

“Please make sure there are no bugs in the area”
An insight to artist hospitality at Finnish music festivals

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X TAIDEYLIOPISTO

ABSTRACT

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<p>Title</p> <p>Please make sure there are no bugs in the area – an insight to artist hospitality at Finnish music festivals</p>	<p>Number of pages</p> <p>62 + appendixes</p>
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<p>Degree programme</p> <p>Arts management</p>	
<p>Abstract</p> <p>In this study, the occupational profile of artist coordinators as well as artist hospitality at different music festivals in Finland was explored. This study is a qualitative research. The primary data for this study consists of semi-structured interviews with four festival workers that are currently working with the biggest popular music festivals in Finland. The chosen festivals for this study are Flow Festival, Pori Jazz Festival, Ruisrock and Provinssi.</p> <p>The basis of this study is Arto Kallioniemi's theory of occupational profile that is divided into five sections. The theory is modified in order to serve the purpose of this study better. The sections are: 1) Occupational tasks, 2) Occupational role, 3) Knowledge of the field and personal qualities, 4) Occupational values and 5) Self-image of an artist coordinator.</p> <p>The thesis is divided into seven chapters. In the first chapter the background of the study is introduced. In the second chapter the theoretical framework is presented and the third chapter presents the methodological approach. The fourth chapter concentrates on introducing the festivals presented in this study and the fifth presents the data analysis. Chapter six and seven introduce the findings that are made, suggest further research topics and discuss the study conducted.</p> <p>Artist coordinators' occupational tasks seem to be very versatile and tend to vary depending on the size of the organization. The occupational role of the artist coordinator varies depending whether they work with people inside the organization or outside with artist representatives. The knowledgebase for the job of an artist coordinator is large. The occupational values of an artist coordinator derive from many different places such as their current or previous working experiences. The profession of an artist coordinator is an actual profession that requires special knowledge and skills. Not everyone would be up to the task as some of the skills cannot be taught or learned.</p> <p>The key players involved with artist hospitality are festival promoter, technical production manager, artist coordinator, catering staff, backstage hosts, transportation coordinator, drivers and volunteers.</p>	
<p>Keywords</p> <p>Festivals, music festivals, festival production, artist production, artist hospitality, event management, artist producer, artist coordinator, occupational profile, occupational image</p>	
<p>Additional information</p>	



X TAIDEYLIOPISTO

TIIVISTELMÄ

- ☐ Tutkielma
- ☐ Kirjallinen työ

Työn nimi Please make sure there are no bugs in the area – an insight to artist hospitality at Finnish music festivals	Sivumäärä 62 + liitteet
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<p>Tiivistelmä</p> <p>Tässä arts management -oppinaineen pro gradu -tutkielmassa pyritään selvittämään, millainen on suomalaisten musiikkifestivaalien artistituottajan ammattikuva. Lisäksi tutkitaan, miten artistituotantoa tehdään eri musiikkifestivaaleilla Suomessa ja millaisia tiimejä kyseisen tuotannon alueen parissa työskentelee. Tutkimus on toteutettu haastattelemalla neljää festivaalin artistituotantoa hoitavaa henkilöä, jotka työskentelevät seuraavilla musiikkifestivaaleilla Suomessa: Pori Jazz Festival, Flow Festival, Ruisrock ja Provinssi.</p> <p>Tutkimus on kvalitatiivinen, ja sen aineisto on koottu käyttäen puolistrukturoitua haastattelumuotoa. Tutkimuksen pohjana käytetään Arto Kallioniemen viisiosaista ammattikuvateoriaa määrittämään ammattikuvan eri osa-alueita. Teoriaa muokataan tämän tutkimuksen tarpeisiin sopivaksi. Ammattikuvan osa-alueet tässä tutkimuksessa ovat: työtehtävät, ammattirooli, tietopohja, ammatilliset arvot ja tuottajuuskäsitys.</p> <p>Tutkimus koostuu seitsemästä eri luvusta. Johdanto taustoittaa tutkimusta ja toinen luku esittelee tutkimuksen teoreettiset lähtökohdat. Kolmannessa luvussa pureudutaan tutkimuksen metodologiaan. Neljännessä luvussa esitellään lyhyesti tutkimuksessa mukana olevat festivaalit. Viidennessä luvussa analysoidaan koottu haastatteluaineisto ja kuudes luku esittelee johtopäätökset ja esittelee jatkotutkimusaiheita. Seitsemän toimii tutkimuksen yhteenvedona.</p> <p>Tutkimuksesta käy ilmi, että artistituottajan työtehtävät ovat monipuolisia ja ne vaativat monenlaista erityisosaamista. Artistituottajalla on useita ammattirooleja, jotka vaihtuvat riippuen siitä, kenen kanssa tuottaja työskentelee. Tuottajan tietopohja muodostuu muun muassa aikaisemman työkokemuksen, koulutuksen ja alakohtaisesta tietämyksen perusteella. Ammatilliset arvot määrittävät työtä, niihin vaikuttaa tuottajan aikaisempi työkokemus sekä festivaalin arvot. Artistikoordinaattoreiden käsitys omasta ammatistaan on hyvä. Kaikki pitävät ammattia tärkeänä, vaikkei se tai sen lopputulos olekaan suurelle yleisölle tuttu.</p>	
<p>Hakusanat</p> <p>Festivaali, musiikkifestivaalit, tuottaja, tuotanto, festivaalituotanto, artistituotanto, artistituottaja, artistikoordinaattori, hospitalitytuotanto, ammattikuva</p>	
Muita tietoja	

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1. Introduction

1.1. Background of the study

The topic of this study has been hiding in the back of my head for years. When introducing myself to new people, conversation often turns to work and that is when I always get the typical comment: “you have a cool job and you probably get to hang out with all the artists”. As this is not the nature of my job at all or anyone else’s working in artist production for that matter, it has become clear that the role of people working in artist hospitality is unclear. Unclear to general public and even sometimes to people working with music business.

Maybe because of this lack of knowledge I have been interested in different occupations in the cultural field and written my previous Master’s Thesis about festivals to the University of Helsinki in 2012. The thesis elaborated what is the producer’s occupational profile like at different Finnish jazz festivals by interviewing six jazz festival producers (see Talvisto 2012). The study included festivals as big and as established as Pori Jazz Festival and Tampere Jazz Happening but also smaller and newer ones like Viapori Jazz and Raahen Rantajazzit and it is a good insight to a festival producer’s job.

The number of festival attendees in Finland is huge when comparing it to the population. According to Finland Festivals¹ people attended 2 164 762 times for festivals in Finland in the year 2016. On top of that there are events that are not members of the organisation Finland Festivals and therefore not part of the listing so the total number is actually higher. (Finland Festivals 2016)

¹ Finland Festivals is a non-profit, umbrella organisation for all Finnish festivals. The organisation works towards improving the operation conditions for festivals, for example, influencing government policy.

The golden era of starting new festivals in Finland was the 1960s. During those 10 years the Finnish festival scene received its rising stars Helsinki festival (Helsingin juhlaviikot, founded in 1968), Pori Jazz Festival (founded in 1966), Savonlinna Opera Festival (Savonlinnan Oopperajuhlat, 1967), Kaustisen kamarimusiikkiviikko (1966) and Kuhmo Chamber Music (Kuhmon Kamarimusiikki, 1970) that are still going strong. The festival culture however started to develop in Finland at the beginning of 1970s and this reflected on people's free time as well as their will to spend it. (Hako, 2007, p. 50)

Nowadays we do not even know the exact number of festivals organised in Finland and I believe that it is safe to say that Finland is the land of festivals. As the number of events has always been big, it would be logical to have all aspects of festivals already researched. However, this is not the case as there is no research done about artist hospitality. Because of this, I am offering my thesis to fill this gap.

1.2. Problem formulation

This study can be seen as a continuum to the subject discussed in my previous thesis but the point of view is totally different as I now want to focus on a role that is not so familiar or discussed in the festival scene or in the music business, for that matter. The clear choice was to shed a light on the role of people working with artist hospitality. By artist hospitality I mean all the things that artist needs when at backstage and in order to make the show happen as smoothly as possible. Working with artist hospitality can include booking flights, arranging hotel accommodation and local transportation as well as everything else mentioned in the artist's hospitality rider (Talvisto 2017).

Because of the topic of my first thesis as well as having worked with different festivals for many years now, it was in the end an easy task to choose the field of this current thesis. There are also many reasons to conduct this study now. Of course, a personal interest, but mainly to increase of the knowledge of artist hospitality, what kind of people are working with the field, what kind of special skills it requires and how the hospitality is, in fact, organised in music festivals in Finland.

The chosen festivals for this study are Flow Festival, Pori Jazz Festival, Ruisrock and Provinssi. Flow Festival is an urban arts and music festival organised in Suvisahti, an old power plant area in Helsinki every August. The festival combines new artist talents to street food and design-oriented festival area. Pori Jazz is Finland's biggest and oldest jazz festival organised in Pori, in the west coast of Finland, every year in July. Ruisrock is the biggest rock festival in Finland and one of the longest continuously organised rock festivals in Europe. Ruisrock takes place every July in the island of Ruissalo in Turku. Provinssi is one of the biggest rock festivals organised in Törnävänsaari in Seinäjoki, in Ostrobothnia.

1.3. Aim of the study

Aim of the study is to elaborate the role of people working with artist hospitality at music festivals in Finland. This masters' thesis should also give festival and event organisers a good insight to the profession that is often a summer job for many but a vital part of the festival experience on the artist's side. In addition, the study will also help in recognizing artist hospitality as an important part of festival production and emphasize how artist hospitality is organised among the biggest festivals in Finland and what it actually takes to work with artist hospitality in general.

The research question is:

- *What is the occupational profile of a producer in charge of artist hospitality?*

The following questions are used as supporting research questions in this study:

- What kind of knowledge (knowledge of music, music business, for example) does a person need in order to work with artist hospitality?
- What kind of personal characteristics are typical for a person working with artist production?

- What is the most typical team to work with artist hospitality in an international music festival organised in Finland?

My assumption is that people working with artist hospitality share similar characteristics and similar background when it comes to education as well as career and previous jobs or projects. I also suggest that they have ended up working with artists by accident and it has not been a planned career path for them. In addition, I would like to think that the artist hospitality teams share the same elements, working techniques and tasks although their size may vary and the tasks may be divided differently.

In this study I am using the title “artist coordinator” to describe the people working with artist hospitality. Other titles can be artist producer, hospitality and backstage manager and artist liaison manager, for example. But for the sake of clarity I decided to choose only one title.

1.4. Research approach

As there are many music festivals in Finland from the smallest villages to the capital Helsinki, I can safely assume that all of these have people working more or less with artist production or artist hospitality. Iso-Aho (2011) argues that festivals can be ranked to A-list and B-list. A-list festivals usually have distinctive qualities like international fame, appreciation and excellent attendance and their organisation has worked persistently for developing the festival (p. 110).

As many festivals are still organised semi-professionally or for fun, it was not interesting for me to start doing a research with a wider spectrum. I wanted to keep the approach within the most international and professional field. Also, a festival’s lifespan is important because festivals that are already established, tend to have a steady organisational culture. Because of these reasons, it was quite easy to focus on the biggest festivals in Finland.

The primary data for this study consists of semi-structured interviews with four festival workers that are currently working with the biggest popular music festivals in Finland. I wanted to interview professionals who had many years of experience in the field, who I knew (or assumed because of their long experience in the field) were interested in the field of artist production, especially the part of artist hospitality, and had professional background or a degree related to their profession.

This study is a qualitative research. According to Hirsjärvi and Hurme (2000, p. 27) a qualitative method is often chosen when a researcher wants to elaborate the, for example, behaviour and the context behind it.

