, First Aid for Michael)
<https://www.facebook.com/events/431884996895729/>

Facebook der Band: <https://www.facebook.com/Faceofgodband>

Face of God German Support: <https://www.facebook.com/FaceOfGodGermanSupport>

Soundcloud: <https://soundcloud.com/faceofgod>

Quelle: © Jennifer Kuhn.



HOWIE'S YAGALOO
DAS MUSIKMAGAZIN

HOME startseite MUSIK-NEWS neugierigen VIDEOS alle shows MUSIKVIDEOS YAGALOO bei Muzu TV ÜBER UNS informationen SNACKTV VIDEOS video news player

2013-05-07 09:42:37 <>

Die Finnenrocker FACE OF GOD kommen in die Hauptstadt!
Schlechte Zellen für Schulblendenker! Denn in Form des finnischen Rock-Trios FACE OF GOD ...

★ STAR FM HÖREN SEHEN MITROCKEN TICKETS SHOP

KALENDER 01 02 03 04 05 06 07 08 09 10 11 12 2013 2014

Face Of God

17.05.2013, Freitag - Comet

Wenn man den Sound von FACE OF GOD beschreiben soll, muss man tief in die Schublade greifen, denn man wird an viele Bands erinnert, wie z.B. Foo Fighters, Biffy Clyro und sogar HIM oder Nirvana. FACE OF GOD ist bekannt für ihre energiereichen Liveauftritte und ihre sehr dynamischen Shows. Das Rock-Trio hat mehr als 160 Shows in nur 2 Jahren absolviert. FACE OF GOD wurde im Jahr 2010 gegründet. Kommen aus Finnland Auch mit dabei: ILL KOMMODITY: Waschechtes und ungewaschenes Metalkabarett von fünf lebenswerten Bekloppten THE MARILYN EFFECT Harte Riffs, prügelnde Drums, erschlagende Breaks und markerschütterndem Gebrüll gepaart mit MTV-Chartwürdigem Pop-Gesang!

Datum 17.05.2013, Freitag
Beginn 21:00
Ort Comet (Comet Club)
Adresse Falkensteinstraße 47, 10997 Berlin ([auf Karte zeigen](#))

Maximum Rock Rock Classics Alternative From Hell
 NOW PLAYING 21:38:23 **star fm** maximum rock!
 HIM Tears On 1
 Zur Abstimmung >

WETTER ...die Sonne lässt sich wieder blicken und erfreut uns mit Hitze! < Mehr >

VERKEHR Wenn du wissen willst, wie die Verkehrslage in der ROCK CITY ist, dann klick hier ... Mehr >

TWITTER @goodbyealrgrnd sind im Festival zu Besuch, jetzt einschalten!

Radio promo from Star FM, Berlin's biggest rock radio:

The radio station Star FM wrote:

When you compare the sound from FACE OF GOD with other bands you need to dig deep into the drawers, than the rock trio can be related to bands like Foo Fighters, Biffy Clyro and even HIM or Nirvana.

FACE OF GOD is famous for their energetic live performance and the dynamic shows.

The rock trio did more than 150 shows in just 2 years of time.

FACE OF GOD got establish in the year 2010.

The guys are coming from Finland to Berlin.

Supported by: Ill Kommodity

Ska metal from Berlin

The Marlin Effect:

Hard riffs, flogging drums, slaying breaks and incredible growls with MTV chart hitting pop vocals.


FOG music blog, concert review:

The band Face of God has their own blog with concert reviews that got created from the project manager years ago before the band even knew they go to Berlin. The own band blog also published a review about both shows in Berlin.

