

Creative Business Project

Report



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D. I. Live – Booking and Touring Services for Emerging UK Artists

EXECUTIVE SUMMARY

By helping emerging UK artists tour through emerging international music markets, D.I. Live aims to become a market leading booking agency in a niche field by breaking rising British artists to Asian audiences while revitalising the live music scenes of China and Southeast Asia.

D.I. Live offers bespoke booking agency and tour management services. From booking international shows to tour itineraries, visa applications, travel and accommodation arrangements, budgeting, tour routing and providing tour management, we aim to provide all the requirements an independent artist may need as they venture out to perform international dates. The standard tour package costs £5,570 per campaign, with optional add-on services through the company's partners such as tour poster design, marketing & PR, merchandise printing, Chinese social media management and Chinese music streaming service distribution. Each campaign is broken down into an affordable interest-free monthly payment plan. This can be between six and nine months, at the artist's discretion, to allow for affordability alongside opportunity for the UK's emerging musicians. By implementing the popular artist services model that has become prominent among artist management companies and record labels within the music business in recent years, D.I. Live is set to be a market leader in how traditional booking agencies operate in the future.

The company director, Christian Gillett, has over a decade's experience in the music industry, firstly as a performing and touring musician in various indie rock bands before fulfilling roles at an independent record label, an internationally renowned newspaper as a prominent music journalist, and as a booking agent for a London-based talent agency. He has scheduled two UK-wide tours for an independent band alongside a financially viable 10-date tour through China and Hong Kong. Gillett lived in Hong Kong for two years and during that time forged lasting relationships with other music industry professionals in the area, giving him an insight into the local culture, customs and geography of the region which other agencies and agents may be lacking.

This experience of turning a profit for an unsigned band's tour in Asia, combined with the ongoing impacts of Brexit on UK musicians and the unresolved restrictions of

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touring in Europe, were the impetus behind this business concept. With the fast-accelerating growth of live music consumption in China and Southeast Asia before the COVID-19 pandemic, there is a clear gap in the market where both UK artists' and Asian communities' enthusiasm for live music performance can be united and satisfied.

As the in-depth business plan below illustrates, D.I. Live has the potential to become not only a financially viable business, but a prominent and appealing booking agency for UK artists and Asian-based promoters and venues. By offering affordable tour management packages to musicians and inexpensively priced shows to the Asian market, the company can be operating up to 30 profitable Asian tours per year within the first five years.

COMPANY DESCRIPTION

D.I. Live is a UK-based booking agency and tour management company that focuses on scheduling profitable tours for emerging United Kingdom-based (UK) artists looking to perform in China and/or South-East (SE) Asia.

The company's target customers are active independent artists with a strong regional/national fan-base and experienced in delivering memorable live performances. The secondary target customers are Asian-based venues and promoters looking to diversify their entertainment listings with international talent.

While there are several Asian-based promoters (identified in the Competitor Analysis section) who have offered similar services over the last decade, none have been able to source artists locally in the UK while simultaneously having knowledge and established contacts within the Asian music markets. Further, these competitors have offered wider services such as local event promotion or artist management, thus diminishing the focus on establishing consistent touring services for international artists. However, D.I. Live is solely focussed on the organisation of tours for UK artists and aims to establish its brand and working relationships through regular, reliable bookings across South-East Asia and China.

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The strengths of the business come through the Director's pre-established music industry contacts in Hong Kong after living and working in the Special Administrative Region from 2016 to 2018 as a musician and prominent music journalist for an internationally renowned newspaper, South China Morning Post, until 2020. Additionally, the Director has previously organised a short tour of Hong Kong and China in 2017 for an unsigned indie-rock band, '*Zurich*', which managed to break even. This highlights the potential for expanding this approach and capitalising on the SE-Asian territories appetite for live music.

With the continued issues surrounding Brexit and its implications on UK musicians' travel conditions to perform or tour in the European Union (EU), D.I. Live offers a solution by giving emerging artists the opportunity to travel to new regions and perform. This will assist in their career development by allowing them to expand their fan-base outside their home territory and providing more opportunities to refine their live shows through touring experiences. Simultaneously, as there has been excessive growth in the SE Asian music markets through pre-pandemic increases in the number of festivals, music events and streaming figures, the company will be satiating the probable needs of Asian promoters, venues and music fans by delivering frequent, high-quality entertainment.

With the reopening of societies following the COVID-19 pandemic, D.I. Live intends to position itself as an early mover in the market, ultimately cementing its competitive advantage in the continent as a market leader for independent artists due to the pre-established connections made and with the previous success of organising a profitable Asian tour with a relatively unknown act. These factors will likely act as a catalyst for the company to broaden and scale up previous operations while securing stronger relations with an expanding contacts list in both the UK and SE Asia.

MARKET ANALYSIS

China

The 2020 IFPI Global Music Market report showed a 3.4% growth in recorded music revenues in Asia in 2019, with a 16.8% increase in China alone (MIDEM, 2020) making it currently the seventh largest music market and the fourth largest market for music-streaming. Considering China was only officially ranked as a top 10 global market by the IFPI in 2017, these latest figures indicate how rapidly this music sector is expanding. In fact, China is currently considered the most dynamic national music

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market with an annual growth rate of 30%, which could soon establish China as one of the top five markets globally (Wikström, 2020), while Gordon (2015a, p. 207) suggests that China is the “greatest potential market in the world.” Jian (2018a) believes that independent music has followed a similar trajectory in popularity since the mid-2000s, particularly in Taiwan and China, although they fail to specify these claims in quantitative terms. However, these findings all appear pertinent to the intended goals and values of D.I. Live’s operations.

In conjunction, live music in China has similarly seen incredible growth over the last decade. In 2007, there were only three music festivals held in the country compared to approximately 300 by 2018 (Hamilton, 2019). Hamilton further argues that Western acts touring through China were increasing in number and regularity prior to COVID-19, while ticket prices have multiplied during this timescale, in part due to a growing disposable income. The MIDEM report (2020) supports this theory by stating how the expanding Asian middle-class and affluence allows for more live and recorded music consumption. Eric de Fontenay (2015, as cited in Gordon, 2015b) of China.MusicDish.com claims that while festivals have been spreading across China, the number of independent acts touring China was also intensifying, as these acts have often become exposed to responsive audiences. Gu, Domer & O’Connor (2021, p.68) go even further by claiming that foreign acts were responsible for 40% of live music programming across the Chinese livehouse venues.

Projecting ahead, Statista (2021a) predicts music event revenue (online tickets for all music-related events: concerts, festivals, musicals, operas) in China will reach approximately £429m in 2021, with an annual growth rate of 17.8% leading to over £700m in revenues by 2024. The average revenue per user (ARPU) is estimated to be £20. Moreover, with reduced capacity venues for domestic artists performing over the past 18 months, ticket prices inflated dramatically to make live concerts financially viable, and although most venues have now returned to full capacity, ticket prices have maintained their value (Deyo, 2021, Appendix B) (Sweeting, 2021, Appendix C).

Although these financial projections look promising, the ongoing societal impacts of COVID-19 must be taken into consideration as the uncertainty of the current situation could pose huge ramifications to the eligibility of Statista’s estimations. For instance, with the closure of all venues throughout China due to lockdowns, many independent music venues may never reopen due to these businesses struggling to cover monthly rent charges (Gu, Domer & O’Connor, 2021, p.63). Gu, Domer &

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O'Connor's paper shows that this situation is nation-wide, with many venues supposedly investing in livestream equipment without definitive returns which are unlikely to replace the revenue shortfall from the past 18 months. Most interestingly, is the lack of financial support provided by the Government. Venues in Shanghai and Beijing have been allocated tax relief and rent freezes, but this still hasn't prevented some long-established locations from permanently closing. Further, this initiative has not been made available in other Chinese provinces which could prove fatal to many livehouses. However, the study's bleak outlook is heavily weighted towards condemning the "vertical integration" of the wider music industry in China and the loss of independence to capitalistic ventures, rather than whether these spaces will be functioning as music venues in the near or long-term future.

2020 saw a 0.6% increase in unemployment to 4.2%, but overall Gross Domestic Product (GDP) saw continued growth despite the ongoing global pandemic.

Politically, the continued Trade War between China and the United States (US) has also negatively impacted both countries (UNCTAD, 2019) with China's economy slowing at a faster rate (Curran, Leatherby & Tanzi). Despite the change in US Presidency in January 2021, it is firmly believed that these trade tensions will be continuing (Ponciano, 2021). Likewise, relations between China and the European Union have become increasingly fraught in recent months. The EU imposed sanctions on four Chinese officials for reported human rights abuses in Xinjiang, before the Chinese Communist Party (CCP) retaliated by 'blacklisting' ten European law makers. This conflict could lead to the collapse of an EU-China investment deal (Lee, 2021) which could negatively impact further on China's slowing GDP rate.

Political instability in China and Hong Kong could prove to be an obstacle for potential touring schedules because of these increasing tensions between China and the EU and US. This is predominantly due to the controversial passing of the National Security Law bill in Hong Kong in June 2020, imposed by the Chinese government in response to the escalating protests in Hong Kong throughout 2019. This has been viewed by many political commentators and human rights organisations as an erosion of Hong Kong's freedom and autonomy as set out in the 1997 Handover between the UK and China.

The censorship of political speech in China has been well documented, thus acts will be required to submit all song lyrics to the Chinese authorities for review before any performance visa applications can be approved (Collins, 2021, Appendix

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A). This could deter any politically charged bands from wanting to travel to China or Hong Kong, or even prevent acts with problematic song topics or lyrics from entering either territory due to their content being deemed as subversive or anti-establishment (Pasthukov, 2019). Similarly, the restriction of specific websites in China will require strategic activities regarding communication and social media posting. Since some of the world's most popular sites and applications such as Facebook, Google, Instagram, WhatsApp and YouTube are blocked by a "Firewall", the Chinese-based equivalents will need to be understood and utilised effectively in order to generate and maintain promotion for the business (MIDEM, 2020). The most popular Chinese websites and social media applications include Weibo, WeChat and QQ. Touring acts would be suggested to engage with these platforms to capitalise on connecting with fan-bases who may not be able to access regular social media sites. Moreover, China's amended Copyright Law in 2020 could increase royalty payment accuracy in relation to an artist's intellectual property (Zhao, 2020).

Southeast Asia

Although SE Asia, also commonly referred to as the Association of Southeast Asian Nations (ASEAN) bloc, has largely been ignored by the Western music markets, that trend has been changing in recent years. This area includes Indonesia, Malaysia, Thailand, Singapore, Vietnam and, for the purposes of this business plan, Hong Kong and Taiwan (discussed below). With the rise of music streaming services across the continent, the ASEAN bloc has appeared much more accessible as data has informed the wider industry of the significant fan engagement there (Ameer, 2020).

Through 2019 and 2020, Universal and Sony established affiliate label divisions in Singapore, Thailand and Vietnam respectively, with both major label companies expanding their resources in the region (MIDEM, 2020, p.22). Despite recorded music revenues being thwarted by illegal downloads, live promotion conglomerate AEG opened a Singapore office in response to a thriving music scene within the ASEAN-5 region. This is believed to be in part due to a combination of affordable music production hardware and software, social media popularity and the advances of digital music distribution in recent years. The live sector in Thailand has grown at a rate of 6.14% annually between 2013-2017 (MIDEM, 2020, p.27).

Music events in SE Asia are expected to top £228m this year with an annual growth rate of 16.7% reaching potentially £364m by 2024. The ARPU is anticipated to

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be less than China at approximately £15, but user penetration is projected to increase from 2.3% to 3% over the next three years (Statista, 2021b). Conversely, regardless of rising wealth throughout SE Asia prior to the COVID-19 outbreak, the ASEAN-5 economies are currently on course to be 6% below their 2024 GDP target, with the Philippines seeing an excessive 14% drop in GDP. By contrast, exports from the region have rebounded healthily, the average unemployment rate remains relatively low at 3.55%, while Vietnam has seen positive economic growth since 2019 (Rajah, 2021).

Hong Kong and Taiwan

Hong Kong has seen very limited live music activity over the past two years, due to months of violent pro-democracy protests throughout 2019 and subsequently the COVID-19 lockdowns preventing live music returning to venues (Westbrook, 2020) as the city has battled four waves of infection to date. Because of this ongoing turmoil, live music in Hong Kong could see as much as a 168% revenue growth this year, generating a potential £66m if venues are soon permitted to re-open, while the ARPU is significantly higher at £76.38 (Statista, 2021c) due to excessive ticket pricing. Many gigs here can be priced at four-fold the price of the equivalent performance in the West, largely down to Hong Kong's notoriously high rent prices for venues (Gillett, 2017). However, following the introduction of the National Security Law in 2020, rent prices have seen a rapid decline of 10% among a mass exodus of residents in recent months (Warren, 2021). In terms of live music, this could provide some relief for the venue's monthly rental charges and solidify a more stable music scene due to venue longevity. Economically, Hong Kong's economy retracted by 6.1% in 2020 while unemployment rose to 7.2% - it's highest rate since 2004 (AFP, 2021).

Although there is limited information available on the state of Taiwan's overall music and live music markets, the country has gone from holding only four major festivals in 2000 to boasting over 20 by 2015. In conjunction, the Taiwanese government has been implementing policies to subsidise the local music scene since 2011. Consequently, there has been an increase in the number of livehouses operating in all the major Taiwanese cities (Jian, 2018b, p.225). The country had responded well to the pandemic and saw a 3.1% GDP growth in 2020, with a further 4.64% increase predicted for 2021 and an unemployment rate of 3.68% (Directorate-General of Budget Accounting and Statistics Executive Yuan, 2021), although the

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country is currently seeing a resurgence in COVID cases, with infections reportedly spreading to more rural areas (Mai, 2021). Despite its promising economic situation, there has been an increase in Chinese military activity as Taiwan's political leanings have been increasingly pro-democratic with the recently re-elected Democratic Progressive Party (DPP) pushing for independence from China (BBC, 2021). This military activity is seen as a concern to Western governments, particularly the United States, who have vowed support for Taiwan's independence amid the supply of defensive weapons. Whether Taiwan falls to a similar fate as Hong Kong remains to be seen, but any political upheaval could similarly prove detrimental to Taiwan's live music sector.

This political uncertainty surrounding China, Hong Kong and Taiwan, paired with slow vaccination rollouts (Ray, 2021) (Davidson, 2021) and the unpredictable surges of COVID-19 infections appearing throughout the wider ASEAN region, make any hope of a stable return of live concerts unlikely for the remainder of 2021. Because of this, D.I. Live will be launching in early 2022, with tours intended to begin from October 2022.

UK Artists

D.I. Live conducted a survey on independent artists based in the UK (Appendix D). From 26 anonymous respondents, the survey found that 84.6% of musicians intended to resume live performance once venues and festivals are legally allowed to continue at full capacity, with 21 of the 26 believing that Brexit has created challenges to touring in Europe or made it entirely unfeasible. These findings correlate with the extensive survey conducted by the Musicians Union (MU) and Incorporated Society of Musicians (ISM) which reported that 77% of musicians expect their touring income to be affected by the visa restrictions and added documentation when touring Europe (Cooke, 2021), leading to many artists either deciding not to tour in Europe, relocating or changing careers entirely. Most damning is that only 43% of those surveyed intend to continue touring in Europe in the future. The UK government's failure to negotiate visa-free travel for musicians through Europe has led to many believing this will prevent British talent from developing beyond the UK (Trendell, 2021).

Although 69% of those surveyed in the D.I. Live questionnaire chose the US as their next potential territory to tour, 61.5% chose either China or Southeast Asia from

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the list of emerging markets with South America receiving 26.9% of the poll. Similarly, 53.9% felt their music would be best received in China and SE Asia.

Only 30% of musicians had utilised artist-label services before but these artists would consider using these services again in future, while 76% of respondents showed interest in using this business model with a booking agency. When asked how they would prefer these services to be provided, the answers were split between individual package selections (44%), a basic package with optional add-ons (36%) and an all-inclusive package (20%).

COMPETITIVE ANALYSIS

Market Competition

Three direct competitors have been identified: *Scorched* and two Hong Kong-based companies (*Adapt Asia* and *Songs For Children*). All three companies have offered similar services in recent years.

Scorched is a Shanghai-based booking agency which represents a 41-act roster of established mid-tier artists and bands. This includes indie, alternative and rock acts such as The Cribs, DIIV, Mitski, Wye Oak, neo-classical composers Ólafur Arnalds and Nils Frahm, and some lesser-known emerging artists (Scorched, 2021). Although based in China where shows are largely focussed, the company is known for organising tours across the entire Asian region, affiliated with larger Chinese music company Split United. Scorched would be considered a direct competitor to D.I. Live as the roster encompasses similar genres and is already operating in the intended Chinese and wider Asian market. This may provide a potential crossover in targeted venues and promoters, particularly in the ASEAN bloc where reputable and suitably sized venues may be limited. Nevertheless, the Scorched roster largely consists of larger acts with sizable fan-bases. These would be higher profile acts than those that D.I. Live would initially take on as, being a new entity, it will solely concentrate on breaking new acts to new audiences. This may lead to Scorched utilising bigger spaces to accommodate the likely high demand for ticket sales. Although this may remove a degree of competition, D.I. Live should remain aware of any tours scheduled by Scorched and attempt to avoid any performance clashes in particular cities and locations where possible.

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Adapt Asia is an Emerging Artists arm of Live Nation (Fuchs, 2020), run solely by Tour Manager Abram Deyo. Adapt has predominantly focussed their tour management on European/UK-based indie, pop and rock acts touring through Chinese provinces, although the company has booked shows in other Asian countries, with their most recent acts including Rhys Lewis, Glades and Allman Brown. Although Deyo has been successfully tour managing through China for the past 15 years, alongside the support of Live Nation, the company remains relatively unknown with tours being inconsistently scheduled. This could have been improved by being more active on social media (there have been few posts since 2019) and by investing in creating a website for the business, instead of a solitary Facebook business page.

Songs For Children (SFC) is a booking agency and promotions company which has reached a similar level of success as Adapt Asia, but focuses on regions outside of China, such as Hong Kong, Taiwan, Thailand and Singapore. Further, the company has previously organised for a Hong Kong indie band to perform in the Western market (UK and US). Similarly, SFC lacks an online presence with information only being available on their respective Facebook page. The company were regularly holding events in these regions through 2016 and 2017 but have reduced the frequency of their shows significantly since then.

Both companies have shown how the Southeast Asian markets are welcoming of independent (and often unknown) artists and the potential that this region offers. However, their activity has since ground to a halt – largely because of COVID-19. Due to their lack of online presence, resuming their operations on a consistent basis could prove difficult for both companies - once it is considered safe to do so.

By contrast, Scorched consists of a much larger artist roster, with a simple, easy-to-navigate, professional-looking website. Although they face the same challenges as Adapt Asia and SFC in returning to normal activity post-pandemic, the company has remained far more active on their Facebook business page by comparison, despite the cancellation of all events since early 2020. Further, with the Split United network, Scorched should have the financial backing to rebound more effectively than the independently ran counterparts.

Further competitors have been identified but would be considered more indirect due to their genre specificities. TakeOver.Asia and Deck Duty appear to have been

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relatively active in recent years with large rosters, but both companies specialise in electronic music genres such as DJs, EDM and House genres. Therefore, both Deck Duty and TakeOver.Asia would likely be targeting different venues and promoters to D.I. Live's target customers. AMS Booking Asia is a Netherlands-based agency of over 25 years. However, the company holds a small roster of five acts and focuses on other aspects of the music industry such as music publishing and running a record label. The final competitor is Hong Kong-based Talent Management company B2 Talent Asia which similarly covers performance bookings for Western artists, but the company is commercially driven and associated with mainstream talent rather than emerging artists.