This study leans strongly towards arts management as well as cultural musicology and popular music studies. In this study, a semi-structured interview is chosen as the best option for data collection. Also, the four case festivals are presented as they are the working environment in this study and give a certain structure to the artist hospitality and to the way of working. From the data collected, the occupational profile will be formed as well as the main points for working with artist hospitality in general.

1.5. Structure

The structure of the thesis is kept very logical and it consists of altogether seven chapters. In the first chapter the background of the study is introduced as well as problem formulation, aim of the study and my personal role and interest concerning this study.

In the second chapter the theoretical framework is presented. The key concepts such as artist production and occupational profile used in this study are also thoroughly explained.

In the third chapter the research method is presented and I have also opened the process of data collection as well as the process of interpreting the received data.

The fourth chapter concentrates on briefly introducing the festivals presented in this study.

In chapter five the analysis is presented. Chapter six and seven presents the findings that are made, suggest further research topics and discuss about the study conducted.

2. Theoretical Framework

In this chapter I am going to present the theoretical framework of this study. First, I am going to briefly introduce the previous research done about festivals relevant to my study. Then I am going to present the key concepts that are discussed in this thesis and dig deeper into artist hospitality and artist production as well.

2.1. Festivals management and occupational profile – previous research

Festivals are quite a trendy subject and a lot of research has been done around the topic of festivals, their financial effects, their organisation structures, to mention a few (see e.g. Newbold et al. 2005, Silvanto et al. 2016, Andersson & Getz 2008 and Getz & Andersson 2008). In addition, there are many histories done about Finnish festivals and those are usually published when celebrating for a milestone in the festival history (see e.g. Ennekari 1996). Also, research about festival audiences seem to be a popular topic throughout the years (see e.g. Cantell 2007). Even the reasons behind the failures of festivals have been researched (Getz, 2002).

Festival production and the elements related to it, have been studied quite vastly in many Universities of Applied Sciences and these are often ordered by different festivals. But as mentioned before, artist production and artist hospitality are subjects that have not been a popular topic for a research in Finland.

When skimming through the potential references for previous research about festivals I was able to find only one where artist production (and artist hospitality) is the main target. Emma Juutilainen and Auri Lampinen wrote their bachelor's thesis *Artistivastaavan työ ulkomaisella festivaalilla: Fokuksena artistituotannon kehittäminen* about the subject to Seinäjoki University of Applied Sciences in 2015. The thesis explained the processes of artist production in Sziget festival

organised in Budapest as well as Liverpool Sound City Festival organised in Liverpool and it also concentrated on how to improve the communication related to the artist production process.

The artists playing at festivals have also been a popular research topic. For example Jo Caust and Hilary Glow (2011) and Roberta Comunian (2015) discuss in their articles, what a festival gives back to the artist (i.e. promotional backup, a performance venue for their show) when they perform as part of the festival's programme.

Mervi Luonila has done her doctoral thesis *Festivaalituotannon merkitysten verkosto ja johtaminen* (2016) to University of the Arts Helsinki. This thesis explores the project-based operational environment related to festivals and how those affect to management of the festivals. Besides the researches done about festival organisations, there are some studies that discuss the different occupational roles inside the festival organisation. I already mentioned my previous thesis *Jazzfestivaalin tuottajan ammattikuva* (2012), but also Suvi Hartikainen has conducted her master's thesis about the same topic. *Musiikkifestivaalin toiminnanjohtajan ammattikuva* (2008) discussed the occupational profiles of different managing director's working at music festivals.

Also, the festivals in this study have been in the focus. For example, Flow Festival has been a topic of many studies conducted quite recently. Satu Silvanto has done a research of the festival's value in September 2015. This was a paper ordered by the festival. Also, Emilia Mikkola has written her Master's Thesis *Vain kolme päivää vuodessa – Flow Festival kaupunkisuunnittelun jaloissa* to Metropolia University of applied sciences in 2015. This thesis examined the problems of current city planning and how the plans affect the festival's future.

Concerning occupational profile and occupational image, there are also many different studies conducted about the topics from many different angles. The studies elaborate, for example, what the occupational profiles of hoteliers in Paris are (see Seymour 1985) and how occupational image is related to in dirty work (see Grandy & Mavin 2012). Leena Tiitu's doctoral thesis *Kanttorin ammattikuva*

(2009) discusses the occupational image of cantors. It emphasizes how cantors see their occupation themselves and the effects of external influences have on their occupation. Arto Kallioniemi's doctoral thesis *Uskonnonopettajien ammattikuva* (1997) discusses the occupational profiles of teachers of religious education. In both doctoral thesis', the data of the study was collected with a survey and then analysed with factor analysis.

2.2. Artist production related to live shows

When an artist starts touring, there are many people involved in the process. Hannan, Hanlon and O'Brien (2003) argue that usually all tours start with an agent using his or her knowledge and expertise for booking the artists for different venues. Other key personnel included when touring is the tour manager, sound engineer, production manager, backline technicians, the lighting director, the accountant and of course the musicians (p. 229-234). The authors base their opinions in touring especially in the United Kingdom but as this is an international industry the standards and procedures are the same wherever the bands will go.

According to Hannan et al. (2003) the tour manager is the person supervising the engagement, advancing the tour and in charge of the budget. When touring with a smaller arsenal of people or doing a smaller promotional tour, for example, this can also be a joint job, so that the person acting as tour manager can also take care of, for example, sound engineer's job (p.230). In the festival environment, smaller artists also tend to travel with less crew to keep the costs low so there often are tour managers involved that pull double-duty as suggested previously.

When touring there is also logistics that one must be taken into account. Hannan et al. (2003) argue that ground transportation must be booked and organised as well as flights and hotels. The ground transportation can be organised by, for example, hiring people carriers, splitter vans or sleeper coaches depending on the size of the traveling party, gear as well as distances between venues. Hannan et al. also believe, that for finding suitable flights and hotels for the group, a specialist music travel company is preferred as they usually know how to keep the costs

low and how flight cases, instruments and so on are handled with different airlines. If the tour is big and needs its own (technical) production, trucks will also be needed (p. 235-236). In festival conditions, the festival organiser can also be in charge of organising the flights and accommodation for the artist and the artist's touring party. This, of course, depends on the contract between the artist and the music festival.

Hannan et al. (2003) see that touring can be seen as one of the key elements related to any artist's career. If the artist's touring party consists of skilful and experienced professionals, it is very likely that everything will run smoothly and will give the artist the best possible conditions to engage with the fans and reproduce their music to the audience (p. 244).

2.3. Artist hospitality at music festivals

As previously mentioned, in this thesis I am focusing on artist hospitality. This is a vital part of an artist's stay when touring but hardly mentioned when event or festival management or production is discussed.

Raj, Walters & Rashid (2013) argue that festivals can be defined as "an event that celebrates culture, art or music over number of hours, days or weeks". Festivals are a collection of events that can be arranged, for example, outdoors, indoor spaces or the location can also be a combination of both (p. 260). Festivals are universal phenomenon and they have a clear role in our society and the management of festivals also presents their own unique challenges (Getz, Andersson & Carlsen, 2010, p. 29).

According to Abfalter, Stadler & Müller (2012) Festivals are a good example of a seasonal organisation. The seasonality results in many project-based structures as the business lasts only for a couple of days when the event takes place and the experience is delivered to the customers. During those days and possibly some weeks before the staff-turnover is quite high (p. 6). Festivals rely on only a small number of permanent staff who work all year round to secure the basic functionalities of the organisation (Waterman, 1998 as cited in Abfalter et al., 2012, p. 6).

According to Hannan et al. (2003) when an artist is touring, on the other side of the table is the promoter who is responsible for providing, for example the suitable venue for the performance, responsible for marketing, ticket sales and safety of everyone attending as well as artists rider requirements for the concert (p.230). In a festival environment, the promoter is responsible mainly for the booking and contracting and the festival team organises the other elements such as marketing, venue, technical details and hospitality. According to Koivisto and Nuutinen (2000) a promoter is the person who is in charge of everything happening at the festival and someone who must know a little bit about everything related to the event (p. 109).

Besides the personnel needed above, the person in charge of artist hospitality is a necessity when organising festivals. According to my own case article (Talvisto 2017) that person is the face of the festival towards the artist and makes sure the artist has a pleasant stay. The main tool that a hospitality person requires is the artist's hospitality rider.



A picture from Niittylava's backstage. Picture from Ruisrock's archives.

2.3.2. Artist riders and backstage facilities

According to Hannan et al. (2003) an artist rider is a document drafted by the agent and the manager / tour manager together, which is created as an addition to the artist contract. It will inform the (festival) promoter what he or she is obliged to provide when it comes to facilities, services and supplies so that the artist is able to perform (p. 234). There are many tales about the unreasonable requests planted in the artist riders among all the rest of the information and some of them are added on just to make sure that the documents are actually read (Talvisto, 2017).

According to Baskerville (1995), big stars and their representatives used to add fine print to their contracts and they usually demanded that their dressing rooms should be extremely lavishly supplied with special food and drink as per their wishes. Also, a limousine ride would be the only acceptable transportation method. In 1970s, some promoters responded negatively to this behaviour as they saw the demands ridiculous. Today, however, smart promoters tend to do everything in their power to guarantee a successful and comfortable stay to the artist (p. 199).

Usually the artist riders can have many different sections that include for example, technical details related to the performance, artist's security procedures and hospitality needs. When organising artist hospitality and backstage facilities, the hospitality section is the most important, although some important information might be located in the other sections of the rider as well.

The hospitality rider usually includes the following information:

- the number of people included in the touring party (and how they will be divided and travelling during the engagement²)

² If the artist group is large, the group is usually divided into, for example, A, B and C parties in order to keep the logistics simpler. The A party usually includes the artist and the closest personnel to him/her. B party usually includes musicians, backstage personnel and tour manager, C party usually includes technical and production staff and their

- how many dressing rooms will be needed and for whom they will be reserved
- how the dressing rooms should be equipped and decorated³
- how many people will require breakfast, lunch and dinner and all dietary requirements
- what kind of catering and possible other items will be needed inside the dressing rooms (e.g. alcohol, refreshments and snacks)
- special requests or people that the festival may have to have on hold (for example a dentist, a doctor, a physiotherapist, a masseuse etc.)
- what kind of vehicles the artist needs
- how many hotel rooms the artist may require

Of course, not all hospitality riders are as detailed as stated above. The example is mainly based on experiences that thrive from working with very large, international artist groups. Some hospitality documents can simply say that the group needs something to eat, drink and a good well-lit dressing room that they can use before the show.

According to Hannan et al. (2003) an important practice related to artist backstage and to security as well are backstage passes. The backstage passes are usually laminates that personnel wear around their necks and their main function is to prevent any unauthorized person from going to backstage (p. 238). Everyone at the festival backstage will wear festival's own passes but some artist groups may also choose to wear their own laminates in addition to the festival's laminates.

manager. Smaller groups, of course, tend to travel as one instalment or just with A and B party.

³ Usually a number of tables and chairs, a clothing rack and a mirror.

According to, for example Kivinen (as cited in Kallioniemi 1997), the occupational profile can be a tool, for example, in an education program. In that case it will help specifying certain skills and talent that one might need for a certain profession. The occupational profile can also be the impression that a person has of his/her own occupation. But in the same time, it can entail experiences, values and traditions that are essential for the occupation (Kivinen et al. 1984, p.8; Hirsjärvi, 1990, p. 14 & Ruismäki 1991, p. 57 as cited in Kalliomäki, 1997, p.37). In this study, the latter shall prevail as I am elaborating their own insight about their own profession as an artist coordinator.

