

MAPPING MUSIC INDUSTRY IN NORTH-WEST RUSSIA

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BACKGROUND

The Northern Dimension Partnership of Culture (NCDP), a part of the Northern Dimension, Nordic Council of Ministers, together with EU and Russia, has chosen music industry in North-West Russia as one of the key research areas.

Previous academic and professional research findings have shown that music remains one of the most relevant segments of cultural industries in terms of cultural exchange and cultural cooperation. Music is charged with the problematic questions of social power, value and authority.

The importance of music as soft power in relation to young audiences (i.e. future generations, future-to-be decision makers) is impossible to overestimate. Popular music is aimed at young proactive audiences more than any other sector of cultural industries. It allows to reach future decision-makers and wider audiences yet in the age of shaping cultural values and norms. It directly influences mental maps, value systems, developing communicative skills of the youth. As a type of cultural industries music creates new jobs and professions, stimulates the cultural labour market and creative economy in whole.

The general reassessment of the structure of the international music industry, caused by the changes in the technology as well as in the listening modes, has implemented the possibility for music to reach listeners in more versatile ways. Digitalization and music accessibility (expressed in simplicity, speed and breadth of access) have been reflected both in music creation and music consumption. These changes have catalyzed the global raise of individualized cultural activities. They altered the character of the relation between cultural content creators, content aggregators and final audiences.

Russian popular music cluster has historically developed as a typical strong but inward-looking regional industry,¹ focusing on the domestic market and a number of Russian-speaking diasporas abroad. Even if so, the potential reach of Russian music is up to 300 million of Russian speakers all over the world, which makes it internationally noticeable and important. Moreover, we currently observe numerous signs of intensification of professional contacts with the West and the aspiration for integration into the international music scene. Music professionals from North-West Russia, in particular, demonstrate devotedness to establishing contacts and networking with the European music industry.

Russia has observed a dynamic raise of accessibility of new media and music in the 2000s. At the same time, music piracy has been the typical controversial aspect of music listening in Russia since the early 20th century. Throughout the 2000s Russia has been constantly present in the Top 10 of IFPI international piracy rankings. Modern Russian music and media usage in general is interrelated with "samizdat" traditions which leads to a conflict with copyright philosophy.

Importantly, Russian (and, in particular, North-West Russian) music industry of the post-copyright times observes the same dramatic change that the West industry. Narrowing down the gap of knowledge about the cooperative potential of the Russian and the European music industries will make it possible to catalyze cooperation and establish sustainable mechanisms for professional networking practices.

The concept of music industry in this study presupposes pop, rock, jazz and other non-classical genres and professional bodies working with these genres.

¹ Hesmondhalgh, D. Cultural Industries. 2nd Edition. Sage, 2007. P.236.

OBJECTIVES AND METHODOLOGY

The overall objective of this project is to facilitate networking between Russian music industry professionals with professionals and Music Export Agencies from the Nordic and Baltic countries. The specific objective is to map the music industry of North-West Russia, with a special focus on active music industry professionals open for joining networks with similar operators from other countries participating in Northern Dimension.

The study aims at presenting the current relevant trends in North-West Russian music – as well as catalyzing the activities of existing sustainable networks between the different Russian music industry professionals and the possible networks with the other countries participating in Northern Dimension.

In order to fulfil the outlined project purposes we have pursued complex analysis of music industry in North-West Russia, observing its potential for cooperation with the countries participating in Northern Dimension.

It has been agreed and understood that the region named as North-West Russia in this study coincides with North-West Federal District of Russian Federation. In the pre-study phase the researcher has outlined the regions that are most active on the music scene within North-West Russia. As known from previous research the socio-economic gaps between different regions of Russia can be dramatic even within one district. Accordingly we have chosen a strategy to set focus on the regions with an established and sustainable music scene, most open for ongoing and potential collaboration. These regions have been chosen upon a set of preliminary consultations with Russian and international experts, factual presence of European-Russian cooperation and author's own expert knowledge. Finally, the regions that the study focuses on include St.Petersburg (Leningrad oblast), Kaliningrad (Kaliningrad oblast), Petrozavodsk (Republic of Karelia), Arhangelsk (Arhangelsk oblast) and Murmansk (Murmansk oblast).

The researcher has visited all of the above-named regions. Ca 45 interviews (semi-closed structure) with top experts, professionally working with music in the region, have been arranged on site. Even though the border between the different types of professional activities within the Russian music industry is conditional, we have divided our subjects into professional groups based on the information about their participatory activities related to music industry. Statistic data and estimated figures have been obtained from independent research companies, private companies and regional cultural bodies of power describing the music industry of North-West Russia in figures. Comparative analysis of the empiric data, with a focus on study cases, has formed a methodological background for the project. Finally, the findings were framed within the previous research and newly obtained statistic data.

The described work has laid a foundation for compiling the actual massive of information presented in the final report. The document encapsulates the instrumental information from North-West Russia about the readiness for sustainable cooperation with the music export organizations and music industry professionals of Nordic Dimension participating countries.

The document is presented as a structuralized set of information applicable for further collaboration strategies between Nordic, Baltic and Russian music industry operators.

It contains

- Information on key music industry professionals including industry organisations, promoters, venues, festivals, ticketsellers, record labels and distribution, media, artists, operational and strategic networks;
- Information on the networks that these professionals have already established (and are potentially able to establish in the future) with similar companies / individuals in other countries participating in Northern Dimension;
- list of the most relevant music companies / individual professionals with contact information.

The ambition of the study is to create as a sustainable tool of navigation for further cooperation in the music industry in the area of Northern Dimension.

THE REGION vs. THE INDUSTRY

The population of North-West Russia is 13.5 million that makes 9.5% of the Russian population in general. This is a noticeably large market for creative industries, marked by well-developed cultural traditions.

Moscow (population, as per Russian national census of 2010 – 11.5 million) and St. Petersburg (4.9million) are the administrative, economic, transport and cultural centres of Russia. The real population figures, based on the food consumption in the cities, are assessed to increase these figures nearly in half, especially for Moscow. The rivalry between the two capitals has its historical roots and is similar to that of many European states. At present St. Petersburg remains the most popular tourist destination in Russia, providing, probably, the best tourist infrastructure. (2.3 million foreign and 2.8 million Russian tourists are reported to have visited the city in 2010). St. Petersburg also claims to be the cultural capital of Russia. 52 state-run and 44 private higher education bodies operate in the city; while up to one-third of the population is reported to have higher (or unfinished higher) education. In the sphere of classical culture, including classical music, opera and ballet, St. Petersburg has its reputation as the “cultural capital” of Russia. The cities of Perm (due to the culture-oriented policy of local authorities) and Yekaterinburg (due to a rich cultural history and socio-cultural activity of the population) come next after the capitals in terms of the development of cultural infrastructure. However, the gap between the capitals and these two cities is too big to consider them fully relevant for the national cultural agenda. North-West Russia has no regional centres comparable in volume, intensity or activity to St. Petersburg.

At the same time, Moscow remains the scene of Russian economy, politics, media and all commercialized spheres of culture, including non-classical music. The centralization of the country's finance as well as the activities in the above-named spheres in Moscow remains maximum high. The Russian music industry is characterized by localization in Moscow - whereas the major artistic force, financial flows, talent buyers, production companies, record labels, as well as the media infrastructure of the market are concentrated in Moscow and only, in some unproportional part, in St. Petersburg.

Russian music industry has historically been dominated by live - and not record - business. Understanding that Russia lives by selling gigs NOT records has been of paramount importance for the music industry since late perestroika and up to the 2000s (when foreign artists that practically none of the audience had heard before played in front of full house). Most of the Russian and foreign artists have earned money in Russia by touring rather than selling records.² Paradoxically or only naturally, Russian music industry was less hit by the record industry collapse of the end of the 2000s than any developed music market. The reason is that the record industry, even if noticeable, has never been the heart of the Russian music industry. The music ecosystem has been based on and fed by the live sector, and many music structures (including record labels), due to piracy and post-samizdat effects, would work as 360 °companies long before the term itself came to life.

Another distinctive feature of the young Russian industry is high rivalry, reluctance to compromise, absence of professional solidarity – not sensational for a country where trade unions became a fiction. All this does not leave hope for creating a sustainable national professional framework (cf. with national music export organizations) in the near future. Every attempt to present Russia as a whole at major music industry fairs has so far ranged from claims of false authority to non-representative enthusiastic private initiatives.

As the national policies and practices in the music industry mirror the general policies and practices in the Russian business, many experts state that Moscow leaves little or no chance for regions to develop. The total concentration of the dramatically growing Russian mobile music market in Moscow (not a single noticeable company is based in North-West Russia) can well illustrate the fact.

² G.Goldenzwaig. Music Export Handbook: Russia. EMO, 2006.