Using Porter's Five Forces, D.I. Live's obstacles to entering the market have been identified:

Threat of New Entrants	Potential boom in independent promoters and bookers trying to capitalise on gaps in the market post-COVID. May be more locally based in regions and have a wider range of contacts to utilise. Could dilute the market and relinquish such high demand for live music from upcoming artists. More established acts could satiate promoters and concert goers needs.
Threat of Substitutes	Similar to new entrants. Potentially undercut the cost of services offered by D.I. Live. May be more locally based in regions and have a wider range of contacts to utilise.
Bargaining Power of Suppliers	As new and emerging artists, these acts likely won't have a large team around them to negotiate lower agency percentages. Even if the manager is present in discussions, currently no other UK-based agencies are focussing primarily on breaking new acts in SE Asia – no alternative options. Artists have final say on locations they are willing to travel to – less shows could mean tighter budgetary restrictions to make the tour profitable.

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Bargaining Power of Customers	Promoters/venue-owners often have an expense ceiling for securing acts – particularly new or unknown. May try negotiating guarantees down or ticket splits. They are aware that if a deal falls through, they will likely receive other offers from different artists, agents, promoters, etc.
Competitive Rivalry	Could heavily impact profit margins of the D.I. Live company through lost customers/clients or through needing to reduce rates to remain competitive.

Fig. 1 - Porters Five Forces Table

Potential issues that could prevent D.I. Live entering the market could result in repeated surges in COVID-19 outbreaks in either Asia or the UK, which would likely lead to further regional lockdowns and/or travel restrictions. Equally, the impacts of post-pandemic recessions could lead to many small venue closures throughout China and SE Asia, as it has been well documented how globally these establishments have been struggling financially to remain open. A lack of performance areas could hinder the potential to organise any significant runs of shows, ultimately making tours unprofitable.

The direct competitors (Scorched Asia, Adapt Asia and SFC) may also return quickly to part or full-time operations once social distancing measures are removed. With their pre-established contacts and acts, this could lead to a rush of bookings, initially over-saturating the market and creating barriers of entry for new businesses like D.I. Live to develop.

Many have noted the explosion and ultimate reliance of live-streaming concerts throughout 2020 and 2021. In fact, live-streaming popularity in China is far greater than that of the US (Fannin, 2017) and poses a question to how this could impact (if at all) the functionality or need for live-houses once performances can resume. If the public's desire for in-person experiences have diminished in comparison to pre-COVID times, this could once again lead to more venue closures and undermine the company's intentions to establish a network within the Chinese live music market.

DESCRIPTION OF MANAGEMENT AND ORGANISATION

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Initially, D.I. Live will be run as a sole proprietorship venture, similar to that of competitors Adapt Asia, Songs for Children and Asian based promoters such as The Underground HK. However, once a small number of tours have been established and completed, the company would look to have a Tour Manager (potentially more) located in Asia. This would cut down on travel costs from the UK, while potentially providing artists with region specific tour managers with a greater understanding of the local environments being performed in. This could include geographical, transportation or linguistic knowledge which would create a more seamless and effective campaign for artists. The following charts will show how D.I. Live will expand from years one to five.

Year 1 (2022/23):

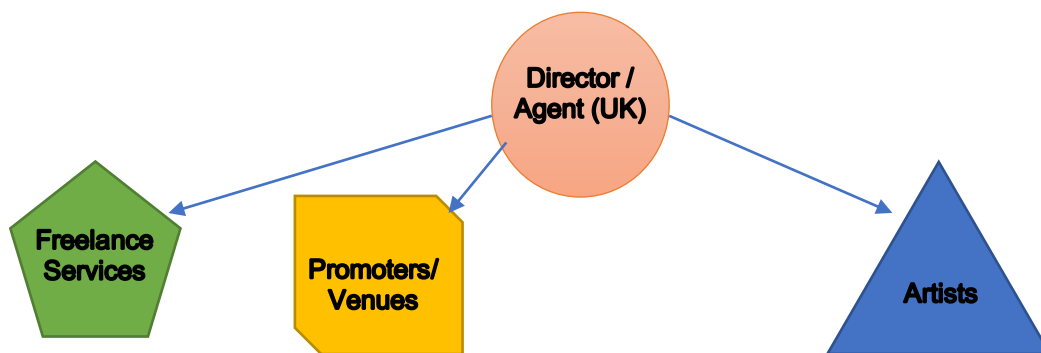


Fig. 2a - Chain of Command diagram 2022/23

Year 2 (2023/24):

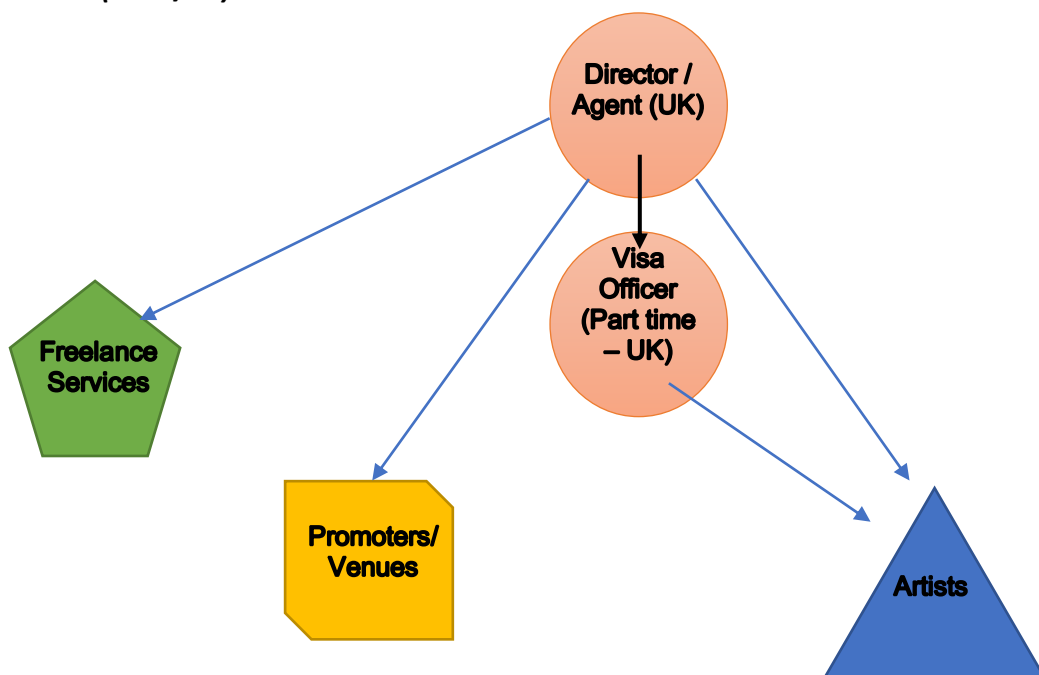


Fig. 2b - Chain of Command diagram 2023/24

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Year 3 (2024/25):

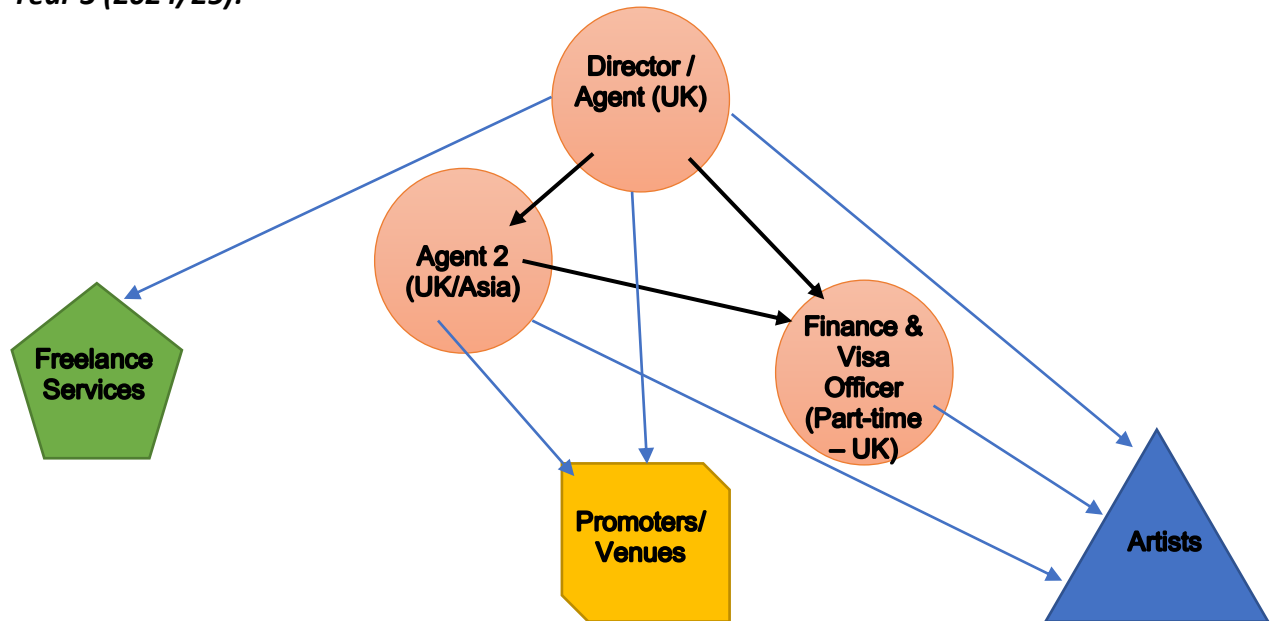


Fig. 2c - Chain of Command diagram 2024/25

Year 4 & 5 (2025/26 & 2026/27):

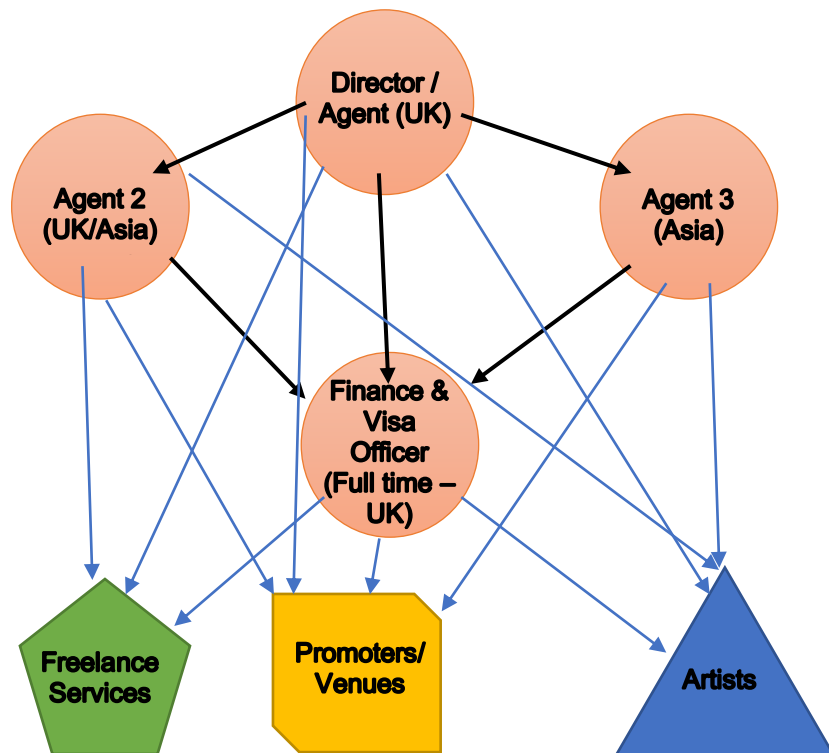


Fig. 2d - Chain of Command diagram 2025/26 & 2026/27

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As the company will be based in the U.K. and representing British artists in the Asian market, this opens the possibility for investment and sponsorship from companies, incubation opportunities and business accelerator funding, as well as investors in both territories, so this is an avenue which will be explored once the business is running and operational. Investment and shareholders will allow for D.I. Live to expand its practices at a faster rate compared to an organic business-to-business (B2B) networking approach, although this method will be utilised initially to showcase the potential profitability when pitching the business model to potential investors.

PRODUCTS & SERVICES

There has been a significant shift away from traditional business models within the music industry in recent years (Sutherland, 2018), particularly with regards to record label operations and copyright ownership. The rise of artist and label services have arguably given artists access to the market with their music without relinquishing their rights to a record label (Medalie, 2020). Instead, this service-based model incurs up-front costs from the artist to the company. This has simultaneously altered how management companies are often paid. Traditionally a manager would earn 20% of an artist's income, but management companies have also joined the label and services business model and are increasingly being paid ahead of a campaign for a pre-agreed term. These service models have bred independence and a Do It Yourself (DIY) culture which is at the heart of the D.I. Live ethos. Rather than signing to various companies to oversee different aspects of their careers, independent artists can actively search and find business partners who centralise their needs, whether it is publishing, recording, marketing, or in this instance, touring (Koranteng, 2019). Nicola Spokes from Caroline International UK claims that independent artists see label services as a viable option to create globally successful campaigns (Homewood, 2018).

A booking agent would typically earn 10-15% of an artist's ticket sales or guarantees. Some of this income would be generated from deposits (usually 50% of the overall booking fee) being paid by promoters to secure an act at their venue. The

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remaining fee would usually be transferred after the event once all ticket sales have been calculated accordingly.

However, as D.I. Live will be dealing with small venues and likely small guarantee fees, this would potentially impose many months of work before any reasonable income is generated, thus likely creating cash-flow difficulties for the business. As the company also offers Tour Management among other services, it seems fitting for D.I. Live to follow the industry trend of service-based deals and potentially become an early mover in the booking agency market by adopting this business model ahead of other established agencies. This supports Kalifowitz' (2021) claim that the industry's evolution can only accelerate as more tools and services become readily available to creators.

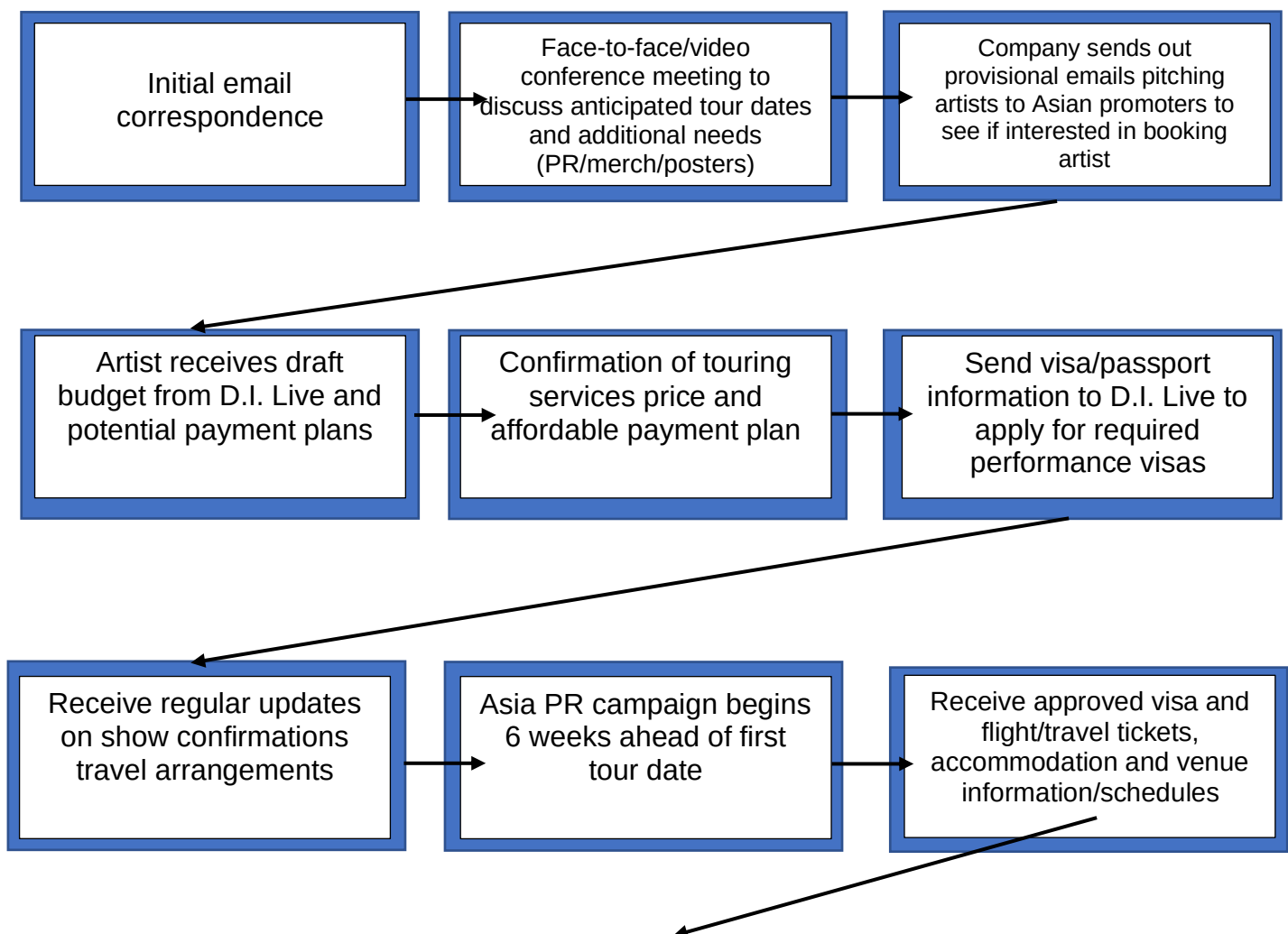
The services included in the D.I. Live tour package would combine traditional booking agent and tour manager roles such as: implementing tour routing, contract agreements with promoters, daily itineraries, accommodation, organising travel, tour budgeting, instrument and equipment hire, sponsorship and visa applications. Alongside this the company aims to partner with, and utilise, additional neighbouring revenue streams such as employing Asia-based PR companies, promotional activities, radio pluggers, and CD/merchandise printing companies. For any artists wanting to perform in China, D.I. Live could assist in creating and overseeing band profiles on Chinese social media platforms in the lead up to and during a tour. These neighbouring streams would be offered as optional 'add-ons' as each band/act has their own individual needs. For instance, one band may not require any t-shirt or CD printing but may opt for a PR campaign to run in unison with the tour dates. Alternatively, another act could request social media management in China but may already have an established relationship with a press agent specific to Asia or their own tour manager already. This model requires a very small number of clients until additional human resources can be recruited to manage the high workload per client workload model associated with the provision of flexible, bespoke services. Moreover, this allows D.I. Live's services to adapt to the needs of the touring party while administering the campaign's potential profitability. Accordingly, with each optional service included, a higher overall fee would be incurred.

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As emerging or unsigned artists would likely have less exposable income to invest into D.I. Live's services as a lump sum, each tour and campaign would be broken down into mutually agreed and scheduled payment plans – potentially monthly. This method benefits both the artist and business as it creates an affordable service for the musicians, as international tours can take several months to organise, while additionally creating a steady and anticipated cash-flow for the company.

Following an initial meeting with an act and a non-exclusive contractual agreement being implemented, the services would likely last between 6-9 months (depending on the intended timing of the tour). This would allow sufficient time for D.I. Live to schedule dates, organise necessary travel and accommodation arrangements and submit all relevant visa applications, among any additional services outlined in the agreement.

