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Organising an international tour for FLINTA* stand-up comedy collective Pussy Jam Comedy

Master's Project

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1. Theoretical-methodological overview

1.1. Introduction and scope of the project

This thesis is about organizing a stand-up comedy tour to Berlin, Brussels, and Luxembourg with our nonprofit comedy collective Pussy Jam Comedy. Pussy Jam Comedy MTÜ is based in Tallinn, Estonia and we empower FLINTA* comedians by organising stand-up comedy shows and creating inclusive and supportive spaces for marginalized communities. FLINTA* is an umbrella term for marginalised genders – the letters stand for female, lesbians, inter, non-binary, trans, agender, and the asterix symbolises more (Kahl, 2024). Our shows are in English because our comedians are from different nationalities and English is our *lingua franca*.

The stand-up comedy industry is a male-dominated field and there is a common belief that women aren't funny – Pussy Jam Comedy challenges this idea and disrupts the status quo. Our mission is to provide a platform for FLINTA* comedians by producing comedy shows where they can perform and where members of the LGBT+ community and their allies can feel safe while enjoying some comedy and laughing. By doing so, Pussy Jam Comedy brings diversity to the world of stand-up comedy while also standing up to the patriarchal system that oppresses gender minorities. Through our 2025 international tour, we aim to expand our community of supporters, network with like-minded comedians in Western Europe, and improve our performance skills. Reaching these goals will hopefully also demonstrate the value of diverse voices in comedy to the Estonian cultural community.

Stand-up comedy is a form of talk, where the comedian tells stories or jokes on stage to make the audience laugh (Wawrzyniuk, 2021). It's becoming more and more popular in Europe. The live comedy industry in the UK alone contributes more than £1bn to the economy every year (Toomey et al., 2025). Gender diversity can increase these profits. Research shows that companies where 8 out of every 20 managers were female generated about 34% of their revenues from innovative products and services, these revenues were 25% for companies where 1 out of 20 managers was female (*The Mix That Matters*, 2021). The Pussy Jam Comedy 2025 tour will be another good example of how diversity can add value to an

industry and will support our long-term goals of supporting FLINTA* comedians with their careers.

This thesis will start with a literary review of the key concepts necessary to understand Pussy Jam Comedy as a community of practice and where our organisational values stem from. Then we will move from theory to practice, covering the reasoning, goals, strategy, budget, risks, and other logistical challenges related to the process of putting together a self-funded international comedy tour in Western Europe. The thesis is written from my perspective as a stand-up comedian who's been performing for 6 and producing comedy shows for 3 years.

1.2. Feminist theory and gender studies

Feminist theory, gender studies, and their sense of oppression is relevant to our tour because we operate in the male-dominated field of stand-up comedy. The overview of feminist theory will help understand our values and mission. Gender studies provide insight to the gender aspect of our FLINTA* collective. Pussy Jam Comedy can be considered a feminist comedy collective because we believe in equality and empower communities who suffer under the patriarchy. Patriarchy is a hierarchical system of power relations that is based on male privilege (Woehrle & Engelmann, 2008).

Feminist theory is a diverse and evolving body of thought that critically examines the world through the lens of gender (Ferguson, 2017; Kumar Mohajan, 2022; Nkansah, 2023). Feminist theory highlights how gender relations are a central aspect of social inequality (ibid.). It aims to challenge and change the existing social order that perpetuates inequality and injustice (ibid.). A key goal of feminist theory is to bring about social change and end oppression of any gender (ibid.). Its aim is to connect abstract ideas to real life problems to inspire people to take action (Lay & Daley, 2007).

Feminist theory critiques patriarchy, a system where men hold power and dominance in society. It views patriarchy as a fundamental cause of women's oppression and all genders suffer under its restrictive nature. Feminist theory explores how we are oppressed socially, economically, politically, and psychologically. It views oppression not just on an individual level, but as a system embedded in the socio-economic and political organization of society.

(Kumar Mohajan, 2022; Lay & Daley, 2007)

Feminist theory blends intellectual work with activism in an effort to promote equality and uses tools like intersectionality and interdisciplinarity to address critical issues, including subjectivity, global politics, and ecologies to bring about meaningful social change (Ferguson, 2017). Pussy Jam Comedy embodies the aforementioned principles by creating spaces for gender minorities in the male-dominated stand-up comedy industry. Our international tour will bring our approach to Western Europe, in which safe spaces are created to bring underrepresented voices to the stage, fostering empowerment and promoting equality through humor.

FLINTA* is an attempt to open up autonomous feminist spaces for people who do not fall under the category "woman" or feel they don't belong to it, but are nonetheless oppressed and/or restricted by the patriarchal system (Kahl, 2024; Lemke, 2023). Pussy Jam Comedy is a FLINTA* comedy collective where we invite only non cis-male comedians on stage. A cis-male is someone who identifies as a man and was assigned the male sex at birth (Cartwright & Nancarrow, 2022). In the context of this thesis, gender is defined as one's socially constructed identity that may or may not be identical to one's biological sex characteristics (Cartwright & Nancarrow, 2022).

Gender studies explore the social construction of gender and how people are facing inequality due to their gender and it recognizes that our biological sex assigned at birth is different from our gender identity (Woehrle & Engelmann, 2008). There is a measurable gender gap in our society which is the distance between women and men in terms of access to and outcomes in economic participation, education, health, and political empowerment (Global Gender Gap 2024 Insight Report, 2024).

Much like feminist theory, gender studies challenge male dominance and privilege, critiquing patriarchal power relations (Scott, 1986; Woehrle & Engelmann, 2008). These concepts are put into practice by Pussy Jam Comedy as in our comedy collective we respect everyone's gender and chosen pronouns. Thus, the pursuit of gender equality requires us to make a conscious, active effort to be inclusive in our language and messaging on stage.

We are aware that our decision to exclude cis-male comedians does not fully align with feminist theory as men also suffer under the patriarchy just like the rest of us. Cis-gender men face pressure to behave according to rigid stereotypes of masculinity, such as suppressing emotions and adopting an aggressive attitude (Gupta et al., 2023). The need to conform to these rigid gender roles can lead to a stunting of emotional development and difficulties in forming and maintaining relationships (ibid.). Stereotypes about male resilience and 'toughness' can prevent men from seeking help for mental health issues (ibid.).

However, we decided to exclude cis-men comedians because they are already well represented in stand-up comedy. This is evident when we look at Netflix, a streaming service which distributes recordings and live performances of stand-up comedy. It has been a big contributor to the success of stand-up comedy in recent years and it's responsible for 28% of all global stand-up show commissions between January 2021 and April 2024 and only 24% of all these stand-up comedy specials starred women (Gutierrez, 2024a; Layton, 2024). While the number of male-led stand-up specials on Netflix rose sharply in 2022, its female-hosted stand-up specials have remained at a low level (ibid.). Further research is needed to differentiate the proportion of comedy specials featuring other gender minorities.