According to Kallioniemi (2007) the first studies concerning occupational profile were conducted in Finland in the 1970s. It was primarily used as a tool when wanting to revise different degree programmes. The theory has also been criticized for the lack of deeper theoretical knowledge, loose theoretical starting points and insufficient description of the process of the work as well as idealizing certain professions too much (see Kalliomäki 1997, p. 36-39). In this thesis, however the occupational profile theory works very well when gathering information about a profession that has been studied extremely little as it gives a good structure and a starting point for discussion and further research.

Kallioniemi (1997) has divided the occupational profile into five different sub-categories or sectors:

- 1) occupational tasks (työtehtävät)
- 2) occupational role(s) (ammattiroolit)
- 3) academic base (tiedepohja)
- 4) occupational values (ammattilliset arvot)
- 5) self-image of a teacher of religious education (uskonnonopettajuuskäsitys).

The sectors can be collateral, hierarchical or overlapping one another. (p. 44)

Based on Kallioniemi's research I have constructed a chart that I have also used in my previous thesis in 2012 (see Talvisto, 2012). The similar figure first appeared in a Master's Thesis written by Suvi Hartikainen that reflected on the occupational profile of festival's managing directors (see Hartikainen, 2008).

This figure is in line with Kallioniemi's definition of occupational profile, but with small alterations. As this study is about artist coordinators, I have replaced the definition "self-image of a teacher of religious education" with "self-image of an artist coordinator". Also, as there is no specific education for the profession of an artist coordinator, it made no sense to hold on to the definition of "academic base". I am simply substitute the definition "academic base" with "knowledge of the field". Even though there is academic education available, that is not a requirement and does not offer enough basic knowledge for the job I am discussing in this thesis. Besides the knowledgebase, I want to know what personal characteristics a person may need in order to work with artist hospitality. Because of all the reasons mentioned, modifying the original concepts was a good choice for this study.

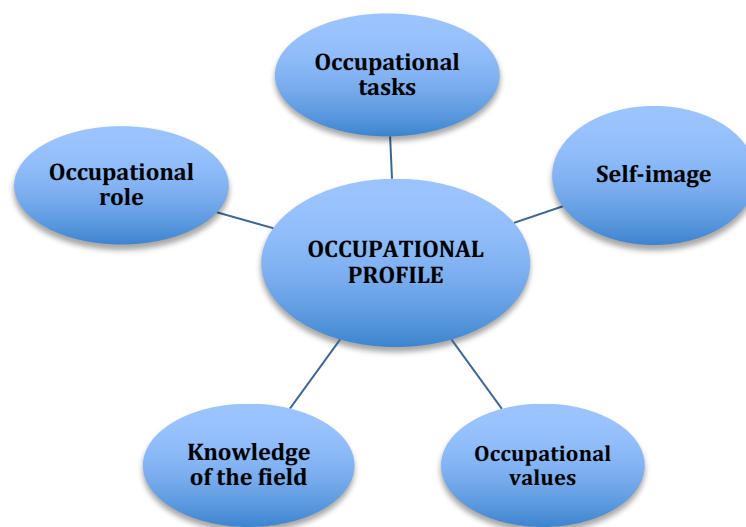


Figure 1. The dimensions of the occupational profile of an artist coordinator

Kallioniemi (1997) argues that occupational tasks are crucial when trying to define a job description or occupational profile for someone. By analysing the tasks, it is possible to figure out what is included in a certain profession. In addition to that, the occupational tasks usually reveal, where the worker is situated in an organisation (what department and how high is the rank inside the organisation,

for example) (p. 42). In this study, when talking about occupational tasks, I am referring to the exact tasks that an artist producer must complete when working in a festival environment.

Biddle and Thomas argue (as cited in Kallioniemi 1997) that when discussing a person's occupational role, the word 'role' has colourful history and it has been used in many different occasions in, for example, literature. The definition originated from the world of theatre (Biddle & Thomas, 1966, p. 18 as cited in Kallioniemi, 1997, p. 56). Occupational role can be seen as a sub-role for a role for that a person usually has and as something that is closely linked to performing your job (See Kallioniemi 1997, p. 56). Kallioniemi (1997) sees occupational role as a mixture of things that can combine, for example, the practicalities of the profession as well as theoretical bases of the job. This means that when discussing occupational profile, the concept of professional role is also important (p. 42). In this study, the occupational role is seen as the social role linked to the artist coordinator's job.

According to Häyrynen and Kekäläinen (1970) occupational role can be divided into two main parts. One of them is the "core part", which includes the tasks related to the occupation. The other part, however, is the peripheral part, which is the lifestyle linked to a certain profession as well as other people's impressions about the it. The latter also includes certain patterns of acting and also appreciation towards the things that the professional role dictates. For example, the core part of a teacher's profession is the actual teaching that happens in a classroom and working at a school and the peripheral part is the certain behaviour that is expected of teachers in different situations (p. 16).

In this study, I will look into the knowledge of the field and qualities that are needed in order to work with artist hospitality because that makes the third sector of the occupational profile. As there is no education for the profession, it will be interesting to find out what kind of educational backgrounds and career paths have led the interviewees working with artist hospitality. Also, if there is no educational path, is it possible to learn the profession only by doing?

The fourth sector of the occupational profile is occupational values. According to Kallioniemi (1997) occupational values can be seen as goals or instructions that help when completing the tasks that are given (p. 43). According to Hartikainen (2008) when managing a chamber music festival, managing director's professional values are in a key role because the job leaves a lot of room for a person's own decisions and the job is not defined clearly in laws or restrictions (p. 15). In this study, I am elaborating what are the main values behind a successful artist production and what values (for example festival's values) affect the producer's work.

The fifth sector that I focus on is the self-perception of an artist coordinator, or a self-image, if you will. By this I mean the person's subjective opinion of the role of an artist coordinator. According to Hartikainen (2008) a person can relate to the title they currently hold or the self-image, which has been born through education and work (p. 16). In my opinion, a person can also relate to the assumptions that other people make about their profession.

These five sectors discussed above give a good insight to any occupational profile and what elements the profile includes.

3. Research method

In this chapter I am going to focus on interview as well as case study as the research methods in this study. In addition, I will write about the data collection as a process as well as discuss the critical reflections concerning the process of gathering and analysing the chosen data. And last but not least I will list the critical reflections that must be accounted for when collecting the data.

3.1. Methodological approach of the study

As previously discussed, data arising from the study was collected by interviewing arts management professionals who work with artist hospitality at four different music festivals in Finland. The main tool for the data collection was a semi-structured interview with all the artist producers.

As there are four interviewees, we can safely say that this study is a qualitative research. Denzin & Lincoln (2005) argue that qualitative research is “a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible.” When conducting a qualitative research, a person studies certain phenomena in their natural settings in attempt to make sense of it, interpret it and in the end, try to bring meaning to it. When doing a qualitative study, it involves the studied use and collection of empirical materials such as case study, personal experience and interview (p. 3).

According to Fontana & Frey (2005) interview as a research method is not just asking questions in order to look for answers. Instead it can be seen as a collaborative effort. Spoken or written word, no matter how carefully selected, can always have a hint of ambiguity. This is why asking questions and getting answers can be a lot harder task than it actually sounds. Despite this, interview is the most common way for us to understand the phenomena that we are researching. An interview can be conducted in many different ways, but the most used form when

interviewing an individual, is a face-to-face “verbal interchange” (p. 696-698). Peräkylä (2005) argues that most qualitative research is probably done based on interviews. The method gives the researches access to areas of reality that they would normally have ways to enter (p. 869).

According to Hirsjärvi & Hurme (2000) a semi-structured interview can be seen as a form of interview between unstructured and structured interview methods, but there is no clear definition (p. 47). For example, the form of the questions can be the same, but the interviewee can change their order (Fieldig, 1993 as cited in Hirsjärvi & Hurme, 2000, p. 47).

As there are four case festivals presented in this study, case study as a research method should also be discussed. I have chosen to interview four artist hospitality experts as single case studies can be useful, but often much more can be learned from comparison of different cases or festivals (Getz et al., 2010, p.31).

Eriksson and Koistinen (2005) argue that case study can be a very versatile strategy for a research. It can be seen more as a focus point, but not a method for gathering or analysing information. When choosing a case study as the study method, the researcher focuses on one or a certain number of cases. The aim of the study is to identify, analyse and solve the chosen case(s). It is very common to use qualitative research material when doing a case study (p. 4).

According to Ying (2009) case study is often chosen when the researcher needs to ask questions “what” or “why”, the researcher has little control over the events and that the researcher focuses on a contemporary phenomenon within a real-life context. Typically, multiple sources of evidence are used to get the needed answers. The need of cases studies often comes up, when people need to understand complex social phenomena and case study provides the possibility for the researcher to see the holistic and meaningful characteristics of the studied real-life events p. 2-4).

Case study can also be a surprising study method, because the chosen material can lead to a totally different path by revealing different themes and questions

that the researcher did not even think would exist. The nature of case studies can vary depending on the material that is in focus. (Eriksson & Koistinen, 2005, p. 25-27) Because of this surprising nature, case study can be very useful when wanting to reveal new information from the chosen material (Lehmuskumpu, 2013, p. 36).

3.2. Data collection

The data collection process was all in all really interesting. I met all the interviewees in person during the same week, all of them in different locations in Helsinki. The interviews were done in Finnish, but the interview guide in the end of this study has the used questions both in Finnish and in English.

I had bullet points and questions for the interview written down, so that I would remember to ask everything that I needed and also that I was able to get the same number of answers from everyone. I used the occupational profile as a research frame throughout the interview. Many of the questions were linked to the five sectors that the occupational profile was divided into.

When interviewing, it soon became clear that people liked to talk about their work, which was great as it made my work easier – I could just listen. Half of the festivals were more familiar to me than the other half. This meant that in half of the interviews I needed to specify some questions and ask questions in more detail, if something was unclear to me or to check that I had understood the answer correctly. I want to point out that the questions in the appendix were used as a guide – sometimes questions were added, sometimes left out if there was no need to ask something.

When interviewing I also decided to use a recorder and not to make notes during the interview. This eased the process for me, because I was able to concentrate fully on the interviews and the story of the interviewees instead of making short notes in a hurry.

After recording the interviews, I listened to the tapes and wrote down all that was said. Everything was documented in Finnish. After documenting the interviews in writing, I started to write the analysis chapter for this thesis. Of course, it seemed almost impossible not to start analysing the material in my head at the same time when collecting it. As the same answers began to repeat themselves, it seemed to be pretty easy to find similarities in the job descriptions and start the analysing process in my head. The same happened also with differing answers.

Besides the interviews I had to use material from the festival websites and material that coordinators sent to me. In the case of Flow Festival, I was able to refer to data that I was able to get access through my work.

3.3. Analysing the data

As previously discussed, after the interviews were done, I listened to the recordings and transcribed them in Finnish. I used the theory of occupational profile as a guideline or a research frame, if you will, when analysing.

When quoting the interviewees, I naturally had to translate what was said as the language of the thesis is English. For the analysis chapter I wanted to cite the interviews because the comments and opinions were really excellent and, in my point of view, gave a good sneak peek to the reality of the industry.

The form of analysis here can be loosely linked to conversation analysis (CA). According to Peräkylä (2005) when using CA, an interviewer first records the interview, then transcribes it and starts looking for distinct practices from the material that then become their research topic (p. 875). In my study, I am not that interested in the way of the speech, I am more interested in what the interviewees have to say and what similarities I might be able to find in all conducted interviews.

When analysing, the theory was used as a map through the material, as previously mentioned. That way, it was easier for me to point out relevant comments, information and insight from the amount of data and then label it under the sections already existing in the theory.