Local specifics: St. Petersburg

The empiric portrait of the regional music industry is multilayered. First, many processes can be explained through the dichotomy of Moscow and St. Petersburg. However, the dichotomy may not become the only tool in the evaluation of the St. Petersburg industry. Second, other regions of North-West Russia are of relatively little interest for the national industry and thus they stay outside the Moscow-St. Petersburg antagonism.

St. Petersburg characteristic advantage in contrast to Moscow is the ability to concentrate various types of cultural forces in a single project. The metropolis is relatively compact and cultural workers are well-acquainted with each other. St. Petersburg advantages are the phenomenal space of the city and the presence of bright, world-renowned musicians. The challenge is associated with the rather conservative taste both of the organizers and of the public.³ Fokina also mentions the ageing of St. Petersburg population.⁴

The ageing can be analyzed from the point of social mobility and migration. Depicting St.Petersburg as “merely smaller, poorer and more middle-aged than Moscow” would be a simplification⁵. Moscow is a magnet for brain drain from all over Russia: the majority of the best young students from the province aspire to move to Moscow for study or work. The young audience of St.Petersburg, in its turn, is not a subject to such an external growth. This explains the disproportion between the young audience capacity in Moscow and St.Petersburg. Moreover, according e.g. to Feiertag, most of the career-minded youth inevitably move from St.Petersburg to Moscow.⁶

Scherbakova supposes that the music infrastructures of Moscow and St.Petersburg have been undergoing a similar type of development in the 2000s. However, Moscow has been developing much faster. For example, on the live music front this was caused by the better financial situation in Moscow, that unlike St.Petersburg, could successfully maintain shows of such expensive artists as, e.g., Leonard Cohen, Brian Ferry, etc.⁷ While Moscow under the recent years has seen the diversification of roles of bookers, promoters, production companies, event agencies, PR structures - the music ecosystem of St.Petersburg has not observed any dramatic changes, and all the key players have kept their roles.

From the entrepreneurial perspective of Finkelstein, the brand of St.Petersburg as a cultural capital is obsolete: “Culture is inseparably connected to money. A person becomes cultural... when she or he can afford access to culture. Moscow accumulates 80% of the Russian money, accordingly it has better access and better traditions of consuming culture. When we were doing a show commemorating Pavarotti, it failed in St.Petersburg while in Moscow it sold very well. At the same time St.Petersburg can sell 30 concerts of Phillip Kirkorov or Ruki Vverkh! <Russian pop stars – ED.>. This is an outcome of the historic poverty. Everything exists here but everything is poorly developed – just look at our ports or sea transportation”.⁸

As the absolute majority of potential budgets for commercial sponsorships are based in Moscow, St.Petersburg lacks both professional fundraisers and available BTL-budgets. Accordingly, the sponsorship packages are lower, except for the best-established local events like StereoLeto festival. E.g., general sponsorship for Usadba.Jazz in St.Petersburg costs ca 50.000e while in Moscow the respective figure is over150.000e.⁹ Except for a limited number of cases the decision on sponsor support for St.Petersburg events is taken in Moscow. The crucial BTL-budgets for the music event industry come from tobacco and alcohol brands as represented by respective agencies (e.g., Chesterfield, Marlboro, Tuborg, Heineken, Miller, Martini etc.). Rozov estimates the potential main sponsor package cost for an established big music event in St.Petersburg as 70-120.000 euros.¹⁰

³ Interview of A.Platunov, September 2011.

⁴ Interview of M.Fokina, September 2011.

⁵ Interview of A.Kuryokhina, July 2011.

⁶ Interview of V.Feiertag, July 2011.

⁷ Interview of I.Scherbakova, September 2011.

⁸ Interview of E.Finkelstein, July 2011.

⁹ Interview of M.Semushkina, September 2011.

¹⁰ Interview of I.Rozov, September 2011.

An important consumption and development pattern in St. Petersburg is, according to many experts, following the same trends that Moscow has experienced 4-5 years before. For example, the revival of concert club venues or the popularity of club music styles such as tech-house and nu-disco were observed in St. Petersburg significantly later than in Moscow. At the same time Rozov mentions it that the period of hype and the longevity of music trends in St. Petersburg are somewhat shorter.¹¹ This can be explained by the fact that the market is considerably smaller than in Moscow. Nevertheless, the style and genre affiliations are proportionate to those that exist in Moscow.

In most of the interviews we find it out that the geographic closeness of Europe and, in particular, Finland inspires a certain interest to and better awareness of the Nordic music among the younger music consumers.

This is correlated with the historic role of St. Petersburg as a music production base for many genres, except for commercial pop music (as the most of the infrastructure necessary for promoting and distributing pop is based in Moscow). For the majority of Moscow concert club venues, St. Petersburg has historically been the supplier of the most potentially profitable (breaking-even) live rock acts - whereas these Moscow venues have been an important source of live income for St. Petersburg artists.

Since the establishment of Leningrad Rock Club association in 1981, St. Petersburg has always been a Russian rock capital. Alternative cutting-edge rock bands (e.g., Stigmata, Psiheya, etc.) are exemplifying the case as a local speciality of the 2000s. The city has been equally much of a stronghold for Russian chanson, one of the most traditional forms of Russian AC singer-songwriting, that bears traits of folk songs, jail songs, Soviet estrada (variety pop) and bard music, primitive on the music level. The importance of dance/DJ culture from St. Petersburg for the national dance music is also a fact.

Probably, the longest historic genre affiliation in St. Petersburg, important as a bridge between the classical and non-classical worlds, is jazz. Feiertag characterizes St. Petersburg as "a typical #2 city" (comparing it with Chicago in the US or Kharkiv in the Ukraine): "By a sheer luck St. Petersburg happened to be equally important as Moscow in times when jazz was spreading in clusters such as New Orleans, London and Paris. St. Petersburg of the early Soviet years was also a centre for free arts: this was the city where cabarets, poetic saloons, music halls were blossoming. Until the 1930s when the major share of Soviet cultural activities moved to Moscow, St. Petersburg remained the historic cultural capital in most of the spheres, cradle for the major collectives and troupes in theatre, choir art, dance, etc. Hence, the historic explanation for the local jazz scene".¹²

The audience in St. Petersburg can be characterized as considerably less snobbish and more open than in Moscow. At the same time it is somewhat more passive and mistrustful towards promoters. Due to its cultural and historic reputation, St. Petersburg is a very attractive destination for many artists that think outside the commercial box. However, it took years before the platform for live touring was properly established in the city. As an effect of this, many enthusiastic organizers, upon having announced the show, failed to find the necessary finance or failed to cope with logistics. Hence, the traditionally high number of cancellations and a certain audience mistrust to every new poster appearing on the wall.¹³

Suspicion and conspiracy are anthropologically characteristic of St. Petersburg audience. There is a number of historic stereotypes towards the local music industry (that even the local social media have inherited). The most typical examples are:

- The concert might be cancelled (as above) → it is worth to wait with buying tickets until the last moment.

¹¹ Interview of E. Dementieva, June 2011; Interview of I. Rozov, September 2011.

¹² Interview of V. Feiertag, July 2011.

¹³ Interview of A. Kuryokhina, July 2011.

- International artists do not try their best when they perform in St.Petersburg → it is better to travel to their show in a neighbouring European city (most often - Helsinki).¹⁴

At the same time, the working mode in St.Petersburg is more relaxed compared to Moscow. "...In the end of the day <while arranging Usadba.Jazz festival – ED.> we had to send in the Moscow team to St.Petersburg", Semushkina tells. "Within two weeks the Moscow team solved all the issues that our local contractors have been working on for months".¹⁵

"Moscow and St.Petersburg have completely different business modes", Scherbakova formulates. "In Moscow you are always in a severe competition, you must run to survive and have no right to be second best. If you make a mistake, if you are reacting slowly, your customer will immediately change you. And in St.Petersburg it can take your partners up to a week or two to answer an urgent email. A different tempo and a different lifestyle".¹⁶ However, this view is not shared by everyone. Tonkikh confirms that "there is a stereotype of St.Petersburg as an extremely slow-reacting city. Nevertheless, I have had a different experience due to recruiting the best local people into my team".¹⁷

St.Petersburg's more favourable geographic location, as compared to Moscow, makes it more convenient for big-scale tours. Getting the tour party over the border depends on the professionalism and experience of the organizer and the properly arranged logistic preparations. Both Finnish-Russian and Estonian-Russian land border demand experience in obtaining permission for the tour trucks to enter and leave the country. This work involves participation of customs brokers and fast-track efforts from promoters from all three countries. The Finnish-Russian border is known for its transparency and smooth functioning. In the recent years talent buyers have mentioned a certain progress on the Estonian-Russian border, however, it remains considerably less predictable. In 2005 R.E.M's show in Petersburg was cancelled due to the cargo delay on the Estonian-Russian border (customs formalities took 20 hours instead of usual 4-5). Since that time and until recently the biggest St.Petersburg talent buyer PMI rejected tour offers that presupposed cargo drive-in from elsewhere but Finland.¹⁸

Local Specifics. Outside St.Petersburg

Even the critical approach of most experts towards the current state of the St.Petersburg music industry looks more optimistic than the analysis of the situation in other North-West regions. The crisis of 2008 has seriously hit the smaller Russian regional centres. Since then the music life cannot generally go on as a self-sustaining business. It exists either due to local oligarchs (with a taste for music) or active enthusiasts (with a day job). The latter often quit the sphere or move to Moscow to build a career.