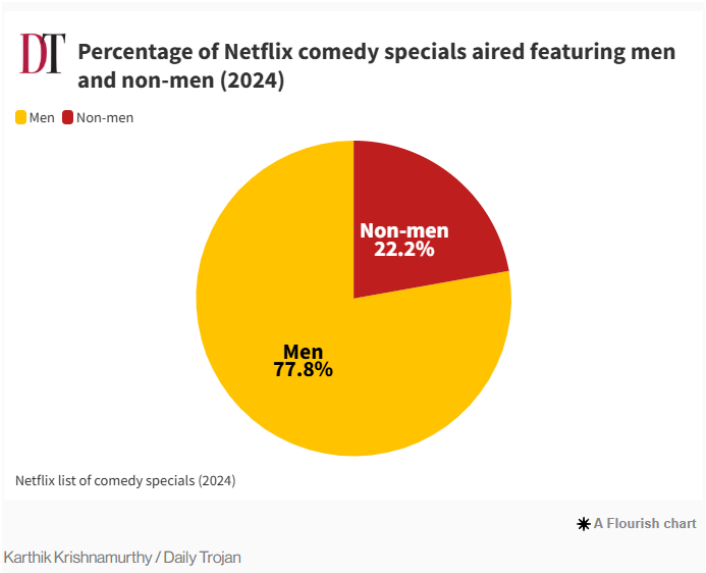


Figure 1. Percentage of Netflix comedy specials aired featuring men and non-men (2024). Source: (Gutierrez, 2024b)

To further understand the challenge Pussy Jam Comedy addresses, we can look at the live comedy ecosystem in the United Kingdom. In 2024 UK's comedy industry site Chortle researched comedy clubs across the UK to highlight the clubs with the largest gender gap (Bennett, 2024). Comedy clubs booked six times as many men as women for weekend shows which in the UK comedy industry generally involve a larger number of ticket-holders, and thus pay more to the performers (Bennett, 2024; Saunders, 2024). Pussy Jam Comedy helps bring us closer to closing the gender gap in the comedy industry by leveraging the concept of community of practice.

The issues related to gender go beyond representation on stage. A BBC study found that 53% of women experience sexual harassment at work and for female stand-up comedians, that figure rises to 75%, with 25% of female comedians having been molested by a fellow comedian (Screen, 2019). All of the above can deter comedians from signing up to open mics because once they have felt unsafe or uncomfortable they understandably will not come back to perform. As a collective we have successfully created a model towards hosting a safe and welcoming experience for our FLINTA* comedians (see our guidelines in Annex 1). Through Pussy Jam Comedy, we work to make the changes we want to see in the stand-up comedy industry and that includes a safer work environment.

1.3. Communities of practice

Anthropologists Jean Lave and Etienne Wenger, coined the term community of practice while studying apprenticeship as a learning model (Farnsworth et al., 2016). Communities of practice (CoP) are groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis (Farnsworth et al., 2016; Wenger-Trayner et al., 2010). They are essentially learning partnerships related to a domain of practice (ibid.).

A CoP is a unique combination of three fundamental elements (Cundill et al., 2015):

1. a 'domain' of activity or knowledge that creates a sense of common identity which in the context of Pussy Jam Comedy is life as a gender minority;

2. the ‘community’ who are the members who care about the domain. These are the comedians who perform with Pussy Jam Comedy and the audience who comes to our shows to support us;
3. and the shared ‘practice’ the community members develop to be effective in the domain which in this case is stand-up comedy in English and the organisation of shows that create a safe space for community members.

This thesis zooms into this practical component of communities of practice, as it studies how Pussy Jam Comedy deals with the challenges that come from organising an international stand-up tour. It is necessary now to differentiate stand-up comedy as a performance discipline, as it includes its own set of know-how and challenges like in other types of art performed to an audience from a stage.

1.4. Stand-up comedy

Stand-up comedy is a type of stage performance that expects a reaction, participation, and engagement from the audience. It’s a social practice that centers around making people laugh. While Stand-up is performed on stage, it often creates an illusion of intimacy with the audience, reducing the distance between performer and audience. Stand-up exists somewhere between monologic (one-way communication) and dialogic (two-way communication), where the comedian and the audience are in conversation, but the comedian leads the way. (Brodie, 2009; Lockyer & Myers, 2011)

Stand-up comedy can foster an understanding between minority and majority groups and helps create social connections and sense of community by breaking cultural barriers and encouraging cultural exchange (Tesnohlidkova, 2024). Greenbaum (1999) states that stand-up comedy is a rhetorical art, designed to persuade the audience to adopt certain ideological positions. From experience as a stand-up comedian, while it may be true that comedians use the classical rhetorical framework, it is often not their intention to change the views and opinions of their audience. I would argue that a huge number of comedians are simply saying anything that makes their audience laugh and often don’t personally hold the opinion their jokes are expressing on stage. For example, while I would classify myself as a feminist

comedian, not all my jokes are connected to feminist theory because my main objective on stage is to make everyone laugh. If I manage to change their minds in the process then that's just an added bonus.

However, stand-up comedy can be a medium for social commentary and change, including discussing gender roles, cultural norms, and social issues. Comedians can use humour to make difficult topics more approachable because the audience puts their trust in the comedian due to their character and people are more willing to listen to a different point of view than in a normal situation because there is the reward of laughter at the end. It can be a platform for expressing resistance, challenging stereotypes, and promoting cultural exchange. (Khairani & Alfikri, 2023; O'Keefe, n.d.; Tesnohlidkova, 2024)

In the case of Pussy Jam Comedy, it is particularly interesting that the collective falls into an intersection of two communities: stand-up comedy and feminist circles, a double perspective we will elaborate on next.

1.5. Feminist comedy

Feminist comedy uses jokes to challenge the patriarchy, often drawing from true experiences of women and gender minorities. It is a fun form of activism that seeks to promote social, cultural, and political change by highlighting inequalities and questioning traditional norms while making people laugh in the process. (Fuente, 2019; Votruba, 2018)

Feminist comedy often uses subversive humour to challenge and undermine the status quo. This can involve making fun of traditional gender roles and expectations, exposing the absurdity of a culture's views of people from the FLINTA* community. Subversive humour can also be a way for those in subordinate positions to critique those in power. (Bing, 2004; Fuente, 2019; Votruba, 2018)

In the stand-up comedy industry making fun of people who have more power is called 'punching up' and the opposite where those with privilege make fun of the oppressed is called 'punching down'. 'Punching down' often reinforces the current power dynamics and keeps marginalized groups down while 'punching up' on the other hand can promote inclusivity and empathy by challenging the current system. (Julin, 2021; Schwartz, 2016)

One of the latest well known examples of a male comedian punching down on gender minorities and the real life effect it can have is Dave Chapelle and his controversial jokes in his comedy specials on Netflix “The Closer” and “The Dreamer” that reinforced harmful tropes about trans people and incited Netflix employee walk-outs and controversy (Earl, 2023).

At Pussy Jam Comedy meetings and events, we use the term ‘safe space’ to describe our comedy shows. Beyond using it as a describer, we actively foster the creation of safe spaces by asking our comedians to be mindful about “punching down”. As a collective with performers mostly doing feminist comedy, we want all types of gender identities, including cis-males, to feel welcome and safe at our shows so they can have a good time without discomfort.

In 30 months, Pussy Jam Comedy has brought more than 80 comedians on stage, with at least six members developing original 1-hour stand-up comedy shows in which they were writer, director, and performer. We have started a path towards expansion of the community model and thus it was collectively decided to create a tour in 2025 where a small number of the community members could have the chance to perform abroad in the style of Pussy Jam Comedy shows, while also connecting with local stand-up comedians who are part of a gender minority and could spearhead the expansion of the community beyond Estonia. By doing so, we are actively growing our efforts towards reducing the gender gap in the stand-up comedy industry.

2. Project documentation

2.1. Project rationale

In the literary review, we addressed terms like feminist, gender, and community theory that relate to the Pussy Jam Comedy collective and its activities. In addition, we described stand-up comedy as a male-dominated performance field and how Pussy Jam Comedy strives to bring more diversity on stage. However, how does a tour abroad help our community of practice to further achieve our mission?

From the diversity perspective, bringing underrepresented voices to the comedy stage is something we are passionate about. With the tour, we can start expanding our community and prove that audiences are interested in having diversity in stand-up comedy. More than ever it is important to support gender minorities and provide them with a platform and enhance their visibility in society with the rise of populist parties in Europe and the president of the United States Donald Trump starting his second presidency by signing an order recognising two sexes only – male and female – and removing federal backing to programs promoting Diversity, Equality, and Inclusivity (DEI) (Wendling & Epstein, 2025). Stand-up comedy can be a powerful tool for empowerment and spreading awareness, but it needs to be finely calibrated to serve its purpose and still be entertaining (Karim, 2023).