3.4. Critical reflections

In this third chapter, it is important to discuss my role concerning the study as, I would say, I have a personal interest in the matter. I have worked in the Finnish music festival scene since 2009 and I currently work for Flow Festival Helsinki. As my current place of work is the same as one of the selected cases in this study, I might have a biased opinion when handling the case. I have also started my career with festivals working for Pori Jazz Festival, also a case festival in this study.

As mentioned before, I have also written my previous Master's Thesis on festivals in 2012. The study introduced the producers' occupational profiles at Finnish jazz festivals and created a very good window to producers' work. As I have a lot of knowledge about the subject after conducting the first study as well as on the festival organisers' side, I might be tempted to interpret the result in way that is more favourable to the festivals I have worked with in the past or that I am currently working with.

Also, working in the same team for two and as a superior for one of the interviewees might also reflect on the answers. According to Fontana & Frey (2005) the respondent's behaviour may create problems when conducting an interview. For example, an interviewee may try to please the interviewer when responding and that may prevent the interviewer from learning something. (p. 702)

This study is not an anonymous one and everyone replied with their names, representing their work and their organisation. This could have also reflected to the answers that I got. But I did not see the need for anonymous interviews as the circle of festivals is so small in Finland that even if the names of the interviewees were not published in this study, it would not take that much effort to guess who were interviewed.

All in all, I naturally act as a researcher and an arts management student first but, as previously mentioned, I also work at Flow Festival as artist coordination manager and I have previously worked with Pori Jazz Festival's artist production. Both of these festivals are cases in this study. This means that I am, if you may, a double agent in this case. Also, I would like to point out that this study was not ordered by any of the festivals but arose from my personal interest.

4. Introducing the festivals

In this fourth chapter I am going to introduce more closely the festivals that are featured in this study. The number of attendees is presented to elaborate the size of the festival and the amount of artist is of course in connection with the artist production and the size of the team working with artists.

4.1. Flow Festival



Flow Festival on Sunday 13th August 2017. Picture by Petri Anttila / KopterCam.

Flow Festival is a music and arts festival organised yearly in Suvilahti, an old powerplant area, in Helsinki every August (Flow Festival website). Flow Festival started when Nuspirit Collective organised a concert during Helsinki Festival in 2003. Following the success of the concert, the collective was asked to curate and organise a broader event for next year's festival. Flow – Nuspirit Helsinki Festival was organised for the first time in 2004 and also the following year at Makasiinit⁴. (Silvanto, 2015, p. 6)

⁴ Makasiinit was a centre of urban culture located next to the railway station, now in the backyard of the Music Centre. Makasiinit was accidentally burned down in 2006.

After the Makasiinit was burned down, Flow moved to Kallio district in Helsinki and concerts were organised in the backyard of Kuudes Linja Club as well as in Taiteiden talo (Silvanto 2015, p.6). In 2007 Flow Festival moved to the Suvilahti occupying only a small fraction of the huge area.

Flow Festival has managed to grow during the years of its existence from a small event to a mid-sized festival with a permanent organisational structure and permanent employees (Silvanto 2015, p. 6). In 2017 Flow Festival has 9 permanent staff members who are working throughout the year. The number of festival attendees seen in the following chart (Flow Festival archives). ⁵

Year	Attendees	Duration
2013	61 500	4 days
2014	57 500	3 days
2015	70 000	3 days
2016	75 000	3 days
2017	75 000	3 days

Flow Festival has altogether 11 stages and six backstages. Some of the backstages are shared so that they can cater artists from two different venues. The number of artists groups can be seen in the following chart. (Flow Festival archives)

Year	Domestic acts	Foreign acts	Total
2015	67	48	115
2016	86	58	144
2017	71	84	155

⁵ When the duration of the festival was 4 days, there was also an opening concert arranged on Wednesday during the festival week.

4.2. Pori Jazz



Pori Jazz Festival on Friday 14th July in 2017. Photo by Vessi Hämäläinen.

Pori Jazz Festival is the oldest and biggest jazz festival in Finland, organised every July in Pori. Pori Jazz was first organised 16.–17. July in 1966 in Kirjurinluoto – the same place where the festival is still held today (see Ennekari, 1996).

1500 people attended the first Pori Jazz Festival that included concerts and other events, held during one weekend. This was more than the organisers dreamed of and success of this first event led them to continue the work with the festival. (Pori Jazz website)

At the moment, the Pori Jazz Festival is one of the biggest jazz festivals in Europe and is known throughout the world, for example, via different radio and TV-programs. In 2016 the festivals ticket sales reached up to 57 500 and the attendance at the Jazzstreet was 330 000. Pori Jazz Kids Festival attracted some 10 000 people. All together in Pori Jazz 2016 there were 125 concerts, half of them were free of charge, which has always been an important part of the festival. (Pori Jazz website)

The number of festival goers can be seen in the following chart. These numbers only include the customers who paid for their tickets. Besides the numbers below, there are also hundreds of thousands of festival-goers that attended the concerts that were free of charge. (Pori Jazz website)

Year	Attendees	Duration
2013	50 000	9 days
2014	60 000	9 days
2015	62 000	9 days
2016	57 500	8 days
2017	59 000	8 days

Pori Jazz has two main venues: Kirjurinluoto Arena with 3 different outdoor stages and Jazzstreet with smaller venues, majority of them located inside in permanent facilities. The festival has 8 permanent workers. (Penttilä 2017 & Pori Jazz website)

The amount of artist groups that have attended the festival can be seen in the chart below (Aro, 2017).

Year	Domestic acts	Foreign acts	Total
2015	89	32	121
2016	71	38	109
2017	55	26	81

4.3. Ruisrock



Ruisrock on Friday 7th July in 2017. Photo by Saara Autere.

Ruisrock is one of the longest continuously organised rock festivals in Finland and one of Europe's longest continuously organised rock music events. The first Ruisrock was held in Turku in 1970. (see Finland Festivals website & Ruisrock website) Nowadays the festival is located in the island of Ruissalo, which is a nature conservation area.

The festival programme includes international star performers from various music genres, leading Finnish artists, a wide range of different catering services as well as surprises and memorable experiences all around the festival area (Finland festivals website). Ruisrock has also won the Music & Media prize for the festival of the year at Industry Awards Gala between the years 2014 and 2017 (Ruisrock website).

The festival has 7 permanent employees who work throughout the year. The growth of the festival can be seen from the chart below (Ruisrock website):

Year	Attendees	Duration
2013	71 000	3 days
2014	93 000	3 days
2015	95 000	3 days
2016	100 000	3 days
2017	105 000	3 days

Ruisrock has five different stages in the island of Ruissalo, one of them being tent venues and the rest outdoor. The festival also hosts a variety of different arts performances organised in different locations around the festival area. (Campos 2017)

The amount of artist groups performing can be seen in the chart below. The amount does not include the activities and performers that do not have a specific venue in the festival area (Ruisrock website).

Year	Domestic acts	Foreign acts	Total
2015	49	17	66
2016	55	19	74
2017	56	16	72

4.4. Provinssi



Provinssi 2017. Photo by Pasi Ahola.

Provinssi⁶ is one of the oldest rock festivals organised in Finland. According to Tuulari and Latva-Äijö (2000) the first festival was organised June 2nd 1979 in Törnävänsaari in Seinäjoki – the same place where the festival takes place today. The organisation behind the festival was KEMU ry (Vaasan Läänin kehittyvän musiikin yhdistys r.y.) that organised concerts and other events, to mention a few, and even printed their own paper in the area of Ostrobothnia (p. 8-15).

Today the festival is organised with comprehensive partnership with Fullsteam Agency and German-based FKP Scorpio that started in 2015 (Fullsteam website). The festival also has 5 permanent staff members working throughout the year (Lahtinen 2017b).

⁶ Previously organised by the name Provinssirock. The festival changed its name to Provinssi in 2015.

The audience growth can be seen in the following chart (Lahtinen 2017b):

Year	Attendees	Duration
2013	42 000	3 days
2014	26 000	3 days
2015	79 000	3 days
2016	71 000	3 days
2017	65 000	3 days

The festival has five venues, all located in the island of Törnävänsaari. The amount of artist groups can be seen from the chart below. The amount does not include the activities and performers that do not have a specific venue in the festival area (Lahtinen 2017b).

Year	Domestic acts	Foreign acts	Total
2015	61	35	96
2016	52	16	68
2017	70	13	83

5. Analysis and results

In this chapter I am going to analyse the data that I have collected, transcribed and reviewed. As previously mentioned I have used a semi-structured interview when collecting the data and I have let the theory of occupational profile give the main guidelines when analysing the collected data. As the occupational profile of an artist coordinator has five sectors, this chapter digs deeper into all of them presenting the main findings.

5.1. Tasks included in the job

The occupational tasks that are included in an artist coordinator's job depend on the size of the festival as well as the size of the organisation. I assumed that the variety of the tasks would be large, but the same elements would repeat themselves in artist coordinators work and this indeed was the case. Also, artist hospitality requires a lot of planning and scheduling, even though the festival may only last a couple of days. All planning and pre-production must be done well in advance in order to secure everything that is needed for successful outcome.

Kerttu Penttilä (2017) starts her job as artist coordinator usually in March even though Pori Jazz Festival is organised in July. She has started her work as artist coordinator at Pori Jazz Festival in 2015 and before that she worked with artist hospitality at Flow Festival for 5 years.

Penttilä (2017) informs that she takes care of booking the hotels for the artists in different cities such as Pori, Turku, Tampere and Helsinki. The capacity in the city sized as Pori is limited and the pricing is also quite high so different alternatives for accommodation are needed. After that she starts to require after artists' travelling itineraries and flights because it is important to book hotels from the same city the artist's travelling party is flying into. She thinks that the first messages are the easiest but the closer the festival gets it might become harder if crucial info from the artist's part is missing. This of course complicates the planning

in the end of the festival as hotels and vehicles should be reserved from very early on. There are also some genre-related special requirements:

At Pori the need for suite rooms at the hotels is huge. Touring jazz artists are quite old and they are living legends. So, they need to sleep comfortably so that they don't, for example, hurt their backs. Also at that point there might be special hotel riders with special catering need that we must take into account. (Penttilä 2017)

According to Penttilä (2017), her tasks include a lot of scheduling and answering all kinds of questions that the artist may have. She also arranges transportations as per artist's schedule even though this is later on delegated to the person responsible for festival transportation as a whole. She also delegates the hospitality riders to catering representatives when they start their work. Also, an important part of her job is to collect the information and possible restrictions concerning artist photography and video.

Besides Penttilä, the team of artist production is quite big and the members are described in the chart below by Penttilä (2017). At the festival, the artistic director books the bands and the technical production manager is in charge of production. There is also the producer assisting the production manager as well as contracting artists and a different producer for domestic artist playing at Jazz street, who is taking care of their needs. Penttilä's hospitality team include representatives from catering, artist transportation and artist hosts⁷ and she also has an assistant during the busiest times.

⁷ An artist host is a person who is hosting the artist and the artist's touring party during their stay. The host acts as a link between the festival and the artist group and helps the artist group with all their necessities when in a different country. Selecting the right host for the group is important in order to guarantee a successful stay for the artist.