Artist/Customer Journey



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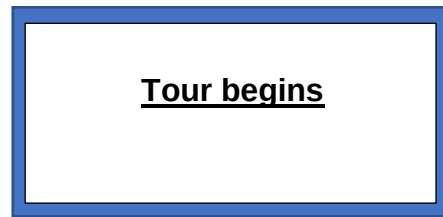


Fig. 3 – Artist/Customer Journey template

Costs

Cost of Visa Application per person

China	HK	SGP	TW	Macau	MY	TH	VT	PHL
£30	£22	£22	£47	N/A	£4	£105-180	£18	N/A

Fig. 4 - Visa cost chart (Visa Guide, 2021a, 2021b, 2021c, 2021d, 2021e), (Chinese Embassy, 2021), (Entertaining Asia, 2021).

The chart indicates how expensive Thailand tourist visas can be, with official work visas being far more expensive. However, as Deyo (2021 – Appendix B) has successfully toured artists through Thailand without the necessary visa. By pursuing the documentation, Thailand would not be an economically feasible destination for a tour. Similarly, many visas will need to be processed via a Consulate or Embassy, which could lead to artists being many months without a passport while multiple applications are processed (Deyo, 2021).

As each campaign will be different (number of dates, selective locations, number of services being provided), there is no standard fee being charged to artists. Each service has been broken down into base-level costs here:

Standard package services:

- Tour booking – £60 per confirmed show
- Travel arrangements - £500 per person for flights arriving to and returning from Asia + additional inter-Asia travel arrangements where applicable.
- Visa Applications - £100 per person + additional applications where applicable.

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- Tour management - £125 x number of days on tour (including non-performance days). (Talent, 2021)
- Consultation sessions (in person or video call) - £50 per hour (initial meeting will not be charged).
- Tour budget spreadsheet - £75

Optional extras:

- PR services - £700-1000 for standard 6-week campaign (Burstimo, 2019).
- T-shirt printing – Meowprint (Singapore) £280 inc. delivery for 100 units (The Noteway, 2019).
- CD Printing - £200-300 (for 100 units)
- Tour poster designs - £100

For the optional extras, D. I. Live will add a 10-15% surcharge to these services as a finder's and administrative fee.

There will be a 7-date clause as a minimum tour for artists, as any shorter would likely make a tour unprofitable for artists. **Example A** shows a base-level costing for a 3-piece band using D.I. Live's standard package for a 7-date tour (with no days off) and no extra services.

Example A

D.I. Live Income

Tour booking	$£60 \times 7 =$	£420
Consultation	$£50 \times 1 =$	£50
Tour Budget	$£75 \times 1 =$	£75
Flights	$£500 \times 3 =$	£1500 (excl. Inter-Asia travel)
Visa	$£200 \times 3 =$	£600
Tour Management	$£125 \times 7 =$	£875

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TOTAL = £3,520

Less Travel and Visa costs = £1,420

A key part of D.I. Live's aim is to make a tour profitable for the artist. In this scenario:

Artist Income

Performances 7 x £375 = £2,625.

The band would need to secure at least £895 from other revenues such as merchandise sales and/or sponsorship to break even. For instance:

Merchandise

CDs 70 x £10 = £700

T-shirts 25 x £20 = £500

TOTAL = £3,825

After expenses (£3,220), the artist would complete the tour with a £305 profit. However, this example doesn't include per diem costs such as food which could range from £210 (£10 per member per day) to £315 (£15 per member per day), thus eliminating most or all projected profits.

Compare this to **Example B** a 20-date tour with five days off for a 4-piece indie band, with no extra services:

Example B

D.I. Live Income

Tour booking £60 x 20 = £1,200

Consultation £50 x 2 = £100

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Tour budget	$£75 \times 1 =$	£75
Flights	$£500 \times 4 =$	£2,000
Visa applications	$£200 \times 4 =$	£800
Tour Management	$£125 \times 25 =$	£3,125
TOTAL =		<u>£7,300</u>

Less flight & visa expenses = **£4,500**

Artist Income

Performances $£375 \times 20 =$ £7,500

Merchandise Sales

CD $£10 \times 200 =$ £2,000

T-shirts $£20 \times 100 =$ £2,000

TOTAL = £11,500

Less expenses to D.I. Live = **£4,200**

This basic model shows how longer tours are likely to be far more profitable for the artist as example B shows the artist finishing the tour with a potential £4,200 profit. It should be noted that there would likely be additional travel, accommodation and visa costs with a longer tour, but these examples give a general overview of the broad scope of costs and income from each potential tour. It also highlights the importance and impacts of merchandise sales for an artist, and the need to budget accordingly as these elements could prove to be the difference between a tour turning profit or making a loss.

As the tours would likely be happening in the cooler months of October-April, the company hopes to schedule 1-2 tours per month, totalling approximately 9 tours in the first business year. As an average benchmark of a 12-date tour/15-day

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campaign for a 4-piece band, totalling £5,570 per campaign before travel, visa and accommodation expenses. The target for the first annual income would be 9 campaigns x £5,570 = £50,130 before deducting expenses.

Flights 4 x £500 = £2,000

Visa 4 x £200 = £800

Bookings 12 x £60 = £720

Consultation Fee 2 x £50 = £100

Budget 1 x £75 = £75

Tour Manager 15 x £125 = £1,875

TOTAL = £5,570

Less expenses (£2,800) = **£2,770** per campaign.

9 campaigns x £2,770 = **£24,930 before tax**

After tax = £20,615 (Income Tax Calculator, 2021)

Similar to projected income, there is no one-size-fits-all cost breakdown as each tour is susceptible to numerous variables impacting the financial outcome of the overall tour. These variables include, but are not necessarily limited to: the number of people within a band, the time of year the tour is intended, how early arrangements are made in advance of the tour, the number of tour dates, the locations where each band will be performing, the amount of equipment needed for hire, the amount of merchandise required. What can be foreseen is the largest individual costs which will become recurring for each campaign. These are identified as flight/travel costs, accommodation for band members, visa applications and food/per-diem expenses (which haven't been budgeted in the above examples).

For the Financial Projection section, a base level package of £5,570 has been assigned for each tour charged to the artist. This doesn't take into consideration the

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additional add-on features, but costs have been broken down into six, seven, eight and nine monthly payment plans. Tour planning will commence after the first instalment is received by the company.

No. of Months	Cost per month
6	£928.33
7	£795.71
8	£696.25
9	£618.89

Fig. 5 – Payment plan option chart

The suppliers will also be dependent on each tour's requirements. These include PR, CD and T-shirt printing companies.

CONTINGENCY PLANS

With any campaign that requires international travel, months of preparation and multiple personnel involved, and given the frequency of tours D.I. Live intends to undertake, there are several risks which could threaten the intended implementation of tour operations. This could range from venue closures to adverse weather conditions causing flight cancellations, or ill-health meaning an artist can no longer tour. In these situations, recovery strategies must be considered. First, in the case of artist cancellation, a contract between D.I. Live and the artist will note any payments made prior to cancellation will be non-refundable, but any scheduled payments impending will be cancelled with immediate effect. Additionally, as a backup plan, a network of domestically based artists will be established and drawn upon to fill any vacant date(s) at the venue or promoter's discretion if the UK act are unable to fulfil their touring obligations. Second, touring insurance will be sought to encompass all other eventualities. Tysers (2021) offer cancellation, global public liability, equipment, terrorism, travel, medical and loss of touring revenue cover.

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MARKETING PLAN

As identified earlier, the target customers would initially be artists, while Asian based promoters would be secondary customers. First, musicians will need to be discovered. This can be achieved through attending live gigs, searching blogs and radio programmes dedicated to emerging artists, such as Fresh on the Net and BBC Introducing, alongside researching and liaising with independent PR companies and the Music Managers Forum asking for act recommendations. These channels should create a filter on the quality of acts that D.I. Live will be approaching. Once prospective artists have been identified, direct contact will be made, either in-person, or more likely via direct email communication. The email will detail what services the company is offering and ask if the member(s) would be interested in discussing their options regarding an Asia tour.

After building a simple website landing page and setting up social media accounts, a short promo video will be utilised as a targeted advert - specifically aimed at indie musician and band profiles via Instagram and Facebook. This should drive traffic to either the D.I. Live social media pages or the company website where acts can easily access information regarding the touring package services that are being provided and the company's email address for any enquiries.

For promoters in China and South-East Asia, after initially reaching out via email, traditional Business-to-Business (B2B) marketing techniques would be attempted to build relationships by visiting these locations in person and try to arrange face-to-face meetings at their local venues. This business expense will provide invaluable insight into building personal relationships with the regional promoters and understanding their respective venue sizes, locations and equipment, geography, cultural experiences and attitudes. By meeting face-to-face, it will portray the professionalism and intent of the brand to potential partners while providing vital information before embarking on tours with the emerging artists. These promoters will be researched through the internet search engines and recommendations from pre-established music industry contacts in Hong Kong.

Once a tour is scheduled, the marketing would turn to potential fans in Asia, again utilising targeted ads through Instagram to promote the band's music ahead of

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the upcoming dates and generate interest around the touring act- although this would likely have more impact coming from the touring act, rather than D.I. Live. When the tour is completed, both promoters and artists would be approached for testimonials to include on the website and social media channels. Through positive experiences, word-of-mouth marketing should evolve naturally, being generated from the active musicians to their musical peers who may be interested in acquiring D.I. Live's services.

Marketing Timeline

Month	Tasks	Artist/Promoter Tasks
1 – January 2022	• Purchase web domain • Hire Build website • Create/edit 30 second promotional video • Scout talent by attending shows	
2 – February 2022	• Create social media channels • Scout talent • Business trip to Asia	
3 – March 2022	• Launch website • Targeted Instagram ads with promo video • Email prospective clients	
4 – April 2022	• Hold meetings with artists	
5 – May 2022	• Finalise service packages with artists	
6 – June 2022	• Establish PR company partners in Asia	

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7 – July 2022	Scout prospective talent and hold meetings for potential 2022 dates	
8 – August 2022	- Start PR campaign for tour 1 & 2 - Upload tour dates of Artists 1 & 2 to website/social media	- Promoters announce shows for artists 1 & 2 - Artists 1 & 2 announce tour dates
9 – September 2022	- Start PR campaign for tour 3 & 4 - Upload tour dates of Artists 3 & 4 to website/social media - Targeted Instagram Ads at Asia-based target demographics for Artists 1 & 2 tour dates.	- Promoters announce shows for Acts 3 & 4 - Artists 3 & 4 announce tour dates
10 – October 2022	- Start PR campaign for Tour 5 - Upload tour dates of Artist 5 to website/social media - Obtain video and photo footage from tours to use for promotional videos - Targeted Instagram Ads at Asia-based target demographics for Artists 3 & 4 tour dates.	- Tour 1 & 2 - Promoters announce shows for Artist 5 - Artist 5 announce tour dates
11 – November 2022	- Start PR campaign for tours 6 & 7 - Upload tour dates of Artists 6 & 7 to website/social media	- Tour 3 & 4 - Promoters announce shows for Artist 6 & 7 - Artists 6 & 7 announce tour dates

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	- Obtain video and photo footage from tours to use for promotional videos - Targeted Instagram Ads at Asia-based target demographics for Artist 5 tour dates.	
12 – December 2022	- Start PR campaign for tour 8 - Upload tour dates of Artist 8 to website/social media - Edit video footage for social media channels and website. - Gather testimonials/feedback from Artists 1-5 to use for website.	- Tour 5 - Promoters announce shows for Act 8 - Artist 8 announces tour dates
2023	CHRISTMAS BREAK	CHRISTMAS BREAK
13- January 2023	- Start PR campaign for tour 9 & 10 - Upload tour dates of Artists 9 & 10 to website/social media - Upload tour footage and testimonials to social media pages and website. - Targeted Instagram ads directed to UK indie bands for 2022/23 tour dates. - Obtain video and photo footage from tours to use for promotional videos	- Tour 6 & 7 - Promoters announce shows for Acts 9 & 10 - Artists 9 & 10 announce tour dates

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	Targeted Instagram Ads at Asia-based target demographics for Artists 6, 7 & 8 tour dates.	
	CHINESE NEW YEAR – REDUCED SCHEDULE	CHINESE NEW YEAR – REDUCED SCHEDULE
14 – February 2023	- Targeted Instagram ads directed to UK indie bands for 2022/23 tour dates. - Attend UK gigs to scout new talent. - Targeted Instagram Ads at Asia-based target demographics for Artists 9 & 10 tour dates.	Tour 8
15 – March 2023	- Obtain video and photo footage from tours to use for promotional videos. - Targeted Instagram ads directed to UK indie bands for 2022/23 tour dates. - Gather testimonials/feedback from Artists 6-10 to use for the website.	Tour 9 & 10
	END OF YEAR 1 CYCLE	END OF YEAR 1 CYCLE

Fig. 6 – Marketing Timeline

As the Marketing Timeline indicates, an injection of finance will be required to increase the visibility of the brand. The need for a website, web domain name, promotional video content and social media advertising will need to be established and exploited before meeting any prospective clients. Further, the expensive business

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trip to visit potential venues and promoters in SE Asia would be deemed as a marketing expense as these meetings will be an opportunity to sell the company's vision to potential consumers. Because of these large upfront expenses, a marketing budget has been drawn up to underline the initial investments required for a successful launch before any income is generated from clients. This budget will also be useful in forecasting the initial funding requirements for the overall operation of the business.

Marketing Budget

	D.I. Live	Marketing Budget	2022-2023				
Year	Month	Item	Projected Expense	Actual Expense	Diff +/-	RUNNING TOTAL	Notes
2022	January	Web domain name	£1				
		Website build	£1,500				
		Videographer	£250				
		TOTAL	£1,751			£1,751.00	
	February	Flights to Asia	£550				
		Hotel Accommodation	£1,200				
		Travel within Asia	£732.60				
		Food	£560				
		TOTAL	£3,042.60			£4,793.60	
	March	Social Media Advertising (UK)	£300				61-160k reach
		TOTAL	£300			£5,093.60	Website Launch
	September	Social Media Ads (Asia) band 1	£200				Touring Schedule starts
		Social Media Ads (Asia) band 2	£200				
		TOTAL	£400			£5,493.60	
	October	Social Media Ads (Asia) band 3	£200				
		Social Media Ads (Asia) band 4	£200				
		TOTAL	£400			£5,893.60	

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	November	Social Media Ads (Asia) band 5	£200				
		TOTAL	£200			£6,093.60	
2023	January	Social Media Ads (UK)	£300				
		Social Media Ads (Asia) band 6	£200				
		Social Media Ads (Asia) band 7	£200				
		Social Media Ads (Asia) band 8	£200				
		TOTAL	£900			£6,993.60	
	February	Social Media Ads (UK)	£300				
		Social Media Ads (Asia) band 9	£200				
		Social Media Ads (Asia) band 10	£200				
		TOTAL	£700			£7,693.60	
	March	Social Media Ads (UK)	£300				
		TOTAL	£300			£7,993.60	
		TOTAL BUDGET	£7,993.60			£7,993.60	

Fig. 7 – Marketing Budget

The company will require a £4,793.60 marketing budget in the lead up to the website launch. This will cover website design, hiring a videographer for social media content and expenses for a 12–14-day business trip to Asia to solidify potential relationships with venue owners and regional promoters. After the initial targeted marketing advertising through social media in March, the only expenses remaining involve targeted social media advertising campaigns to promote upcoming tour dates for artists. The overall marketing budget is predicted to be £7,993.60, therefore D.I. Live will include this figure in the cash-flow projections and request for overall funding. Business-to-Business (B2B) marketing will also take place by meeting with independent labels, booking agencies with new indie-rock signings and organisations such as the Music Managers Forum (MMF) to scout potential artists/clients.

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SALES STRATEGY

As outlined in the Marketing Budget, the sales strategy is to target UK artists within the specific genre of indie-rock through targeted social media advertising combined with direct email correspondence with prospective clients after researching relevant music blogs, radio stations, playlists and communicating with genre-specific UK-based PR companies. This strategy must be thorough as company sales will be generated solely through these artists.

The services will be carried out in two segments: tour bookings and tour management. The tour bookings will commence in the months leading up to the artist's tour, while tour management will be carried out during the tour. Although the costs of these services are not equally distributed, the overall cost will be scheduled into affordable monthly payment plans from the moment an agreement is reached.

Although Asian promoters and venues are also considered customers, their roles are complementary to the services D.I. Live are offering to UK artists and thus will not directly generate sales and income. However, their importance must be recognised, as without these promoters and venues as business clients, this would lead to a lack of flexibility in touring opportunities for D.I. Live's artists, or worse, could prevent any tours from commencing at all. Therefore, to sell the company's vision to these music industry representatives, the business trip will provide the opportunity to directly communicate the quality of music on offer alongside the benefits of regularly booking acts from D. I. Live. This would include the economic impacts of cultural tourism, the affordability and opportunity of hosting high quality bands before they potentially get their career break, the notable appetite for live music and subsequent attraction of concertgoers alongside the growth of the local music scene.

The initial sales target for the financial year 2022/23 (year one) is 10 scheduled tours between October 2022 and March 2023. Depending on weather cycles, and inevitable monsoon seasons, the touring window may be expanded. The touring cycles may potentially begin in mid-September and conclude in April the following year. By freeing up an extra six weeks, there is the potential for increasing activity frequency to 12 or 13 tours for year two (2023/24).

Once consistency with artists, promoters and the general booking and management processes have been achieved, the company intends to expand by hiring at least two extra representatives. These would be hired through a recruitment process of advertising positions with the company on popular job sites such as

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LinkedIn, Indeed and music specific vacancy boards such as Music Jobs UK and musiccareers.co. The cost and time required when hiring a new employee is approximately £3,000 and 27 days (Glassdoor, 2020), so these costs will be subsidised from the previous year's proceeds which are being reinvested into the business. Hiring additional staff would allow tours to become even more frequent, with the optionality of overlapping dates as multiple tour managers could be touring with acts concurrently from each other. Therefore year 3 (2024/25) would target 20 tours (10 tours for two agents) and years 4 and 5 (2025-27) would target 30 tours (2026/27) with three D.I. Live tour representatives. Given the six-month window for operations, tours greater than 30 may over-saturate the market as ASEAN and Chinese promoters may not be able to meet the demands for more than an average of one show per week at a particular venue. This would ultimately diminish opportunities for prospective artists wanting to perform in these locations, affecting the artist's and company's bottom line.

REQUEST FOR FUNDING

D.I. Live will be operating as a company for at least three months before the website and social media platforms are officially launched. Within this timeframe, much of the £7,993.60 marketing budget will need to be utilised to establish business relationships and raise brand awareness. Once touring services agreements have been finalised with emerging artists, the projected income in the first financial year of the business has been projected at a £24,930 salary before tax, after expenses. However, there is no anticipated income during the initial three-month build. Based on the first-year calculations, the company owner would be earning £2077.50 per month after expenses – or £6,232.50 before the website is publicly active. In total D.I. Live would require at least £14,226.10 in funding to allow the company to be fully operational by the anticipated launch date of March 2022. To compensate for any potential projection discrepancies, the initial investment being pursued will be £15,000.

One potential avenue is through a bank loan. Sainsbury's bank offers a £15,000 loan over 60 months at 3.1% annual interest rate which equates to monthly repayments of £269.91 and a total repayable amount of £16,194.60 (Sainsburys Bank, 2021). A second option is to approach the UK Government's Department of International Trade (DIT) which promotes and finances international trade and investment (Gov.uk, 2021a). The DIT Internationalisation Fund offers grants between

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£1,000-9,000 to UK based SME's (Small/Medium-sized Enterprises) subject to eligibility and availability (Gov.uk, 2021b).