As compared to the most active Russian provincial centres (Ekaterinburg, Perm, Nizhny Novgorod) the North-West region is characterized as relatively passive, with a lack of well-established venues, long distances, shortage of good roads and public transport networks. Commuting between the cities of the regions presupposes the necessity of a technical day-off for the travel party that is rarely met with enthusiasm by artists or any other professionals¹⁹. In case of Kaliningrad, flying-in remains de-facto the only widespread mode of transportation within Russia.

Most of the successful music industry structures, based in St.Petersburg do not see the North-West region as the major vector of their development. Even if they expand their activities onto the rest of the country, the regional

¹⁴ Interview of O.Lototskaya, July 2011.

¹⁵ Interview of M.Semushkina, September 2011.

¹⁶ Interview of I.Scherbakova, September 2011.

¹⁷ Interview of I.Tonkikh, September 2011.

¹⁸ Interview of E.Finkelstein, July 2011.

¹⁹ Interview of P.Klinov, September 2011.

(North-West) principle rarely applies. E.g., PMI Corporation, the leader in the live sector, actively works in the Russian regions and neighbouring countries. Along with Sting's show in St.Petersburg, the company has arranged shows in Kazan and Kiev (Ukraine) and is currently negotiating a 14-dates Russian national tour. None of other North-West cities could be considered due to obvious costs.

KALININGRAD

The unique location of the Russian enclave amidst EU countries has historically determined its tastes for music consumption. «Most of Kaliningrad residents have grown up with Polish audiocassettes Takt», Alexandrov states. «People would travel to Gdansk to buy shoes and they'd also buy cassettes. Therefore there has never been a shortage of carriers to copy music onto. Neither a shortage of access to music in general».²⁰

Since the fall of the iron curtain the active segment of local youth used to travel by bus to neighbouring Warsaw, Lodz, Katowice, Vilnius and even Berlin in order to visit concerts and festivals. What came as spontaneous trips has turned into entrepreneurial practice. Nowadays, occasional organizers would launch a page on VKontakte (the main social network in Russia, see below) and invite kindred spirits to join them for a travel to a music event in a neighbouring country on a chartered bus for a small fee. The active segment of the audience prefers to travel in order to see world stars rather than wait for their appearance in Kaliningrad. The most popular retreats include Heineken Open'er festival in Polish Gdynia and Castle Party in Lithuanian Trakai. «Not everyone in Kaliningrad is Western-minded, but those active young people that follow the trends associate themselves with Europe rather than Russia», Alexandrov asserts.«There is no revolt mood here, rather what I would call a suitcase mood. Many people want to be a part of Europe, with Russia or without».²¹

The creative base of Kaliningrad has also developed in a way different from any other Russian regional centre. Throughout themid-1980's-2000's British Depeche Mode has probably been the most popular international band in Russia and the post-Soviet (see Depeche Mode bar in Tallinn).Along with Moscow, Kaliningrad has been one of the most DM-devoted cities. This could not but influence the interest and appreciation for neoromantic genres (among the 30-40-year-olds of today), first and foremost synth pop. As a result ,a small but noticeable own pop scene has formed, occasionally exporting such artists as Lavanda, Bigudi and LP to Moscow. This genre affiliation is unique for provincial Russia. «Kaliningrad artists were not selling some fantastic talent (they had no fantastic talent) but their good taste», Levchenko explains, «that's why there was a chance for their – modest – visibility in Moscow».²²

By the legislation, Kaliningrad has a status of a special economic zone, which presupposes special customs zone. This does not de-facto affect international touring of minor scale, however, any unaccompanied artistic cargo, even arriving from and departing to other Russian cities is a subject to customs clearance. Feoktistov describes a typically Russian way of solving occasional problems with artists' cargo: «There might be complications, but it is always wise to hire a young music-interested guy whose father works at the customs' office. We are a small region, after all».

At the same time, the well-developed domestic flight network from Kaliningrad airport allows talent buyers to book small and mid-scale shows in Moscow and St.Petersburg back to back with Polish Gdansk. Driving time between Gdansk and Kaliningrad airport is 5 hours. Feoktistov encapsulates the aspirations of the local industry workers stating: «It is common knowledge that the major land gate to Russia is via Helsinki. Our aspiration is that Warsaw becomes an equally important gate. Poland is the most active neighbouring market that we could team up with».²³

20 Interview of V.Alexandrov, July 2011.

21 Ibid.

22 Interview of A.Levchenko, July 2011.

23 Interview of A.Feoktistov, July 2011.

PETROZAVODSK/KARELIA

Karelia is a multicultural region, where such versatile cultures as Russian, Karelian, Finnish, Veps, Swedish etc. have historically been present. With the presence of Komi population in Komi republic, Nenets and Komi population in Nenets Autonomous District, Sami-inhabited clusters in Murmansk oblast, Karelia is not a unique multinational territory in North-West Russia. It is, however, the only established multicultural music cluster in the region noticeable on the national scale. Karelia stays de-facto bilingual (Finnish is the second official language), still since the fall of USSR the region has been significantly russified, mainly due to the mass emigration of Finnish speakers to Finland. Heikkinen calls the future of Karelian language and culture «complicated». She also notices that Finnish as a language taught at the local universities (Petrozavodsk's department of Finnish at the Karelian State University ranks second best in the world) has more chances to survive in Karelia – even if its official status is nowadays formalized²⁴.

The regional centre Petrozavodsk might not have a stabile music infrastructure but for a city of only 270.000 inhabitants it demonstrates a lively music scene, particularly open for international collaboration. Petrozavodsk is a youthful student city with several universities (two of them are music college and conservatory) where a considerable number of population has travelled abroad, most often to Finland. The absolute majority obtains their Schengen visa from the local Finnish consulate. In 2010 the consulate has issued ca 60.000 visas, in 2011 the figure of ca 80.000 is expected.²⁵

«We are a positively thinking city», Borland supposes. «Cities' cultural profile is interdependent with their major industries. There is no draconic industrial plant here like in Cherepovets – we are no Manchester. No huge military college as in Pskov – how positive can a Russian city be if half of men wear epaulettes? We are, finally, not too close to St.Petersburg and transport connections leave much to be desired – the positive outcome is that, unlike people in Novgorod, we cannot travel to St.Pete for every cultural event and can instead focus on developing our own scene».²⁶

ARHANGELSK

Since the 1980s Arhangelsk (whose general economic function is a port region) has become one of the jazz centres in the Soviet Union. Graduates of the local music college started making nationwide careers – thus putting Arhangelsk on the map. Since that time Arhangelsk has been characterized by an experimental approach to jazz, combining it with folk and even blues (which in a way made it close to the Norwegian jazz tradition). The absence of local conservatory (in contrast with, e.g., Petrozavodsk) is an extra argument for many young talented musicians to leave to study for Moscow or St.Petersburg. Feiertag ranks Arhangelsk and Vologda as accordingly second and third jazz centres in the North-West region after St.Petersburg (he also points at the remarkable gap between St.Petersburg and all other regional centres in terms of music life intensity).²⁷ The deep folk routes of the Arhangelsk scene can also be explained through the prism of strong affiliation with local nations (those coming from Pinezhsky, Lezhukonsky and other districts of vast Arhangelsk oblast).²⁸ As in Petrozavodsk, Arhangelsk local artists actively engage in regional collaboration projects with international colleagues and are well aware of the existing networks.

Since the merge of several local universities into SAFU (North Arctic Federal University), Arctic studies have gained a better focus and a wider reach that has also resulted in intensifying student exchange and student life. Mezentsev mentions more and more requests from Nordic artists (interested in playing in Arhangelsk or collaborating with local musicians) that come through university channels. Within the last five years, the major

24 Interview of A.-K.Heikkinen, September 2011.

25 Ibid.

26 Interview of A.Borland, September 2011.

27 Interview of V.Feiertag, September 2011.

28 Interview of A.Shalev, September 2011.

local Koleso club has arranged shows for 12 Norwegian and 8 Swedish artists who set contact with the club through the University. In its turn, it is typical for Arhangelsk promoters to arrange meetings with visiting international artists and workshops for students.²⁹

Severodvinsk, lying 30km from Arhangelsk, is a closed military town characterized by a small but relatively lively local scene. Most of the city inhabitants have higher education, there is nearly no inner migration to Severodvinsk from small towns and agricultural regions. It is possible in theory for international artists to visit Severodvinsk, however, the promoter must apply for the request from the local FSB (ex-KGB) office at least a month in advance.