Pussy Jam Comedy tour will also help the establishment of an international network which could support FLINTA* comedians to advance their stand-up comedy careers in Europe. From my own empirical observations the comedy network among gender minorities in Europe is still developing and the tour could contribute greatly to having an international community of practice where we could create opportunities and growth for each other. In-person networking is key within the stand-up comedy industry. I have attended the Edinburgh Festival Fringe, the largest performance festival in the world, and seen how acquiring performance skills and making industry connections can be much faster in-person using the shows as a point of connection, either by collaborating on stage or by having conversations once the show is over.

We chose Berlin as the first stop on the tour because the concept of FLINTA* originated from Germany (Kahl, 2024), so it's only fitting that we take our comedy collective there and after discussing with the group we settled on Brussels and Luxembourg as second and third stop.

2.2. Strategic partnerships

We chose our strategic partners based on our personal connection with them, their potential as changemakers as well as their work ethic and reliability. We chose partners who share our community values and have a very similar mission to ours.

In Berlin Pussy Jam Comedy is working with Anshita Koul who is part of the German comedy collective Clit Comedy, who we have collaborated with in the past. In August 2023 Pussy Jam Comedy and Clit Comedy Club produced a show together called "Lady Bits", which was part of the annual Tallinn Fringe Festival, a local independent festival featuring comedy, experimental theatre, and circus performances. Clit Comedy Club describes itself as "an inclusive, feminist comedy collective that offers its audiences a chance to see up and coming comedians showcase their freshest material all while conducting a scientific study to determine once and for all – who ever thought women are not funny?!" (Volar, 2025) .

In Brussels we are partnering with Estonian comedian Heli Pärna, who is based there and produces shows for Funny Women Brussels, the Belgian branch of Funny Women UK which is an established non-profit in the UK supporting female comedians since 2002 (Funny Women, 2025). And in Luxembourg we are teaming up with Jess Bauldry, one of the organisers of Festrogen Festival which is the first women-centric comedy festival in Luxembourg, who shares our goal of having more diversity in the comedy industry (Festrogen Festival, 2025). Each of our partners has signed a letter of intent which you can see in Annex 3 confirming that they are helping us with our tour.

2.3. The project plan and progress

The idea to go on tour with Pussy Jam Comedy was first brought up in one of our regular community meetings after we had successful shows in Riga, Latvia which proved that we

have an audience outside of Estonia. The preliminary project plan set up near the end of 2024 for Pussy Jam International tour and in short it was to:

1. Connect with partners to produce the shows in Berlin and other locations
2. Develop a concept for the show and confirm participants and their tasks
3. Decide on how many shows we will be doing and have everything booked by end of summer 2025
4. Make a risk mitigation and action plan
5. Develop a marketing plan and follow it
6. Travel and perform the shows, connect with our community
7. Have a retrospective meeting to discuss key learnings and possible future tours

The project plan changed slightly in January 2025 to include not only the planned shows abroad, but also a writing workshop for the comedians to write feminist comedy for the tour. This feeds into our goal of growth and learning together as a community of practice. We will test our jokes at the Pussy Jam Comedy anniversary show at the Tallinn Fringe Festival in September, 2025 and various open mics around Tallinn and Berlin before our tour shows. In stand-up comedy open mics are comedy nights where anyone can sign up and comedians often use them to test and improve their jokes. We will also promote our donation campaign during the anniversary show to make the tour financially possible. To polish our tour plan, we were selected to participate in the first edition of "Learn2Fringe", a program organised by the Tallinn Fringe Festival to prepare artists to create project pitches to request financial or in-kind support.

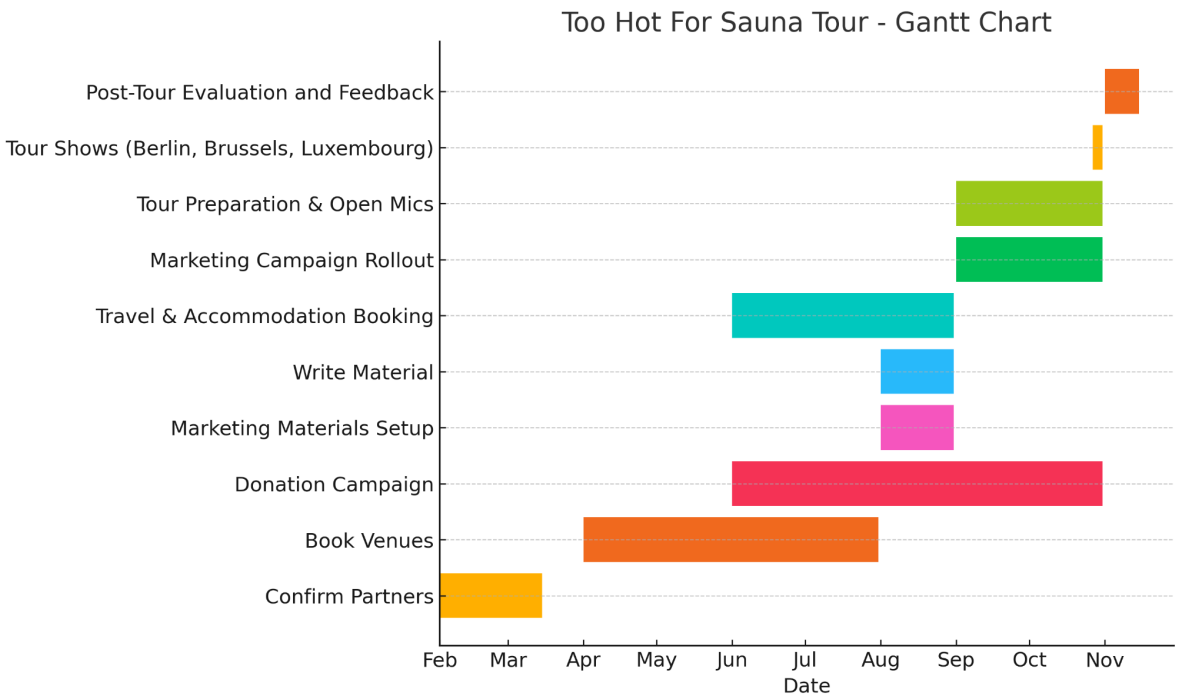
The tour dates were set based on the availability of five Pussy Jam Comedy performers and the schedule of the local comedians who are collaborating with us. The five comedians joining the tour are Ana Falcon, Jana Levitina, Sille-Kadri Simer, Tatiana Akopova, and myself, Sandra Tiitson. We confirmed the Berlin show for October 28th, Brussels on October 29th or 30th, and Luxembourg on October 31st, 2025. The Luxembourg show is booked on October 31st at Le Croque Bedaine. We are currently waiting for partners in Berlin and

Brussels to confirm venue details, but having the dates already set makes the process smoother.

Selecting a tour name proved to be a bit of a creative challenge as we wanted to capture our Estonian roots and be relatable to our target audience, which is the LGBT+ community and their allies. We gathered ideas that emerged during a brainstorming session, and even used ChatGPT, a AI-based chatbot, to get inspiration. This resulted in the selection of the name "Pussy Jam Comedy - Too Hot for Sauna Tour 2025", which achieves our goal of sharing Estonian cultural roots and is a little nod to the recent very successful documentary from Estonia "Smoke Sauna Sisterhood" by Estonian filmmaker Anna Hints.

You can see a Gantt Chart (ProjectManager, 2025) for the tour that outlines the timeline of our project plan in Figure 2 below.

Figure 2. "Pussy Jam Comedy - Too Hot for Sauna Tour 2025" Gantt chart made by Sandra Tiitson with ChatGPT.