FINANCIAL PROJECTIONS

With the sales target of producing ten tours in the first 12 months, D.I. Live anticipates a gross revenue of £55,700 and a net revenue of £27,700 after artist expenses and before taxes (or EBITDA – earnings before interest, tax, depreciation and amortisation). This is indicated through the Cash Flow chart below. Ten has been established as the target due to tours only commencing between October and April to avoid monsoon season and excessively high temperatures during the summer months. This is indicated through the Cash Flow chart below.

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<i>D.I. Live Cash Flow Jan 2022 – Mar 2023</i>																
	2022												2023			
	Jan	Feb	March	April	May	June	July	August	Sept	Oct	Nov	Dec	Jan	Feb	March	TOTAL
Expenditure	£1,751.00	£3,312.51	£569.91	£269.91	£269.91	£269.91	£4,269.91	£5,869.91	£4,269.91	£6,019.91	£4,619.91	£5,619.91	£3,319.91	£1,519.91	£1,119.91	£43,072.34
Income	£15,000.00	£0.00	£0.00	£0.00	£2,652.37	£4,376.41	£6,664.08	£7,360.33	£7,360.33	£8,288.66	£6,432.00	£4,707.96	£3,912.25	£2,320.83	£1,624.58	£70,699.80
Performance (+/-)	£13,249.00	£3,312.51	£569.91	£269.91	£2,382.46	£4,106.50	£2,394.17	£1,490.42	£3,090.42	£2,268.75	£1,812.09	-£911.95	£592.34	£800.92	£504.67	£27,627.46
Previous Balance	£0.00	£13,249.00	£9,936.49	£9,366.58	£9,096.67	£11,479.13	£15,585.63	£17,979.80	£19,470.22	£22,560.64	£24,829.39	£26,641.48	£25,729.53	£26,321.87	£27,122.79	
Balance Carried Forward	£13,249.00	£9,936.49	£9,366.58	£9,096.67	£11,479.13	£15,585.63	£17,979.80	£19,470.22	£22,560.64	£24,829.39	£26,641.48	£25,729.53	£26,321.87	£27,122.79	£27,627.46	
Expenditure																
Website domain	£1.00															£1.00
Website Designer	£1,500.00															£1,500.00
Videographer	£250.00															£250.00
Staff Flights		£550.00								£550.00	£550.00	£550.00	£550.00	£550.00	£550.00	£3,850.00
Hotel Accommodation		£1,200.00														£1,200.00
Staff Travel		£732.60														£732.60
Food		£560.00														£560.00
Social Media Advertising			£300.00						£400.00	£400.00	£200.00		£900.00	£700.00	£300.00	£3,200.00

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Artist Visas								£1,600.00	£1,600.00	£800.00	£1,600.00	£800.00	£1,600.00			£8,000.00
Artist Flights							£4,000.00	£4,000.00	£2,000.00	£4,000.00	£2,000.00	£4,000.00				£20,000.00
Bank Loan		£269.91	£269.91	£269.91	£269.91	£269.91	£269.91	£269.91	£269.91	£269.91	£269.91	£269.91	£269.91	£269.91	£269.91	£3,778.74
TOTAL	£1,751.00	£3,312.51	£569.91	£269.91	£269.91	£269.91	£4,269.91	£5,869.91	£4,269.91	£6,019.91	£4,619.91	£5,619.91	£3,319.91	£1,519.91	£1,119.91	£43,072.34
Income																£0.00
Bank Loan	£15,000.00															£15,000.00
Artist 1					£928.33	£928.33	£928.33	£928.33	£928.33	£928.33						£5,569.98
Artist 2					£928.33	£928.33	£928.33	£928.33	£928.33	£928.33						£5,569.98
Artist 3					£795.71	£795.71	£795.71	£795.71	£795.71	£795.71	£795.71					£5,569.97
Artist 4						£928.33	£928.33	£928.33	£928.33	£928.33	£928.33					£5,569.98
Artist 5						£795.71	£795.71	£795.71	£795.71	£795.71	£795.71	£795.71				£5,569.97
Artist 6							£795.71	£795.71	£795.71	£795.71	£795.71	£795.71	£795.71			£5,569.97
Artist 7							£795.71	£795.71	£795.71	£795.71	£795.71	£795.71	£795.71			£5,569.97
Artist 8							£696.25	£696.25	£696.25	£696.25	£696.25	£696.25	£696.25	£696.25		£5,570.00
Artist 9								£696.25	£696.25	£696.25	£696.25	£696.25	£696.25	£696.25	£696.25	£5,570.00
Artist 10										£928.33	£928.33	£928.33	£928.33	£928.33	£928.33	£5,569.98
TOTAL	£15,000.00	£0.00	£0.00	£0.00	£2,652.37	£4,376.41	£6,664.08	£7,360.33	£7,360.33	£8,288.66	£6,432.00	£4,707.96	£3,912.25	£2,320.83	£1,624.58	£70,699.80

Fig. 8 – Cash Flow Projections January 2022 - April 2023

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For year 2 (2023/4) projects 13 tours, which would equate to a gross revenue of £72,410 And a net income of £36,010 before taxes. As the company intends to expand its staff for year 3 onwards, this will allow for at least 20 tours between two agents and 30 tours between three agents for years 4 and 5. The annual projected earnings for these years are detailed in the chart and graph below.

Year	No. Tours	Gross Revenue	Net Revenue (Less Artist Expenses)
1	10	£55,700	£27,700
2	13	£72,410	£36,010
3	20	£111,400	£55,400
4	30	£167,100	£83,100
5	33	£183,810	£91,410

Fig. 9 - Annual Earnings Projection Chart - based on standard package service costings of £5,570 per campaign.

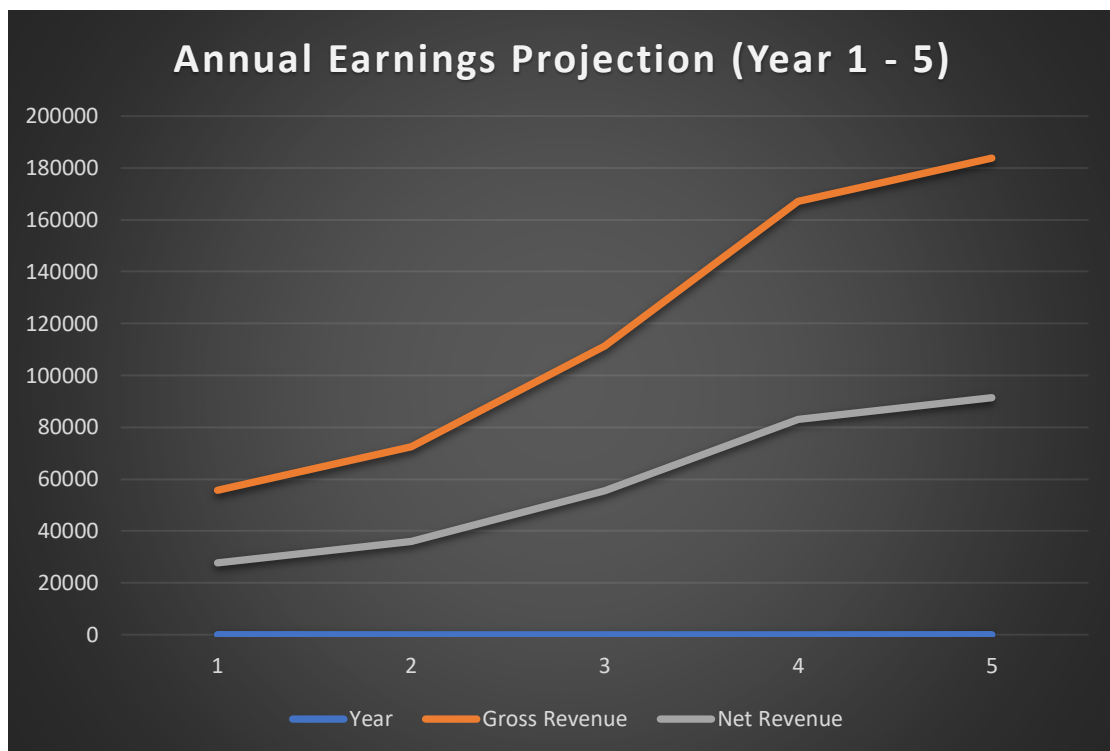


Fig. 10 - Annual Earnings Projection Graph

The inclusion of a small business loan has also been identified, as repayments will be scheduled for the duration of the 5-year plan. Although grants will be sought from the DIT, projections have considered loan repayments as this

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method of financing is a probable requirement for successfully launching the D.I. Live brand.

Venture Capital funding has been contemplated for finance injection due to its potential for rapid growth and cementing D.I. Live as a major competitor in the market upon launch. However, after consideration, this approach appears far more high risk when business relationships still need to be built across the wider SE Asia region. Moreover, the narrow profit margins on each campaign from the calculated projections could lead to minimal return on investment (ROI) over an extended period. Additionally, external pressure from investors may force the company to operate fast campaigns on a higher volume with higher profile acts, which would conflict with the ethos for the measured, bespoke approach that D.I. Live aims to provide to emerging artists.

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REFLECTIVE SUMMARY

Inspiration

The initial inspiration for this business project came from a tour I had independently organised for an indie-rock band that I have been an active member of for the past six years, Zurich. In 2017, while I was living in Hong Kong and working as a music journalist, I noticed that the number of Western (US/UK/EU) bands coming to perform in Hong Kong was increasing, with many of these shows being well-attended or sold out. Prior to living in Asia, I had self-organised two UK tours for Zurich, one of which was loss-making, therefore approached the idea of performing over ten days in Hong Kong and China as an experience rather than as a money-making endeavour. The process of visa applications, booking flights and liaising with a local promoter for advice took several months, but after drafting up numerous budgets, the short tour went ahead, performing in small venues and bars to lively crowds. The experience ended up being incredibly positive, as the tour broke even and sold out of merchandise by the second date. As this had been more successful than anticipated, in part due to the months of pre-planning, I felt there was an opportunity to repeat this venture with various emerging acts over a longer schedule to make performing in the region profitable. However, the difficulty is in making such a tour profitable for an artist while also being a sustainable business model as a booking company which is what this paper has aimed to explore.

Interviews

I felt it was imperative to gain first and secondary sources to gather a significant amount of credible information for ultimate accuracy within this report. This was achieved through interviewing subjects based in Asia. This included Hong Kong promoter Justin Sweeting (founder of Clockenflap and Sonar festivals alongside promoting one-off shows for indie-rock acts in Hong Kong) and Abram Deyo. Deyo was interviewed for his role as a Tour Manager, and has 15 years' experience of touring with indie bands throughout China and SE Asia, working for Adapt Asia, a Live Nation-founded promotions company. The third subject was James Collins – an independent hip hop artist based in Taiwan who has often self-organised shows across SE Asia. I felt it was important to get perspectives from a mixture of professions within the Asian music industry to create a more complete overview of what details need to be considered when D.I. Live begins operating as a company.

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The three interviews were conducted over video-conferencing software such as Zoom and WhatsApp video. For each person, I would send them a note detailing the due diligence procedures:

“For the sake of due diligence, I want to inform you that the submitted paper may be published. I will be including you in the 'acknowledgements' section and may be using details from your responses or direct quotes within the text. Please let me know if you have any questions regarding this, or if you'd prefer to remain anonymous.”

This clarity in the initial email stages prompted positive responses, in part because I had already established relationships with the Hong Kong-based subjects when working as a music journalist in the city. James Collins became a shortlisted interviewee for my research after he delivered a Creative Music Management lecture during term one at Tileyard Education. I had also approached a prominent booking agent from 13 Artists as the company is based at Tileyard Road. However, this subject declined due to their work schedules becoming increasingly busy as lockdown restrictions have been easing in the UK. Another agent from X-Ray touring quoted a £200 fee to be interviewed, but as a full-time student this made this option unworkable. I believe the insight from an active booking agent working with UK artists would have provided integral insights into their experiences organising international tours considering D.I. Live is, in part, categorised as a booking agent for international tours, and on reflection, should have been pursued more thoroughly to gather this information.

The method of utilising video-conferencing applications worked well and was the only viable option given the distances and time differences. The video-conferencing interviews allowed for a more conversational style where I could adapt my line of questioning to the subject's responses or focus in on a particular topic the interviewee brought up. As an independent artist, I found much of Collins' responses as relatable to my own experience of performing in China and Hong Kong, despite his performances being on a much larger scale, performing at 800-1200 capacity rooms in comparison to the 300 capacity rooms which I experienced with Zurich.

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Survey

As UK artists are a fundamental component for utilising D.I. Live's services, it was vital to receive feedback from British musicians on their experiences, opinions and aspirations as active songwriters and performers. An online survey (Appendix D) was created through Google Forms and distributed to students within the Tileyard Education community and to independent musicians through social media. The survey was predominantly multiple-choice with some written responses required for extra detail, while occasional closed questions with nominal choices were included for variety and straightforward answers. Closed questions can provide simple analysis in comparison to multiple choice and open questions (White & Rayner, 2014), but responses can be less engineered when open or multiple-choice questions are offered to the participants. As an incentive for musicians' engagement with the questionnaire, the paper was offered in exchange upon completion for their perusal. Although the partakers of the survey remained anonymous, the responses gathered revealed a mixture of experience levels with regards to live performance. Despite this, it should be noted that a series of like-minded opinions became apparent when questioned on current topics such as the impacts of Brexit and engagement in artist-label services. Although 69.2% of the 26 respondents would look to the United States as the next potential touring destination after Europe, China and South-East Asia came out as prominent answers in relation to touring emerging markets, with 61.5% of respondents opting for one of these. As anticipated, political reasoning influenced a handful of participants' opinions by stating a reluctance to travel to Israel, China and the Middle East. Additionally, the proposition of artists using a service-based model for international tours was positively received with 76% of those surveyed being receptive to exploring this method.

Although this sample won't necessarily encompass the opinions of the entirety of independent musicians within the UK, I believe the information gathered from the process has nevertheless been both informative to the structure of D.I. Live's business model and supportive of the initial concepts and arguments presented in the Business Proposal.

Primary and Secondary Sources

The primary sources of surveying musicians and interviewing experienced industry professionals within the ASEAN and China region hold the most significance

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to the research conducted. This is in part due to the timely nature of being granted access to current attitudes from the subject's personal experiences first-hand, while also removing any potential bias that may be presented from a news site, blog-writer or author.

However, secondary sources such as industry-relevant books, journals, conferences and reports also hold great importance in informing recent industry trends on both a macro and micro-economic level. This kind of data would take incredible amounts of research to establish similar results if conducted independently, thus reports such as the MIDEM report, for example, offer instantaneous (and likely more accurate) information pertaining to the music markets of China and SE Asia. Additionally, resources such as papers and published books contain relevant information through immensely in-depth research and analysis to perceive informed opinions or patterns, even if these may not be as recent as the material accumulated through primary sources. In fact, a balanced approach to researching through primary and secondary sources creates a far more informed perspective and potentially allows the researcher to draw their own conclusions or future predictions based on past and recent events within their area of research.

Critical Path Analysis

To make the workload of this project more manageable, I identified the key processes required and broke them down into individual tasks before organizing them chronologically through a Critical Path Analysis (CPA) format. CPA is a management technique where essential tasks are plotted in a timeline to track progress and identify necessary time requirements needed to complete a project successfully (Kenton, 2021). The positive aspects of CPA are that it assists in identifying the most crucial aspects of a project, while also highlighting which activities can be completed parallel with each other. Clarity is often provided through its traditional network diagram layout, although the most effective critical path is not always necessarily clear and estimating completion times for each activity can be, at times, difficult (Geeks for Geeks, 2020).

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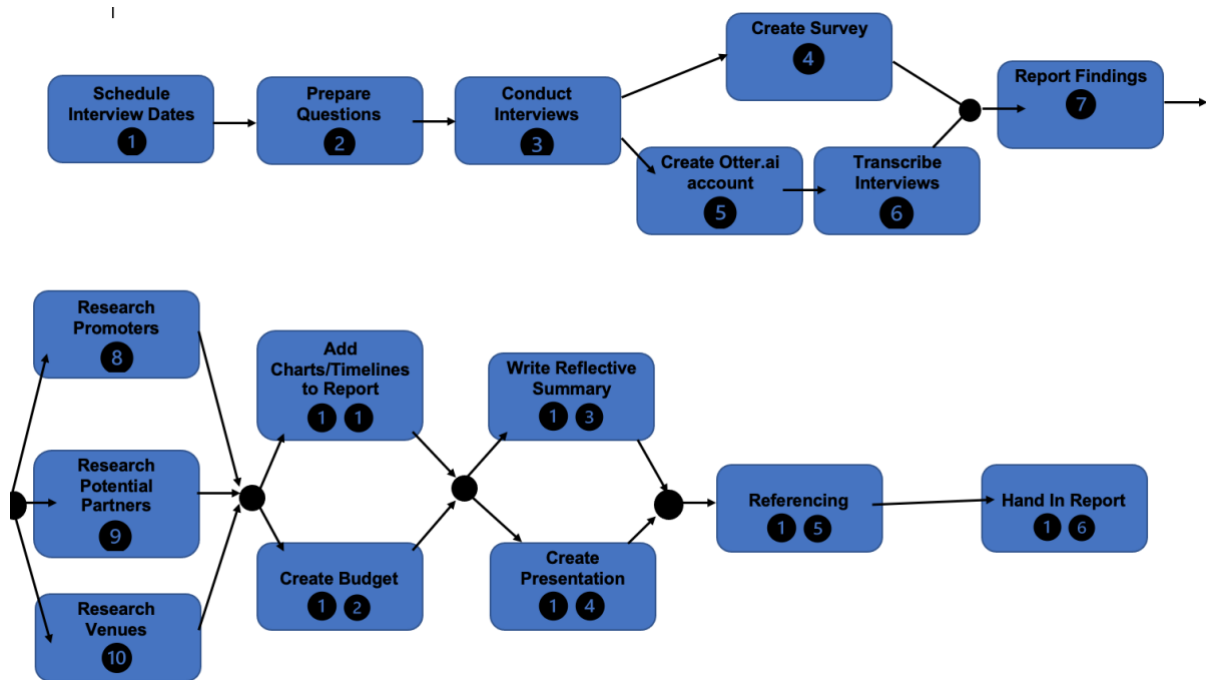


Fig. 11 - Critical Path Analysis

Fig. 10 shows the critical path analysis created at the beginning of this business project, mapping out the initial steps in forming research through to completion and hand-in. As the CPA portrays, there are numerous tasks which run parallel with one another. Within the project, the Critical Path Analysis was employed more as a reference point as to which activities needed completion, or as a reminder to what tasks still required addressing, rather than a rigid schedule. At times throughout the research, I would move ahead to later tasks even if certain aspects hadn't been completed. For example, I began researching venues and promoters (point 8 & 10) while creating and distributing the survey (point 4), before making progress with referencing (point 15) ahead of adding all the necessary charts and timelines to the text (point 11). It could be argued that the CPA has not been used to its fullest potential here. However, I found this method of working prevented me from getting too heavily invested in one particular aspect. By moving between tasks freely, it allowed me to remain motivated and, ultimately, focussed on the overall aims of the business project. On reflection, I may not have engaged with the CPA method as it was originally intended, and thus could have created a stricter timeline by adding estimated time allowances for each individual brief. Nevertheless, this project management tool still provided an element of structure and was a reliable device for tracking progress.

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Company Structure

Although D.I. Live will be solely run by myself for the first two years of business, it took much deliberation on whether all the duties required would be completed capably and timely by one individual. In addition, as the company expands through years three to five, it was questioned whether the additional employees would undertake multiple roles at the company in conjunction with the owner i.e. visas, transport, bookings, tour managing, budgeting, or will these responsibilities be handed to individuals. For example, having an employee handle visa applications exclusively, or a Finance Officer to oversee expenditure and payroll.