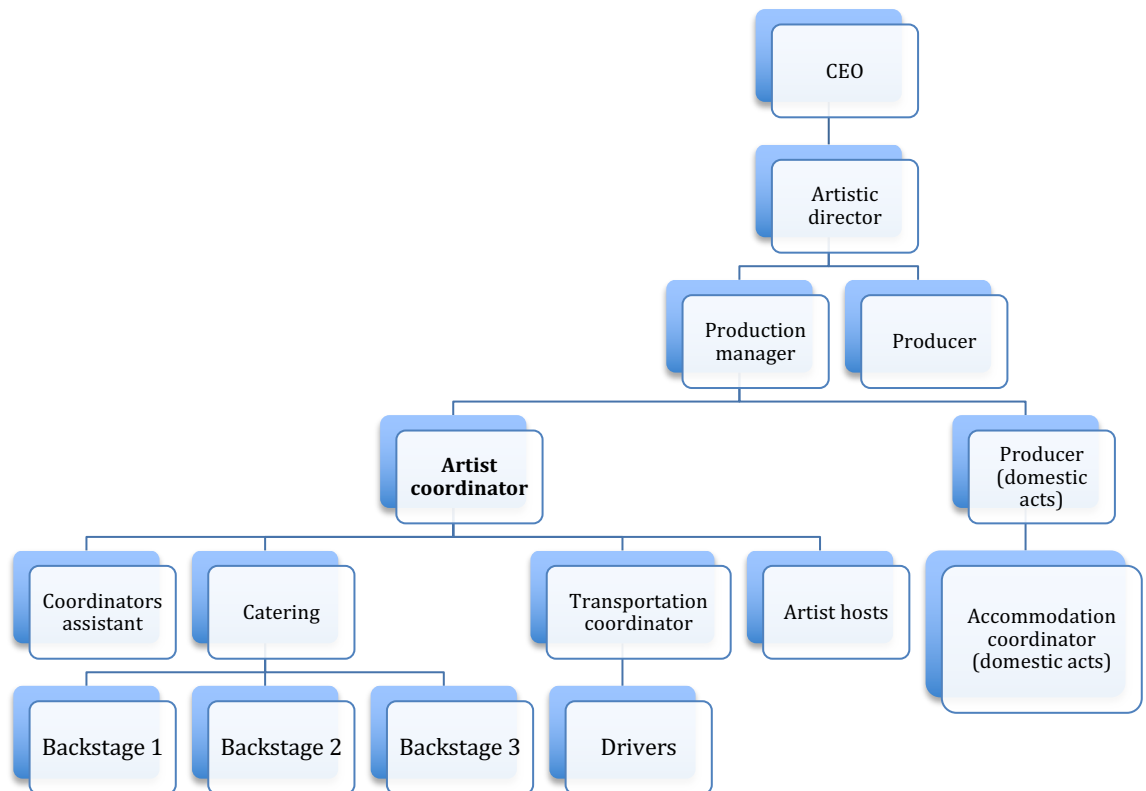


Figure 2. People involved with artist production at Pori Jazz Festival

Katri Naukkarinen (2017) starts her work with Flow Festival’s artist hospitality in June and her job ends the week after the festival in August (i.e. the take down week). She has been working with artist hospitality since 2009, first with domestic artists only and then with both international and domestic artists. Her occupational tasks as artist coordinator are very similar to Penttilä’s as she also books flights and accommodation for the artists as per their agreements and requests and she takes care of the pre-production related communication with the artist representatives. She also delegates the hospitality riders to catering representatives, transportation requests to transportation coordinator and assists the trainee, who is working with the artist hospitality team and working with domestic artists during the festival weekend.

According to Naukkarinen (2017), artist coordinator’s work involves a lot of scheduling and catering to the artist’s needs, which may vary depending on the group and size of the production. Naukkarinen collects information such as riders and other relevant information and delegates them to right person. The artist

groups may have very different needs depending on the genre of music they are performing:

I do not want to think that my work is particularly challenging – but it is challenging and therefore it's motivating. We deal with creative personas and some cases may be more challenging than others but there isn't anything that we could not handle. ... Sometimes you work with an artist that has representatives who are reluctant to find a compromise. Not that you would have to do that constantly... There are differences between agencies and representatives, also in different music genres, and sometimes it affects the communication. The electronic music culture has a very different starting point as it is purely based in the club scene and we are making a festival production. It's about finding a common language between these two worlds. (Naukkarinen 2017)

At Flow Festival there are two artist coordinators that split the pre-production work of 11 stages. The artist hospitality of the festival is managed and the artists contracts are done by artist coordination manager (myself). Flow Festival has two artistic directors (i.e. promoters) who are handling the booking of the bands. There is also a backstage visualist marked in the organisational structure as visual elements are an important part of Flow Festival's image. Other relevant people are summed up in the organisational structure:

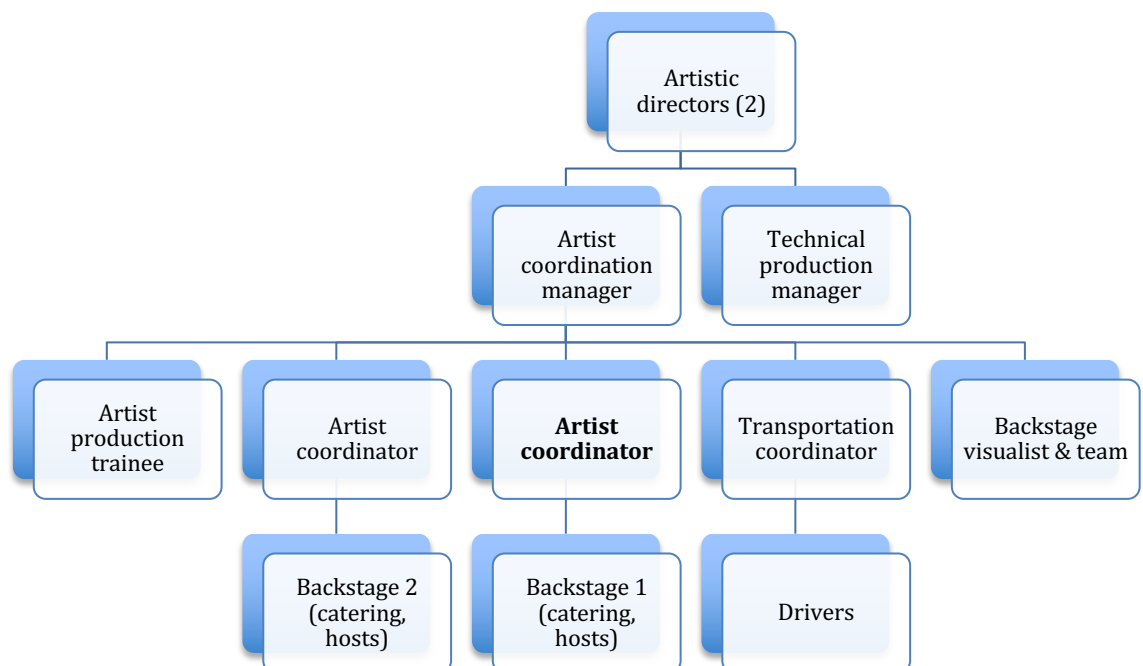


Figure 3. People involved with artist production at Flow Festival

Gabriela Campos works as the hospitality and backstage manager at Ruisrock. She has started in her current position in 2013 and the working period starts from March and lasts until the middle of August. Her occupational tasks include a lot of the same things as Penttilä's and Naukkarinen's tasks; reserving hotel rooms for the artists as per their needs, communicating with artist representatives and reading and commenting artist riders. Also shopping lists that include all backstage necessities are done by her as well as planning the backstage menus. She also hires people to the hospitality team and has approximately 20 employees. This number includes catering staff, artist hosts, runners and stage manager for Miniranta stage. (Campos 2017)

Campos (2017) discusses that she works closely with the technical production manager who takes care of the technical advancing as well as artist transportations and half of the hotel bookings. Neither of them writes the artist contracts, that is done by the festival promoter. Campos points out that they have decided the planning of the next year's festival starts already in the fall, after the current festival is done. This is, for example, because she wants to co-operate with different companies while working at the backstage.

According to Campos (2017) different teams or areas of the festival also co-operate in order to secure the best possible outcome. This means that, for example, VIP area and backstage have same wine choices. If either party runs out, the other one can fill in as there are limited amount of supplies ordered to the island of Ruissalo.

The people involved with artist production at Ruisrock are described in the chart below by Campos (2017). The festival promoter takes care of the contracts and after that backstage and hospitality manager and production manager take over the production. Production manager is in charge of technical details and artist

transportation (half of the hotels and artist transportation). Backstage and hospitality manager is in charge of everything happening at the backstage. She is the superior the catering staff as well as backstage and other artist hosts.

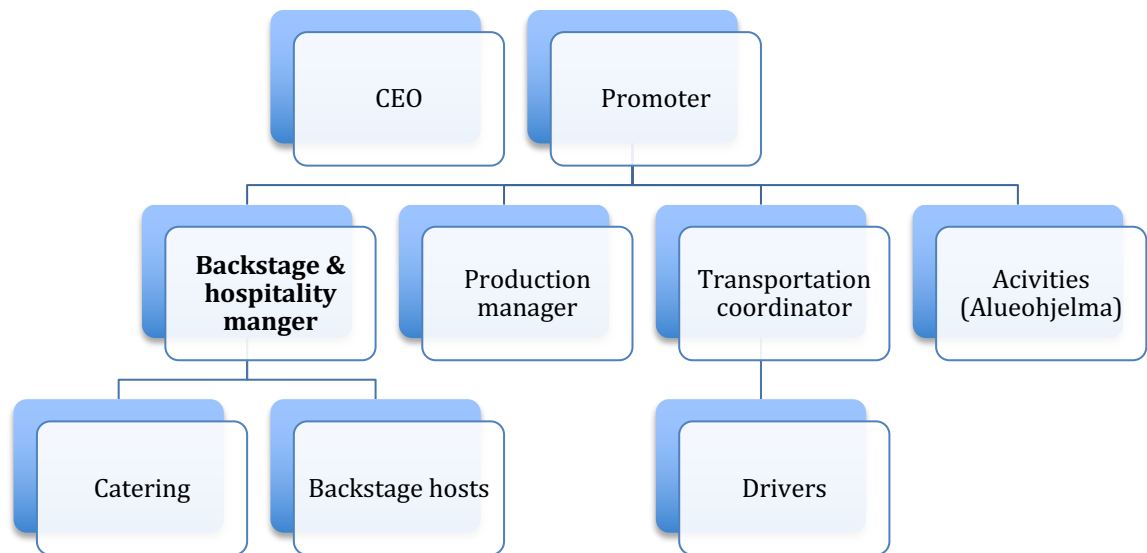


Figure 4. People involved with artist production at Ruisrock.

Jenna Lahtinen started working as the artist producer for Provinssi in 2017. She has worked with the festival before in different roles, mainly with artist catering. The producer's work starts in January and ends a couple of weeks after the festival in July. This means that the 4 months' full-time work is divided into this longer period.

According to Lahtinen (2017) there are two people who work with the pre-production of the artist groups – herself and the technical production manager. Everything that happens on stage is the technical production manager's job but everything at backstage is "her area". This means that – as her colleagues mentioned previously in this study – communicating with artists, collecting information such as riders, transportation requests and delivering them to the right personnel. Also, reserving hotel rooms in different cities (usually Seinäjoki, Vaasa and Helsinki) are all major part of her job. In addition, hiring catering personnel and

planning the backstage catering and backstage facilities such as kitchen are on her list.

Last summer I remember somebody asking caged animals in their rider. I said ‘no’ of course. But I believe this was a classic example of fishing. When reading artist riders, you can pretty easily pick up the part that is testing you and the organisation. By this I mean the part that artist just puts in there in order to check whether the rider is actually read properly. (Lahtinen 2017)

Lahtinen (2017) says that come festival she tries to make herself as un-useful as possible. This is different comparing to other producers working with artist hospitality as all of them seem to be at the backstage taking care of whatever urgent request there might be.