2.3.1. Project management and tools

We are loosely following the agile project management methodology (Daraojimba et al., 2024) since this method embraces change and enables the Pussy Jam Comedy team to adjust to new information and situations. In addition, agile project management involves customers in the project lifecycle which in the context of stand-up comedy is important as the relationship between comedian and audience is key as we established in the literary review. Agile project management also fits with our culture of collaboration as a community of practice, fostering transparency, feedback, and continuous improvement within our team (ibid.). Linear planning would not have fit the collaborative and community based nature of our project which is why we prioritized methods focused on iterative development, feedback integration, and co-creation, such as:

- Collaborative workshops: the five comedians who have confirmed participating in the tour have conducted closed workshops to brainstorm show titles, discuss the tour schedule, and manage the logistics of the show. We will also have a workshop to write the jokes for our tour.
- Iterative prototyping: testing our jokes at open mics (September, October 2025) where audience reactions and performer feedback will be used to finalize the day-to-day show schedule for the tour.
- Partner consultations: online meetings with our strategic partners in Berlin, Brussels, and Luxembourg are being conducted in order to gather a better context of the local stand-up comedy community and know if there are any issues that need to be addressed before we go.

These methods reflect our agile, adaptive workflow and the importance of shared ownership within the Pussy Jam Comedy collective.

Given that our community of practice is small and has a proven track record of collaboration, we prioritize simplicity and rely on tools that have worked well for us in the past. We maintain regular communication via WhatsApp for quick coordination and use in-person meetings for more focused discussions and action plans. For local partnerships, we communicate via email, WhatsApp, Instagram, and video calls. We use Smart Accounts for accounting purposes, Canva to design our visuals, and CapCut to make videos for social

media. We track and coordinate our project in the productivity and note-taking web application Notion. ChatGPT has been sparingly employed to aid brainstorming and idea categorization.

2. 4. Strategic goals of the tour

Pussy Jam Comedy started in September 2022 and since 2023 it has started an annual tradition of open community meetings in which the mission, vision, and values are not only shared with both new and experienced members, but are also discussed and updated if necessary. Table 1 below is the result of our 2025 annual meeting, in which the participating members updated slightly the phrasing of our mission, vision, and values (and see Annex 1 for our community guidelines).

Table 1. Pussy Jam Comedy MTÜ mission, vision and values. Made by Sandra Tiitson with input from Pussy Jam Comedy members.

Mission Statement	We're building a community to bring diversity to the comedy world and stand up to patriarchy together! We bring together FLINTA* comedians and stand-up fans by organising fun safe alternative comedy nights.
Vision Statement	Creating a safe space for LGBT+ and gender minorities to laugh together about our shared experience under patriarchy.
Core Values	● Building a supportive community of practice ● Creating a safe space and empowering marginalised communities ● Being respectful and not being a jerk ● Having fun together

Having the above as a starting point and with the consent of the comedians participating in the tour, I took on the role of Project Manager and outlined our strategic goals and key

activities for the tour. You can see our 3 main strategic goals, their key indicators, explanations, status, and long term ambitions in Tables 2, 3 and 4 below. The key activities planned to achieve these goals are visible in Annex 2.

Table 2. Strategic goal 1 and connected KPIs for Pussy Jam Comedy 2025 tour. Made by Sandra Tiitson.

Strategic Goal 1:	Successful high quality comedy shows in Berlin, Brussels, and Luxembourg			
Indicators:	*Explanation and source of the data:*	*Status now (as of May 2025):*	*After 1 year:*	*Long term ambition:*
1. 60% audience satisfaction	Use the ticketing platform to send a feedback survey to ticket buyers after the show asking how satisfied they were, and if 60% of respondents agree that they were satisfied we consider that show a success. During the show we can get immediate feedback by seeing if people laugh or not.	Not started	We have improved thanks to audience feedback and audiences are 70% satisfied with our shows.	Have high quality shows that audiences enjoy and come back to.
2. 60% tickets sold	Visible from the ticket sales platform.	Not started	60% tickets sold for the tour shows.	Have a financially sustainable tour model.
3. 80% of comedians are satisfied with shows	Collect feedback from comedians after the show and 4 out of the 5 comedians (80%) agree that the shows were successful and good for their careers.	Not started	We keep doing high quality shows together.	Have high quality shows that comedians want to take part in.

Table 3. Strategic goal 2 and connected KPIs for Pussy Jam Comedy 2025 tour. Made by Sandra Tiitson.

Strategic Goal 2:	Successful partnerships and building a network of comedians around Europe

Indicators:	*Explanation and source of the data:*	*Status now (as of May 2025):*	*After 1 year:*	*Long term ambition:*
1. 10 new comedy connections	The more people we know in the comedy industry the more opportunities we create for collaboration across countries and for bringing good diverse comedy to Estonia. Collect data via feedback form on how many new connections our touring comedians made in the comedy industry.	Not started	Collaborate on further tours and keep producing shows together.	Have a network of comedians and producers to rely on when organising our shows.
2. 50% of partners agree that they want to collaborate with us again in the future	Collect feedback from partners after the show including local producers, comedians, and venues and ask if they wish to continue collaborating with us. Ask for constructive feedback that we can use to improve.	Not started	Keep a good relationship with our partners.	Do more tours together.

Table 4. Strategic goal 3 and connected KPIs for Pussy Jam Comedy 2025 tour. Made by Sandra Tiitson.

Strategic Goal 3:	Increased reach for Pussy Jam Comedy across Europe			
Indicators:	*Explanation and source of the data:*	*Status now (as of May 2025):*	*After 1 year:*	*Long term ambition:*
1. 2000 followers on Instagram	More followers on Instagram and more engagement with our posts and stories.	1237	Instagram account is active with more followers.	Build a community across Europe.

2. 500 TikTok followers	Have more views on our TikTok videos and people following the account.	95	500 followers on TikTok.	Community across Europe.
3. 300 YouTube account subscribers	Have more posts on YouTube which would get us views and subscribers.	9	YouTube account is active with more subscribers and views	Community across Europe.
4. 200 people in our email list	Collect a list of emails so once we have resources and capacity we could send out newsletters with show info and provide discounts to our community/fans.	No email list	Have an email list.	Send out regular newsletter, discounts for loyal fans.

I've also visualised our goals for the tour in Figure 3 to show the vertical and horizontal connections. On the top you have the 3 main desired outcomes of the tour which are the shows, community, and growth, and horizontally under them you see the pillars that support these outcomes and can be considered goals in themselves as well.

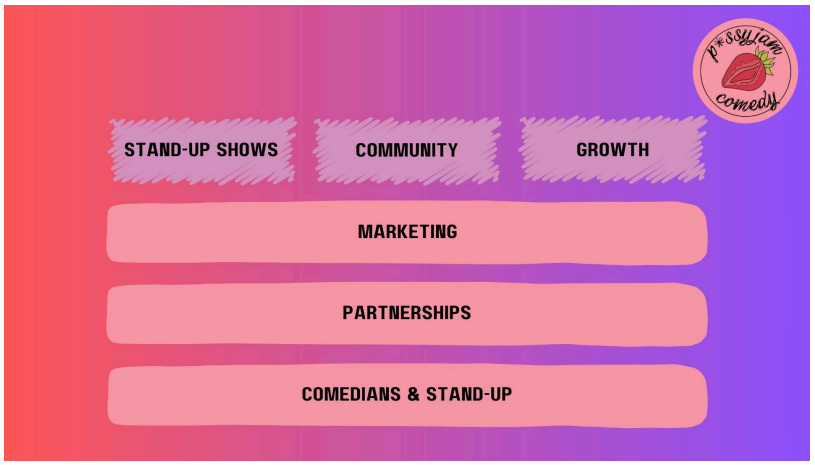


Figure 3. 2025 Tour goals. Made by Sandra Tiitson using Canva.