The cash-flow statement also indicated a significant amount of travel that the agents would be undertaking and brought into consideration whether tour managers should be based in Asia and hired on a freelance basis. Although the initial concept was to hire all-encompassing agents and tour managers within the business, delegation of specific responsibilities would likely cause greater team cohesion and direction which would ultimately lead to a more consistent operation overall.

Touring Services Payment Plan

One feature of the business plan which created a moral dilemma was the inclusion of the artist-label services business model by charging up-front flat fees to the artists at before the touring campaign has commenced. Firstly, there may be a reason that other well-established Booking Agencies have not yet adopted this model, unlike record labels and management companies, and continue to operate on percentage splits. One major benefit to artists using these services is their retention of copyright, which record labels and publishers would traditionally take major cuts in, which perhaps signals why this has become a popular trend in recent years – particularly for independent artists. However, a booking agent or tour manager has never held stakes in an artist's rights, so it could be argued that the benefit of upfront fees for touring services is less appealing than that of artist-label services with a reputable record label. Secondly, D.I. Live's unique selling point is that its primary focus is taking emerging artists to emerging markets. By opting for touring service packages over a traditional percentage split, this has the potential to price out the independent, Do-It-Yourself acts that D.I. Live is claiming to represent, contradicting the ethos it is projecting. If the company is struggling to find independent artists with

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the necessary funds to invest in these services, the entire business model could become a non-starter.

In opposition to this point, independent and unknown bands do not hold the bargaining power to charge high fees for live performances, particularly in a new territory such as Asia. It has been established that bookings can take many months to finalise, and with low guarantees for artists, a percentage split approach from D.I. Live would accumulate in months of unpaid work before minimal payments being generated at the end of a touring cycle. Although the company aspires to elevate emerging acts, it must also be a financially viable business that can turn a profit and show growth for any change of longevity. Other booking agencies can survive on percentage splits due to the significant volume of acts they have on their respective rosters, while those acts demand a premium rate, making each individual show far more lucrative than the scale of shows that would be commencing under D.I. Live's operations.

The only solution to this issue was to proceed with the services business model but to make the payments more manageable and affordable for the acts. As an average tour would take approximately nine months to schedule, organise and complete, the overall fee would be divided into nine monthly payments. If there are multiple band members, this divides the monthly costs up further. It will also provide a relatively steady stream of income to the company to undertake all the organisational and logistical tasks. This method of working may still prevent some promising artists from hiring D.I. Live's services, but as the survey feedback suggested, there is an appetite for this kind of organisation which states a promising case for a profitable business in helping new artists tour internationally.

Transport Price Chart

To create a realistic budget and travel plan for a tour, it was important to research and establish the costs of travel, covering both from the UK and inter-continental flights within SE Asia. For this, a colour-coded chart was created to document the cheapest available costs for October 2021 to and from popular destinations where bands would likely be performing. Flight times were also noted. This included Shanghai (China), Hong Kong, Macau, Taipei (Taiwan), Bangkok (Thailand), Hanoi (Vietnam), Ho Chi Minh City (Vietnam), Manila (Philippines), Singapore and Kuala Lumpur (Malaysia). This transport price chart was created as a useful resource for accessing approximate costs and timings between destinations

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quickly and effectively, instead of endlessly searching through internet-based travel websites.

Although useful, this chart could have been far more thorough in its output. For example, the samples taken were specifically for October (when the first tours would be commencing), but prices in February may differ greatly due to Chinese New Year celebrations, while Christmas holidays may see large price inflation due to high demand. Both factors could heavily impact the bottom line of a tour. To be more accurate and extensive, further templates could have been drafted – such as one for each calendar month, from October through to April. This approach would be far more time consuming but inevitably would be far more informative to the Booking Agent/Tour Manager when making provisional plans for an upcoming tour. It should also be noted that the chart only illustrates flights in one direction (i.e. Hong Kong - Singapore, but not Singapore - Hong Kong). Although it would be unlikely for there to be large discrepancies between the two, it could be considered presumptuous that prices would remain relatively fixed regardless of the direction of travel between two countries.

Despite these flaws, the chart can still be used as a preliminary indicator of approximate costings for travel over the duration of a campaign. The travel times are also hugely beneficial when considering daily itineraries in relation to hotel check-ins and check-out times, sound-check and performance times, and the allowances for other transport and meal requirements.

Marketing Timeline & Budget

After creating a Marketing Timeline for the first 15 months (beginning January 2022 through to the end of the 2022/2023 financial year the following April), this informed what budgetary requirements were needed in implementing the proposed marketing activities. The timeline and budget became loosely structured due to the unpredictability in finalising international tour dates. Therefore, both the timeline and budget should be viewed as an approximate indication of what tasks and finances will be demanded once the company is in an operational mode. It was deemed important to identify specific marketing duties the clients would likely be undertaking in parallel to D.I. Live's activities. By including this information, artist/promoter tasks are instructive to any marketing needs that the company must consider. For example, if Tour 1 and 2 are commencing in October 2022, effective PR campaigns and social

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media content announcing the tours need to be executed at least six weeks prior to the first performance date. The months were broken down into blue and yellow rows for added clarity, while red rows were included to identify Christmas and Chinese New Year breaks. This is important to serve as a reminder to the booking agent or tour manager because of the inevitable impacts these seasonal holidays will have on flight costs and venue operability since many businesses close during these times.

Due to the approximate nature of these tables, it could be argued that a degree of specificity is overlooked, however such information would not be available, accurate or reliable until a campaign is active or impending. To compensate for potential or unexpected inflation (due to the current instability and unpredictability of economies around the globe), an additional 10% was included within many of the projected costs – particularly flight and accommodation prices. With this in mind, the marketing budget should encompass the financial requirements to fulfil the intentions detailed within the marketing timeline, while underwriting any unanticipated costs which may arise.

Summary

In conclusion, the completed D.I. Live business plan has broadened its scope from the initial business proposal by adding optional extras to the artist services, as suggested by Academic Tutor Steve Cole, mentor Brendan Walsh and the positive feedback received from surveyed musicians during the market research. The project was successful in undertaking the pre-established research methods, although one of the intended target audiences was overlooked. By approaching UK-based booking agencies, I could have received well-detailed insight into what services they would like to have available to their roster. Although this information was gathered from independent musicians directly, an agency may have further considerations or suggestions to add, and this is an avenue I intend to explore between the assignment submission and launching the company in January 2022.

I feel much of my findings have supported the initial aims of D.I. Live and its operations and instils confidence that this business model can become profitable once vaccinations against COVID-19 are widely administered and societies can gradually ease restrictions alongside the return of live music in full-capacity venues around the world.

Word Count: 13,062

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APPENDIX

- A) Interview: James Collins
- B) Interview: Abe Deyo
- C) Interview: Justin Sweeting
- D) Survey
- E) Artist Contract Template
- F) Travel Cost Table
- G) Venue Contact List

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APPENDIX A – James Collins Interview

James Collins is a British musician based in Taiwan. He writes, performs in and books shows in Asia for his hip-hop band Lazy Habits.

Chris Gillett: Could you first give me a bit of background about yourself and what your journey has been in music? And what's led you to this point?

James Collins: Well obviously my name is James, I run and I'm in a band called Lazy Habits basically. Which is kind of like a hip hop band, but it's a little bit different. It's definitely more of a band thing than anything else. But we're London-based, a couple of Welsh boys in the band. The touring in Asia side of things sort of started for me, because I'm pretty bad at holidays. I'm not very good at relaxing. And so when I go anywhere, whether that's been like New York, or Taipei, or Tokyo or wherever, I always want to get immersed in the culture musically, right? So I don't want to sit on a beach. Of course, I want to go to museums and find out stuff like that. But for me, the culture that I'm interested in in places is music. So I'll always try and go to some gigs, when I'm in places like that, so I'm interesting in doing stuff like that, and I at least have a reason to be there. So I've always taken records with me, CDs, whatever, wherever I've gone. And I've gone to independent music stores in those countries, and I've gone to venues where people would be touring - normally the smaller venues to try and check out some local bands do a bit of research. And for me, that's, that's where the groundwork started. And then from being able to do that, that sort of groundwork locally where I was, we got to know a band, that band then invited us on tour. What really helped in this instance, is obviously, like I'm doing now - and coming from a hip hop background - You know, my ethos with the band was always to make the band sound like, like you'd sampled a record, right. So most hip-hop comes from, or at least that used to come from sampling or records, 60s, 70s, just old loops, historically stuff like James Brown loops, stuff like that. I think practically every stem James Brown ever made has been turned into a hip hop song, that kind of thing. So I always wanted to do the reverse. I was like why sample music? I came from a musical background, rather than a hip hop background, obviously, just because of the culture that surrounds something like that I just grew up around lots of rock bands, and indie bands. And first and foremost, I was a singer. So I sang in bands and stuff like that. So when I came

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to hip hop, it was from a slightly different element in a different angle. And I loved hip hop for a long time, but I only really knew American hip hop, so I couldn't really relate to it. And I wasn't about to start rapping about things I couldn't relate to. So I used to rap at home, and I developed my technique when I was really young at that, but it was just something I did for fun. And when we toured I was a singer. And then I started hearing people, like Roots Manoeuvre and people, UK based rap, where the subject matter was more something I could relate to. And it was kind of just like, you hear someone like Roots Manoeuvre rapping about eating beans on toast, and you're like, Yeah, I do that - I eat beans sometimes! It sounds like a really small thing, but it was the trigger to going alright, cool. Well, these guys are rapping in their own accents, and they're talking about things that are really relevant to, to things I can relate to. Back in the old days, if you listen to like Snoop, or Dre, or any of these old heads, it's all very much, guns, bitches and money and all of this stuff. And that's something I can never relate to. Although the attitude I always felt was quite punk. That energy was in this kind of music, the kind of things they were saying, were really punk – anti-establishment, anti-this. I kind of like that kind of element of it. So once I realised that, I could do it and talk about the things that I wanted to talk about, talk about my life, and what I see around me and politics that are relevant to us, and social situations and all basically stuff that made sense coming out of my mouth. That's when I moved more into the hip hop thing. But I came from the band side of things. And I always thought, well I've been to a few hip hop shows, and sometimes I thought they were quite boring. The presence was just the DJ, and the MC. And it was great and really cool. But because I came from this band side, I was just like, well, there's so much more energy and so much more power that you could have on stage right now doing exactly what they were doing. And then taking that up a level, since then, I found a lot of people have done that. I mean, the roots have always been doing that. They're like a hip hop band, they've always done that kind of thing. But then you sort of saw people like Jay Z, and that, once they got above a certain level of fame, they weren't playing stadiums with DJs, they were switching up and getting bands and stuff. And that was always that idea of we can make it sound like a sample with a band. So long story short, that's why we came to it, around the other way. And so sometimes when I am in a place like Taiwan on my own, or it's a faraway place that's never booked us before, they potentially won't be able to give us the fee that we need. Then I can travel with a DJ and I can do it old school style, so I can do those kinds of shows. So back to the

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beginning of the story. I was talking about it when we were asked to go on tour with a Taiwanese local hip hop act with some live instrumentation, but mostly just standard hip hop DJ, MCs, then a couple of Chinese/Taiwanese traditional instrumentation. So once I did that, we couldn't afford to bring the whole band over here. So to be able to do that this kind of sound system style this DJ/MC thing, whether I hired someone locally or bought a DJ with me, you're certainly cutting down your travelling expenses by such a vast amount, but your music is still getting out there. So I always found that getting in that way was the best way to do that. But obviously, I haven't done that with every single country that we've played in Southeast Asia or just in Asia as a whole. I did that in one country. But then after that, because we got to know the internal market of Taiwanese hip hop or something like that, those acts all tour Asia, like we all tour Europe, like Hong Kong to Gaussian in South Taiwan, I think is a 40 minute flight. I think it's an hour and a bit to Taipei, but, but the point being is, you know, to access Asia, from Asia is just like, you know, is just like old school EU days of being able to travel to Germany, Spain, France, Austria, whatever for, for very little money, whether we took planes or whether we took the bus, it was it was it was quite, quite an easy, easy thing to achieve. So once we once we locked in one territory with the contacts, it was quite easy to expand those contacts, and to be able to suddenly go, Okay, well, we know people in Hong Kong, and, so we were kind of running off reputation that people would book us through reputation. And so, after doing a couple of years of doing it, with just me and a DJ, we got to the point where we had enough fans that to book bigger shows. So our first club show out here was about was an 800 cap show in Taipei. And we realised how much that fee would be. And we sacrificed some of that fee in order to do smaller shows in other countries around here.

So, all of a sudden, we were like, Okay, well, we can go to Hong Kong. And that's really cheap. And so we did a show in Hong Kong. And we did a couple of other shows around Singapore and Malaysia. I mean, that was the second time around, but it was that it was that Hong Kong was the first one of going - this works. Right. And so the next time we came out here we had a festival offer it southern Taiwan – the money wasn't great, and wouldn't have paid for the band to get out of here. But because we knew we had a certain fan-base here, we upped the level of the venue that we were playing out here. So we went from, I think, 800 to I think it was 1200 capacity venue, which, and that again, it was that show that was able to send us to Singapore, and to

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Malaysia. And once we've made inroads in these places, the invites back are quite easy to do, as long as you've got someone planning and plotting this to make it work. So overall, you need to make sure you've got the fee to get here. But if you're willing to sacrifice wages, for those shows, not necessarily all the time, but that that sacrifice that came at the beginning, really, really allowed us to be able to do that afterwards with a lot more ease and with the entire band. So it took a few years, planning to get up to that point. But it was always - If we do this, then we can do this. And if we do that, then we can do that. So there was always a vision for the next step we were going to do.

CG: So you mentioned a couple of places that you played. What other places have you been to perform?

JC: What in Asia? Well, we've played I mean, we play like three or four main cities that we play in, in, in Taiwan. We've done Hong Kong, Singapore and Malaysia. And that's it at the moment. But last year, we had potential Japanese show and a potential South Korean show. We were also talking to people in Vietnam and Cambodia about doing shows as well. Now, again, those shows would have been much smaller than the shows we were doing in the other territories. Because we've made our name in one place and everywhere. Every time you go somewhere new. It's cheap, you start again, there were also initial conversations about doing China but China see and we wouldn't have made a penny from China but again, it was about opening up a market there. But, and the shedule they were talking about for doing that, you know, it's kind of like a like a bullet train job. So you're doing thing like eight shows in 10 days. And that would start off from Hong Kong, not Hong Kong counting as one of the Chinese shows. But Hong Kong would be the starting the last show before you went into China and started playing. It was that was through people in China that we'd been introduced to, but they were actually English. So that link of China came from somewhere else, because that's just that's just the way that happened. It just came from a completely different. The Chinese thing actually, was something that happened not last year was supposed to happen a couple of years ago, but just didn't come off in the end. Whereas the shows that we could have done in South Korea and Japan would have been for last year. And the shows in Cambodia and Vietnam, they're more like routing shows from the stuff that we could have done, there was also a possible show in Thailand.

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But again, that that was kind of more like ex-pat based stuff. Whereas Hong Kong, Singapore, Taiwan, those kind of places that we played here, even the Malaysian show, they've all been local contacts that we've made through local contacts in Asia to Asia sort of thing.

CG: So how do you kind of arrange these performances? Do you have a booking agent? Or do you just book them yourself?

JC: So far, I've done it, I've done it all myself. We do have a booking agent. And that's just actually that's all changed. So things might change for a little bit in the future. But our booking, we've always been with an independent booking agent up until Christmas this year. I mean, I mean, Christmas last year going into this year. So they've never really had a reach out here. When we were talking to people in India about playing of couple of shows out in India, that was through our booking agent, because our booking agent at the time had links in India. But that was the one place that they did have links to outside of the EU/old school EU when we were in it. At the mid part last year, our new agent who is a guy called Rob, and when I say new I mean last album agent. He's been now snapped up by one of the sort of largest independent agencies in London. They're called family FMLY. And so they have offices in Bali. So we now have an Asian based agent, an agent who deals with the Australasia side of things, although, because most of everything's been locked down, and that's a pretty new relationship, the three or four shows that I've been doing out here or that have been cancelled, would have been four in total, have all been things I've managed to organise just because I was here. Yeah, so been a much easier thing to do. We also have a deal, a record label deal out here. But that was, I was made for the last album and back catalogue whenever that was released, so I think that's coming up to five years, it might be it might be four years, the last year last year trips me out. It's weird to count last year, because we would have released last year, and it might be five years this year. And so but again, that was from being out here and not wasting off days. I think I think one of the one of the most important things about being on tour here is that there's there's always more links to make and although my band are very much interested in enjoying themselves, which is great. I like to enjoy myself also, I would rather go to dinner with promoters after a show than go partying, so for me, an off day is a chance for me to visit a label that someone might have introduced me to, for me

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playing every single show and making sure that all the people should be at that show is really important. If we play in the UK, that's my agent's job, really. I'll always try and help if I see something that should be there. But out here I'm like, Okay, where are all the labels? Tell me who the labels are. Tell me who the festival promoters are, tell me all the local promoters are and they will all get a pack and an invite to the show. And we'll try and chase up the most important ones of those where possible by going to other people's shows where they might be to actually arrange meetings with people because people are up to taking know that they're interested because people Normally, you know, the bigger bands they pass through, right? They arrive, they play, they leave, but they you know, but that's because they don't do any of the arranging. So for me, I think that, that that kind of like every day is an important day to make a link rather than to go and see something or someone or party, that that would that would be where I come from.

CG: So having played in those sort of different locations, how have you found the sort of performance visa application process? Is it quite a long turnaround? Or is it kind of different for each place?

JC: Different for each place, Singapore, I don't even know. I think that was just a case of us sending names up front. And that was just done for us. The Singapore people helped organise the Malaysia one. I presume that for a few of the smaller shows, nothing was done. But I do know that I don't perform in Taiwan or Singapore, places like that, without having visas and stuff. And they've all been very, very, very easy and very, very cheap to get.

CG: And have you noticed sort of like any differences between those places in terms of like, culturally, I know you've mentioned in one of our lectures before that in places like Hong Kong, everyone likes to go out for a meal after the show, the support band and everything and it's customary to pay for that.

JC: Yeah, that was actually in Taiwan. Yeah, everywhere, everywhere we go. And whether we've played festivals or not, that there always seems to be a massive meal afterwards. And, and yeah, we've definitely taken our entire crew, venue, band, support band, everyone out for dinner afterwards. I am very much into culture, I think

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the British name travels pretty badly. In terms of cultural appreciation, and acceptance. And so for me I'm pretty vigilant with regards to being as accepting and understanding as I can be of new cultures. It's really nice to learn. I really like the culture of going out for food afterwards, as well. I mean, a lot of a lot of, I mean, especially Taiwanese culture and Singapore, and Hong Kong. In these places, food is such a more important part of the culture than it is in England, so, I always find that amazing, the food's amazing. So, for me, that's a great part of it. And that always makes sure that we that we know that there's things to do, and that we are at those places at the right times, and we do everything that we're meant to do, even if I have to slap a couple of heads to make my guys behave sometimes.

CG: You play in the UK as well. and in Europe. Are there any differences in terms of how the crowd reacts or the amount of people that you play to?