<http://musicfaceofgod.blogspot.fi/2013/05/you-need-to-feel-berlin.html>

Wednesday, May 22, 2013

YOU NEED TO FEEL BERLIN



© amplerman photography
picture by Alex Karatzas

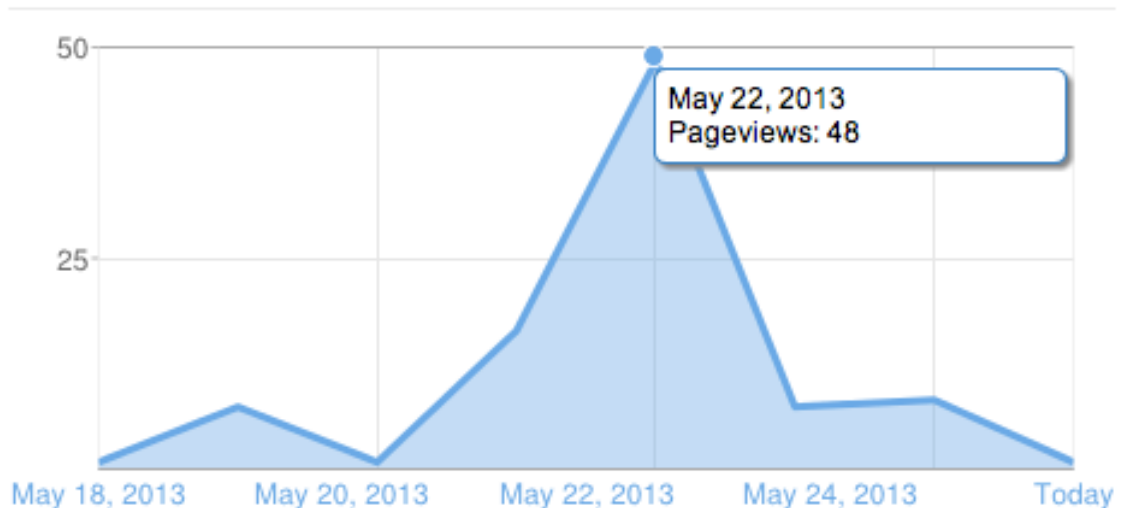
The alternative rock band Face of God was for the first time over in Berlin/Germany. After just a couple of hours in Berlin, Leo Stillman frontman of Face of God statement was: "Fuck, Germany is a great country". The Finnish rock trio played 2 shows: 17.05.2013 Comet Club in Berlin Kreuzberg and 18.05.2013 in Werk 9, Berlin Mitte. They showed their talent on stage: dynamic, energetic and giving everything. The audience of both nights were more than impressed how good a Finnish rock band can be! Nina the amazing vocalist from First Aid for Michael stated: "I loved them. Wow, what a great show. They remind me of my favourite band Biffy Clyro."

FACE OF GOD

- "Push to fire" feature artist: Face of God
- article about the music video "Elephant" related to the 3 Simoa movie (Finnish)
- buy the Face of God FIRE EP here
- Chaos Tube: Interview with Leo (video)
- Espan lava
- Face of God / performing "Bad" in sound studio and interview by moon tv
- Face of God @ Luomostudio
- Face of God at YleX studio (3 Simoa)
- Face of God German Support
- Face of God in the studio (youtube video)
- Face of God Interview russia/english
- Face of God Street Team
- Facebook Face of God
- Finnish embassy Berlin
- German interview
- Helldone announcement
- Helsingin uutiset interview
- HIM Streetteam Spain: Interview with Leo
- His Infernal Magazine Italy: Face of God interview
- <http://soundcloud.com/faceofgod>
- <http://www.myspace.com/faceofgodband>
- <http://ylex.yle.fi/uutiset/popuutiset/tama-uutuusbandi-paasee-uuteen-suomalaiselokuvaan#comment-9994>
- Interview with Benjamin Lehti for Italy
- Japan Interview
- Leo in TV

Pageviews

[More stats »](#)



Heavenofrockmusic blog, concert review:

<http://heavenofrockmusic.wordpress.com/2013/05/22/berlin/>

17.05.2013 in Comet Club The Marilyn Effect opened the show and their frontman gave it 's best, so energetic that he even cracked his foot. That is music with passion. Ill Kommodity set up a great theatre show. To see that band was like watching a movie and being excited what will happen next. They can be scary but they are having as well a lot of humor and fun on stage. Face of God as leading act showed up with talent in music and sound. The band was very surprised as during the show their friends from Finland showed up in the audience. Frontman Leo Stillman stop the song with a "What? That are my friends from Helsinki" and continued singing. They opened up the show with Alive Dead monkey and continued with: Elephant, Bad, Born To Lose, The price of Glory, Whales on the sand, Paranormal Whorebomb and were closing with Black in the Night. They left the stage with dropping guitar and bass and showing a real rock'n'roll attitude. Mario Jahn the organiser of the event comment: "Face of God is a really great rock band with a lot of talent. The audience liked them".