The precedent of Arhangelsk and Severodvinsk (a regional centre and an active satellite town) is mirrored in Vologda region with Vologda and Cherepovets (home of powerful Severstal company) playing the same roles. However, the rather passive music life in Vologda itself makes it complicated for cultural workers to benefit equally much from this tandem as Arhangelsk can.

M U R M A N S K

As well as Arhangelsk, Murmansk's economic ecosystem has been built around a major port. Unlike other mentioned centres of North-West Russia, the local scene is rather humble. The cultural diplomatic presence of Nordic structures and their projects do not only contribute to it but, to a certain degree, inspire its existence.

Murmansk region includes other mini-clusters of cultural life: even though they are tiny, Severomorsk, Umba and Apatity have their own agendas. It is worth mentioning that the closed military town of Severomorsk is home to Ensemble Severnogo Flota (Northern Marine Ensemble), the only regular professional orchestra in the region; Apatity has its own Dixilend Nord; and the community of Umba holds bi-yearly International Folk Festival in June, co-arranged by city administration and Regional House of Folk Art.

As Murmansk region is the centre for Sami culture in Russia, activities aimed at supporting the local culture are held mainly in the Sami community of Lovozero. Nevertheless, whenever a Finnish or Norwegian Sami artist visits the region, the consulates try to secure a performance in Murmansk as well.

The population of Murmansk travels intensively to neighbouring Norway and Finland. Consulate of Finland has issued ca 30.000 visas in 2010 and 26.000 visas only in January-August 2011, thus demonstrating a 120% increase. It is mentioned that many new applicants came from cities other than Murmansk. Consulate of Norway has issued ca 20.000 visas in 2010, and 12.000 visas in January-August of 2011. Schengen multivisas for the inhabitants of Murmansk region (as well as in St.Petersburg, Kaliningrad, Karelia and Arhangelsk) are easier to obtain than, e.g., for residents of Moscow and the rest of Russia.³⁰

²⁹ Interview of A.Mezentsev, September 2011.

³⁰ Interview of M.Ruokokoski & S.Pöyhönen, August 2011; Interview of L.G.Fordal, August 2011.

LOCAL BODIES OF POWER AND RUSSIAN NGO'S

An important trend in Russian music is a lack of national public policy and the weakness of NGO's in the live industry – the most important segment in the region in question³¹. The strategic government influence is, to a certain extent, present only in the segment of classical music.

The collecting societies in Russia exist but their role in the region is far from crucial. The non-commercial NGO's include *RAO* (Russian Author Society), *VOIS* (All-Russian Organization for Intellectual Property) and the newly established *RSP* (Russian Union of Right Holders).

All HQ's are based in Moscow. Collecting societies (first and foremost, *RAO*) are noticeable: 1) only in St.Petersburg, 2) only when their representatives make inspections on site, visit the most noticeable venues and inquire if the venues are paying for music. By the Russian legislation every venue is supposed to pay from 5% of its turnover to collecting societies. In addition to signing licensing agreements with concert venues and clubs *RAO* signs similar contracts with restaurants, hotels, retail chains, fitness centres, transportation companies and other users. Agreements with local television and local radio stations are also on *RAO*'s agenda. The principal difference between *RAO* and *VOIS* is that they work with the same pool of music users but collect money for different types of right holders. *RAO* represents authors (composers, poets, stage designers, playwrights, etc.). *VOIS* represents performers and phonogram owners.

RSP (Russian Union of Right Holders) is the youngest and the most controversial organization. It has recently obtained state accreditation allowing to collect money for the right of private copying onto all kinds of rewritable media as well as all devices that have an internal memory (computers, mobile phones, etc.). It is yet unclear how this practice will be implemented.

At the same time, local governmental bodies and their cultural policies do affect the music scene. The case of St.Petersburg is of a special interest. Unlike in many other Russian regions, the Committee for Culture of City of St.Petersburg is very visible in the professional music circles. Its policies, activities and principles are well known for (and understood by) the most of music professionals. The Committee has a practice of open budget applications for organizers of festivals and cultural projects.³²

The Committee is annually engaged into: 1) over ten multiformat city holidays that the Committee co-organizes, 2) ca 50 music festivals and concerts that the Committee subsidizes, 3) ca 70 music festivals and concerts that the Committee supports in forms other than financial subsidies. The annual subsidiary volume for events related with music makes over 24.000e.³³

According to Platunov, the major criteria that make the application favourable in the eyes of the Committee are compliance with traditions, credibility of the organizers, authenticity of the idea and a transparent structure. Platunov especially mentions *SKIF* festival, *Swing Belaya Nochi* and *StereoLeto* as regular festivals of non-classical music that are important for the region. Comparing the work of his Committee with similar local governmental structures in Moscow and other regions, Platunov states: "In my opinion, St. Petersburg Committee for Culture is considerably more creative. We have initiated a noticeable number of events: Music Night, Karaoke Po-Peterburgski, Dance day, a series of concerts on city squares, to name only a few".³⁴

To exemplify the pattern, *StereoLeto*, the most-famous local pop-rock festival of a Western profile, has been applying to the Committee for financing every year, and received ca 5.000e which stands for 0.5% of the total event budget in 2008. In 2011 the independent Music Management School, founded by Ilya Bortnyuk, creator of

³¹ "Music and performance market in Moscow and St.Petersburg 2009" (in Russian), InterMedia, 2010.

³² Interview of I.Bortnyuk, July 2011.

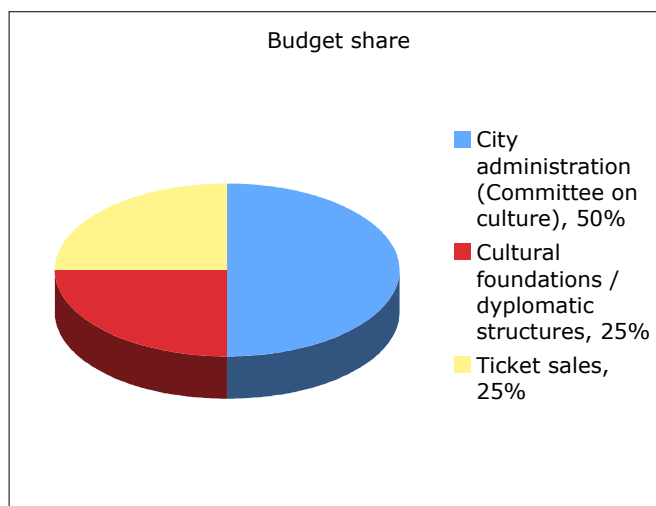
³³ Interview of A.Platunov, September 2011.

³⁴ Ibid.

StereoLeto, received a grant of ca 3.750e.³⁵

Sergey Kuryokhin Modern Art Centre reports obtaining support from the Committee annually. Remarkably, the Committee was supporting the Centre's SKIF festival since the very first year, thus setting a first precedent of supporting a non-classical music event. (The foundation was also actively seeking - and gaining - support from foreign consulates and international cultural centres). In 2003 after a series of successful festivals held at Baltiysky Dom theatre, the city administration handed over the building of a former cinema to the Centre (capacity – 1.300, by that time functioning as a furniture store). Since then, SKIF and its daughter festivals have been held here. Juridically, the building is owned by the city but permanently managed by the Centre.

Figure 1. S.Kuryokhin Modern Art Centre festivals, financing sources, estimation by A.Kuryokhina³⁶



Turning former cinemas into club venues (cf. with gentrification of former factories in Moscow) is a noticeable trend in St.Petersburg. As every European metropolis, St.Petersburg faced the tendency of decrease in the number of cinemas. Deputy head of Committee for Culture Alexander Platunov had previously been curating city cinemas and proposed to reprofile some for continuing use as music venues. The trend has not had a massive following, however, it has clearly presented itself.

It is worth mentioning that Usadba.Jazz festival came to St.Petersburg after the Committee for Culture contacted the organizers in Moscow. The Committee proposed the organizers to apply for support, and even though the support in 2011 was non-financial (assistance with obtaining the permission from the venue authorities, assistance in arranging a press-conference at the governmental premises, mailouts) – this initiative of the Committee did catalyze the festival's launch in St.Petersburg.³⁷

“There is an explosion of music activities in town, due to political reasons, first and foremost”, Rachkov states. “The authorities actively invite international stars to the city, or at least contribute to making their visits possible, for example, free openair shows of Arturo Sandoval or Sting”³⁸. This tendency has been observed since the 300-years anniversary of St.Petersburg in 2003 and has been growing since then.

A crucial structure behind these activities is St.Petersburg International Festival & Celebration Centre, led by Marina Fokina, previously top TV-manager. The organization has a cart blanche for organizing music and cultural events on the massive scale, with a strong financial base, at the best public spots in the city. The Centre

³⁵ Interview of I.Bortnyuk, July 2011.