2.5. Budget

Due to the public nature of this thesis and potential visibility to bad actors, detailed financial figures have been omitted. It is important to note, we planned our budget considering that a key source of funding are the participating comedians. However, we are actively trying to find other resources in order to avoid having the comedians pay to participate. A proportional budget breakdown and financial KPIs were developed internally to guide our funding and control costs. Our main expenses are accommodation, travel, and food for the comedians. To make the tour financially feasible, we are trying to find venues that don't charge rent or offer lower rent fees for non-profits. Another cost is the tour marketing campaign. In the past, we have saved money by using local online communities for expats, comedy fans, and Estonians. We plan to use the same tactics for this tour. However, we still want to have social media ads, print posters and flyers, and cover the commission to the ticketing platform we are using. If we make a profit we will also pay our local partners and tour performers because we want to support them and paying them aligns with our feminist values. Our partners have verbally agreed to this. I have provided an overview of our costs in Table 5 with the estimated % each cost will take from our budget.

Table 5. 2025 tour expenses overview. Made by Sandra Tiitson.

Expense	Estimated % of the budget	Comments
Accommodation & travel	55%	Largest cost. 5 people staying overnight in 2 different cities (Berlin, Brussels) and travelling via plane, train, and/or bus. Also includes food costs.
Marketing & promotions	20%	Includes Meta ads, posters, fliers etc.
Venue rent	10%	Choosing venues that don't charge rent or offer deals for us as a non-profit
Admin & Overhead	10%	Includes ticketing platform and partner fees
Contingency	5%	Buffer for any unexpected costs

We are aiming to use ticket revenue to cover as much of the tour costs as possible. Ticket price calculations are based on our collective knowledge about the stand-up comedy market. In Estonia, a stand-up comedy show ticket ranges from 10 to 35 euros for shows, and our local partners have confirmed the same applies in their countries. We will set our ticket prices in August 2025 based on this knowledge and the market at that point in time. In addition, we will collect funds through a donations campaign we started designing with the Learn2Fringe program. We are also actively looking for sponsors to cover our costs and offer them the opportunity to support us through direct donation, buying our merch, and booking us for corporate events. We are currently setting up the donation system and will start promoting it within the community in June 2025. Finally, we will also collect donations during our anniversary show at Tallinn Fringe Festival in September 2025. As previously stated, participating comedians are prepared to cover costs with our personal funds if the donations campaign does not go as planned.

2.6. Marketing plan

Following the Pussy Jam Comedy model, “Too Hot For Sauna Tour 2025” aims to support FLINTA* comedians and create a safe space where LGBT+ people can safely enjoy stand-up comedy in English and connect through laughter. Our unique value proposition lies in our ability to blend humor with social activism, drawing from our experiences as members of the FLINTA* community living in Estonia. We aim to use this tour to not only entertain but also build a more diverse stand-up comedy community in Europe. As mentioned before, we decided on including “Too Hot For Sauna” in the title as a funny, relatable way to approach audiences in foreign markets. Our other marketing efforts also reflect our queer humor, Estonian culture, and community values. One example of what this campaign will look like is the visual header of our ticket sales page (Image 1), which includes the name of the group (albeit censored to comply with online regulations in a variety of platforms), the group logo, and a sauna image.

Image 1: Too Hot For Sauna tour 2025 ticket sales page header, copyright Pussy Jam Comedy MTÜ.

We are currently working on adapting this first format to other sizes in order to produce A6 flyers, A3 posters, 9:16 social media stories and 3:4 social media posts. In addition, we will create a series of 9:16 1-minute videos featuring the comedians, in order to publish them and work towards achieving our goal of extending our reach throughout Europe.

2.6.1. Target audience

Based on more than 2 years of organising live comedy events and social media data, our target audience has the following interests:

- Gender issues (including feminist theory)
- LGBT+ issues
- Live events
- Stand-up comedy in English (including observational comedy, British humor, storytelling)
- Bars and nightlife enthusiasts
- Social media users (Instagram, TikTok, Facebook groups)

Demographically speaking, we will target people living in the show locations (Tallinn, Berlin, Brussels, and Luxembourg), ages 18-54.

2.6.2. Key marketing activities

We will have a social media campaign on Instagram, YouTube, TikTok, Facebook and create content throughout the tour, sharing funny clips from life on the road and posting snippets of our performances as teasers in social media. During our shows we'll encourage audience members to take pictures and post them in their own social media tagging us which will increase our organic reach. We will ask our local partners and comedians we meet to share our content and shows to help with our local marketing campaigns and collaborate on social media posts where appropriate.

We will sign up for local open mics to perform and promote our show which is common practice in stand-up comedy and has proven to be very effective as the open mic performance serves as a personal teaser for the show and gets people interested. Our personal and authentic approach to marketing will help us sell tickets and connect with our community which feeds into our goal to increase the reach of Pussy Jam Comedy in Europe.

We will also pay for targeted posts via Meta for Business to advertise the shows. These targeted ads will have the link to buy tickets to our shows. We will start the marketing campaign in September 2025.

Ticket sales will include discounts and tiers that align with our values while they help us reach our goal of selling 60% of the tickets. We will offer:

- Tiered pricing: student, regular and support tickets
- Early-bird discounts
- Group discounts to encourage people to bring their friends.

We will work with local ticketing platforms (Fienta, Eventbrite) to ensure seamless event registration and promotion. In Brussels we have agreed to have a 'pay what you can' show where audience members can choose how much they pay for the show at the end. Our local partner suggested it and we agreed because it aligns with our values and we trust her judgement.

We'll make sure to engage the audience after our shows to keep the momentum and build community. This will encourage others to join future events. We will share pictures and

videos of our shows, mingle after our performances encouraging audiences to take pictures and selfies with us to post and share in their social media. We will collect feedback from ticket holders via post-show surveys to assess satisfaction (aiming for at least 60% positive feedback).

2.7. Risk analysis

Like any project, the Pussy Jam Comedy 2025 international tour involves risks. I created a risk mitigation plan based on my own risk assessment, my experience in the stand-up community, the experience of other comedians who have performed in our tour locations, and a list of risks generated using the AI chat-bot ChatGPT. I generated the list using the following prompt:

> "You are an expert in risk analyses, risk matrix and risk mitigation for international tours in Europe. FLINTA* comedy collective Pussy Jam Comedy is organizing a stand-up tour with shows in Berlin on 28/10/2025, in Brussels on 30/10/2025, and in Luxembourg on 31/10/2025, we plan to fly to Berlin October 24 or 25 to do open mics in Berlin before the shows. We have 5 comedians on the tour. What are the risks and how to mitigate them?"

I used the risk matrix principles (Sienkiewicz, 2022) to organize these risks and our mitigation strategies into table 6 below. To evaluate each risk, I calculated its likelihood based on my experience and opinion from 1 to 5 with 1 being highly unlikely and 5 very likely to happen. The same scale was applied to calculate its impact on the tour, with 1 being low impact and 5 meaning that the risk could have a catastrophic impact and shut down the whole tour. I also connected each risk to the strategic goals of our tour listed in Tables 2, 3, 4 above and indicated which ones would be impacted.

Table 6. Associated risks. Made by Sandra Tiitson

Risk	Likelihood	Impact	Strategic goal	Response/action(s) to mitigate
No tickets sold/ no audience shows up	2	5	1	Promote the shows and have a good marketing plan in place that we follow. Get support from local comedians and venues in

				promoting the shows. Offer group discounts and have an early bird sale. Different price levels for tickets and discounts for students. If we sell no tickets we can organise a show in Tallinn after the tour to recover some costs, but ultimately will cover costs ourselves and take it as a learning experience.
Audience doesn't laugh at our jokes due to cultural differences or language barriers	2	3	1, 3	Make sure comedians are ready and have done some research on local sensitivities. Adapt to locals. Have a variety of comedians, if the audience doesn't find 1 comedian funny there will be a next one. Highly unlikely that none of the 5 comedians is relatable for the audience. Have a good marketing campaign that sets the right expectations for the shows and brings in our target group.
Venue cancels	2	4	1, 2	Have backup venues ready to go and call around to see who can take us. If we can't get a backup, cancel the show in question. Add a no money back disclaimer to tickets bought.
Illness or injury to any comedian	2	3	1	Ensure all participants have health insurance that covers international travel. Have a medical kit with basic supplies, including any necessary medications. Stay informed on any travel health advisories for