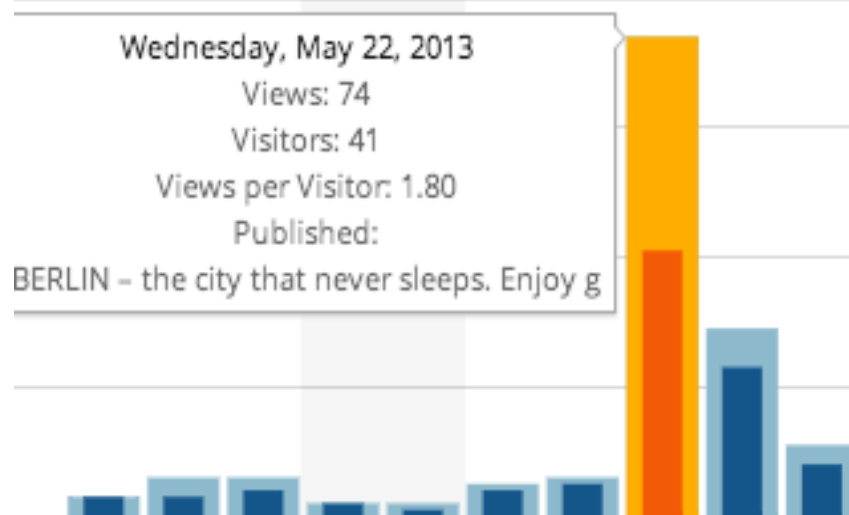


7.1.1 Wednesday, May 22, 2013

Views: 74

Visitors: 41

Views per Visitor: 1.80



Ampleman Photography by Alex Karatzas:

Alex Karatzas was the band photographer for Face of God in Berlin. He provided pictures of the band on his facebook page and to the project manager's picture DVD that can be found attach to this thesis.

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

facebook Search for people, places and things

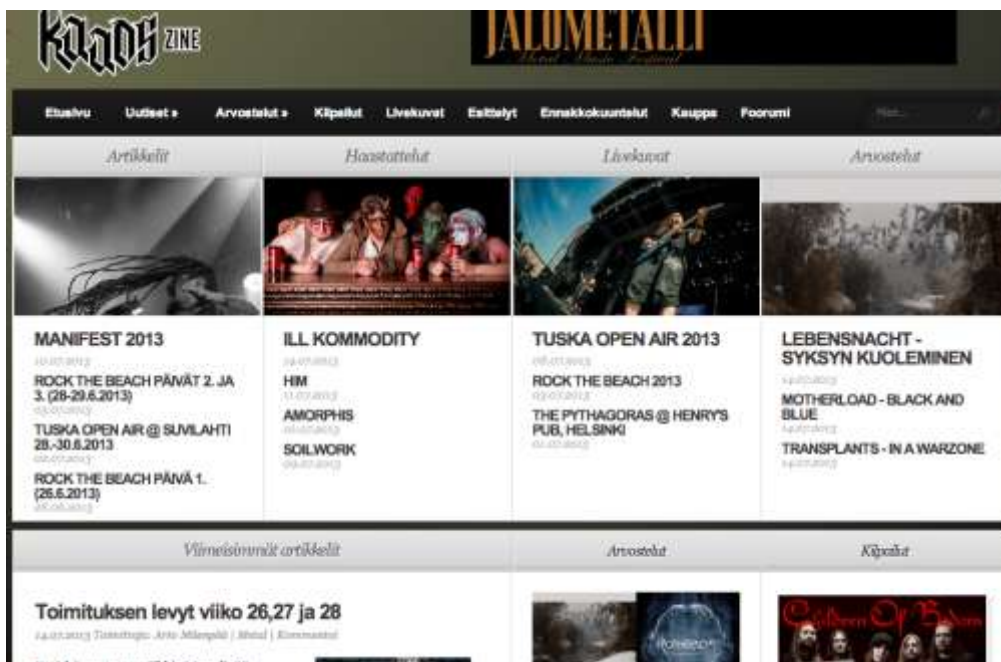
Ampleman Photography
32 likes · 2 talking about this

Community
Ampleman Photography is a creative outlet for Alex Karatzas. He likes to walk around his neighbourhood and take photos of things. All photos are for sale. please visit amplemanphotography.500px.com for more photos!

