

1. Personal introduction

Lena Mueller

Tour Booking & Artist Management

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Lena Mueller is a German based booking agent who has worked as a promoter before. She is born and raised in Bremen and has been in touch with music from the first day of her life. After her studies of cultural management (M.A. Arts and Media Administration) in Berlin, she moved to Jena (Thuringia) and started to work at the summer festival 'Kulturarena Jena'. Aside from that she started to do all bookings for the Jazz and World music program of the local venue 'Volksbad Jena' (capacity 350 PAX) and for special events, developed by the city of Jena.

After a few years of being a promoter, she decided to "change the side" to focus on working directly with national and international musicians. At this point, in 2016, she moved to Berlin in order to work as a booking agent at Handshake Booking. After four years full of good experiences there, she decided to change the agency: Nowadays, since November 2020, she's working at Jazzhaus Artists - an equally great and renowned agency that combines jazz, world, rock and pop booking with its own label work, music publishing, promotion and concert management.

In general, Lena is mainly trying to support artists to express their musical visions and further grow their musical careers - always searching for suitable places to show and spread their music.

2. Situation in Germany for newcomer artists

- Current situation in Germany (difference before and after Corona)
- Fundings for promoters and artists
- Future prospects (personal assessment)

3. Insights: Being a promoter

- What have I been doing there?
- How did I choose the artists for my own program?
- What do I need from an artists to get started?

4. Insights: Being a booking agent / management

- What am I doing now?
- What is important to me personally?
- How to generate interest of a collaboration?
- Agency/Artist contracts: Yes or no?
- Label: Yes or no? Is there any impact of promoters?

5. Insights German Jazz Prize 2023 – Jury decisions

- Notes and insights about the criteria for selection in general
- How to become visible / outstanding as an artist?

6. How to fix a deal?

- Know about your needs in terms of fee: Set a realistic fee expectation and create a basis for your fee average (easiest way for promoters: fee including travel costs!)
- Know about your line-up and let the promoter know about it
- Know about your travel party (do you bring an own sound engineer e.g.?)
- Know exactly about your needs for your technical and hospitality rider and write it down in a structured and easy to understand way. What do we bring? What must be provided by the promoter? Do we have any special needs?
- Who is the correct contact person for technical, organisational questions?
- How are you travelling? Do you need ground transportation?
- Consider exclusivity/territorial restrictions (Clubs: 100km, Festivals: much more)
- Suitable locations: What ticket price, what target audience, what capacity, which genre?

- What are the common deal variations?
 - o Fixed fee
 - o Guaranteed fee versus % of the net ticket sales
 - o Guaranteed fee plus % of the net ticket sales after BEP (break even point)
 - o In any case: Sets ticket prices with the promoter and know their capacity

- What else is usually provided by the promoter?
 - o all local taxes (in Germany: Artists' social security fund 5% and foreign artists' tax 18,8%)
 - o local transportation within the city (train station – venue – hotel)
 - o PA/lights/Backline according to your rider (check possibilities with the promoter – they might need to rent it!)
 - o Catering + Dinner (or Dinner Buy-Out)
 - o Accommodation (usually for 1 night)

- After your deal confirmation: Set up a contract or get one from the promoter (check it for all the details of your deal)

- Important: Please keep in mind that all extra requests besides your fee (hotel, backline, shuttle rides, taxes) are extra costs for the promoters that affect your fee. The less costs there are, the easier it is to get a good fee (that's why renegotiations are usually unpopular). Promoters generally have to calculate hard and the main goal should be that both sides are happy about the engagement.

7. How to promote your music?

- Work on your external image
 - o Social Media, website (keep it simple, keep it updated, keep your followers in the loop)
 - o Spotify (it's all about followers and playlists)
 - o youtube videos: official videos, live footage, EPKs, interviews, ...
 - o Audio material: bandcamp, spotify, soundcloud – secret links for upcoming new material..
 - o Press material: Provide some good material about you and your music (biography, press text & pictures with photo credit, press quotes, press reviews)
- Work with tour promoters: decide which channels would suit you best (social media, print, tv, radio, Sportify pitching, ...) and set a period to publish your live dates, your live footage/official videos, EPK – be open to give interviews to be visible.

8. Touring: Festival vrs. Clubs

- Decide how you want to tour: All year round? Focus on festivals?
- Ask yourself how much audience you can expect. Festivals help for visibility, as they often draw an audience of their own. This way you can slowly build your own audience.
- Set up concrete tour periods to communicate that you're available and active!

9. Do's and don'ts

- Do's:
 - o Stay authentic. Never make music for the market - make music out of yourself and then see how you can best present your music.
 - o Don't be put off by other tour schedules. Building yourself up is a process and needs patience and confidence.
 - o Structure yourselves (band calendar, mark blocked dates, set official tour periods to get a couple of concerts in a row)
 - o Have a clear, friendly communication towards the promoter to avoid misunderstandings (pay attention to the right subject lines in an email)
- Don'ts:
 - o Try to avoid renegotiation.
 - o Try to avoid changings in Line-Up or Set-Up
 - o Don't send too many mails with different subjects (if there are questions sum up and send only a few)
 - o Do not leave inquiries/questions/feedback unanswered for too long (max. 1-2 days)

LENA'S WEBINAR

First draft / overview

- My personal tip: Don't call a promoter without writing an email before to follow up onto. Exception: If it's a municipal promoter and you need to ask about the right person to write too, feel free to call the formal hotline to get this info.
- Don't be too pushy. Give promoters time to review your material. Don't follow up on a weekly basis.
- Be courteous and approachable.

10. How to provide Jazzahead Bremen 2023

- Provide business cards with all contact details and a QR Code to your website/music
- Do your research for people you want to meet (agencies, promoter, labels, other artists...)
- Ask them for a meeting via mail – it's more personal than via the portal
- Plan your schedule (take approx. 30 min per meeting, that's common)
- If you have a showcase: Invite people! Spread the word! Distribute flyers!
- Follow up on your meetings and talks via mail – keep in touch with them as best as possible.

11. A par of possibly helpful links:

Data base Jazz in general (Festivals, Clubs, Agencies, Labels....):

<https://www.jazzinstitut.de/en/wegweiser-jazz-3/>

Overview Jazz Festivals + Jazz clubs:

<https://jazzpages.de/jazzfestivals-deutschland-germany-europa-europe/>

<https://jazzpages.de/jazzclubs-jazzvereine-deutschland-europa-europe/>

Check out the data base of Jazzahead, if you're going to attend!

<https://jazzahead.de/en/participants-portal/>