JC: I think, here, people are weirdly respectful, it's amazing, I love playing here, people can be almost fanatic about stuff. But that'll be like, after a show. During a show, I feel like people are really respectful. And they'll do what you want them to do. If you say put your hand up, everyone puts their hand up, whereas I feel that some people just they just want to be impressed constantly, especially in London. You're spoilt for choice that people are standing there going come on then impress me, whereas people here seem to be appreciative that you're there. And so the first time we played a festival out here, obviously, the second year that we played out here with the band, but the first time we played a festival, our crew were really pissed off, because we'd been put on the third stage at 11am in the morning, but we didn't even notice because they were a local crew, a local crew that we bring with us all the time. Now, we use the same crew all the time. But when we went out onto stage, there were 3000 people at 11am in the morning and past that was just crazy, and they're just amazing. The thing that we found in Taiwan in particular, was the after the show, we were only given really five or 10 minutes to catch our breath. And then we had to sit down at a table and sign stuff and say hello to everybody who would leave the venue and then queue up again outside the venue to come and see you. And that always happens. And that's beautiful, it's really nice to be able to meet everyone. It feels like a bit of a job. But in the sense that it needs to be done there and then at that time, it feels like every, every show, this happens, it's not just, if you have a great show this is it seems to be the way things

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happen. And that that's fine for us. It didn't happen at the festival, obviously festivals run like festivals, people leave and go on to the next band. But every time we've done a show out here, especially in Taiwan, we've stood and we've sat down and signed stuff afterwards and spoken to pretty much every single person who is it's not a few people that hang around them want to say, Hi, it's the majority of people.

CG: So when you're going overseas to play, do all the venues that you go to come equipped with a backline? Or do you tend to travel with your own instruments? Or do you hire things at that location?

JC: It depends, I mean, wherever we go to the UK, or to Europe, we tend to take our own stuff, if the route dictates that we can drive, because we'll always drive to Europe, if we can, for that reason. I have two drummers in my band. So it's not like turning up at a festival and the normal backline is going to work for us. But at the same time, the rest of us, for three of us, I'm a vocalist, and I've got two horn players. So that's very little, when we came to Asia, we adapted our kit. And the second drum was using SPDX, by MIDI stuff. So we bought a lot of kit with us. But at the same time, that was a case of sharing what backline we could bring amongst all of us paying for a little bit of extra for cymbals and stuff like that, but it was more like the breakables that we were bringing, as opposed to the whole backline. And then, for the for the smaller shows, like the little one we did in Malaysia, or some of the shows that we originally played out here, the first time we came out in the the satellite cities, you get what you get. But when we played the festival, when we did the 800 cap, or the 1200 cap, the venue that we played here is probably better than any venue I've ever played in the UK in terms of being in terms of newest kit. Everything we wanted was done for us. I was asked to submit my setlist and my setlist was put on the monitor, it was done in these luminous colours, so that it would show up in the in dark. So the attention to detail, and stuff like that, they had an LED screen the size of the step behind us. So, we didn't have to hire that stuff or anything. Whereas, you know, sometimes we've turned up at venues and, and, you know, I can't remember what it was, it was like a Marshall bass cab or something like that. But it definitely wasn't a Marshall cone that was in that bass cab, not even getting what brand is on the front. I guess, in a way, it's the same as the UK, which is why we take our backline everywhere, including all the bass equipment and everything because we can drive there because otherwise, even

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in London, the vast difference of equipment that you'll get or no can be a massive problem. I'd say one of the biggest hidden costs in travelling around Asia would be the additional instrument cost in terms of transportation, stuff like that, that you perhaps wouldn't think of, even though you'd obviously think about it if you were doing the same thing in Europe.

CG: When you're working with promoters in in Asia, does it tend to be more guarantees? Or is it more ticket splits? Or is there like a more common one between the promoters?

JC: I don't think we've ever done a door split in Asia. I don't think the pre-planning that is involved really leads to that unless you're taking up extra shows after you've shored up your plan.

CG: And how to how do you think venues have been coping? With COVID they've been closed for so long. Do you think there's going to be a lot of closures or do you think most of them will be able to reopen and be back to fully functioning?

JC: Nothing's closed here. Ever. Which is weird because they did as of two or three days ago. And the show I have on me which was originally scheduled for the I had a club show in Taipei for the Fourth of July. And I had a festival show on the ninth of July. And that and that was in Thailand that ninth of July show. The Fourth of July was something we cancelled ourselves, because we just don't see it happening. And because the ninth of July show festival moved to October, I was just like, I'm staying till the ninth because I have a show, the next flight out was the 16th of July, then I have a show WOMAD on the 23rd of July. So that was all based on that was all becoming, you know, a work plan now as opposed to just being here. So as soon as that ninth one cancelled, I was just like I'm going to cancel the fourth, just in case it doesn't happen. Anyway, since then, all the shows have been shut. And I'm now coming home on the 18th of June. And I'm available from you know, and now we have shows from the 23rd onwards now, and until the first week of September at the moment.

CG: So, as part of my research, I've read a few pieces that have shown how the music economy of China and Southeast Asia was growing quite rapidly before the pandemic,

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particularly with foreign acts coming through. Do you think this is a trend that will continue in the near future? Or do you think since travel has been very restricted, this is going to go back to the start?

JC: I think I think it will go back, whether that's with COVID passports, or whatever. But I think there's definitely from what I've seen here from being here for an entire year, the thirst to have those bands back, and for the bands here to be able to travel out - it exists. The venues and the festivals exist that want to continue and to book those bands to bring them back. So I do think it'll come back, it might not be in exactly the same way. It's hard to say what kind of relationship certain countries will have with China. So I don't know how easy stuff like visas and stuff will be in light of political ways. It's hard to know. Also, another interesting point is like, if you tour China, I had to submit all the lyrics to all of my songs to the government there. So that wasn't last year, there was a year before even the year before that there might have been three years ago, when those China discussions were happening. And things have only got worse in terms of relationships since then. So I don't know, China-specific how that will change. But I know that there's definitely a thirst in the rest of Asia, to make it reboot, to start that again.

CG: Well, that's all my questions on that. So thank you for such in-depth answers that you've given- they were really helpful. And a lot of what you said, I really related to because I've done a few shows, like in Hong Kong and I did a couple of shows in China like about three years ago. But it was packed out like even though no one knew who we were but it was still packed. And we sold all our CDs on the first night and it was just like, this is really weird.

JC: Yeah, merch does really well here as well. So I can relate to that completely. I might have told the story before. But when we're talking about that crowds here that thing to remember. I you know, by all means, stop me if I told this story during a lecture, I was watching a punk ska band here. And the audience went absolutely nuts and acted like a punk ska audience should act, throwing stuff in the air running around literally I was left with nothing but beer cans and, and you know, and cups and stuff going in the air very much like a British festival, right? We're five minutes after the band had finished that, that that stage was empty and spotless. And that was done

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by the same people who were throwing the stuff. So as soon as the show finished, everyone picked up their rubbish and it was like nobody had been there five minutes later.

CG: Yeah, I've just found whenever I've either just being at shows or playing them, people are really engaged in the show. And then straight after they want to take a photo with you, or they want to buy a CD. Have you noticed a difference in terms of merch sales as well like playing in those places compared to the UK?

JC: Yeah, merch goes off the charts. We normally get rid of everything that we bring with us. And we've even come here and printed t shirts and sold those out here. What whilst on tour.

CG: Well, thank you so much for taking the time to chat. It's been really useful. And I've got notes to use for my paper. So that's been really great.

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APPENDIX B – Abram Deyo Interview

Abram Deyo is a concert promoter and tour manager for Adapt Asia, a company funded by Live Nation.

Chris Gillett: To start things off, could you give me a bit of background about yourself? And what led you to the point of running Adapt Asia?

Abe Deyo: Okay. Well, I started doing tours in China in 2006. I just started. I mean, I had no experience before that. And I'd been taking pictures at concerts and stuff. I thought maybe it would be fun to bring over a foreign band, because not many, like foreign artists were playing in China, especially emerging artists, any in general. So I just started reaching out to random bands. And yeah, started bringing them over. And it slowly grew as I brought more and more over. And I was doing it on the side. So I'd have a day job and then a tour. Whenever. Luckily, a lot of my day jobs facilitated that. So worked at clothing companies as their music manager for a while at a streetwear company. And then a lot of other freelance jobs are on retainer for companies. So I had a lot of flexibility in doing it. So I had always been doing that. And then I got into production. Slowly I built up my production knowledge because I worked for A2 Live. I don't know if you know The Storm EDM festival in China. It's not around now but 2013/14/15/16. They were the biggest EDM festival in China, by far. Really massive stages. So I worked on the first two years when it was a new company. I did booking for them on the second stage. And then after that, that's when I moved to Live Nation. And I was doing production for Live Nation, China. And I talked them into letting me start Adapt. So instead of using my own money on tours, I got it funded, which was nice, because then you have a steady salary. And it's not just - you live or die by how a tour does, which can be pretty difficult. Especially if you want to do some obscure artists. Yeah, then you did it. Because to make it work, obviously, you're very limited on to what artists you can work with. Where someone else is footing the bill you can do artists that maybe you like more, but will take a little longer to build up a fan-base.

CG: So when did you When did adapt? When we went did that form?

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AD: 2017. And I was doing both that and the production for Live Nation China for like, six months, and then I was able to transition it to just Adapt. And then I moved down to Hong Kong.

CG: So how many tours roughly have you booked in China and the wider Asia area?

AD: I don't know the exact number, but it's well over 100. I know it's well over 1000 shows. I mean 130 140 tours or something like that. But I lost count. I should go back and check. I actually lost track a lot of the bands like sometimes I'm like, Oh, that name sounds familiar. And then after pulling up all of the files I made then being like oh, okay I actually got to work with them but have no recollection of being on tour.

CG: So on average, for your general tour, how long does it take from the process of having an initial discussion with an artist, to them going on tour and it being completed?

AD: It can really vary. Ideally, you'd have, you know, six months to a year. Because then, you have time to actually promote the tour. I've done stuff in as little as like, three weeks/a month. Which is a lot harder. Yeah, logistically and everything. But yeah, so it really depends. But if you can get six months to a year, that's generally quite good also, because depending on the artists, sometimes the contracts take a month or two to get finalised and all that. So yeah, I'd say six months to a year you began.

CG: So for Southeast Asia and China, their music economies were growing quite rapidly before COVID. Especially with Western acts starting to tour through that region. Do you think this is a trend that will continue once things open up?

AD: Certain places Yeah. I mean, certain markets do well, with certain genres of music and stuff like China. It's pretty open to new, new music, new artists. So I think you'll always be able to bring emerging artists there and do reasonably well. Yeah, I think it will, I think people right now, especially now, really want live music, want something - events. The problem with doing all of Asia even like just Southeast Asia is going to be - When will it open up? Because not every country's borders are going to be lifted at the same time. So it's going to be the most difficult part. It's what I'm waiting through right now - what everyone's waiting through.

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CG: So outside of China, what places do you tend to go to regularly with bands?

AD: Singapore. Sometimes Malaysia, Bangkok, occasionally Vietnam. Seoul, Japan on occasion as well – I do mostly those markets. Philippines is pretty good. Because you don't need work visas. I stay away from Indonesia, because they're really strict on the work visa. You've probably heard that the story of that one American band – if not you can Google it. And she wrote like a blog on it which was a good read. She went over there for this tour. And she basically got detained - her and all of her band and her manager, everyone on the tour for three months. So they couldn't leave Indonesia, couldn't leave the city for three months. And they just never knew when they were going to be able to get out and stuff. So I stayed away from Indonesia but I know shows can be quite good there. It's just you've got to get a reliable partner to do it. And then some stuff in Taiwan as well through Revolver and The Wall.

CG: Of the places that you do go regularly, is there anything that you've noticed that's different, culturally, that bands should be aware of? I know, a lot of times when bands come to Hong Kong, they tend to go for meals after the show.

AD: That's consistent. I mean, the way audiences react is different. You know, like a lot of places they don't have that culture of clapping at the end of a song like say Japan for instance is that's a very good example because it's almost dead silence until the end of the show. And then they'll start clapping. Other places you get the clapping in between the songs, but they don't have that culture of an encore. So that actually happens in mainland China a lot. They expect it - they actually expect the band to leave and come back. They've gotten used to that with the foreign bands, they just don't know that you're supposed to vocally ask for it. So I always have to remind guys, okay. They're going to want an encore. But, you know, they just might not say anything. When you get back on, they'll start clapping again. So yeah, you get some things like that. Those are probably the biggest, just the way the audiences react.

CG: Have you noticed a difference as well between merchandise sales? Have you noticed that Asian crowds tend to buy more things? Or is it the other way around?

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AD: It's really weird, because it's a hit and miss. I've had some artists, you get the same amount of people at a show. Or even more people at one show. And the artist sells zero merch. But I have another show where there's like 50 people, but the artist sells merch to every single person and yeah, so it's really weird. I don't know what it is, like, why, but certain people sell more than others. I do think that it is good to have the merch in different places, like different things. Vinyl sells really well in Japan, and starting to sell quite well in China as well. More people are getting into vinyl. It's a pain in the ass to carry though. So, so heavy. Then sometimes shirts. But yeah, it just really depends.

CG: So you do the tour managing side of it as well where you travel with the band. What are your daily duties that come up frequently as a tour manager?

AD: As a tour manager - It's kind of like, I guess like babysitting toddlers in a way. They don't cry as much. Usually. Sometimes they do. Sometimes they are high maintenance. But you know, you've got to like get them up. Tell them where they're at. Usually a lot of times they forget where they are on the tour, because it's just going by. Make sure they know when they have to leave and that they're fed and that. Yeah, they get to bed and get everywhere. So yeah, it is a lot like babysitting. Yeah. But in a fun way. I mean, I like babysitting, too, sometimes.

CG: Do you organise the relevant visa applications for the artists? And if so, how long does that normally take for the turnaround? Is it kind of different depending on where you're applying?

AD: It depends on where you're applying. Thailand is a good example. It costs a lot to get official visa like a work visa and do it all officially, but I've only done a once for an artist. And that was because my partner did it basically because the partner was Live Nation. Thailand, I mean, but it costs 1000s of dollars for them to get the visas because it's just it just doesn't make it economically feasible. You definitely lose on that tour if you do it. But Thailand I had to do it because it's Live Nation. And they can't take any risk. But it's not really a risk because I've done a lot of artists through Thailand before and never gotten those visas. You've just got to know what places you can get away with it, and what places you can't like Hong Kong, you can get away with it. The one

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time that you couldn't was to do with the venue more than, you know, the artists not having it. But Hong Kong is also very easy to get them. And very cheap. So I always got them in Hong Kong, China, a lot of artists, you could get away with just doing a tourist visa, but it's similar situation if the venue, if you go through the right venue, they can apply and get you the work visa and it's exact same cost. It takes about a month. So as long as you plan for about a month, you can get like the Chinese visa, and it's just nice. You don't have to worry about like a show getting cancelled because of a crackdown or something because you'll have the permit. Seoul I never did it. My partner in Seoul - he just never recommended it. You know, it wasn't expensive or anything, but he says there's no point. Because they never check and I trust his judgement. So just knowing the markets and then the longest it'll take is probably about a month. The issue is not every country is the same so like China, you know, they have to physically go in with their passport to the Chinese Embassy or consulate. Or have an official person do it for them. And other countries, the same. China, at least has a lot of consulates and embassies, but some of them are small, like Vietnam. I don't know, in the UK, they probably have one embassy from London, something like that. So if you're, you know, way out in the boonies, and you got to figure out how to get in. And you got to do that. And you got to do a Chinese visa. And you got to do like a South Korean visa, and a Thai visa. And they all take two or three weeks each - it adds up because then you're like, oh, there's four or five months with that artist has their passport in some embassy getting visas, so they can't travel outside of wherever they're at for those four or five months. So knowing what market to get them in what market that you don't need them.

CG: Do all the venues across China and South South East Asia come equipped with backline? Or do the artists that you work with travel with their own instruments? Or do you hire?

AD: All of them come equipped with backline. Not instruments, but the backline as far as your amps and everything. So usually, the artists just carry their instruments. You know, within reason. So if you have something heavy Well, except for drums, that's the only instrument that usually comes with the rest of the backline at the venues. Or if it's something heavy, if they need like a full size weighted keyboard or something like that. Yeah, I usually just rent one of those, if the venue didn't have one, just

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because you know, full size weighted keyboard weighs more than you can get on in your checked luggage.

CG: And then working with the promoter of a venue, do you tend to work on guarantees or ticket splits? Is there a common method among promoters in the region?

AD: Well, the venues, most of the venues will just do they just book the artists and then they rely on you to do the promoting. So you'd have to either do the promoting yourself or work with another promoter. So the venues are strictly usually just like either a ticket split or they take a fee to do the show. And then, yeah, so they will never, almost never pay for an artist. So then, yeah, you'd have to work with another promoter. Not many promoters will. It's easy to go and do it on your own. Especially like, super emerging artists, then it's usually you get like a festival or something like an anchor, and then you work around that.

CG: Hong Kong is known for its high rent. And so venues were kind of struggling before to make ends meet, but how do you think those venues in Hong Kong and China have been coping having been shut all this time? Do you think they will reopen? Or do you think they will just a lot of them will disappear?

AD: Well, China, most of them are open, they've been open. Because they've just been able to do domestic acts. And, you know, there's so many domestic acts that they've been doing fine. I actually think China will be in a much stronger position, because for a while, they had limited capacity at the venues. So they raised the ticket prices. And then as that's one thing with China. Ticket price was always quite low, you know, you're like, five, five pounds, eight pounds, whatever for a show. And that was pretty expensive for China. But now, the ticket prices have gone up like doubled, almost tripled that and even as like they've slowly been able to increase the capacity back to normal, the ticket prices stayed the same for all these domestic acts. So when it is open to international acts, then you know, ticketing it should be about the same. So China venues, they've done well, Hong Kong venues - most of them are done. Had I mean, well, even before it started, luckily, for you know, TTN they were already went out Luckily, because they were having problems before the pandemic, but they were

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shut. Yeah, basically, as soon as it started, because they were already on very, very thin, financial ice. You know, they've always - they wanted to come back as a smaller venue, at some point somewhere. So they might, I could see those guys doing it. Because, you know, they have the passion. And they'd already shut their venue right when the pandemic hit, so they didn't bleed money for the last year. So yeah, I think they can come back. Other places - I don't know. The Wanch, who knows? Yeah, I mean, it's like over a year any place that had to pay rent for a year I couldn't see them in Hong Kong and being able to come back. Maybe the Eaton/Terrible Baby just because it's the in-house club. So it's not like they had to pay rent. But Hong Kong was pretty bleak before, and can be pretty bleak after I think. Yeah, and we'll see when it opens it'll be one of the last places.

CG: When do you kind of feel see like the wider region sort of opening up? The vaccine takeover has been quite low in quite a few of those areas. Do you think like this time next year everything will be back to close to normal? Or do you think it will be longer?

AD: Longer for certain markets. I actually think China will be longer because I think their vaccination rate is quite low and they just don't have the need to open up. They've been able to still grow their GDP without opening up so them it's kind of like yeah, we don't need to open. You'll still be able to get tours in it, I think you know, it'll just be a little more difficult. Artists will have to quarantine but yes, you can do like 20 shows and then could be worth it. But yeah, I think people are still hopeful for this year. Clockenflap still wants to happen in November. Which is pretty ambitious if it's going to have an international flavour but yeah I don't see tours, like tours of the region happening this year. Maybe sometime next year. Limited in limited markets, like you might get three markets, you know, you're not going to do like, eight or 10 markets like you could do before. So yeah, it's next year. But in limited, limited areas.

CG: You said about the Chinese method of where they've kind of like up to the ticket prices at like a limited capacity, do you think that is something that will happen in other countries like Taiwan or Vietnam or Singapore?