				the countries visited (e.g. COVID-19 regulations or other endemic diseases).
Comedian cancels	1	3	1	Offer the spot to someone else, or just do it with less comedians. We can always ask our local partners to help. Make sure comedians know that if they cancel they need to figure out how their travel costs will be covered or try and get a refund.
Issues with visas, work permits, or performance rights in different countries.	2	3	1, 2	Ensure comedians have valid visas for the countries they will be visiting and can perform there legally. Make sure we have clear agreements with venues and partners.
Tech malfunction	3	3	1, 2	Test the sound system and any technical equipment before the show. Work closely with the venue to make sure everything is ready and prepared for us. Check with venues before we travel if we need to bring any of our own equipment. If anything malfunctions we can borrow from local comedians. Buy on the spot and figure out the money part later amongst ourselves.
Flight/train/bus delays and cancellations	3	4	1	Select flexible tickets with easy rebooking options. Get travel insurance. Have at least 4 hours between the time we travel and have the show, ideally not fly on the same day as the show. Factor in extra travel time for

				potential delays.
Accommodation cancelled	2	3	1	Find another, try and get a refund, if necessary pay the difference. Rely on Booking.com customer support. Ask if any locals can house us if Booking's customer support cannot find accommodation for us.
Unexpected costs and we go over budget	3	4	2	Have a detailed budget with a buffer for unexpected expenses. Track expenses in real time and adjust and change plans if needed. Use a shared fund for all tour-related costs with clear tracking.
Everything goes wrong and we need to cancel shows	2	5	1, 2, 3	Add a condition making sure people know that when they buy a ticket it will not be refunded if we cancel due to circumstances out of our control which includes all the risks mentioned.
Unforeseen political or social events that disrupt travel or shows (e.g. strikes, protests).	3	4	1, 2, 3	Keep an eye on the news and what's happening in each city while we are on tour. Have alternative plans in case we have to cancel the shows due to safety concerns and like mentioned before have nonrefundable tickets to mitigate the financial losses.
Negative publicity or misunderstandings about the comedians'	2	3	2, 3	Have clear messaging in our marketing to make sure people know what the show and collective are about. Keep an eye on social media for any potential backlash and discuss if we need to take action and

performances.				how to address it.
Unforeseen circumstances	2	4	1, 2, 3	It says in ticket condition that there's no refunds due to unforeseen circumstances. Get travel insurance.

2.8. Reflections

The process has proven to be more complicated than expected. The hardest part has been coordinating with all stakeholders while managing everyone's busy schedules, starting from myself because I have a 40 hours a week full time job in addition to my studies and stand-up comedy. Finding the time to meet up has proven a challenge. Luckily, once we did have meetings in person or via video, we made significant progress. For example, during one in person meetings with our touring comedians we agreed on dates, ticketing, tour destinations, and started brainstorming tour concepts and titles with the help of ChatGPT. And in my meetings with partners I've received valuable advice and insights and agreed on potential venues. Overall, I've learned that with so many comedians in the mix everything takes more time than expected. Another blocker connected with time has been trying to organise the tour more than half a year in advance. The scheduling of stand-up comedy follows a 90-day horizon, making it hard to book venues in early spring for shows happening six months later. This has been confirmed by our local partners.

Since this is our first time planning a tour in Western Europe, there are a few areas of improvement. First, we don't need to plan everything this early. It was a good idea to book time in the comedian's schedules as early as possible, but everything else can be left to a later date to avoid unnecessary stress and communication. We also identified the need to study our audience more, and by our next tour we will have gathered data and learnings from the first to improve both the tour plan and its implementation. Knowing our audience better will also help us with marketing the show to the right target audience. We know who our target audience is in Estonia, but the tour will help us learn how to get the right people to our shows when we are touring and we can use this data to make our next tour even more successful.

Another thing to consider is that we have not been left unaffected by the current mental health crisis in Europe. Recent Eurobarometer survey showed that 46% of Europeans experienced an emotional or psychosocial problem, such as feeling depressed or anxious, in the past twelve months (European Commission, 2023). And while the European Commision is taking action with their new approach that aims to put physical health on par with mental health (European Commission, 2025) we will need to wait for the impact of their efforts. I won't go into too much detail here as it involves sensitive personal information, but comedians seem to be especially vulnerable when it comes to mental health issues and it has caused difficulties in organising the tour, mainly by extending the timeline and reducing the scope to avoid burning out and adding to anyone's mental health struggles. We will know the full effects of this during our retro and feedback session after the tour.

The current political climate has also had an effect on the tour and our Pussy Jam Comedy community in general. While we have been organising the tour, hate speech targeting LGBTI people has become increasingly normalised, often fuelled by public figures and state institutions (Jesus, 2025). Throughout 2024 both public and private authorities in Finland, Germany, The Netherlands, Norway, and Portugal have released reports highlighting a significant increase in crimes motivated by perceived sexual orientation, gender identity, and/or gender expression (ibid.). And while it's becoming more dangerous to belong to our community, it has also showed us the importance of Pussy Jam Comedy and organising this tour as we are providing a voice for the FLINTA* community, bringing visibility to our issues and challenging the existing social trends that perpetuate inequality and injustice. We are aware of the dangers we could face when touring around Western Europe and sharing our content online. We need to make a conscious effort to keep our comedians as well as our audiences as safe as we can. This also takes a toll on our mental health and our resources, and it's a very real possibility that we will need to cancel shows for our own physical safety if the political situation gets worse for us. However, despite these fears we are determined to make people laugh with us and keep 'punching up'.

The most satisfactory part of organising the tour was brainstorming the titles and creating our risk mitigation plan with ChatGPT. Since I used a workshop setting, this made the activity less isolated as we shared a lot of laughs and it reminded me why I want to work together with this creative group of comedians. Pussy Jam Comedy proves that diversity enriches a

community of practice and adds value to their output. We are also very understanding of each other and having worked together for more than 2 years even when things aren't going smoothly we know that they will get done. As a community of practice we might make mistakes, but we learn together and we deliver what we promise.

Organising the tour and writing an academic paper about it has also sparked some great conversation and alignment in what we are doing with our non-profit. A very valuable moment happened in our 2025 annual community meeting, as we collectively learned that our unique value proposition splits into two: one serving comedians and the other serving the audience. We had not considered this option before and it enriched the discussion of our core values. This helped me to learn the value that communication, especially in-person collaboration, holds for communities of practice. We have had clear guidelines for some time, but everyone knowing why we have these guidelines and why we are doing it will make us better as an organisation and I'm sure it will help improve our marketing and show quality.

The risk mitigation plan helped me understand and be aware of the risks associated with the tour. It shows that we will always find a way to make it work, but having a plan reduces the mental load and stress of finding solutions on the spot. Finally, doing this project has taught me that strategic plans and methods can be applied to communities of practice that serve underrepresented minorities and what works for companies in the private sector can also work for a non-profit organisation e.g. setting KPIs and having a strategic plan in place.

3. Conclusions

Organising a stand-up comedy tour to Berlin, Brussels, and Luxembourg with our nonprofit comedy collective Pussy Jam Comedy has been a valuable learning experience both for me personally and for Pussy Jam Comedy as a community of practice. Throughout this project, I've deepened my understanding of gender theory, feminist comedy, project management and the significance of creating inclusivity and diversity within the male dominated stand-up comedy industry. The tour reflects our mission to challenge the gender imbalances in comedy, by offering FLINTA* comedians a platform to practice stand-up while providing safe spaces where LGBT+ people and allies can laugh together. Organising this tour showed

how rewarding networking between communities of practice can be. It's been inspiring to see what we can achieve together and hopefully pan-European collaborations like this tour will help to bridge the gender gap in European stand-up comedy and inspire others to follow in our footsteps.