The team involved with artist production at Provinssi is described in the chart below by Lahtinen (2017b). Artist contracts are done by the promoter. When the contracting is done, artist producer and production start their work. Production manager will take care of all the technical details whereas artist producer concentrates on hospitality and backstage. Artist producer has a team that has approximately 20 people working with backstage catering and artist transportation.

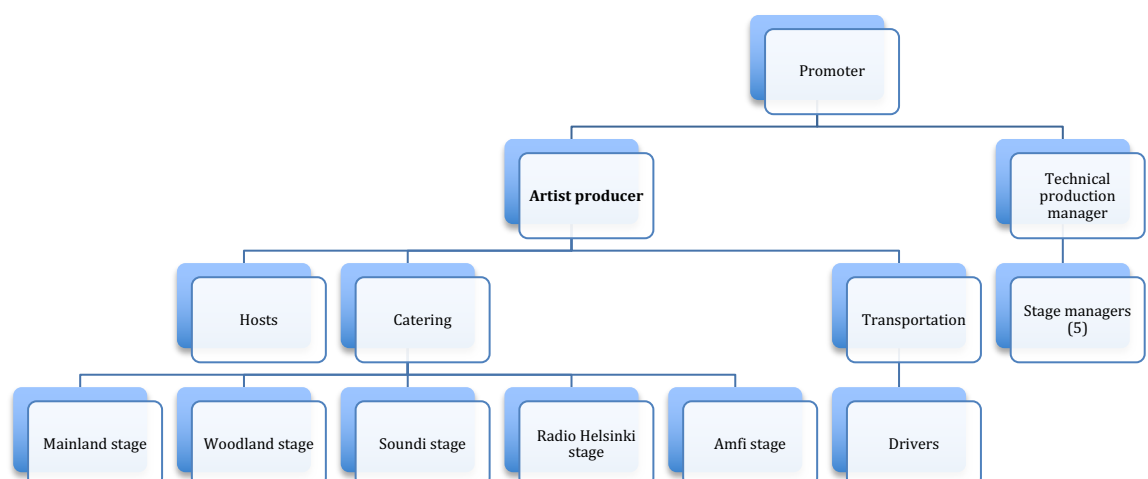


Figure 5. People involved with artist production at Provinssi

After the festival, every one of the interviewees have post-production work but the time-period of this varies. Post-production usually includes checking invoices, collecting feedback as well as post-production meetings with the team. Some of the coordinators make preparations, such as hotel bookings, for the following year. The post-production could be done very quickly, even in days or a couple of weeks, but unfortunately not all the issues come up in that time and the coordinators may have to check some unresolved issues even during the fall, after their contract has officially ended. This, however, seems to be part of process and everybody seem to be fine with the situation.

Based on the conducted interviews, the same tasks and areas of expertise are required from all the coordinators. How the tasks are divided inside the hospitality team, varies depending on the festival's organisational structure. The number of artists and stages tends to enlarge the number of people working with the artist hospitality. Every performing stage must have festival personnel present and this of course increases the number of people needed. Artist coordinators' main contact is the artist's tour manager (or hospitality manager if the artist is touring with a large crew). The production manager of the festival usually communicates with the artist's production manager concerning the technical details of the show.

All coordinators seem to like their job and the challenges it brings. Sometimes the music genre of the artists or the fact that the artist is playing at a festival creates obstacles for the production. For example, the lack of suitable hotel rooms is something all the coordinators face even though their event would be organised in the capital city Helsinki. Of course, in smaller cities this can be an excuse for not booking the suite that the artist required, as there simply are not enough suites available.

As preparations for the performance start to unfold, the correspondence with the artists tend to increase. Due to this, promoters and production managers, for example, tend to put together "control sheets" that has all relevant data concerning the performance. (Baskerville, 1995, p.201) This can also be seen as one of the

main things that an artist coordinator does. We can conclude that an artist coordinator is a middleman in the production collecting all the useful info and then handing it out to the right personnel.

It is also important to understand that all the roles discussed here are project-based and the duration of the work varies from 3-6 months. This period also has a limited number of working hours, so the work might not be full-time during the whole working period. The work is done in very close-knit teams and closely together with the person responsible for the technical production. During the most hectic period (festival days and the couple of weeks before) the job keeps coordinators busy at all times.

All festivals have many backstages that are run by either backstage hosts, catering staff or both. Artist hospitality is mainly considered to be an office job but during the festival time the artist coordinator is usually located at the production office (usually made of sea containers if the backstage area is temporarily built) at the biggest backstage (usually main stage).

There are also some divergences to the organisation structures. For example, in Ruisrock the VIP area and the backstage co-operate very strongly and at Flow Festival an area visualist is also added to the team when decorating the backstages and the dressing rooms (i.e. sea or storage containers). In other festivals, the decorating of backstages is usually done by the festival catering team.

None of the artist coordinators work with contractual or financial matters of the artists. This is done by the festival promoter or artist coordination manager or even a cashier if the festival has one.



An artist's dressing room at Flow Festival. The dressing room is usually decorated as per artist's wishes. Picture from Flow Festival's archives.

5.2. Professional role

My assumption was that working at the backstage with the part of music business where most players are men, would have an effect on the artist coordinator's professional role. Of course, the professional role of an artist coordinator would likely vary depending on the network that the artist coordinator is currently working with. Also, I was keen to hear if the interviewees felt ever lonely or separated from the rest of the production crew when working, because that was one of the roles that I have been struggling with while working with artist production myself.

Defining a professional role was not an easy task but interviewees seemed to think that they in fact that two different roles: one that they tend to take when working with their own team inside the organisation and the other one, which they take when working at the backstage or when working with an artist representative. It was also pointed out by Campos that the artist coordinator's gender can be crucial factor when defining a person's occupational role and the way of acting at the

backstage as mostly people working with artist hospitality are women and artist representatives often men:

Of course, when working with pre-production the role is quite clear. The artist coordination manager takes care of the contracts and then the actual production and all arrangements are taken care by the coordinator. And during the festival weekend we divide the tasks quite clearly, too. If there is a contractual or financial matter the manager will take care of it but otherwise I will make decisions quite independently. There is no point about checking, for example, costs of every yoghurt can with your superior. During the event, my role is even bigger than in the pre-production phase, because then I am more in charge of all the practical matters. It is quite interesting and the role varies. (Naukkarinen 2017)

We have an excellent team here, we treat everyone as equals no matter what the title and we can discuss pretty much everything. But when I am at the backstage during the festival I am a completely different person than, for example now. Because you have to... First of all, I'm very short and I am a girl so I have to be a bit mean. It is really unfortunate, but being female still does this. ... With some foreign managers, if you happen to smile in a wrong situation, they will immediately ask you to get them 11 unicorns or something like that. So yeah, I feel that you have to be tough in a totally different way than, for example, with your other colleagues. (Campos 2017)

If you talk with foreign production managers, they will basically eat you alive, if you make them think that you do not understand something. (Lahtinen 2017)

Jenna Lahtinen also mentions that sometimes she feels that her role working with artist production makes her feel separated from the rest of the production team as she and the technical production manager are the only ones working with matters related to the artists at the festival. Also, Naukkarinen shares this feeling, as artist production is often invisible, if all goes well.

If you think about the organisation of Provinssi, my role is a bit distant from the rest of the people. Or mine and Pekka's (the production manager's). We can be

seen as outsiders when comparing to the group working with the rest of the production⁸ as everyone else focuses on what happens at the festival area. But we focus on what happens behind the stage and we are the only people interested in what happens to the musicians when they are there. Everyone else just hopes that they go on stage. But yeah, the role is a bit distant from the others. (Lahtinen 2017)

It can be the kind of role that not that many people understand. Like what it actually is. It can seem small or nonspecific when looking at the big picture. In a way, the only visible proof of artist production happens, when everything goes well. (Naukkarinen 2017)

In my previous thesis, I came across with the problem of defining a producer's professional role at Finnish jazz festivals. I concluded that this was because a jazz festival producer was not an established profession (Talvisto 2012, p. 36). Also, Hartikainen saw the same problems while trying to define the professional role of festival's managing director (Hartikainen 2008, p. 72). This can mean that the professional roles in the festival context are harder to define or that as these studies are done many years ago and dealt with different festivals, certain concepts are now seen more professional than before. And of course, nowadays anyone can argue that the profession of a producer is more established than before as there is, for example, a degree for it.

All in all, it is possible to conclude that artist coordinators' professional role depends on the context they are currently working in. They are used to an independent way of working as they are in the minority of people interested in the events at the backstage at the festival. When working in the industry where the co-workers are mostly men, this can also have an effect on the professional role and because of that coordinators tend to think that they have a different role while "on duty" and that they have to be tougher than they usually would be in a similar situation would otherwise require.

⁸ This means the production of the festival area for the festival attendees and all the facilities related to it. This is usually separate from artist production.

5.3. Knowledgebase and qualities needed when working

Festival work is often hectic and everyone works under a lot of pressure in situations that constantly change. Qualities that are needed in order to cope in these situations were of course highly valued, when discussing the knowledgebase and personal characteristics that are useful when working as an artist coordinator.

All interviewees have a bachelor's degree from a University of Applied Sciences and Penttilä holds also a media-assistant degree as she is photographing regularly. All coordinators tend to think that internships and working in the field has been a key element to the position they are holding at the moment and that education has helped, when working for example, with budgeting. But there is no specific education for an artist coordinator's job and all agree, that it is possible to work with artist hospitality successfully with basically whatever degree.

As coordinators are working with large international productions where many things are happening at the same time and even overlapping, certain characteristics and qualities are needed in order to handle the challenging situations. All of them mention that as the work is hectic and stressful – as festival work often tends to be – good tolerance for stress is vital. Also, some artist groups may send relevant information regarding the performance very late, which may cause problems that require a lot of extra effort. This can also be concluded from the answers below:

I would like to say that the ability to organise things. Also, it is important that you have the ability to keep many balls in the air at the same time and accept that many things can be unfinished for a long time. (Lahtinen 2017)

The ability to make circumspect decisions. And when changes occur, you probably don't have too much time to start thinking about what your options are. And you cannot start mourning the problem, you just have to start thinking about the solution for the problem first. (Penttilä 2017)

Also, the humanity of things is often mentioned in the answers. When working with artists and their representatives it is important to be able to be a good customer servant. In addition, it is important to be able to read people and what may be required in different situations in order to secure smooth outcome for everyone involved. This can be concluded from the answers below:

I think one important thing is to see everything through the eyes of the musician who is touring. ... Usually the artists coming from abroad do not know where they are coming when they are coming to Finland. Also, they can be on a long tour and far away from home. ... common sense combined with the ability to walk in someone else's shoes is important for any artist producer. (Lahtinen 2017)

In my opinion, in my job in particular, a certain... how would I describe it... a psychological trait... the sensitivity towards certain personality traits and communications patterns. And the ability to adjust your behaviour accordingly to them (*ihmisherkkyy*s). There are many different kind of personalities and it is a really thin line, that if you have a really difficult artist representative present, how to communicate with that person in a way that is satisfactory to both parties. I think that is also the most interesting part. It can very well be seen as a sensitivity of some kind. And working with artists in general you need to be able to connect with them in an emotional level, too. (Naukkarinen 2017)

All interviewees also think that the knowledge of music and music business is essential although some of them find it hard to put themselves in a place where they would not have the knowledge of the field at all after working with live music for a long time. The knowledge of basic elements and professional language increases a person's credibility in the field.

You definitely need the know how music business works when doing the pre-production. It's something you learn only by doing because you cannot teach at school something like how to negotiate with an agent. It helps, if you understand the structures of the business and how they are linked. (Naukkarinen 2017)

The need to be on top of your game might derive from the fact that the work is project-based and if done well, it will increase a person's chances of finding a next

project. There is also only a little tolerance for mistakes. For example, if a producer is working in a concert house and happens to make a production-related error, that can be easily fixed for the next concert. But if a producer makes a mistake in a festival scene, the next chance to try is next year.