AD: Not for a long time. Like for those countries? I think, if anything has gone the opposite, because a lot of those countries, you know, their GDP is like a lot to do with

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the tourist industry. And they've been hit hard. So I couldn't see the ticket prices going up there for a while. And to be fair, the ticket price was I think, pretty reasonable in those markets. Like Thailand, for instance, their ticket price was higher than you could charge in China. You know, before the pandemic, so yeah, I think those will stay the same. Yeah, Vietnam, definitely not for a while. Taiwan the ticket price were already pretty reasonable I think so, just different markets, but I don't think they'll go up like China.

CG: Well, that's all my questions on that. So thank you so much for taking the time to them. It's been really helpful.

AD: Yeah, no problem. Let me know if you have any more at some point, like, happy to talk about it.

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APPENDIX C – Justin Sweeting Interview

Justin Sweeting is a Hong Kong-based concert promoter for Magnetic Asia and Festival Organiser for the annual Hong Kong music festival Clockenflap.

Chris Gillett: To start off, could you give me a bit of background about yourself and your journey through working in music and where you are today?

Justin Sweeting: Sure. So I guess I've always been into music for as long as I remember. I always played in bands as well, kind of growing up. I went to university in the UK, I did a business degree, because I had no idea what I wanted to do. And then the band I was in, in the UK started to do okay, on a very, very small level - I went to University in Bath so it's a tiny little place. And so it's no great achievement getting a little bit of promo there. But it was enough that the band and I decided, hey, let's take a year off after university and try to do this properly and see what happens. So we did that and that first year was super fun. We got signed really quickly. We got a production deal, and then kind of started to put out indie label stuff and I was based in Oxford at the time. So that was super fun. And so come the end of that first year, we started to do another year. And I think by then, I was trying to get a little itchy, I wanted to learn more. So I got like an internship at the label who put out some indie records of ours. And so I started learning about that side of things. And I guess by the end of that second year, everything I was learning at the label and everything I was learning about the industry side was telling me that it was never going to happen for us. And the more I learned about the business side of it, the more I could see that if you weren't on certain paths, especially back then, it just wasn't going to get anywhere. So I didn't want to be kind of a bitter guy in my 30s and 40s in the pub - I could see the 30 and 40 year olds in the pub at the time. So I thought it's time for me to go home. So I came back to Hong Kong and Hong Kong was exactly the same as it was before I left, there was just nothing happening. And so I thought, well, actually, this is a really great opportunity, we can kind of take what I've learned in the UK, and try and build something. And then that was the start really. I should also say in the UK, I was really burnt out after working in the business industry, because it was so structured into all these rules, and it kind of killed my love of music completely. And when I got back to Hong Kong, there wasn't anything going on, but the band's just doing it because they

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loved it. And so I kind of fell back in love with it again. And then I thought, well, I can take the good bits of this part, try and improve the, you know, the things that Hong Kong is developing at in that part. And just try and change things a little bit more effective things in some way. So everything we've done just started small, just trying to connect the dots, I think exactly like what you're doing and need to do. And I think that's right on, I never had a master plan as you take a step in the direction. And as long as you keep taking steps that lead to something else. I kind of felt that was the right thing to do.

CG: So you run a couple of festivals, and put on independent shows as well. Do you book shows outside of Hong Kong as well as it predominantly in that area?

JS: First thing I realised very early on in Hong Kong, when I started doing it was I mean - the first thing I did was the reason I started working with international artist bringing them out was that I thought that's the quickest way to try and make a real change in Hong Kong - back then shows were very, very different. They're kind of eight band bills, always for free. Or there were a lot of little baby steps that had to happen. And I thought the quickest way to try and change something was to show people how - I wanted to show people what different experience I had in the UK doing it kind of semi properly. And so I thought by bringing folks out as the quickest way to inspire and kind of a new generation of kids into music and just try to get things moving. And so I just started connecting dots of people like the people who had the same agents and managers as us. I spoke to them first I spoke to people we'd been on tour with before and it was very personal in those kind of beginning times. But what I realised very quickly through doing that was that there's no way shows make sense for Hong Kong alone. So it was all about how to build a touring circuit of the level that of the acts that I was dealing with around the region and the thing was back then there wasn't really a reliable one. And so I had to kind of figure out who the right people were in each place to try and put together this kind of touring thing around the region. And I was helped a lot by the fact that I got headhunted at one stage. And the international company that did that had just bought Myspace at the time. So this was a while ago. And they were looking to do something in Asia. So I pitched this idea of basically an Asian Myspace, and they totally loved it. And they asked if I wanted to come and do it. And so I had this job where I was getting sent all around the region, to find just great

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music. And I could put them on TV do branded projects, or whatever it was with them. But through doing that, I got to meet a lot of people doing things in each city. And that really gave me a head start of understanding a lot about the region and how the region is so different, but also who was the equivalent of me in these different places. Just trying to connect that up with my contacts, I was able to kind of help on the artists front. And then with these other people in place maybe we could actually start doing this stuff. And so and I've kept doing that, so I book a lot for the region as a whole. And then, but there are there specific places like Thailand, Malaysia where I book exclusively for certain people. But otherwise, it's kind of on the whole, depending on the profile of artists.

CG: So bringing over international acts takes a little bit longer than booking your local band, which might take a couple of weeks to pull together. On average, how long does that process take from the initial discussion with the band from say, the UK or Europe or the US, to them actually being in Hong Kong or Thailand to perform?

JS: Well, there's probably a bit back and forth over kind of two to three weeks on the deal. But everything needs to be front footed in the sense that you then need a chunk of time, after the deal is done, just things like time to market the show or time to get all the visas and licences in place. Different places have different requirements for it. But I'd say between, on average for club shows, maybe two to three months would be normal between when you start conversation and when the band comes. But sometimes, you know, preferably, it's as far out as you can so before the pandemic, we were getting to the stage where we were doing things a good year out or so before the shows actually would happen.

CG: You mentioned visa applications. Is that something that you take care of as a promoter for the bands coming over? Or is that part of the booking agent's role?

JS: Normally, the promoter through most parts of Asia, the promoter would take that on and work with, typically, they'd work with a tour manager, or depending on the size of the artist. If it's more DIY style then someone with the artists, it tends to be either the tour manager, or the management will look after that on the artist side, the agent will kind of step away once they made those connections - normally. It varies case by

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case. Also the requirements vary considerably case by case. So in Hong Kong, it's just a process of form filling in - that's easy. Some places the artists or the tour manager or whoever it is on their side will be required to go to an embassy, the local embassy in their place. Depending on the place, there's kind of a different process.

CG: So for international bands that are coming over that aren't Asian based, is there anything culturally that you think they should be aware of before they turn up? In terms of maybe how the crowd reacts or certain customs like going out for meals after the show with the crew and stuff like that?

JS: I don't think anything beyond normal kind of traveller etiquette, in terms of cultural customs. I mean, it's pretty normal for most places in in Asia, which may be different to the, to the west touring, that you would go out for a meal with the promoter the night before type thing or the night of. What else? It's just the kind of realities of how Asia shapes up and how everything is a fly-in show, basically, except for a few places like China or Korea. You don't really tour a country, you play one stop and then you're on a plane. So the way the deals then work out are normally that landed deals where the promoter is responsible for more of the local classes is the norm, versus how it would work in the UK and the States, but generally besides deal terms, I can't think of anything too shocking beyond normal, just having good perspective and behaving like a good human in each place.

CG: And in terms of deals with artists, do you fundamentally do guarantees? Or do you do ticket split sometimes?

JS: Both. Typically, guarantees are the norm, because there's inherent costs, with flights and stuff, it's hard for artists to make it work. It's different when you have - there's certain countries like Canada and a few others. Scandinavia is quite good for this where there's certain export bodies where they can get funding. When that happens it's much easier to do just straight ticket splits. But the bigger the artist is, it tends to work that there's a guaranteed plus some kind of profit split. In the majority of cases, especially on the smaller level, the guarantees generally are such a high percentage of the gross anyway, that even if they were on like a versus, they wouldn't hit it because the promoter inherently has to take so much risk to begin with, because the margins

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are so low, and the costs are so high for these shows that even if they were to give you a profit split, it's not that common to hit the difference of being in like 90% or 95%. It's the guarantees necessarily have to be quite high, just because there are quite high costs involved. But it all depends what profile level the artist is, what the capacity of the shows, but it tends to be very rare not to have to put in some kind of guarantee in place simply because there's high cost of flights and stuff involved.

CG: And from your experience with bands that are touring through the area, do you know how often they rely on sponsorship to make a tour break even or profitable?

JS: It really depends market by market on that. So there's places like Thailand, for example, where sponsorship is really, really important, or India or Malaysia, largely. Whereas in Hong Kong, it's super rare to get a sponsor involved. Same with Singapore, Japan and some other places. It does vary. Certainly markets like the Philippines is another big one where sponsors play a really important role in the industry ecosystem to make things happen. So in general, I say Asia is more certainly more open to sponsorship, and the public - well actually it's like that in the West now, but when I started, there was still an issue. In the West, artists were more standoffish about sponsorship. Whereas in Asia, it's always been an important factor. And I think maybe now that's not so relevant, because everywhere is more embracing of sponsors. But, yeah, as often as possible, people will try to get sponsors on board because it minimises the risk and anything that minimises the risk is good.

CG: In terms of your slightly smaller shows - maybe like the show you did with The Twilight Sad where they're playing in those smaller rooms - do those venues always come equipped with the backline? Or do you tend to have to hire like a drum kit and bass amps for them?

JS: So those ones will tend to come with the backline. It's pretty rare where we don't have to supplement it with something. So there normally is some kind of backline costs. But then it depends on when you really have an artist that is on an equivalent level in, say, the UK and they're coming here, then it's to be expected that they're going to make use of what they have. When you have an artist that's maybe playing down a level in Asia because that's the reality of their profile, then it just comes about what is

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a reasonable compromise. So we'll always try and make it work with what the venue has and in the deals that is normally written into what the venue has but the reality is sometimes it's quite reasonable to need something else for that performance. And so in that case, we get them what they need basically.

CG: Venues have been closed in Hong Kong for the last year or so. And they were struggling before in terms of paying rent anyway, because it was so expensive. But do you think that the general venues that have been quite popular throughout the years will reopen? Or do you think that they're going to be really struggling to reopen again?

JS: I think so. My personal feeling is there's going to be more opportunities than ever, when things open up again, because a lot of people have had to vacate their spaces that traditionally haven't been looked at for venues, I think will open up. And I think there's going to be people looking actively looking for venue spaces. And so I do expect that there's going to be this, you know, necessarily venues had to close in this time, and it's super sad, but I think on the medium term, there's going to be more venues opening up. And I think there's likely going to be more opportunities to find spaces than there's been in a long time. So, we ourselves, we've been looking for a venue for, for well over 12/13 years, and we've got business plans ready to go. But we've never found one that we can, that's in a location that we think can work and being one that we can legally licence. We are sticklers for being able to do it properly and it's quite hard. Whereas I'm more hopeful that when things open up again, just the fact that so many businesses have had to have been affected by the pandemic, it's going to mean that more spaces are going to be available, which weren't available before. The challenge of Hong Kong is always that rent is higher. So even if they're available to be able to sustain the business, it is a challenge. And Hong Kong also has got pretty tough licencing rules which make not every space available possible to use as a venue. So there's definitely challenges, but my own opinion is that there will be more venues opening up when things open up again.

CG: I watched your Live Matters Online Conference you did a few weeks ago, with like Chris Bowers, Chuggy and Adam Wilkes. They all seemed relatively optimistic about the return of live music and the appetite for music being higher than ever. I just

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wanted to ask if that if you agree with them, and also when you think live shows, hypothetically, will be returning?

JS: Yeah, I definitely agree with that sentiment. We've seen in Hong Kong twice when things almost opened up then have reeled back again, but in both times everything that was going up - any event that was going on was just selling out very quickly. And so I really question for Hong Kong more work for many places was how how long will that be sustained? Once things open up people so desperately got this pent up demand is going to it's just going to have this avalanche effect, but its how long that can be sustained really is the thing, and will we go back to a place where where it becomes difficult to stay here? You see right now China's been open up for a while and the effect there's been positive effects in the sense that this pandemic has pushed ticket prices up and because capacities have come down but what's happened is now capacities have gone back to pretty much normal but the ticket prices have stayed up which is actually a healthy thing for the industry and for the artists and the industry involved. So there's been quite a positive effect in so far that's just maintained, that's set the new norm, that's raised the bar to that level. And in Hong Kong, I just don't know how long that kind of initial burst is going to have that feel-good, everyone wanting to get out and do stuff is going to last - hopefully for a long time. I think that one of the things about the pandemic is that it means you can't take things for granted. Things can change so fast so I'm hoping people will seize the opportunities. We say all the time about things like Clockenflap. This thing exists now and will never happen again. So come - it may not be your favourite band in the world but you're going to enjoy it so just come, give it a go. And I hope people are going to be more understanding of that message when we come back. In terms of timing, I think one of the blessings of the times when things open up is that everything has to stay local. So it's a good chance for the local scene to develop and have this kind of window where all the focus is on it. And so I expect that's going to last a good chunk. I think the earliest things can return really the last quarter for kind of international talent and that I say international but it will be regional first, you know, bubbles opening up. We're still hopeful that Clockenflap can happen with international talent, we're only going to go ahead really if we can do international talent. So far, all the conversations we're having about kind of quarantine exceptions for business travel as in international artists with visa travel is going in a really positive way. So we are, we are hopeful it can still happen

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this year. But generally, we're preparing ourselves for decent levels of touring will be next year, but we're having a lot of conversations from the beginning of the year onwards.

CG: So you mentioned about the ticket pricing going up in China and how they've stayed open. Do you think this is something that will happen in Southeast Asia as well? Do you think it's just specific to China at this point in time?

JS: I think that well, that was mostly that was a result of capacities coming down. So when you when you go and kind of go to 50% capacity, they just had to raise ticket prices. So I think that will happen everywhere, where the same kind of I guess, recovery path is similar. Whereas in Hong Kong, even though you know, we're at 75% now. But there hasn't been a drastic rise in ticket prices, and I don't think there was room for them to really go much higher anyway. So I don't think the same everywhere, it'd be super case by case and most places won't see the same kind of percentage increases China did.

CG: Before the pandemic, the music economy of predominately China, but in the other surrounding areas their economies were growing really rapidly, particularly with Western bands coming through to perform. Do you think this is a trend that will continue once restrictions have been eased?

JS: Yes, but again, I think it's I think a way to look at it is that, well, I think the really important thing with Asia always is that really it's not homogenous. In music terms, the countries are all at different stages of development. So you have one like Japan and Korea, which are just places unto themselves, they've got really functioning industries, they're more like the West in certain ways. Then you have the markets like Hong Kong and Singapore, which are developed in a sense in terms of certain parts of infrastructure, and certain parts of the audience, but they are in places where the audience is at a level where you don't have people. When I first started doing shows in Hong Kong, people felt like there wasn't stuff coming through. So anything that came through we booked even small acts would get good audiences. We're at a different point of the curve now where the audience is far more picky and it was not their favourite band, it's very difficult to get people out - people aren't really at the point

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where they just want to give a chance to artists, whereas you have places like Mainland China and India and places like that where you really have just a hunger for anything by any kind of international talent has got you can get people to come out for it and both those places. You can tour so it makes DIY touring circuits really viable, in terms of just being able to cover costs on a very DIY level. Then you have places like Indonesia and the Philippines which are different in that their audience are far more developed in the sense of their tastes and a sense of their understanding or their yearning and their appreciation of music. There these people are actively going out to try and discover new music and be of a different dynamic there where new newer artists are actually on the radar now a lot more with an audience who are willing to pay, not big ticket fees, but pay a fair price to go see these kind of artists. So everyone's a little bit different and disjointed so when you're when you're organising tours, it's all about how you can stitch those together in ways that make sense overall.

CG: So I've got one more question, and you mentioned about the return of live music being regional first over international. Do you think there's anything that might prevent international acts coming to that area? Or, or push it back even further?

JS: Well the main, the major problem is that again, just like what about we're talking about the music development, but also the everyone is developing a different rates in terms of the pandemic situation. So we talked early on about how it was necessary to have circuits to make these things viable, it's really difficult to do that in the current environment. Because a month or so ago, you could have played Hong Kong, Taiwan, Singapore, Thailand viably. In the last couple of months Taiwan, and Thailand, you would strike off that list. And then suddenly, it becomes very difficult to puzzle together this thing that can work there, where you reliably can say - Hey, we've got a good chance of getting in and a good chance of getting out to the next place. So I think from for me, the reason makes sense, in terms of probably leaning really heavily on places like Australia now, whereas before, it probably leant more on Japan and Korea, or festivals. Now, Australia becomes really key. And in Australia, you can put together a good number of tour dates, and then look to doing something where you're coming in and out of there somewhere in Asia where it was reliable. So I think that that will, everyone's varying rates and how they're dealing with the pandemic will naturally have

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an effect on what touring capability there is. It's really hard to see that coming back quickly, in the way that it was before.

CG: Thank you very much for taking the time out of your schedule to answer my questions. It's been really, really useful.

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APPENDIX D – Survey

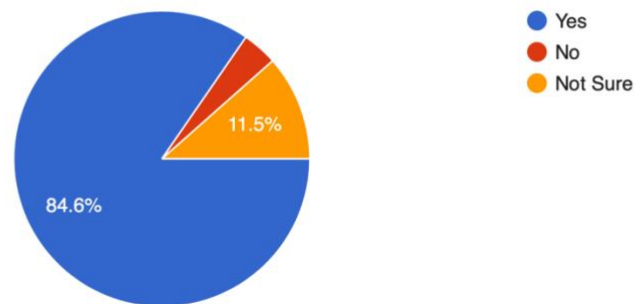
1. Prior to COVID-19, how frequently were you performing as a musician?

26 responses



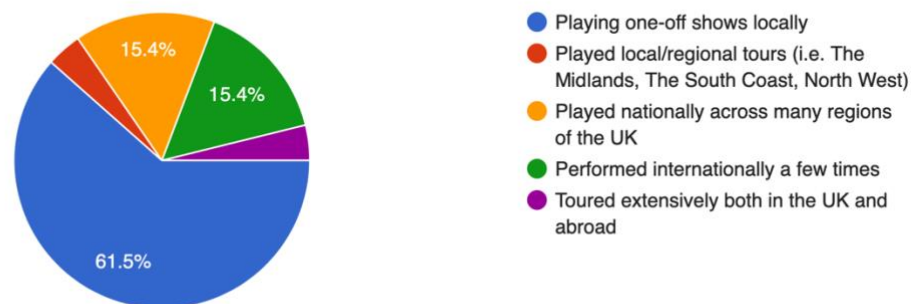
2. Do you intend to begin performing again once restrictions have been lifted?

26 responses



3. What is your experience level as a performer?

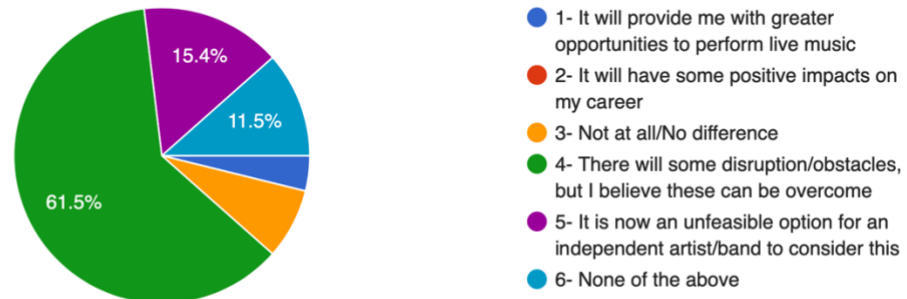
26 responses



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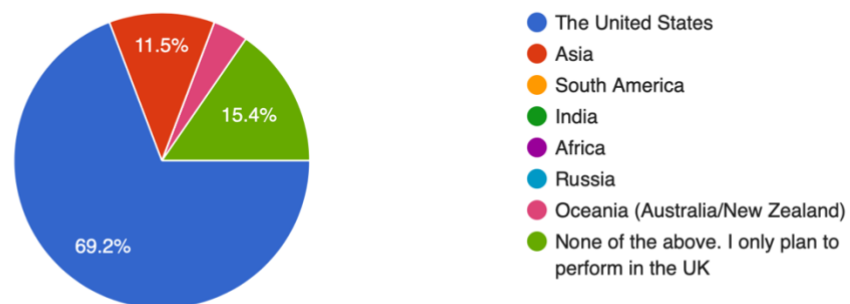
4. On a scale of 1-5, how much has Brexit impacted your future plans or views towards performing or touring in Europe?