This project also highlighted the challenges of coordinating a tour with stakeholders in multiple locations with limited availability, and handling the logistical complexities of international events as an independent creative collective. Despite these struggles, the process has reinforced the value of working as a community of practice, where collective expertise and mutual support make it possible to overcome obstacles. The tour has allowed us to experiment with new ideas, refine our organizational practices, and enhance our understanding of how to better support FLINTA* comedians and their career growth.

In summary, the adaptation of strategic tools to the needs of a community of practice is not only useful in the context of planning a tour, but also as a way to reach long-term objectives by breaking them down into goals and KPIs that need to be reached within a specific time-frame, making it extremely valuable especially in communities with limited financial and human resources. And the knowledge and reflections in this thesis could be useful for other comedy collectives and independent stand-up comedians trying to tour Europe.

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Annexes

Annex 1. Pussy Jam Comedy Guidelines

Our guidelines reflect our values and align with the language and style we as Pussy Jam Comedy use in our communication. These are active guidelines for our members to follow.

As a nonprofit in Estonia we align with the Code of Ethics adopted at the General Assembly of the Roundtable of Estonian Nonprofit Organizations in Tartu. Our aim is to create a supportive and welcoming environment for FLINTA comedians where we all feel comfortable, safe and welcome.

Here's some guidelines to keep the good vibes rolling😎

- **No drama please**. Should go without saying, but we're trying to build a supportive community so we won't tolerate lying, insulting others, or talking bad about our comedians behind their backs. Be honest and straightforward, if you have a problem with someone talk to the person and look for solutions together💖
- Give **feedback only when someone asks** or ask if it's okay to provide it first and make sure it's helpful and constructive. If you think someone's not funny, that's okay and normal as we all have a different sense of humor, but don't discourage other comedians. In the end it's for the audience to decide.
- **Don't steal jokes.**
- If you have something to offer you offer it to the **collective.** For example, we can't always guarantee there's a photographer or a videographer, but if there is they'll be recording everyone. If we can, then Pussy Jam Comedy MTÜ covers the cost, or you can cover the cost if you're feeling generous, or we'll ask everyone who wants to be recorded to pitch into the cost. We can also lend you some technical stuff if needed.
- At Pussy Jam Comedy shows the **host has the final say** as they are responsible for the night. If you notice anything wrong or problems at the show, notify the host and help look for solutions. We all contribute to making the shows run smoothly.
- Be reliable and **keep your promises** and if anything changes notify the host of the event asap, don't wait till the last minute.
    - you'll be late - notify the host asap
    - you can't come -notify the host asap
    - you need to leave early - notify the host asap
    - you're having a panic attack - you guessed it-let the host know
- **No illegal drugs at shows.** What you do before and after the show is up to you, but don't bring it to Pussy Jam. Keep in mind the host can deny you stage time if you're too high/drunk.
- If you're struggling with your **mental health** we'll do our best to support you, but please keep in mind that we're not trained to handle mental health issues. Please turn to mental health professionals for help. Here's some resources that might help you: https://peaasi.ee/en/
- Be mindful of **gender minorities** and how people identify themselves. Use the **pronouns** people ask you to use**,** but also forgive Estonians when they make mistakes as we don't have gender in our language and mix pronouns up all the time.
- **Be mindful of time.** Be there before the show starts and keep the time on stage that the host has given you. Keep in mind that when you go overtime it's stealing time from other comedians.
- Most importantly: **have fun and make people laugh**🥰

Annex 2. Key activities

Key activities are divided by the goals they help achieve. In addition to the activities I have outlined the expected results to show why the activity is needed, who we need to cooperate with, what resources we need and the expected timeline. I have added some comments on the progress of this activity as of May 2025. Status column indicates the progress by colour, green meaning that it's done or in progress without issues, yellow that it's in progress, but there are some unknowns or issues and red means that we haven't started the activity yet as it's too soon.

Table 7. Activities that help achieve goal 1 for the Pussy Jam Comedy 2025 tour. Made by Sandra Tiitson.

Strategic Goal 1:	Successful high quality comedy shows in Berlin, Brussels, and Luxembourg					
Activity	**Expected result**	**Cooperation**	**Resources**	**Timeline**	**Comments**	**Status**
1. Book venues	Venues booked for October 2025 in Berlin, Brussels, and Luxembourg	Local comedy producers		March-August 2025	Luxembourg is booked Brussels venue is selected, waiting for booking confirmation Berlin venue not confirmed yet, waiting for our partner.	
2. Set up our marketing materials	Have visuals, posters and promo texts ready	Pussy Jam Comedy	Canva	August 2025		
3. Set up tickets and event in tickets platform, choose what platform to use	Event description and ticket tiers ready to go.	Pussy Jam Comedy, ticketing platform	Ticketing platforms, either Fienta or Eventbrite	September 2025		

4. Marketing campaign via Meta and local network, use local open mics to spread the word as well as physical fliers and posters	Sell tickets to our shows	Pussy Jam Comedy, local comedy producers, personal networks, Estonian embassies and their network	Meta ads Physical posters, fliers, ticketing platform, any pages locals use to find events	September-October 2025		
5. Writing workshop before the tour to write and polish our jokes for the show together	Have jokes that are specific for the show and our concept, provide feedback and learn from each other	Pussy Jam Comedy		September 2025		
6. Test material	Test our material and improve it	Pussy Jam Comedy		September-October 2025		
7. Have a retro meeting after the tour	Find out what went well and what didn't, what comedians think of the tour and how to do it better next time	Pussy Jam Comedy comedians		November 2025		

Table 8. Activities that help achieve goal 2 for the Pussy Jam Comedy 2025 tour. Made by Sandra Tiitson.

Strategic Goal 2:	Successful partnerships and building a network of comedians around Europe					
Activity	**Expected result**	**Cooperation**	**Resources**	**Timeline**	**Comments**	**Status**
1. Cooperation with Anshita Koul	Set up our show in Berlin and get info on the local scene			March - October 2025	Agreed on date and booking a venue, waiting for confirmation. Received a spreadsheet with all the open mics in Berlin we can sign up to	
2. Cooperation with Heli Pärna	Set up show in Brussels			March-October 2025	Dates are agreed, waiting for confirmation on venues	
3. Cooperation with Jess from Lux	Set up our show in Luxembourg			April-October 2025	Dates and venue confirmed and booked.	
4. Do sets at local open mics to meet people in the local comedy industry	Expand our connections within the European stand-up comedy industry	Various open mic night producers	Local sign up sheets and groups, personal connections with local comedians	October 2025	We have a spreadsheet for Berlin open mics that we can use to contact and apply for open mics.	
5. Collect feedback from partners	Find out if our partners want to continue cooperating with us and receive valuable feedback about our cooperation	Local venues and comedians	Google forms	November 2025		

Table 9. Activities that help achieve goal 3 for the Pussy Jam Comedy 2025 tour. Made by Sandra Tiitson.

Strategic Goal 3:	Increased the reach of Pussy Jam Comedy across Europe					
Activity	**Expected result**	**Cooperation**	**Resources**	**Timeline**	**Comments**	**Status**
1. Post stand-up clips on our socials	People engage with the content and share it with friends who start following us.		Instagram, TikTok, YouTube, use CapCut to make clips	August-October 2025		
2. Call to follow us on socials and tag us in stories during the show	We increase our organic reach in social media		Comedians and their social media, open mics	September - October 2025		
3. Stay and mingle after the show, take pictures with audience that we can post on socials	People will see from our socials that the shows are going well, people are happy and that might peak their interest to join the fun			September-October 2025		
4. Record the shows and makes clips we can use after	Create more content that people can engage with.			September-October 2025		

Annex 3. Signed letters of intent with our strategic partners

Letters of intent are generated with ChatGPT, approved and signed by all 3 partners and myself, Sandra Tiitson.

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Letter of Intent (LOI) Regarding the Collaboration on the "Too Hot For Sauna Tour 2025"

This Letter of Intent is made and entered into by and between:

Pussy Jam Comedy MTÜ, a non-profit stand-up comedy collective registered in Tallinn, Estonia, represented by Sandra Tiitson, hereinafter referred to as the “Producer,”
and
Anshita Koul, located in Berlin, Germany, hereinafter referred to as the “Partner,”

(together, the “Parties”).