³⁶ Interview of A.Kuryokhina, July 2011.

³⁷ Interview of M.Semushkina, September 2011.

³⁸ Interview of D.Rachkov, July 2011.

possesses a well-maintained database in the artistic world. Even though the ambiance of the cultural content of the Centre's events receives mixed comments from experts, the scale, the reach and the administration level are undisputably unique for Russia.

50 persons work for the Centre fulltime, ca 20 are contract workers. The Centre produces global projects, shows of top-notch scale with an impressive amount of technologies and content from all over the world. The Centre has regularly presented such world renowned companies as Cirque du Soleil and Aquatic Show, to name a few, within its projects.

Fokina took the post by the personal invitation of ex-governor Valentina Matvienko. Matvienko formulated the goal: to promote St.Petersburg as the international cultural space. The direct connection between the level of visible cultural development and the investment climate in the city was voiced. From the very beginning the activities of the Centre were meant to create a mechanism of attracting tourists to the city, the platform that is highly prioritized both on public and business agendas in St.Petersburg.

"I am a crisis manager and I am used to covering the distance that would take someone else ten years – within a year", Fokina tells. "We merely do not have that much time. We must cover the way that our international colleagues have started decades ago as soon as possible. Venice and Brazil have been arranging carnivals for decades and centuries – now it is common knowledge that these events catalyze the regional economic development. Austrian Salzburg accumulates 65% of city budget through cultural and tourism channels, due to long-term promotion as the city of Mozart. We do not have this practice yet but we can develop it."³⁹

The main events that the Centre produces include City Day, New Year Celebrations, Alye Parusa (Scarlet Sails, since 2005) and Kinoforum (since 2010).

City Day runs for three days in May in the streets of St.Petersburg and encompasses an array of street theatre performances along with jazz concerts (in 2011 headlined by Arturo Sandoval and Dirty Dozen Brass Band). The main street of the city Nevsky prospect becomes pedestrian and, along with Dvortsovaya, the main square, hosts up to ten stages.

Alye Parusa is a massive festival held in the end of May to celebrate high school graduation. The audience turnover of Alye Parusa exceeds 1 million visitors. The focus of the event genre-wise is pop music and a pyro show in the delta of Neva. The culmination of the event is the arrival of the schooner with scarlet sails into the delta, this role is performed by the Swedish Tre Kronor ship. One stage is placed on Dvortsovaya square: only graduates obtain tickets to it. Another stage is built on the other side of Neva, on Vasilievsky island spit. The two stages are connected by an ongoing teleconference while TV Channel 5 broadcasts the whole event directly onto the whole country.

10% of the event budget is paid by the city, the rest is invested by Bank of Russia, traditionally the major partner and investor for the event. Annual opinion polls are preceding the event. The Centre inquires what artists the majority of tomorrow's graduates would like to see and, according to Fokina, books the festival roster for 70% based on the graduates' preferences. The absolute majority of the artists are Russian pop stars (Dima Bilan, Sergey Lazarev, Bi-2, etc.)

Besides that, the Centre produces a big amount of professional holiday galas, mostly headlined by Russian pop stars. Some of them, like Victory Day (09/05), Russia Day (12/06), New Year Celebrations (31/12-02/01) are a legal subject for celebration by the regional Law on St.Petersburg. All the events that the Centre produces are free of charge for the audience, all are characterized by multigenre and multiformat approach. For example,

³⁹ Interview of M.Fokina, September 2011.

Kinoforum, an event formally not related to music was inaugurated by performances of divas Anna Netrebko in 2011 and Emma Shaplin in 2010.

The Centre's costs are optimized due to outsourcing permanent partners and signing wholesale agreements. The Centre does not book music artists directly, outsourcing professional bookers (first and foremost, PMI). The latter book the artists from the pool that the Centre proposes, on the turnkey principle: e.g., Roger Waters, Bryan Adams, The Scorpions to name the biggest ones.⁴⁰ PMI is also an experienced creator of bespoke shows for a vast array of local authorities. Local Radio Record is another booking structure that is invited to contribute to arranging, e.g., Youth Day.

Fokina estimates the result of her events from the social perspective and introduces the notion "social result". Her major priority is establishing a positive mood among St.Petersburg citizens. Moreover, she observes her activities as a powerful economic instrument and an important component in the international image of St.Petersburg. The Centre's events attract simultaneously up to 3 million attendees. In Fokina's opinion, this demonstrates the city's welfare and nuanced development. The international promotion, in its turn, should result in the increase of the tourist flow and in the complex development of infrastructure. Thus, the social result must be intertwined with a positive economic effect.⁴¹ The non-formal, nearly monopole alliance of the Centre with the local government is as unique as the Centre's activities.

Outside of St.Petersburg, the most widespread form of massive city holidays (including mostly music in Russian) are openair "City Days" (or "Region days"), usually held on a specific date or weekend.

In Murmansk City Day is arranged by the city Committee for Culture on the major square 5 Uglov (5 Corners) and headlined by an occasional Moscow pop or rock star.

In Karelia the city and republican administrations regularly hold Republic Day on June, 8th and City Day in the end of June on the Onego lake embankment.

City Day in Kaliningrad is celebrated on July, 4th and commemorates the day when the Prussian Königsberg received its current name. As elsewhere in the region the gala concert in the centre of the city is headlined by domestic and international stars (such as the local-born Moscow pop star Oleg Gazmanov).

In most Russian cities the government-organized City days receive a sceptical feedback from experts. «A mass event for drunk and often aggressive proletarians – no, thank you, reasonable people would always take a break from the city on that day», Levchenko says.⁴² However, the new Kaliningrad authorities in the end of the 2000s have studied European experience, reshifted the focus of the main activities onto daytime, enlarged the space of pedestrian zones in the centre during the event and invited Levchenko as a local promoter for collaboration in booking artists. Outsorce contracts with local bodies of power are still as attractive for cultural workers as intransparent. The gap between the rich and the poor makes it difficult to create a mass event where everyone would feel at home. However, the above-named tendencies in St.Petersburg have led to accumulation of experience, both missed by and applicable in the rest of North-West Russia.

⁴⁰ Interview of E.Finkelstein, July 2011.

⁴¹ Interview of M.Fokina, September 2011.

⁴² Interview of A.Levchenko, July 2011.

TALENT BUYERS

By the end of 2000s with the decay of the record industry, talent buyers have, to a great extent, become the major subclass of music industry workers that define the music profile of their region. In this chapter we focus, first and foremost, on promoters - even though the roles of promoters and bookers⁴³ in Russia often intertwine. Understanding the high mobility of the market and the growing amount of rich young amateurs who try their luck in the industry (here today, gone tomorrow), we will present the major players that determine the development of the sphere.

Due to the lack of development in the NGO sector, talent buying activities exist nearly exclusively in the entrepreneurial sphere. Promoters that work with the live segment inevitably mention higher risks in St.Petersburg and therefore the necessity of lower artist fees than what agents would charge for Moscow. Even shows of the most awaited cult artists that secure 100% success in Moscow and even with a lower fee can end on a negative saldo in St.Petersburg (e.g. Kraftwerk, Morrissey, Blondie).⁴⁴ InterMedia assesses the maximum market volume of live music in St.Petersburg as nearly thrice smaller than in Moscow (with a twice smaller maximum potential amount of tickets on sale).

Table 2. Maximum live market volume, St.Petersburg and Moscow, in euros, by InterMedia

Venue type	Maximum amount of tickets	Average ticket price	Market volume, max.
Concert halls SPB	5.039.714	26	131.032.564
Clubs SPB	3.893.960	7	27.257.720
Openairs and others SPB	724.800	26	18.844.800
Subtotal SPB	9.658.474	20	177.135.084
Concert halls M	11.164.198	35	390.746.930
Clubs M	6.463.970	13	84.031.610
Openairs and others M	2.110.400	25	52.760.000
Subtotal M	19.738.568	24	527.538.540
Coefficient, SPB vs. M	0,49	0,83	0,34

Experts state that approximately over 100-150 noticeable talent buying companies are engaged in music promotion activities in Russia, with at least 20 of them based in St.Petersburg (the most of the remaining ones are in Moscow). The centralization processes on the relatively young market are active. Nevertheless, there are leaders but no monopolists in St.Petersburg (cf. with the skyrocketing career of Melnitsa agency, obviously the biggest promoter in Moscow in 2011). The promoters working exclusively with the festival format are listed in the next chapter. It is also worth mentioning that international agents would be very cautious when processing inquiries from new promoters from Russia and especially from St.Petersburg, as there has been a high record of irresponsible inquiries.⁴⁵

Russia has no own representative office of the leading international promotion companies, such as *Live Nation* or *AEG*. Russian promoters have historically collaborated with modern national Scandinavian offices of Live Nation, e.g. Welldone (now Live Nation Finland) and EMA Telstar (now Live Nation Sweden). Both function nowadays under the same international brand. Nevertheless, peculiarly, these offices often stick to different historic alliances that they previously established with local promoters in Russia. Thus, in St.Petersburg Live Nation Sweden collaborates mostly with PMI (e.g., Roxette) while Live Nation Finland works primarily with NCA (NCA arranges up

⁴³ Waddell, R.D. and others. *This Business of Concert Promotion and Touring*, Billboard Books, 2007.