About - Suggest a Change

Photos

Ill Kommodity KaaosZine magazine, interview:



Haastattelu Ill Kommodity

14.07.2013 | Toimittaja: Arto Mäenpää | Kategoria: Haastattelut, Rock | Kommentoi

Saksalainen ska-metallia soittava **Ill Kommodity** saapui Suomeen ensimmäistä kertaa, kun yhtye esiintyi ensin On The Rocksissa järjestetyssä Rockstonite -tapahtumassa yhdessä **Spihan** sekä **Smokin 'Acesin** kanssa ja seuraavana päivänä Libertessä yhdessä **Dashbonen** sekä **Lucy Was Drivingin** kanssa. **Kaaoszine** tavoitti yhtyeen sähköpostitse kiertueen jälkeen ja kyseli heiltä hieman mietteitä Suomesta sekä täällä soittamisesta. Lue lisää nähdäksesi **Kaaoszin** haastattelu kokonaisuudessaan.



Terve. Ill Kommodityn soittama musiikki on ska-metallia, ja yhtye on saanut alkunsa Berliinissä Saksassa. Miten itse kuvailisit yhtyeen musiikkia sellaiselle, joka ei teistä koskaan ole vielä kuullut?

Ill Kommodity: Yhtyeen musiikkia voisi kuvailla suoraan naamaan iskeväksi metalliksi, jossa on elementtejä niin ska-genrestä kuin rockistakin.



<http://kaaoszine.fi/ill-kommodity/>

Here the translation of the Ill Kommodity Interview that got published at KaaosZine: The German ska- metal band Ill Kommodity came to Finland for the first time, they performed in On The Rocks at the Rockstonite event together with Spiha and

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Smokin´ Aces, the day later in Liberté with Dashbones and Lucy Was Driving. Kaaoszine was interested in interviewing the band about playing in Finland after they received a notice per email. Find the interview attached.

1. Ill Kommodity is a ska metal band from Berlin/Germany. How would you describe the style of your own songs?

Ill Kommoditi: Errr... somewhat between face bashing metal, bouncy ska and smooth rock for the in-laws.

2. Which bands did inspired you to make music?

Ill Kommodity: To be honest, there are too many bands of different genres, so there's no way to just name a few, but in general music that makes the audience move.

3. You guys play not just music you have a reputation of story telling. Even comic characters of you exist. Can you tell us a bit more about the concept and characters behind Ill Kommodity?

Ill Kommodity: Who told you that?! That´s a secret! In general, we try to create a vent for all the madness in the world, to created characters which are as diverse as our music to embody the before, mentioned madness and at last to bring it on stage.

But okay, there are some things in planning, e.g. a video game to let the fans experience the whole world around IK, the reason for being mad and more. Maybe there will be a comic as well. We really love to show you Katatonia, a realm far, far beyond reality as you know it - our home.

4. Is it the first time here in Helsinki? How you liked it so far? Any other countries abroad you tour to?

Ill Kommodity: No, Finland is our first gig out of Germany and we enjoyed it pretty much so far. The Finnish people are way more relaxed than the typical German.

5. Do you know any Finnish artist?

Ill Kommodity: Children of Bodom, Lordi and of course Face of God our Finnish buddies who played with us in Berlin.

6. What are the expectations towards the show tonight in On The Rocks?

Ill Kommodity: We expect to show you madness!

7. When you compare Helsinki with Berlin. Do you see any difference in the music scene?

Ill Kommodity: More rock and metal!!! We love it here.

9. During June you worked on your EP “Katatonian Lullabies”. Is it your first EP? What were your main concerns and focus on making it?

Ill Kommodity: No it wasn't, but let's not focus on that. Our biggest concern was to pick songs, which could best show our musical variety.

10. When it comes to song writing, who is responsible for the lyrics and who for the riffs?

Ill Kommodity: Ptomaine, our guitarist does all that. That's why he is so nervous all the time.

11. If you could be opening act of any band in this world who would it be?

Ill Kommodity: Ok, for any of Mike Patton's bands or the Devin Townsend Project... or maybe System of a Down.

12. Where do you see the band in the duration of 5 years time? What are your future goals?

Ill Kommodity: Hopefully as a poster on the living room walls of every open minded metal and rock fan all around the world, and madness worldwide and jelly bean for all and ...