There are also networks one needs when working as an artist coordinator, besides the festival team. These are usually quite a random selection of people and may consist of many different connections and professionals from many different fields. Artists' needs can vary and an artist coordinator might be requested to organise the most peculiar things for the artist. For example, Naukkarinen and Lahtinen (2017) think that for this reason it is important to socialise with people that are not in their immediate circle because a coordinator might never know who you need to call.

I believe that everyone who has done artist production for huge foreign artists have an endless list of phone numbers in their phones for whatever occasion. You can call to a hairdresser, if you need a makeup table and you can call to an auto mechanic if you're looking for something else... Other people in the music business are of course important but not my main contacts during festival time and not the most important ones. (Lahtinen 2017)

When the artist wants to go, for example sailing or just party, it is important to find the right people to go with them and to host them. It is very useful to know who is the right fit for the band. ... And it is good to have somebody who you can ask for help... somebody who you can call if the artist needs to, for example, fix an old violin and they want to take care of it themselves but with your help. You need to have the right person who you can contact, you just do not go straight to Fazer music store. (Penttilä 2017)

To conclude, to work successfully in the field of artist production and especially artist hospitality, a person must have a certain level of expertise from the field as well as certain personal characteristics that are useful while working. There is no specific education for the job and many degrees will suffice. The interviewed coordinators cannot name a specific education that would be the most useful one

but they think that internships are a good way to start a professional career with festivals.

All interviewed coordinators also think that the knowledge of music business and music in general is important. The coordinators have different backgrounds when it comes to music – some of the interviewees have played an instrument and some have musicians in the family – but there is no need for a coordinator to be able to play an instrument, for example. It is important, however, to know what artists are currently trending so that the coordinator knows what to expect when they arrive to the festival.

It is important to know how to work professionally even when under a lot of stress. It is also vital to have good organisational skills as coordinators work with many artists simultaneously. Sometimes the artists tend to send their riders and other information related to their stay quite late and the coordinators need to provide and order things in a really short time frame. That is when all useful connections come in handy.

In addition, a person working with artist hospitality has to be good with people. As there are many people coming from different parts of the world and cultures, it is vital to find a good way to communicate them from pre-production until departure. This means that people working with artist hospitality seem to be good at reading people and very sensitive to their needs. This is seen as something exciting and also something that comes quite natural for the coordinators.



Catering tent behind the Rantalava stage at Ruisrock. Picture from Ruisrock's archives.

5.4. Professional values

Professional values vary a little depending on the backgrounds of the coordinators. Also, the coordinators tend to adapt the values that the festival they are currently working with, upholds. Even though the emphasis of the values may vary, all interviewees are aiming for the same things: a successful stay for the artist and good team spirit for everyone working in the same team.

Jenna Lahtinen finds that her professional values come from her background working with the association JELMU, the live music association in Jyväskylä. One of the values is the DIY-spirit and she often tends to uphold by putting her work gear on, even if she would have the possibility to delegate. And the other is working simply for the music.

When I come to think of it, it is actually a really beautiful thought that we are working with live music because we want to see the band on stage. We want to see them play a good gig and that the people are mesmerized by that. Not because we want the audience to buy a ticket and spend their money on certain services

... that thought still guides me somehow, even though I have become quite cynical when it comes to the everyday talk about different bands. (Lahtinen 2017)

Also, Kerttu Penttilä mentions that working towards securing a happy stay for the artist is one of her main values as well.

I believe that I have been working with festivals, where hospitality is underlined for a reason. I also know that people tend to do concerts more or less with this sort of “in and out attitude”. When you do the hospitality part carefully, the bands really appreciate it. And the biggest thank you’s come from the bands, for that matter. You probably do not get that much appreciation from the outside. Not even though your team knows what you did, but the ones outside the team probably are unaware of all the little details and last-minute fine-tuning and bending that was done. ... However, the artist appreciates that they travel comfortable, get decent food and are able to sleep well. When these three things are in order, it is easier to keep the artist happy. (Penttilä 2017)

Katri Naukkarinen mentions that visual aspects are highly valued at Flow Festival. This is also seen when planning and decorating the backstages and the dressing rooms. She also mentions the value of a good team and team spirit, because the work and the success would not be possible without a well-knit team working towards the same goals.

Of course, one of the important values comes from working in a tight-knit team. We need to listen to each other and learn from one another and learn to let go of our own views, when necessary. On the other hand, we must remember to offer our own point of views when necessary. That way everybody will contribute for the common good. ... I would like everyone in the team as well as artists to feel good. Both of them. I think it’s the most important value for me. I want that even on tough days that are long and challenging, people feel good and we have a good team spirit because that shines to the festival audience as well. (Naukkarinen 2017)

Gabriela Campos emphasizes equality very strongly in her work:

...I don't agree to anything, any request, that offends human dignity. And I also insist that my team shares this value. Anyone working in my team cannot treat anyone in a different way no matter how small or huge artists they are. (Campos 2017)

All in all, everyone working with artist hospitality is guided by same principles. They want the artist's stay to be comfortable because they believe in live music. Coordinators also want everybody else in the team feel good and appreciated and everybody, artist and employees, should be treated fairly and equally. And last, they tend to take care of the environment by choosing environmental-friendly alternatives for the backstage, recycling and also simply decreasing the number of items and food that is provided for the artists at the backstage.

5.5. Artist coordinator's self-image

When discussing about the self-image of an artist coordinator as well as how artist production is seen, it soon became clear that according to the interviewees, people working with festivals and music business usually know what artist production is, what areas it entails and that there is an actual person or a team working with it. But if they tell about their work to someone unfamiliar with the field of music, their profession is unknown.

Many people who have zero knowledge of music business or our job, for that matter, tend to think that we work directly with the artist. Like I would high five Iggy Pop and walk with him to the stage hand in hand. People, who do not know anything about the industry, do not necessarily realize that there are many middlemen involved. (Naukkarinen 2017)

People tend to think that I just hang out with the artists and drink wine. And then I might party a little with them. ... Usually most people do not even realize, what we do for a living and they tend to think that we go to the festival site and things just arrive and disappear and nobody plans anything towards the upcoming event. (Campos 2017)

I think that people tend to think that the job is cooler than it actually is. (Penttilä 2017)

From the comments above it is possible to conclude that people have a limited knowledge of the profession and they tend to make assumptions that have very little in common with the reality. Naukkarinen (2017) even mentions that sometimes people do not even ask about her profession, because they assume that they already know what she does for living.

Even though the profession is strange to general public, it can be a good thing as it gives the professionals peace while they are working. The work of artist coordinators is not even that much discussed inside the organisations.

When the headliner goes on stage and the crowd cheers and screams, I get to think that I did that. It is my doing that the band is there. Of course, I don't want to undermine the team, we did it together. But despite that no-one from the audience knows. ... It suits for me very well that I get to work in background. I do not have to be worthy of headlines, I do not have to mingle, sell anything or host VIP guests in a tent. That is not for me. But I still get the biggest thanks of all when the band goes on stage and I hear the audience screaming. (Lahtinen 2017)

Of course, when working, artist coordinators receive a lot of confidential information regarding the artists, artist's travelling plans, schedules and accommodation, to mention a few. It is quite understandable that the coordinators keep the information regarding the artists to themselves and this may be the reason, why they do not share their insights about their work with the rest of the festival organisation. As there are still many volunteers working with festival organisations nowadays, this can also be seen as a good thing.

The recognition of the work often comes directly from the artists and their representatives. This also seems to be part of the job, because other areas of festival production are so separate compared to artist hospitality. Also, people working with artist production tend not to boast about their work inside the organisation, they just take it one situation at a time.

Festival managers often see Finland's small market a problem when booking bands for their festival. Because of the limited market, it may not be tempting for all the artists to come to Finland to perform. (Luonila & Kinnunen, 2016, p.135) Because of this, the role of artist hospitality is highlighted. If the artists are treated in a professional way and they feel welcome, they tend to spread the word, which in the long run, if it reaches the ears of the agent, may affect positively when booking bands in the future.

The status of artist production inside the organisation as well as reactions from people not from the field of music tend to shape the interviewees image about their profession. None of them however say that the profession of an artist coordinator would be underrated, even though it is not well-known and they may not get that much recognition inside the festival organisation. Despite this, everyone sees the role of an artist coordinator as an actual profession that requires special knowledge and skills and not everyone would be up to the task as some of the skills cannot be taught.

6. Conclusions

In this chapter of the thesis, the conclusions of this study will be presented. Also, I am going to discuss the possible further research proposals and limitations that may reflect to this research.

6.1. Main findings

The aim of the study was to find a clear occupational profile for people working with artist hospitality as well as elaborate the different ways the biggest Finnish popular music festivals handle artist production and mainly artist hospitality. In addition, I wanted to find the main team members involved with artist production at festivals.

All above was done by conducting four semi-structured interviews with people currently working with artist hospitality at Finnish music festivals. The interviews were analysed by using the occupational profile as a theoretic guideline. These findings give a good look into the profession, but of course are not universal.

The occupational profile of a producer working with artist hospitality can be divided into five different sections. The sections are:

- 1) Occupational tasks
- 2) Occupational role
- 3) Knowledge of the field and personal qualities
- 4) Occupational values
- 5) Self-image of an artist coordinator

The tasks included in the job have many similarities but they may also vary depending on the organisational structure of the festival and the team that is working with artist hospitality. Mainly an artist coordinator takes care of pre-produc-

tion of the artist hospitality in a festival environment. This usually includes booking suitable hotel options, booking suitable flights, arranging for transportation for the artist and collecting artist riders.

Closer to the event the artist coordinator delegates relevant information to the right personnel. This means, for example, delegating catering requests to personnel responsible for artist catering. In addition, a artist coordinator usually handles artist's special requests when they come up. Special requests can be anything from a special meal to a certain free time activity, that the artist might find important. Sometimes artist coordinators may have to have, for example, doctors and physiotherapists on hold, if the artist may need one.

All in all, an artist coordinator can be seen as an important middle-man in the festivals artist production collecting and then distributing all information out to the right personnel. The artist coordinator's role in the organisation is crucial in order for the festival to guarantee a smooth and pleasant stay for the artist and the artist's touring party.

After the festival the artist coordinator has post-production tasks such as checking invoices related to purchased items and other relevant paperwork. The artist coordinator does not handle artist contracting or financials related to the performance even though the contractual agreements are an important guideline when working.

The occupational role of an artist coordinator varies depending whether they work with people inside the organisation or outside with artist representatives. The role that they take when communicating outside or when working at the backstage is tough, strict, a good customer servant and a good negotiator. They might be totally different people when in a situation with people from their own organisation. The difference of the roles depends on the team they are working with: inside the festival organisation there may not be hierarchy and everybody is treated equally whereas on the field or backstage the artist representatives are quite demanding and a tougher person tends to work better in a demanding and stressful situation.

The knowledgebase for the job of an artist coordinator is large. Even though there is no specific degree that one would be needed in order to work in the field successfully, the basic knowledge of the field and the key players is essential. Also, knowledge of music and what is typical for different music genres is seen important as well as which artist is successful at the moment as this may be helpful when working.

The occupational values of an artist coordinator derive from many different places such as their previous working-experiences from the field of music business. Artist coordinators also tend to uphold the values of the festival. All in all, the values that are important when working are firstly, to provide a successful stay for the artist and secondly, good team spirit for everyone working with the artist hospitality team.