⁴⁴ Interview of I.Scherbakova, September 2011.

⁴⁵ Interview of K.Lundgren, September 2009.

to 8-10 shows a year for Live Nation's artists, e.g., Metallica, Apocalyptica etc.).⁴⁶ The format of this cooperation presupposes buying one of the dates that Live Nation has for disposal in the region.

Live Nation's principle of national expansion normally involves buying a national talent buyer company. The perspective of Live Nation opening own office in Russia is debated, however, there are no signals that would predict this step in the near perspective.

"Stabile market is a precondition for Live Nation to expand onto any territory", Shurygin asserts. "At the same time, Russia is not a transparent market, the questions of taxation and uncontrolled cash flow are just the most obvious examples out of many. Live Nation has recently faced a similar problem upon entreing the Asian market and would obviously be very careful with expanding in Russia".⁴⁷

Besides Live Nation, Nick Hobbs' independent agency *Charmenko* is a noticeable external structure. Charmenko acts as a middle agent with a regional focus, helping local promoters from Eastern Europe to commission a show of coming tours. Based in Istanbul, Turkey, Charmenko is not reselling the shows. However, it acts as a third party with the knowledge of the local market and experience as a booking agent, and makes business on 10-20% commission on top the deal that it helps to negotiate (the commission is paid by the local promoter). In St.Petersburg Charmenko's services are mostly used by GlavClub (directly) and EM Concert (e.g., with Charmenko negotiating the deal for Moscow-based T.C.I. company and T.C.I. delivering the deal to St.Petersburg).

Table 3. Rammstein, St.Petersburg show 2012: Reaching the Deal
Band management → East-European booking partner → Russian booking partner & Moscow promoter → St.Petersburg promoter

In general, St.Petersburg talent buyers point at the decreasing role of Charmenko in the region. Throughout the 2000s the core of Charmenko product has been direct access to international agencies, ability to build up tours in Eastern Europe and understanding of structural organization for talent buyer's work. However, in 2011 most of the leading local talent buyers already possess the necessary knowledge of the international industry, are known on the market and prefer to work directly, without middle agent assistance. Nevertheless, the historic local role of Charmenko and personally Nick Hobbs as a coach for *comme-il-faut* in international talent buying should not be underestimated.

PMI Corporation, established on the base of *Planeta Plus* promotion agency and engaged in businesses as different as cargo shipping and social networks, is the biggest music/media company in St.Petersburg, by financial turnover. It acts both as a promoter and a booker. PMI, founded by Evgeny Finkelstein, arranges shows for domestic and international artists (Madonna, The Rolling Stones, Sting, Roxette), bespoke music events for the city authorities, corporate events, etc. Importantly, PMI Corporation owns the most powerful St.Petersburg ticketselling company *Kassir.ru* and has an influence over *DTZK/Bileter.ru*, city's second biggest ticketseller (see below).

Finkelstein states that the artist flow to the city has grown significantly in the recent years and disagrees with the stereotype of Russia as a peripheral location for tour routes: "Russia is no longer the end of the world. If previously artists were not so interested to come to St.Peteresburg, nowadays, I would say, by interest, it ranks over Moscow. Moscow is still our major partner, of course"⁴⁸. A tendency of the last years is the growing number

⁴⁶ Symbolically, this case mirrors the Scandinavian public policies on the Russianmusic scene. Separate and individual national agendas still prevail, in spiteof the focus on the joint Nordic activities on the agenda.

⁴⁷ Interview of M.Shurygin, July 2011.

⁴⁸ Interview of E.Finkelstein, July 2011.

of international shows that happen in St.Petersburg and not in Moscow (e.g., Madonna, The Rolling Stones), due to St.Petersburg's more convenient location for international touring. The distance of 400-500km between St.Petersburg and Helsinki or Tallinn allows to arrange shows back to back. Moscow is cut off not only by the distance and problematic roads, but equally by the lack of active neighbours: major international touring routes do not go through Belarus or Ukraine. All this makes a detour to Moscow for a travel party with cargo trucks even more expensive.

NCA is another top concert promoter in St.Petersburg, founded by Mikhail Shurygin. The annual turnover of shows organized by the company makes up to 80-100 concerts, both by major Russian and international artists (Madonna in Moscow, Kylie Minogue, Linkin Park, Bryan Adams, HIM, Rasmus). Out of this number most of the events are arranged in St.Petersburg, with only 5-6 per year in Moscow, in co-production with Moscow partners, and in other provinces of Russia. The company acts as an official booker for a number of festivals in St.Petersburg and other provinces of Russia. Within up to 70% of the arranged events, the company acts as a promoter and undertakes financial risks. At up to 30% events NCA accordingly acts as a booker, building up line-ups for regular sponsored festivals and private events.⁴⁹

On behalf of a financial group in Samara, NCA arranges an annual openair festival Rock nad Volgoy (Rock on Volga). Free entrance and names such as Deep Purple (2010), Tarja Turunen, DDT, Alisa (2011) secure a turnover of up to 250.000 visitors per day. Importantly, NCA goes beyond the technical role of a booker. In 2011 Shurygin personally produced the joint performance of Tarja Turunen and Valery Kipelov (top Finnish and Russian rock stars, see below).

In 2011 NCA bought a 25% share in Kosmonavt club and became a board member⁵⁰. The company aims at strengthening the club's status and calls its own agenda political. The practical steps will include rerouting most of the club scale shows NCA is currently producing at Glavclub to Kosmonavt. Similarly to Finkelstein at PMI, Shurygin owns a local ticketselling company – muzbilet.ru (see below).

Light Music, founded by Ilya Bortnyuk, is an established promoter company with a focus on international music (Kraftwerk, Franz Ferdinand, Brian Eno, The White Stripes). The company engages into events with capacity from 300 to 10.000. The most famous product of Light Music is the annual StereoLeto festival (see below). Light music acts mainly as a promoter but also as a booker for selected private and corporate events. The company has historically worked closely with Scandinavian music (Royksopp, Casiokids, Sigur Ros, Múm, Jimi Tenor, Uusi fantaasia). In 2005 Light Music was organizing NordBeat – Scandinavian music club festival - in cooperation with Norden's office in St.Petersburg (the event became a one-off). The company has been a cradle for a number of creative young professionals in the industry: many have worked with Bortnyuk as assistants and managers. Since 2010 Bortnyuk has been arranging a set of music courses under the brand Music Management School, thus establishing the first serious local analogue to rapidly growing Moscow institutions that sell education courses in creative industries.

Sweden-St.Petersburg based *Art-East* produces compact-sized bespoke music projects for the cultural diplomatic structures, first and foremost from Sweden, with a focus on young artists. The mini-company acts solely as a booker.

*EM Concert*⁵¹ is a promotion company working with various international and Russian artists (Rammstein, Erasure, Nick Cave, Moby). According to expert sources, concert business is not the major one for the owners of EM Concert. Consequently, the company is not directly profit-oriented and is reported to afford losses up to

⁴⁹ Interview of M.Shurygin, July 2011.

⁵⁰ Interview of A.Kostina, July 2011.

⁵¹ Not to be mixed with Euroshow – a major backline rental company, also engaged in talent buying and show promotion.

50.000e per show.⁵²

SP Concert company is an established mid-size player on the market, recently focusing on booking veteran rock acts and their single-standing members (Nazareth, Uriah Heep) as well as Russian acts.

Glavclub is the biggest club venue in St.Petersburg (capacity – 2.000) and the only one with a strong in-house booking policy. Due to this policy, *Glavclub*'s activities are described in this chapter. *Glavclub* (Wu-Tang Clan, Hurts, The Kooks, Mumiy Troll, Leningrad) was founded in St.Petersburg by a Moscow promoter Igor Tonkikh famous at home as a founder of FeeLee promotion/record company. *Glavclub* was established at the times when the competition between talen tbuyers in Moscow was on the way to reach its peak.

The initial ambition for *Glavclub* was establishment of a nationwide club chain, and St.Petersburg happened to host the first venue due to an occasional good real estate offer. In 2009-2010 *Glavclub* tried to expand in Moscow, however, in spite of a strong repertoire the club withdrew its Moscow activities within a year. “At times when *Glavclub* is operating solely in St.Petersburg, our booking policy towards big international artists will be catching the tail of the Moscow comet”, Tonkikh says about the necessity of cooperation with promoters in Moscow.⁵³

Historically established promoter alliances, such as SAV (Moscow) / PMI (St.Petersburg) or Caviar Lounge (Moscow) / Light Music (St.Petersburg) book international artists in a pool. These informal alliances allow parties to work freely with other partners in the respective cities, however, they illustrate the practice of established cooperation platforms.