Heavenofrockmusic concert review:

The band Ill Kommodity received as well a concert review from the project managers own blog: heavenofrockmusic as well the Helsinki concerts were promoted over the blog in advance.

<http://heavenofrockmusic.wordpress.com/2013/07/12/from-berlin-to-helsinki-ill-kommodity-2/>

From Berlin to Helsinki: Ill Kommodity

JUL 12 Posted by Jennifer

Ill Kommodity is a skametal band from Germany. Their goal is to have fun and make people move. Ill Kommodity was playing with Face of God a show together in Berlin in month May <http://heavenofrockmusic.wordpress.com/2013/05/22/berlin/>, and now it was their turn to come to Helsinki for two shows. They played in the Rockstonite in On The Rocks organised by the start up company Rockstone Agency in Helsinki. Together with the gothic rock band Spiha and straight from the 80ies Smokin' Aces, Ill Kommodity was heating up the downstairs of the On The Rocks Club (Friday 05.07.2013), one of the most famous concert venues in Helsinki city centre.



picture by Marco Manz

RECENT POSTS

- › Strong Addiction at Bar Bäkkäri
- › From Berlin to Helsinki: Ill Kommodity
- › Lacrimas Profundere at Bar Bäkkäri, Helsinki
- › Hardcore Superstar at Kiveniähtrock 201
- › Grease Helmet at Virgin Oil / Helsinki

ARCHIVES

- › July 2013
- › June 2013
- › May 2013
- › February 2013
- › December 2012
- › November 2012
- › October 2012
- › September 2012
- › August 2012
- › July 2012
- › June 2012
- › May 2012
- › April 2012
- › March 2012
- › February 2012
- › January 2012
- › December 2011

CATEGORIES

- › Uncategorized

Marco Manzi photography:

Marco Manzi was the band photographer for the Helsinki shows and provided pictures from Ill Kommodity on his Facebook page and for the project managers DVD that can be found attached to this thesis.



Marco Manzi Photography

July 12

Ill Kommodity live @ On The Rocks (05.07.2013, Helsinki):
<http://marcomanzi.kuvat.fi/kuvat/2013/July/III%20Kommodity/>



<https://www.facebook.com/pages/Marco-Manzi-Photography/123935694454702>

<http://marcomanzi.kuvat.fi/kuvat/2013/July/III+Kommodity/>

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Attachment 7. Production time schedules:

Friday schedule:

13.00 Promo/ giving out Flyers in Berlin
16.00 Building up
18.00-18.25 Soundcheck for Face of God
till 19.30 Soundcheck for other bands
20.00 doors open
20.30 The Marilyn effect
21.25 Ill Kommodity
22.20 Face of God (playtime 40 min)
23.00 packing till 23.30

Saturday schedule:

12.00 Promo shooting with Alex

17.30 Arrival building uAnkunft / Aufbau / Soundcheck of all bands from the last starting to the first starting once

20.30 doors open

21.00 Mafia Kills Hero

22.00 First Aid For Michael

23.00 Face of God

00.00 Refuse to Sleep

00.45 End

Timetable 17.05.2013 Comet Club (official document)

16:30 building up /Aufbau

18.00 bis

18:25 Soundcheck Face Of God, Umbau

18:35 bis

19:00 Soundcheck Ill Kommodity, Umbau

19:10 bis

19:35 Soundcheck The Marilyn Effect 20:00 Doors open

20:30 bis

21:10 The Marilyn Effect, Umbau

21:25 bis

22:05 Ill Kommodity, Umbau

22:20 bis

23:00 Face Of God

23:00 Abbau SOFORT NACH KONZERTENDE!!! 23:30
Bühne leer

Mafia Kills Hero (Dominki): Gitarrenamp: Marshall JCM800 (50 Watt/2Kanal) Topteil
und JCM900 4x12" Box.