Artist coordinator's self-image reflects the way artist coordinators see their own occupation. The profession of an artist coordinator is an actual profession that requires special knowledge and skills. Not everyone would be up to the task as some of the skills, such as reading people and reading different situations in order to secure the best possible outcome, cannot be taught or learned.

The status of artist production inside the festival organisation as well as reactions from people not from the field of music tend to shape the interviewees image about their profession. None of them however tend to think that the profession of an artist coordinator would be underrated, even though it is not well-known and they may not get that much recognition inside the festival organisation as they are in the minority of people interested in what happens at the backstage areas of the festival. But the best feedback anyway comes directly from the artist.

An artist coordinator usually works closely with the (technical) production manager of the festival who is responsible for artist's needs while on stage. Artist coordinators' main contact is the artist's tour manager (or hospitality manager if the artist is touring with a large crew). The production manager of the festival

usually communicates with the artist's production manager concerning the technical details of the show. This usually means everything from the backline that the artist may need to sound and light needs. As production manager is the only person besides the artist coordinator working with the artists as other personnel is working with the production of the festival area, they tend to work in very close-knit teams.

In the light of this study, it is quite impossible to define a typical structure of a festival's artist hospitality team. The sizes of the teams may vary depending on the number of performing artists and stages. Every performing stage or venue must have festival personnel present and this of course enlarges the size of the team.

There are, however, key players that can be recognized from almost every artist hospitality team. The hospitality team usually consists of the key people listed in the chart below:

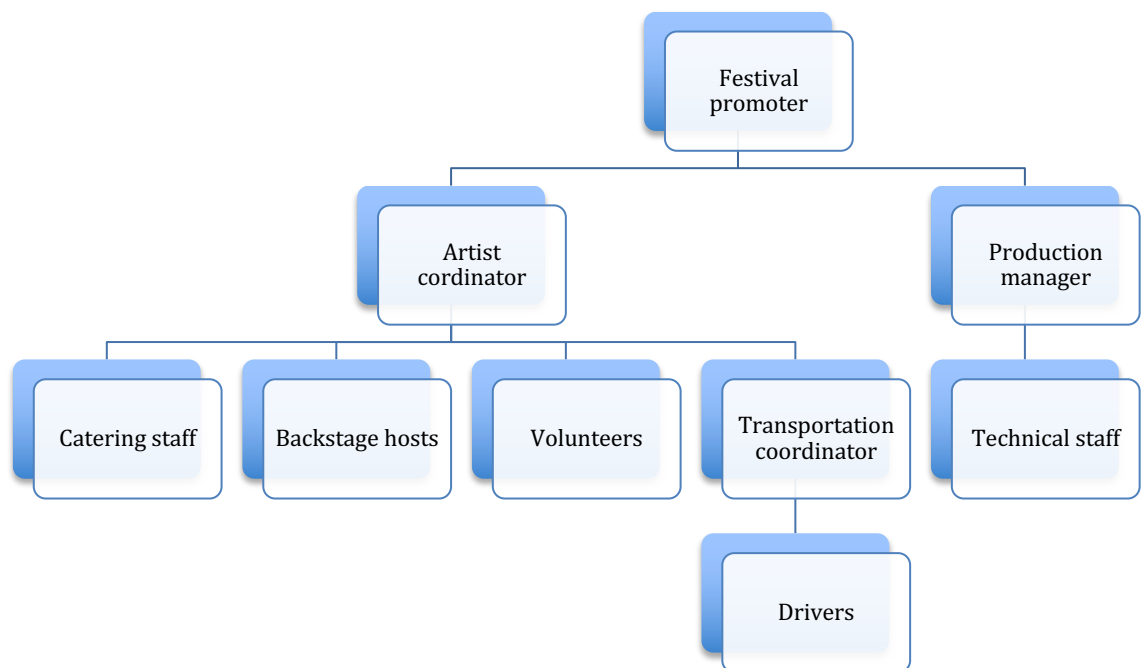


Figure 6. Key players working with artist hospitality at festivals.

- **Festival promoter**

- Promoter is in charge of booking the bands as well as contracting them. Promoter also takes care of scheduling all the venues.
- **Technical production manager**
 - Technical production manager is in charge of the artists technical needs related to the performance, such as lights, sound and specific stage needs. Technical production manager is the head of the technical staff.
- **Artist coordinator(s) or hospitality managers**
 - Artist coordinator or hospitality manager is the artist's main contact related to hospitality matters. The coordinator usually takes care of pre-production of the artist hospitality in a festival environment. This usually includes booking suitable hotel options, booking suitable flights, arranging for transportation for the artist and collecting artist riders. The tasks can vary a lot depending on the artists and are listed more carefully in pages 54-55 in this study.
- **Catering staff**
 - Catering is usually responsible for the arranging the artist's hospitality items as listed in the hospitality riders. This can mean, for example, ordering food, drinks, buying other items and decorating, accessorising, changing and cleaning the dressing rooms as per artist riders.
- **Backstage hosts**
 - Backstage host is a helping hand at the backstage and someone who the artist can always turn to while on festival site with whatever questions.
- **Transportation coordinator(s)**
 - Transportation coordinator is in charge of the logistics of the artist and artist's touring party during their stay in Finland. This means all transportations between airport, hotel and venue.
- **Drivers**
 - Festival-hired drivers are an important asset during the festival time. It is a good service to have a festival representative in the car all the time, if the artist has questions and it will help the transportation coordinator to plan festival logistics

- **Volunteers**

- Volunteers can help with almost whatever task needed or they can be used as artist hosts, if they seem to be up for the task. Any team can have volunteer members and the team leader can instruct them.

When these positions are filled or tasks divided between a fewer amount of people or with different roles, the artist hospitality sector of the festival is well-covered and should work very professionally.

6.2. Limitations of the study

As mentioned before, this research is limited to the biggest popular music festivals in Finland. This leaves out quite a few events that could have been eligible as well for this study. But I wanted to concentrate on the festivals that have the most professional and international working environment when it comes to artist production and artist hospitality. Also, the lifespan of the festival was important because festivals that are already established, tend to have a steady organisational culture.

In addition, one could argue that as all interviewees in this study are female, that could be seen as a limitation of this study. In my opinion, this is not the case at all as artist production at festivals is most likely handled by women. In fact, the work of an artist coordinator is, in my opinion, a classic example of a job description done by women in the music business while men in the field tend to hold managerial positions when it comes to artist production in general.

Also, there were limitations when sourcing literary references for this study. As artist hospitality (or artist production) is not researched that much in Finland or abroad, for that matter, it was tricky to find relevant literary references. Luckily, I had good basic knowledge of the job and I was able to write, for example, the things lacking from the theory chapter, based on my 10 years of work experience with music festival. This can be seen as a limitation of the study, but personally I see myself as good as any other reference.

6.3. Further research

As previously mentioned, this study is one of the first studies conducted in Finland that discusses the concepts of artist hospitality, artist coordinators' occupational profile as well as artist production. Because of this, there is naturally plenty of room for future research and expansion.

This research only discusses artist production related to big international music festivals in the popular music scene, but it would be interesting to do a research about artist production in different context such as clubs, arena concerts, concert halls.

One of the future research topics could be genre-related. This study does not take into account music genres and the possible differences between them as well as it could have as genres were not the main focus when collecting data. An interesting idea for future research would be locating genre-related specifics in artist production – as there truly are some. For example, heavy music festivals have a very different setting for hospitality than, for example, rap music festivals. A study comparing artist hospitality between different genres would also be a useful topic to study as, based on my personal knowledge, the hospitality level varies depending on music genres.

As this study only reflects on popular music, it would be useful to compare the results with, for example, classical music festivals – or classical music concerts, for that matter. How do players in the classical music field see the concept of artist hospitality and how is it organised? Are the teams similar to the ones discussed in this study? In addition, it would be useful to explore to possibilities of artist production within other forms of art such as theatre and opera.

I could also see that there is a possibility to expand this study to a doctoral thesis. That would give a better insight to the occupational profiles of artist coordinators

if conducted in a way that many people holding the position of an artist coordinator (or a similar title) would share their thoughts. Or the study could be extended into elaborating more about team management or team dynamics when it comes to artist production.

7. Discussion

In this study, the occupational profile of artist coordinators as well as artist hospitality at different festivals in Finland was explored through four interviews with four coordinators working with Finnish music festivals in the popular music scene. This is an interesting insight to an occupation that is not visible to the public eye but important for the overall success of the festival.

Even though festivals have been popular subjects for different studies, books and articles for decades now, the role of artist hospitality has not interested researchers. This could be seen, for example, as a lack of eligible references when trying to search and refer to those. This research also opens the discussion about how artist hospitality is organised in Finnish music festivals. In my opinion, it is excellent that artist hospitality, the underdog of the areas of festival production, is now researched as it can now lead to further research topics and discussion inside the field.

The festival producer, who is in charge artist hospitality (or artist coordinator, as referred in this study) has an important role to play in the festival organisation. On different note, there may be many reasons to the huge lack of research in the area. The role often being project-based and non-permanent may be one of those. The project-based nature of the job does not, however, give a good reason for the lack of research, because working with arts management in general tends to be project-based no matter what the position in the field.

Besides the occupational profile, the structure of artist hospitality teams is discussed in this study. It was clear that the size of the team can vary depending on the structure of the festival and the number of artists. But the research was able to identify the key players involved with artist hospitality, their tasks and relations to other team members.

As this is the first Master's Thesis about artist hospitality conducted in Finland, this research will point out a lot of new and useful information on a topic that

has not been a centre of a research before. Because of this, the relevancy of this research is undisputable.

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Appendix 1, Structure of the interview

Mikä on musiikillinen historiasi? / *What is your personal history related to music?*

Mikä on koulutustaustasi? / *What kind of educational background do you have?*

Milloin olet aloittanut nykyisessä työtehtävässäsi? / *When have you started working in your current job?*

Minkälaista aikaisempaa työkokemusta sinulla on tuotannollisista töistä? / *What kind of previous experience do you have?*

Millaisia ovat työtehtäväsi nykyisessä työssäsi? / *What kind of tasks are included in your current job?*

Mikä on helpointa ja mikä vaikeinta? / *What is the easiest and what is the hardest task?*

Mikä on vaikein tapaus, joka on tullut urallasi vastaan? / *What is the hardest case that you have had to encounter while working?*

Miten työtehtävät sijoittuvat kalenterivuoteen nähden? / *Can you describe what happens in your job in a yearly cycle?*

Millainen on artistituotannon tiimin organisaatorakenne? / *What is the organisational structure of your team?*

Millaiset ovat mielestäsi artistituottajan tärkeimmät verkostot? / *What are the most important networks in your work?*

Mitkä ovat mielestäsi tuottajan tärkeimmät ominaisuudet? / *What are the most important personal characteristics?*

Mitkä ovat mielestäsi tuottajan tärkeimmät osaamisalueet? / *What kind of knowledge do you need in your work?*

Millainen on ammattiroolisi? / *What is your professional role like? Do you have one?*

Koetko, että koulutuksestasi on ollut hyötyä työssäsi? / *Do you find your education useful while working?*

Mikä olisi mielestäsi sopivin koulutus tuottajan työhön? / *What is the most suitable education for your job?*

Tarvitaanko työssäsi ymmärrystä musiikkialasta ja siitä, miten musabisnes Suomessa toimii? / *Do you need knowledge about music business in your profession?*

Millaiset arvot määrittävät työtäsi? / *What are your professional values?*

Saneleeko festivaalin genre joitakin erityisvaatimuksia tuotannolle? / *Does the festival have any genre-related special requirements?*

Millainen käsitys sinulle on tuottajuudesta yleisesti? (Arvostetaanko, onko muotiala jne...) / *What is your impression about a producer's job in general?*