Well-established *Dance Planet* and *Global Point* arrange wide-scale dance events (see below).

Occasional promo groups arranging dance music parties at different venues appear and disappear regularly. *Loshadka Party* is probably the most famous precedent since 2009 up to recently.

Gagarin Entertainment is a noticeable example of a compact promo group booking international dance artists and not affiliated with a certain venue.

The most typical practice for dance venues is to secure a show/DJ-set with an international act by joining forces with Moscow promoters who have already confirmed a date. Then St.Petersburg can promote their show date back-to-back, sharing related costs. Rozov estimates the budget “threshold of pain” for dance and party promoters in St.Petersburg as 800-1200e fee for a single commercial artist’s performance, higher fees leave little chance to break even. (Rozov’s estimation for a similar figure for Moscow dance and party events would be thrice higher).⁵⁴

Moscow-based *Motley Concerts* and *Spika Concert Agency* arrange shows for international hard rock artists (MC: Amorphis, In Extremo, Children of Bodom; SCA: In Flames, Meshuggah) both in Moscow and St.Petersburg. At the same time, examples when the same promoter would exclusively arrange shows in both capitals, even if with the help of a local hand, are still rare.

Kapkan Records is an active 360° indie company that represents a number of Russian alternative rock artists: Animal Jazz, 7Rasa, Amatory, etc. Due to management’s international contacts the agency has successfully lobbied performances for Russian bands at Lost in Music and Ilosaari Rock festivals in Finland, Tallinn Music Week in Estonia, Exit in Serbia, etc. *Kapkan Records* has also arranged shows in St.Petersburg for Scandinavian artists and tried its hand at cultural tourism trips from St.Petersburg to Ilosaari Rock festival in Finland. The company is experienced in arranging up to 40-dates tours for domestic rock artists in Russia. Nevertheless,

52 Interview of I.Bortnuk, July 2011.

53 Interview of I.Tonkikh, September 2011.

54 Interview of I.Rozov, September 2011.

Kravchenko points it out that setting international artists on the same route would demand better-known artistic names, friendlier artist fees and better local infrastructure in the regions (both in terms of venues' equipment and transport infrastructure).⁵⁵ E.g., in 2011 Kapkan is trying to set up a joint tour for Russian Moi Rakety Vverh and less locally known Finnish Major Label, with profit to be shared 50/50.

Obviously the most active national tour organizer on the rock club level, *Polygon* concert agency is based in St.Petersburg. The agency was initially founded as an in-house booking structure at the club of the same name (non-existent today). The company sets focus on rock and works with A&R, management and booking. The unique know-how of the company is building regional and national club tours and selling shows to local promoters. Alternative rock stars like Psiheya and 5Diez play up to 35 shows in a row. Since 2008 when it co-produced an 11-city tour for The Exploited, Polygon has also been working with international artists. Most of the Western acts perform on the fee+bonus principle.⁵⁶

Nowadays Polygon's booking agents work in distant account from St.Petersburg, Astrakhan and Volgograd, which illustrates the new organization policy in Russian cultural industries on the roots level. "Our regional database includes up to 600 contacts of local promoters from Kaliningrad to Kamchatka", Klinov states. "We built it up by simply typing in key words on the search engines for every city".⁵⁷ It is only natural that the database covers the *rock* infrastructure: alternative rock artists are often less demanding and can reconcile to the spartan technical and hospitality conditions in regional Russia.

Polygon's know-how in club tourbuilding is outstanding for Russia, however, local promoters characterize Polygon's intermediary services as rather expensive. There is no North-West regional centre where Polygon would work with a local promoter per door. The practice of advanced payment applies when 70% of the deal is paid by the local promoter to Polygon in advance, and the remaining balance of 30% is paid in cash on site prior to show.

The regional map of promotion companies outside of St.Petersburg is predictably very modest. The diversification by the type of music/event is not completed. The absolute majority of the professionals and amateurs in question works as promoters-not-bookers: the market for bespoke bookings outside the capitals is tiny. Some promoters would not start a company, working under their own name (often known only to business partners): visibility is still less important in the regional business. The possibilities to enter the business for new promoters are more, the profits are less and, in contrast with the capitals, maintaining talent buying business as the major self-sufficient activity is impossible.

Kaliningrad is home to several established promotion companies with specialized profiles. *Zapad Concert* focuses on domestic pop and rock stars. *Ivan Prusov's Group* (aka Andrey Feoktistov) books domestic and international rock stars (Nazareth, Alisa, Korol and Shut). *Vadim Alexandrov*, an independent promoter, has been booking international artists since the late 1990s first as an in-house booker for Vagonka club and then as an independent promoter (The White Stripes, Paul Oakenfold, Legendary Pink Dots, Jay-Jay Johanson). The legendary *Vagonka* club (famous in the Russian professional sphere, see below) has its own well-established domestic and international in-house booking. The White Stripes, Marc Almond, Legendary Pink Dots were booked by Vagonka.

A noteworthy precedent of local business catalyzing the live industry was set by KD Avia, a local air company, active in 2002-2009. The company reconstructed Kaliningrad airport into an international hub and operated flights to over 20 Russian and international cities until it went bankrupt in 2009. Besides revitalizing the transport industry, KD Avia actively presented shows for veteran rock artists such as Def Leppard, Europe, Alice Cooper

55 Interview of V.Kravchenko, July 2011.

56 Interview of P.Klinov, September 2011.

57 Ibid.

(normally arranged on behalf of KD Avia by Macroconcert).

Alexandrov asserts that the Baltic concert agency *Makroconcert* (with a local representative office in Kaliningrad) has stronger positions in the region than, e.g., Istanbul-based Charmenko. However, the very fact of Charmenko's historic presence in the region speaks for a rather decent development of Kaliningrad live sector.⁵⁸ The priority cities for Charmenko in Russia are Moscow and St.Petersburg and it otherwise rarely books international artists to provincial centres.

Macroconcert, in its turn, has the privilege of buying a block of tour dates for the region in a pool. At the same time, it is not only visa and customs regime between Russia and EU but, importantly, different local music tastes (as compared to the Baltics) that constrain the efficiency of adding Kaliningrad as an extra date to Macroconcert's Baltic tours.

Even if the most-awaited icons, such as Depeche Mode or A-Ha have never played Kaliningrad, it is worth mentioning that local promoters tried to compile professional requests, team up with Moscow promoters and in 2004 even accumulated a sum of 30.000 euros as a potential offer for A-Ha (unthinkable for a Russian region at that time).⁵⁹

In **Arhangelsk** and **Murmansk** the promoter scene is sporadic, unless the promoter is a part of the local media industry or obtains regular support from governmental or cultural diplomatic sources. "Here today – gone tomorrow" is the typical case. E.g., even in case of the reputed Belomor Boogie club festival in Arhangelsk, the founder Alexander Mezentsev has not owned a local media outlet but has been an active and experienced local journalist – which was a must-condition in order to reach visibility for his festival.⁶⁰

Many managers for local rock artists, like Arhangelsk-based Dmitry Kulinenkov (managing the local popular E-Sex-t band) start arranging shows for St.Petersburg and Moscow big names – that becomes a good framing for presenting their own band as a warm-up. As elsewhere in the country, most ambitious promoters might move to Moscow and wrap up their activities at their home base. The Murmansk example is the recently closed successful Rice Art promotion company.

The precedents of major talent buyers presence in the region are few – as for bigger players (as PMI, NCA, Melnitsa, Caviar Lounge or Light Music) the economic potential of the region is often too low to be interesting, and even offers from the new indie agencies (as Polygon) come expensive.

Noteworthy, the most active internationally focused promoter for Murmansk and Arhangelsk is based neither in the region nor in the Russian capitals but in the small Norwegian border town of Kirkenes.

Pikene på Broen share-holding company started from arranging contemporary art projects. Nowadays it arranges a plethora of events of European quality over the border, involving music and musicians first and foremost from Northern Norway and Finland, Murmansk, Arhangelsk and Karelia. The key person for the Russian projects is Russian-born Luba Kuzovnikova. The company sets focus on multigenre events. The most famous event is annual festival Barents Spektakel (see below).