Refuse to Sleep: Peavey 6505+ Combo und Bass Top

Event agreement: 6.7.2013//Live Internazionale //FIN & GER

Time: di prima categoria// 23.00 - 01.00

Line-up: **ILL KOMMODITY (GER), LUCY WAS DRIVING (FIN), DASHBONE (FIN)**

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Finnish band's popularity with fans: Strong// Forte

Tickets available for sale: 200

FB event: TBA

Soundcheck: 16.00-18.00

Duration of Set: 30 min/ band

Schedule of Play:

23.00 hrs - DASHBONE

23.40 hrs - ILL KOMMODITY

00.20 hrs - LUCY WAS DRIVING

Ticket price: 3€

Rockstonight, event powered by Rockstone Agency:

05.07.2013

Building up and soundcheck 17.00 – 19.00

3 bands: Smokin´Aces, Ill Kommodity, Spiha

23.00 Smokin´Aces

24.00 Ill Kommodity

01.00 Spiha

Photoshooting with the band Ill Kommodity in On The Rocks Club from 20.00 – 22.00.

Ticket price 5 euro.

Attachment 8: Logistic regulations:

BERLIN

Comet:

Logistics are managed by Daniel from Ill Kommodity.

Werk 9:

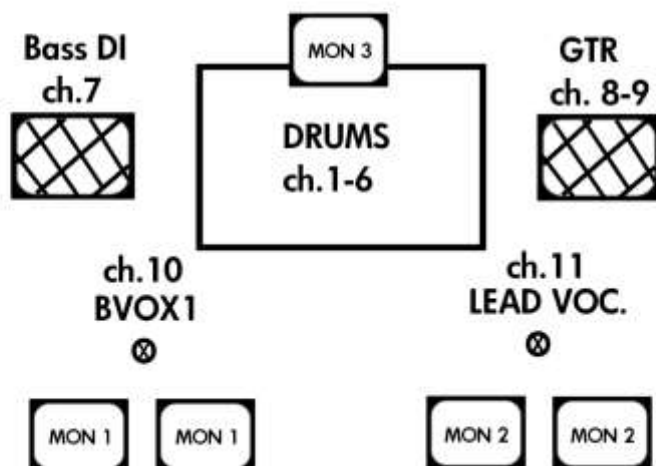
First Aid for Michael (Nina): Drumset: Bassdrum, Floortom, Hightom, Hightomständer, Hi-Hat-Stativ + Bass Amp

Stage card from Face of God:

FACE OF GOD

Inputs & Stage

CH.	MIC.	INSERT
1. BD	B52/D6	Comp./Gate
2. SN	SM57/e604	Comp./Gate
3. TOM 1	e604/D2	Comp.
4. FLOOR TOM	e604/D2	Comp.
5. OH L	Cond.	
6. OH R	Cond.	
7. BASS DI	XLR	Comp.
8. GTR L	57/421	
9. GTR R	57/421	
10. BVOX 1	SM58	Comp.
11. LEAD VOC	SM58	Comp.



Attachment 9. LogFrame Matrix Gantt Chart combination related to Time Management Matrix:

STRATEGY: Tough enough to succeed in the music industry		
PROJECTS PROPOSE: To plan, contribute and implement music export events.		
CASE: Rock music; Face of God (FIN) in Berlin / Ill Kommodity (DE) in Helsinki		
EXWEL: achieving an experience		
CEM: successful culture export		
EXPECTED RESULTS: 1. Event in Berlin planned and implemented successfully 2. Event in Helsinki planned and implemented successfully		
Months (activity timeline)	Activity level (completed)	Theory
January	1.1 Berlin concept planned	Project Management
	1.2 Target group analysis written	Target market research / Marketing
	1.3 Business contacts established	Networking
February	1.4 Berlin venues researched and visited	Booking
	1.5 Media contact list for Berlin established	Media relation
March	1.6 Berlin two venues booked for May (17+18.5.2013)	Booking
	1.7 Promotion material established (Flyers for ITB)	Promotion/Marketing
	1.8 Face of God Facebook page created	Promotion/Marketing
	1.9 Culture Funding application filled, Project plan attached	Culture Funding/CEM
April	2.1 Helsinki concept	Project Management