---

1. Purpose

The purpose of this Letter of Intent is to confirm the Parties’ shared intention to collaborate on the **"Too Hot For Sauna Tour 2025"**, a stand-up comedy event to be held in **Berlin** on **October 28, 2025**.

This collaboration is non-binding but expresses mutual commitment to proceed in good faith with the activities outlined below.

---

2. Scope of Collaboration

The Partner agrees to assist with the **local production** of the event, which includes but is not limited to:

- Helping **to book the venue** for the show
- Providing **local knowledge and coordination support**
- Helping **promote** the event via local channels and communities
- Facilitating **technical/logistical support** where possible

The Producer will be responsible for:

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- Organizing and coordinating the **comedy lineup and performers**
- Managing the **marketing campaign**, including digital assets and paid promotion
- Handling **ticketing**, audience engagement, and tour-wide reporting
- Overseeing the **tour budget** and performer travel arrangements

---

3. Timeline

This agreement covers the preparation period leading up to the show and includes communications until the show's completion and any post-show reporting or feedback exchange.

---

4. Legal and Financial Considerations

- No Party shall be financially liable to the other under this LOI.
- Each Party covers their own internal costs unless otherwise agreed upon in writing.
- The LOI does not create a legally binding joint venture, agency, or employment relationship.
- Any personal data shared between the Parties will be treated in accordance with **EU GDPR** and used solely for the purposes of event collaboration.

---

5. Confidentiality

Both Parties agree to keep confidential any non-public business, financial, or operational information shared during the collaboration.

---

6. Duration and Termination

This LOI remains valid until the completion of the event or until terminated in writing by either Party with reasonable notice. Termination does not affect any commitments already undertaken in good faith.

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7. Signatures

By signing this Letter of Intent, the Parties confirm their willingness to proceed with the collaboration as outlined above in good faith.

For Pussy Jam Comedy MTÜ

Name: Sandra Tiitson
Role: Producer
Signature: Signed by: Sandra Tiitson F4B8E9E1DC6248E...
Date: 5/12/2025

For Anshita Koul

Name: Anshita Koul
Role: Partner
Signature: Anshita
Date: 11.05.2025

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Letter of Intent (LOI) Regarding the Collaboration on the "Too Hot For Sauna Tour 2025"

This Letter of Intent is made and entered into by and between:

Pussy Jam Comedy MTÜ, a non-profit stand-up comedy collective registered in Tallinn, Estonia, represented by Sandra Tiitson, hereinafter referred to as the "Producer,"
and
Heli Pärna, located in Brussels, Belgium, hereinafter referred to as the "Partner,"

(together, the "Parties").

---

1. Purpose

The purpose of this Letter of Intent is to confirm the Parties' shared intention to collaborate on the **"Too Hot For Sauna Tour 2025"**, a stand-up comedy event to be held in **Brussels** on **October 29th or 30th, 2025.**

This collaboration is non-binding but expresses mutual commitment to proceed in good faith with the activities outlined below.

---

2. Scope of Collaboration

The Partner agrees to assist with the **local production** of the event, which includes but is not limited to:

- Helping **to book the venue** for the show
- Providing **local knowledge and coordination support**
- Helping **promote** the event via local channels and communities
- Facilitating **technical/logistical support** where possible

The Producer will be responsible for:

Docusign Envelope ID: 65FAB5FB-92BF-4EF0-AA60-44562439C496

- Organizing and coordinating the **comedy lineup and performers**
- Managing the **marketing campaign**, including digital assets and paid promotion
- Handling **ticketing**, audience engagement, and tour-wide reporting
- Overseeing the **tour budget** and performer travel arrangements

---

3. Timeline

This agreement covers the preparation period leading up to the show and includes communications until the show's completion and any post-show reporting or feedback exchange.

---

4. Legal and Financial Considerations

- No Party shall be financially liable to the other under this LOI.
- Each Party covers their own internal costs unless otherwise agreed upon in writing.
- The LOI does not create a legally binding joint venture, agency, or employment relationship.
- Any personal data shared between the Parties will be treated in accordance with **EU GDPR** and used solely for the purposes of event collaboration.

---

5. Confidentiality

Both Parties agree to keep confidential any non-public business, financial, or operational information shared during the collaboration.

---

6. Duration and Termination

This LOI remains valid until the completion of the event or until terminated in writing by either Party with reasonable notice. Termination does not affect any commitments already undertaken in good faith.

Docusign Envelope ID: 65FAB5FB-92BF-4EF0-AA60-44562439C496

7. Signatures

By signing this Letter of Intent, the Parties confirm their willingness to proceed with the collaboration as outlined above in good faith.

For Pussy Jam Comedy MTÜ

Name: Sandra Tiitson

Role: Producer

Signature: Signed by: Sandra Tiitson F4B8E9F1DC6248F...

Date: 5/12/2025

For Heli Pärna

Name: Heli Pärna (Funny Women Brussels)

Role: Showrunner

Signature:

Date: 5 May 2025

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Letter of Intent (LOI) Regarding the Collaboration on the "Too Hot For Sauna Tour 2025"

This Letter of Intent is made and entered into by and between:

Pussy Jam Comedy MTÜ, a non-profit stand-up comedy collective registered in Tallinn, Estonia, represented by Sandra Tiitson, hereinafter referred to as the "Producer,"
and
Jess Bauldry, located in Luxembourg, hereinafter referred to as the "Partner,"

(together, the "Parties").

---

1. Purpose

The purpose of this Letter of Intent is to confirm the Parties' shared intention to collaborate on the **"Too Hot For Sauna Tour 2025"**, a stand-up comedy event to be held in **Luxembourg** on **October 31, 2025**.

This collaboration is non-binding but expresses mutual commitment to proceed in good faith with the activities outlined below.

---

2. Scope of Collaboration

The Partner agrees to assist with the **local production** of the event, which includes but is not limited to:

- Helping **to book the venue** for the show
- Providing **local knowledge and coordination support**
- Helping **promote** the event via local channels and communities
- Facilitating **technical/logistical support** where possible

The Producer will be responsible for:

JB

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- Organizing and coordinating the **comedy lineup and performers**
- Managing the **marketing campaign**, including digital assets and paid promotion
- Handling **ticketing**, audience engagement, and tour-wide reporting
- Overseeing the **tour budget** and performer travel arrangements

---

3. Timeline

This agreement covers the preparation period leading up to the show and includes communications until the show's completion and any post-show reporting or feedback exchange.

---

4. Legal and Financial Considerations

- No Party shall be financially liable to the other under this LOI.
- Each Party covers their own internal costs unless otherwise agreed upon in writing.
- The LOI does not create a legally binding joint venture, agency, or employment relationship.
- Any personal data shared between the Parties will be treated in accordance with **EU GDPR** and used solely for the purposes of event collaboration.

---

5. Confidentiality

Both Parties agree to keep confidential any non-public business, financial, or operational information shared during the collaboration.

---

6. Duration and Termination

This LOI remains valid until the completion of the event or until terminated in writing by either Party with reasonable notice. Termination does not affect any commitments already undertaken in good faith.

JRS

Docusign Envelope ID: 65FAB5FB-92BF-4EF0-AA60-44562439C496

7. Signatures

By signing this Letter of Intent, the Parties confirm their willingness to proceed with the collaboration as outlined above in good faith.

For Pussy Jam Comedy MTÜ
Name: Sandra Tiitson
Role: Producer
Signature: Signed by: Sandra Tiitson F4B8E9F1DC6248F...
Date: 5/12/2025

For Jess Bauldry
Name: JESSICA BAULDRY
Role: partner
Signature: J Bauldry
Date: 05/05/25

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(author´s name)

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Sandra Tiitson
14/05/2025