26 responses



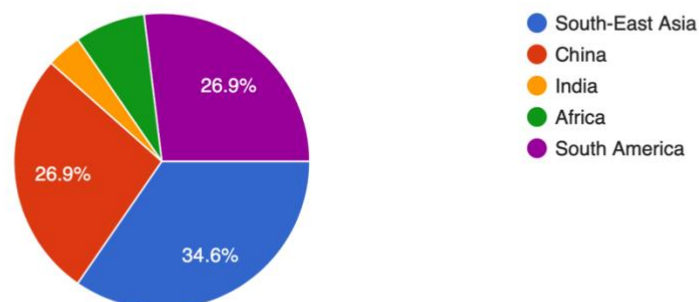
5. If it became too difficult or expensive to perform in Europe, where would you look internationally to perform next?

26 responses



6. Which of these emerging music markets appeal to you most for potentially touring?

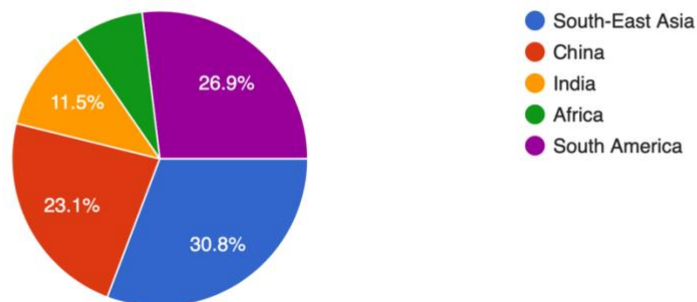
26 responses



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7. In which of these markets do you feel your music would be best received?

26 responses



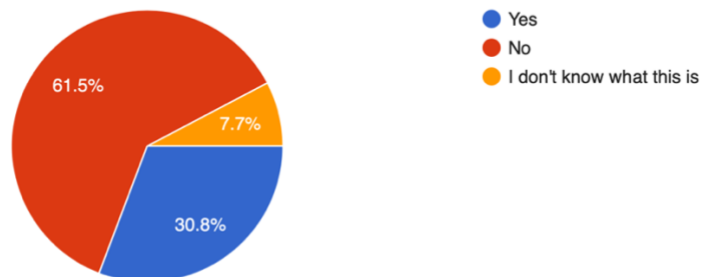
8. Which (if any) of these places would you be reluctant to perform in, and why? If none, please type 'N/A'

All respondents typed 'N/A' except for the following:

- Israel
- None, although Africa or the Middle east seems like an option which would present some danger in terms of international conflict.
- china, you know why
- South America

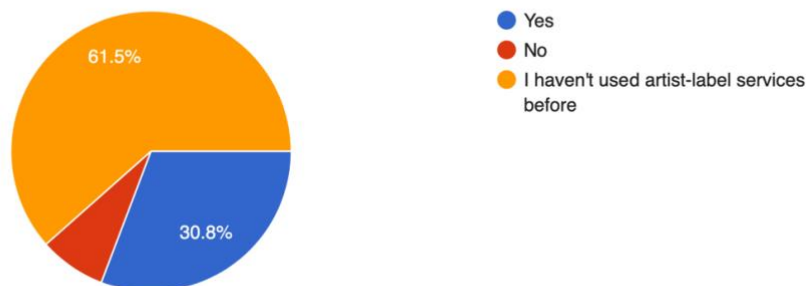
9. In recent years there has been a significant rise in popularity in Artist/Label services being offered to musicians. Have you used them before?

26 responses



10. If yes, would you use these services again (either from the same company or another)?

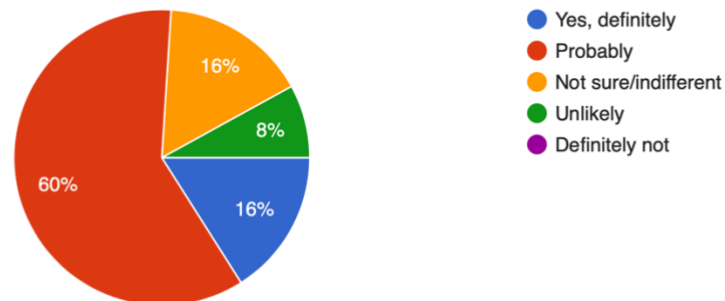
26 responses



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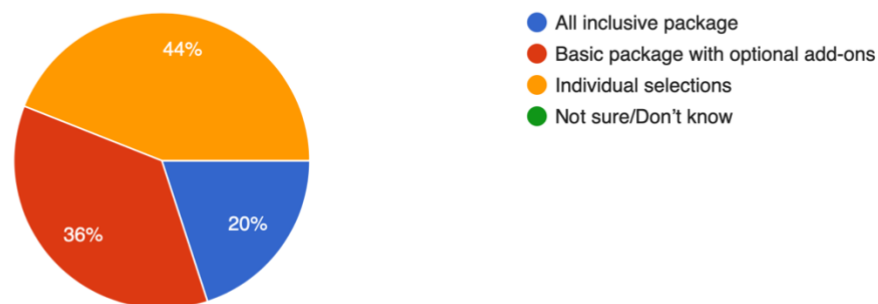
11. As an independent musician, would you be open to using a similar service when working with a booking agent to book tours in a foreign territory, rather than a traditional percentage split?

25 responses



12. A touring services company is offering to book shows, travel, accommodation, provide a region-specific tour manager, budgeting, print merc... each individual service to be optional/selective?

25 responses



13. What other services would you like/expect to see included in artist booking services? If none, type 'N/A'

All respondents typed 'N/A' except for the following:

- Perhaps consultancy for gig strategy, as pertaining to artist branding
- I feel it would be most effective if there was an incentive to subscribe. But each service could also be purchased as a one off

Fig. 11 – Survey of UK-based Independent Musicians (Gillett, 2021)

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Appendix E – Artist Contract

BOOKING AGENT AND TOUR MANAGEMENT AGREEMENT

This agreement was entered into on [insert day / month / year].

This is an agreement between the parties D.I. Live, known forthwith as 'The Agent' and [insert band/artist name], known forthwith as 'The Artist'. The Artist comprises of ____ members:

Name: ____	Role: ____
Name: ____	Role: ____
Name: ____	Role: ____
Name: ____	Role: ____

1. Scope of Work

The Artist is employing the Agent on a temporary contract to book performances in venues located in China and Southeast Asia alongside providing tour management services for the duration of the campaign. The agent accepts the employment.

2. General Terms

The performance must be a minimum of 60 minutes in length and no longer than 100 minutes. The musical content will be decided by the Artist. The Artist agrees to submit all song lyrics to the Chinese Embassy upon visa application and agrees to not perform any political content when performing in the territories of China or Hong Kong. The Artist or artist's representation (i.e., manager) requires final approval of all bookings of shows. The artist reserves the right to decline any show offers if they do not fit within the scope of this contract.

3. Duties of Agent

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The agent hereby agrees to schedule shows within China and Southeast Asia, provide tour management, arrange travel and accommodation, visa applications and tour budgets on behalf of the artist. Additional services include: [insert duties] which the agent is responsible for sourcing through a third party.

4. Rights of Agent

- a) The Agent reserves the right to work with other musicians and render booking services for them during this contract agreement.
- b) The Artist has the right to approve bookings and must reply promptly to the agent when a booking opportunity is presented.
- c) The agent holds exclusivity in booking shows for the Artist in the specific regions of China, Hong Kong, Taiwan, Thailand, Vietnam, Singapore, Malaysia, Macau and The Philippines.

5. Compensation

In consideration of the services provided by the Agent, the Artist agrees to pay the agent [insert number of payments] scheduled monthly payments of [insert amount] on the [insert date] of each month in compensation for the services provided to the artist. The agreed total sum paid will be [insert amount] to be paid by [end date]. No interest will be charged to outstanding payments.

6. Expenses

The Artist agrees to reimburse the Agent for any additional expenses or services incurred on their behalf during the contracted period. These expenses will be charged either at the point of services rendered or at the end of the touring campaign at the Agent's discretion.

7. Authority

The agent may, on behalf of the artist, publicise shows, approve publicity and receive artist guarantees from the venue or show promoter.

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8. Duration and Term

- a) This agreement will be in effect from [insert start date] until [insert end date].
- b) Services from the agent will begin upon receipt of the first scheduled payment from the Artist.
- c) Either party can terminate the contract up to 14 days after signing the agreement, known as the “cooling off period”.
- d) Either party can terminate the contract 30 days after giving written notice of termination to all parties. Termination can be mutual or may be based on one of the following reasons: severe illness, adverse weather conditions in the touring region, political instability in the touring region.
- e) In the event of adverse weather condition, illness or political instability, the agent or artist reserves the right to reschedule the intended campaign for a later date.
- f) Any payments made by the Artist prior to cancellation will be non-refundable, but any scheduled payments impending will be cancelled by the Agent with immediate effect.

9. Breach and Cure

A party cannot be considered in breach of this contract until given written notice of the breach and being allocated 30 days to cure any breach before seeking damages or legal representation. The notice should be sent to the breaching party in writing with a return receipt being requested.

The signatories below agree to all information detailed in the above text.

Artist:

Member 1: _____	Signature: _____	Date: _____
Member 2: _____	Signature: _____	Date: _____
Member 3: _____	Signature: _____	Date: _____
Member 4: _____	Signature: _____	Date: _____

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Agent:

Full Name: _____

Signature: _____ Date: _____

Fig. 12 – D.I. Live & Artist Contract Template (Sandvick, 2021)

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APPENDIX F – Travel Cost Chart

From	To	Plane	Train	Ferry
UK	China	£477	-	-
UK	Hong Kong	£382	-	-
UK	Singapore	£387	-	-
UK	Taiwan	£588	-	-
UK	Thailand	£347	-	-
UK	Vietnam	N/A	-	-
UK	Philippines	£495	-	-
UK	Malaysia	£473	-	-
UK	Macau	N/A	-	-
Hong Kong	China	£109 – 2h35	£112 (Shanghai) £24.03 (Guangzhou)	
Hong Kong	Singapore	£86 – 3h30		
Hong Kong	Taiwan	£120 – 1h50		
Hong Kong	Thailand	£70 – 2h50		
Hong Kong	Vietnam	£76 – 2h15		
Hong Kong	Philippines	£32 – 2h20		
Hong Kong	Malaysia	£208 – 4h		
Hong Kong	Macau	N/A		£16-20
Taiwan	China	£164 – 2h	-	-
Taiwan	Singapore	£74 - 4h50		
Taiwan	Thailand	£111 – 3h45		
Taiwan	Vietnam	£289 – 3h30		
Taiwan	Philippines	£57 – 2h20		
Taiwan	Malaysia	£251 – 4h45		
Taiwan	Macau	£100 – 1h30		
Vietnam	China	£461 – 3h35	£87	
Vietnam	Singapore	£119 – 3h30		
Vietnam	Thailand	£50 – 1h50		
Vietnam	Philippines	£109 – 3h20		

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Vietnam	Malaysia	£105 – 6h5 (change)		
Vietnam	Macau	N/A		
Singapore	China	£242 – 8h10 (change)	-	-
Singapore	Thailand	£61 – 2h25		
Singapore	Philippines	£44 – 3h45		
Singapore	Malaysia	£37 – 1h20		
Singapore	Macau	N/A		
Philippines	China	£134 – 6h45 (change)	-	-
Philippines	Thailand	£53 – 3h30		
Philippines	Malaysia	£30 – 4h10		
Philippines	Macau	£78 – 2h10		
Macau	China	£79 – 2h35		
Macau	Thailand	£75 – 2h45		
Macau	Malaysia	£58 – 3h50		
Malaysia	China	£150 – 6h	-	-
Malaysia	Thailand	£33 – 2h15		
Thailand	China	£153 – 3h40	-	-

Fig. 13 – Travel Price Chart

Based on prices searched in May 2021 looking at November 2021 (Skyscanner, 2021) (Travel China Guide, n.d.) (China Highlights, 2021) (TurboJet, n.d.) (Northern Vietnam, n.d.).

Airport locations used:

UK: London

China: Shanghai

Taiwan: Taipei

Vietnam: Hanoi & Ho Chi Minh City

Philippines: Manila

Thailand: Bangkok

Macau: Macau MFM

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Appendix G – Venue Contact List

Country	City	Venue	Contact info
Taiwan	Taipei	The Wall Live House	https://kktix.com/organizations/thewalllivehouse/contact
Taiwan	Taipei	Legacy	service@legacy.com.tw
Taiwan	Taipei	Pipe Live House & Music	kingkongkuan74@gmail.com
Taiwan	Taipei	Ez5	https://www.facebook.com/EZ5LiveHouse
Taiwan	Taipei	Revolver	bookings@revolver.tw
Taiwan	Taipei	Riverside Café	+886 2 2368 7310
Hong Kong	HK	Sai Coeng	saicoenghk@gmail.com
Hong Kong	HK	The Aftermath	https://www.facebook.com/TheAftermathBar
Hong Kong	HK	Music Zone at Emax	https://www.e-maxmusiczone.com.hk/en/booking.php
Hong Kong	HK	Terrible Baby	https://www.terriblebaby.com/contact
Hong Kong	HK	MOM Livehouse	momlivehousehk@gmail.com
Vietnam	Ho Chi Minh	Yoko	yokocafesaigon@gmail.com
Vietnam	Ho Chi Minh	Blanchy's Tash	booking.blanchy@gmail.com
Vietnam	Ho Chi Minh	Acoustic Bar	+84 816 777 773
Vietnam	Ho Chi Minh	Saigon Outcast	hello@saigonoutcast.com
Vietnam	Ho Chi Minh	RockFanClub	rockfanclub.rfc@gmail.com
Vietnam	Ho Chi Minh	Fang Pub	
Vietnam	Ho Chi Minh	Indika Saigon	indikasaigon@gmail.com
Vietnam	Hanoi	Hanoi Rock City	info@hanoirockcity.com
Vietnam	Hanoi	Trixie Café & Lounge	trixie.cafe.lounge@gmail.com
Vietnam	Hanoi	Funky's House	
Vietnam	Hanoi	The Unicorn Pub	https://the-unicorn-pub.business.site/#details
Vietnam	Hanoi	The Venue	thevenuehanoi@gmail.com
Vietnam	Hanoi	1900 Club	1900.hanoi@gmail.com
Singapore	SG	Wala Wala Café & Bar	info@walawala.sg
Singapore	SG	Acid Bar	acidbar@peranakanplace.com
Singapore	SG	The Mad Men Attic Bar	
Singapore	SG	Hood Bar & Café	enquiries@hoodbarandcafe.com
Singapore	SG	Decline	thesledproduction@gmail.com
Philippines	Manila	SaGuijo Cafe & Bar	saguijo@yahoo.com
Philippines	Manila	Route 196	CLOSED
Philippines	Manila	Moe's Bar	https://www.facebook.com/moesbaguio
Philippines	Manila	Checkpoint Bar	teamcheckpoint.ph@gmail.com
Philippines	Manila	20:20	anna@20-20.asia

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Philippines	<i>Manila</i>	Conspiracy	conspi.cafe@gmail.com
Philippines	<i>Manila</i>	19 East	nineteeneastbar@yahoo.com.au
Philippines	<i>Manila</i>	70s Bistro	aptsc.pier4@gmail.com
Philippines	<i>Manila</i>	Dulo MNL	dulomnl@gmail.com
Philippines	<i>Manila</i>	Karpos Live	hello@karposmm.com
Kuala Lumpur	<i>KL</i>	Perfect Square Space	
Kuala Lumpur	<i>KL</i>	Playspace	contact@playspace.ninja
Kuala Lumpur	<i>KL</i>	ATAS by Bijan FX	atasbybijanfx@gmail.com
Kuala Lumpur	<i>KL</i>	The Bee Publika	info@thebee.com.my
Kuala Lumpur	<i>KL</i>	Merdekarya	merdekarya@gmail.com
Kuala Lumpur	<i>KL</i>	Live FACT	livefactkl@gmail.com
Kuala Lumpur	<i>KL</i>	Le Noir	info@lenoir.com.my
Thailand	<i>Bangkok</i>	Old Dirty	https://www.facebook.com/olddirty.gastrobar
Thailand	<i>Bangkok</i>	Brick Bar	+66 2 629 4556
Thailand	<i>Bangkok</i>	Black Cabin Bar	blackcabin.th@gmail.com
Thailand	<i>Bangkok</i>	The Rock Pub	therockpub1987@gmail.com
Thailand	<i>Bangkok</i>	Tep Bar	bar@tepmahanakhon.com
Thailand	<i>Bangkok</i>	Fatty's	https://www.facebook.com/fattysbardiner/
Thailand	<i>Bangkok</i>	Jam	http://www.jambkk.com/contact-page/
Thailand	<i>Bangkok</i>	Studio Lam	studiolambangkok@gmail.com
Thailand	<i>Bangkok</i>	Apoteka	info@apotekasoil1.com
Thailand	<i>Bangkok</i>	Lido Connect	https://www.facebook.com/lidoconnect/
Thailand	<i>Bangkok</i>	Rockademy	rockademythailand@gmail.com
Thailand	<i>Bangkok</i>	Noma	noma.bkkbar@gmail.com
Macau	<i>Macau</i>	Live Music Association	radio738chitat@yahoo.com.hk
Macau	<i>Macau</i>	Old Taipa Tavern	sup@otmacau.com
Macau	<i>Macau</i>	The Roadhouse	blues@theroadhousemacau.com
China	<i>Beijing</i>	Dusk Dawn Club	DuskDawnClub@gmail.com
China	<i>Luoyang</i>	The Roof	
China	<i>Shanghai</i>	Yuyintang	yuyintanlivehouse@gmail.com
China	<i>Shanghai</i>	VAS Live	info@vasculture.com
China	<i>Shanghai</i>	YTT Park	-
China	<i>Guangzhou</i>	B10	info@b10live.cn
China	<i>Guangzhou</i>	YueFu Livehouse	
China	<i>Shanghai</i>	q.house	
China	<i>Beijing</i>	Yugongyishan	

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China	<i>Hangzhou</i>	Mao Livehouse	https://www.facebook.com/maolivehousehz/about
China	<i>Shenzhen</i>	B10	info@b10live.cn
China	<i>Beijing</i>	Omni Space	

Fig. 14 – Venue Contact List (Brown, 2019) (The Japanese House, 2019) (Bandsintown, 2021a, 2021b, 2021c) (McCearney 2019) (Kishimoto, 2018) (Henley, 2019) (City Pass Guide, n.d.) (Pike, 2017) (Cabiles, 2017) (TimeOut, 2017) (Wai, 2017) (Shephard, n.d.) (Hotels.com, n.d.) (Stamboulis, n.d.) (Reyta, 2021) (Nightflow, n.d.).

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