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	planned	
	2.2 Target group analysis written	Target market research / Marketing
	2.3 Business contacts established	Networking
	1.10 Media contacted (with translated press kit)	Media relation
	1.11 Logistics planned	Logistic/Project Management
	1.12 Culture Funding application send	Culture Funding/CEM
	1.13 Band photographer for Berlin booked (Alex)	
	1.14 Posters for Berlin hanged up	Promotion/Marketing
	1.15 Sponsors: j!concert and Sprungbrett accomplished	Sponsoring / Event Management
Mai	2.4 Helsinki venues researched	Booking
	2.5 Media list for Helsinki established	Media relation
	1.16 Interview and video shoot with Yagaloo booked	Media relation
	1.17 Flyers given out	Promotion/Marketing
	1.18 Production plan established	Event management
	1.19 Guest list written, guests invited	Media relation
	1.20 Backline shared	Logistics
	1.21 people counter used	Result measuring
	1.22	Implementation / Project

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	Berlin concerts staged (Comet + Werk 9)	Management
	2.6 Helsinki 2 venues booked for July (5 + 6.07.2013)	Booking
June	2.7 Promotion material established (Flyers and light commercial – On The Rocks)	Promotion/Marketing
	2.8 Media contacted (with translated PDF presenta- tion)	Media relation
	2.9 Logistics planned	Logistic/Project Management
	2.10 Band photographer for Helsinki booked (Marco Manzi)	
	2.11 Flyers for Helsinki given out in venues	Promotion/Marketing
	2.12 Posters hanged up in venues	Promotion/Marketing
	2.13 Kaaoszine interview booked	Media relation
	2.14 Sponsors: Rockstone Agency, Liberté accom- plished	Sponsorship / Event Man- agement
	1.23 Berlin follow up: online survey created	Result measuring
July	2.15 Production plan es- tablished	Event Management
	2.16 Guest list written, guests invited	Media relation
	2.17 Backline shared	Logistic / Project Management

	2.18 people counter used	Result measuring
	2.19 Helsinki concerts staged (On The Rocks + Liberté)	Implementation / Project Management
August	2.20 Helsinki follow up, online survey created	Result measuring

Attachment 10. Budgeting excel sheets for both events:

Budgeting	Income	Advertising	Food and Beverage	Travel Expenses	Accommodation	TOTAL
Helsinki - Berlin						
Face of God concerts						
Sponsoring		free Flyers and Posters j concert / Sprungbreet	Food and Softdrings free			
Flight (3 band members)				€ 480.00		
Appartment 1 room					free	
Ticketsale	50 euro Comet					
	75 euro Werk 9					
	€ 125.00					€ 145.00
Face of God Budget	€ 500.00					
from previous shows						
Budgeting	Income	Advertising	Food and Beverage	Travel Expenses	Accommodation	Total
Berlin - Helsinki						
Ill Kommodity concerts						
Sponsoring		free Flyers and Posters	Food, Softdrinks and 20 beers free	€ 270.00		
Driving, gas money						
Hotel 4 bed room + 1 extra					free	
Ticketsale	50 euro Rockstone					
	62 euro Liberté					
	€ 112.00					€ 152.00
Ill Kommodity Budget	€ 300.00					
from previous shows						

Attachment 11. Feedback from Liberté:

Dear Jennifer,

The Managing Director of Liberté, Sanna-Maria, forwarded your contact details to me because I am responsible for booking International events at Liberté.

Briefly, part our new sponsorship programme is a collaboration with Thomann in Germany, and with this sponsor in mind the team here at Liberté are currently planning new International events for the future autumn/winter season. If you like I can contact you concerning ILL KOMMODITY when a suitable date arises.

Incidentally, I know that your friends DASHBONE & LUCY WAS DRIVING who performed with ILL KOMMODITY on Saturday 6 July were delighted to perform with our talented guests From Germany. Do let me know when an opportunity arises for one or two of those bands to perform with ILL KOMMODITY in Germany. A gesture like that from ILL KOMMODITY would be very well received here, and raise ILL KOMMODITY's profile even more when they next return to Helsinki.

Once again thank you for introducing your talented friends to Liberté, and we look forward to developing further relations.

Hope this finds you well.

David Courtney Robertson
Artistic Director/ Taiteellinenjohtaja

Liberté
www.clubliberte.fi

How you liked the location in Liberté?

I didn't liked the location the location was great the location was perfect

Would you return to an other concert of Ill Kommodity in Helsinki?

Yes

No

Through the event has your opinion about German music changed? If yes, how it changed?

Open question

Would you buy the debut album from Ill Kommodity?

Yes

No

How you feel about rock music in Helsinki? Did the band changed your image?

Open question