In Murmansk Pikene cooperate both with the city municipality and regional administration in order to get necessary permissions. The most important public funders for Pikene activities include Norwegian Ministry of Culture, Norwegian Ministry of Foreign Affairs, Arts Council Norway, Nordic Council of Ministers, Barents

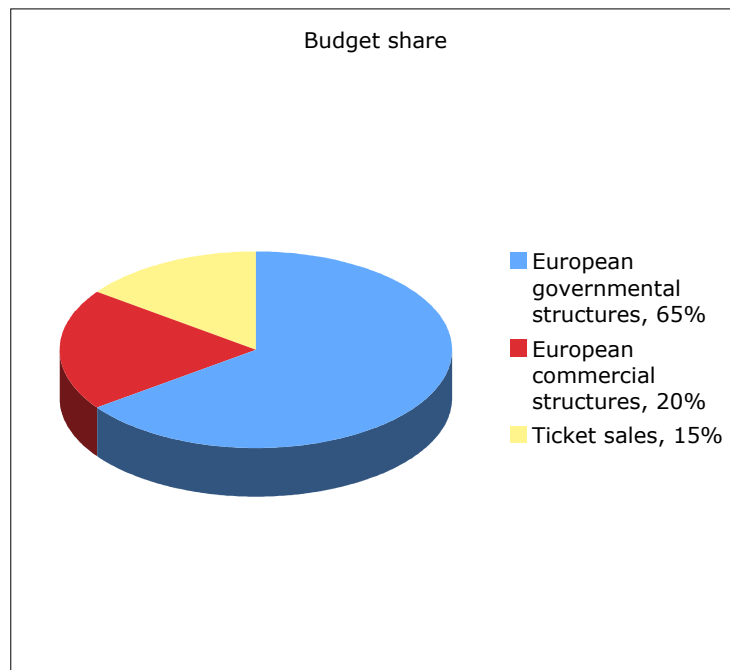
58 Interview of V.Alexandrov, September 2011.

59 Ibid.

60 Interview of A.Mezentsev, September 2011.

Secretariat, Barents Kult, Sör-Varanger Municipality and Finnmark County. The list of the commercial companies includes Total, SpareBank1 Nord-Norge, Sydvaranger, Rica Hotels, etc.

Figure 4. Financing for Pikene på Broen's music related projects in Russia, est. by L.Kuzovnikova⁶¹



Kuzovnikova mentions annual Norwegian Days (now - Nordic Days) in Murmansk, commissioned by the Scandinavian cultural diplomatic structures, as Pikene på Broen's biggest success in the region.⁶²

In **Petrozavodsk** local media holding Nika Plus (including, among other outlets, local Nika Plus TV and regional branch of Moscow Nashe Radio) is a typical example of a media company that uses its information resource for promoting music events. Nashe Radio/Nika are regularly arranging shows in Petrozavodsk for its format-allied national rock stars such as Pilot, DDT, Picnic, etc. Another single-standing promoters in Petrozavodsk are, e.g., Ludmila Suvorova (brings mostly Russian pop stars) and rock-enthusiast Anton Borland (since recently an in-house booker for Begemot and Postmodern clubs – see below).

⁶¹ Interview of L.Kuzovnikova, September 2011.

⁶² Ibid.

FESTIVALS

Unlike many other branches of the music industry, the festival tradition requires continuity, habitualized interest of the audience and the presence of established regional infrastructure - including first and foremost, transport, hospitality and security. In other words, the quick tempo of the Russian music industry (that, as under the Soviet 5 year-plans, still covers five years' economic plan within one year) does not apply in this case. High costs and the lack of economic stability make many of the successful events one-offs. At the same time, intolerance or even impudence of local officials may result in bans. For example, the biggest national rock festival *Nashestvie*'2011 in Tver oblast was on the verge of cancellation due to the change of local administration. The official motivation, speaking for itself, was the epidemic of pig plague around Tver. The cancellation of popular annual *Vozduh* festival in Petrozavodsk in 2010, according to experts, also came as a result of local government's interference. Finally, the overall Russian lack of security, risk of terrorist attacks and the insufficiency of campus festival traditions constrain the development of the genre.

Nevertheless, the number of festivals is growing (see Platunov, above). Many of them are organized by alcohol/tobacco brands, media companies, cultural diplomatic structures or, more and more frequently, local authorities.⁶³ The line-up of most of the festivals is still predominantly Russian.

The wide activities of St.Petersburg Committee for Culture and International Festival & Celebration Centre were described above, while the national bespoke events held in the region by Scandinavian cultural structures will be presented in a separate chapter. Here we focus on the local festivals that are arranged neither by the governmental or government-affiliated structures, nor by foreign cultural diplomatic offices.

The annual *Stereoleto* festival (active since 2001, openair) held on the last weekend in June/first weekend of July is probably the most famous pop-rock festival with foreign headliners in St.Petersburg and, to some extent, in whole Russia. The brand belongs to Ilya Bortnyuk and his Light Music company. There are no certain stylistic frames. *Stereoleto*'s music profile stretches from rock'n'roll to electronics and from lounge to world. The focus is clearly set on young trendy audience. Moscow-based *Afisha Picnic* (since 2004, late July) that gets over 50.000 visitors per day is probably the only regular event of the Western profile that exceeds *Stereoleto* in this niche. *Stereoleto* with its regular turnover of 10.000+ visitors has booked artists from more than 20 countries (Nick Cave, Massive Attack, Morcheeba, Royksopp, Air, Uusi fantaasia). The festival's know-how is successful fundraising work. The commercial sponsors and ticket income cover the most of the budget. Even though some experts state that the superimportant role of *Stereoleto* has been recently shadowed by the boost of other music events in town, the festival has undoubtedly become a landmark for a whole generation of 20-30+concertgoers.

It is only natural that the city of rich jazz traditions hosts a plethora of jazz festivals. *Feiertag* notices that jazz audience in St.Petersburg is segregated: while some jazz fans attend only club shows, others would keep going only to Philharmonic Hall and similar big comfortable halls⁶⁴. In any case, jazz music finds its way to very different types of venues.

Swing Beloy Nochi (White Night Swing), arranged in June, is a heir to the famous Soviet state Lenconcert's festival *Osenie Ritmy* (Autumn Rhythms). *Swing Beloy Nochi* is less polystylistic than its predecessor and focuses mainly on the mainstream jazz. The event is produced by a renowned jazz musician David Goloschekin at the Jazz Philharmonic Hall and on *Iskusstv Square* where the openair gala concert is arranged in front of 2.000-3.000 spectators. The festival obtains regular support from the city Committee for Culture.

PetroJazz openair festival has been held since the beginning of the 2000s on the beach adjoining *Petropavlovsky*

⁶³ G.Goldenzwaig. Music Export Handbook: Russia. EMO, 2006.

⁶⁴ Interview of V.Feiertag, July, 2011.

Fortress in the heart of the city by promoters Innokenty and Julia Volkomorovs. The event gathers several thousand jazz lovers and is weather dependent.

The famous jazz club JFC arranges regular chamber size club festivals on its stage, continuing for up to two weeks. The most noticeable are Spring Jazz Festival and Guitar Jazz Festival, their major shows securing sold-outs.

Hermitage festival held in summer in the State Hermitage museum inner yard also occasionally merges classical music with jazz.

SKIF festival, organized by and held in Sergey Kuryokhin Modern Art Centre on a mid-May weekend, welcomes international experimental music (Swans, Terry Riley, K.K.Null) and performance art. It successfully combines financing from the cultural diplomatic structures with annual support from the Committee for Culture and ticket income. The festival is noticeable for its well-developed international network and well-thought dramaturgy. The activities of the future Centre started in 1997 with the commemoration concert on the first anniversary of Sergey Kuryokhin's death. The concerts became annual and further developed into SKIF (Sergey Kuryokhin International Festival).

Historically, SKIF has been the only visible big festival for experimental music in Russia, until Avant festival was established in Moscow in 2004. Even if so, Avant bears a more distinctive indie rock profile, while SKIF's genre palette is considerably wider. Since the end of 2000's Avant and SKIF are arranged back to back and book a number of artists in a pool. As well as StereoLeto, SKIF is a rare festival that sells not only as a compilation of names in the line-up but as a brand.

Electromechanika (held in late autumn) and *Ethnomechanika* (held in early autumn) are SKIF's daughter festivals, with respective genre profiles. Both date back to themid-2000s. Electromechanika originated from separate electronic concerts that Kuryokhina's team was arranging. A noticeable critical mass of electronic concerts made it possible to build a regular club festival on this base. Noticeably, *Ethnomechanika* came to life as an outcome of an occasional grant from the city culture authorities: the city Program on tolerance offered SKIF to maintain a budget and produce a cultural event related to the issues of tolerance. Kuryokhina admits that Ethnomechanika is SKIF's biggest challenge. She explains that the audience in St.Petersburg (and supposedly in most of Russia) has no strong historic affiliations with world music: "This cultural segment was absent for many years, unlike, for example, electronic music. When we are at Womex, there is a feeling of a universal cosmoport. When we return home we face either official folk music, fake and fanless as it used to be since the Soviet - or occasional expensive stars like Cesaria Evora and Goran Bregovich who perform at Oktyabrsky Hall. The audience of the latter is not interested in world music per se, they would not come to Ethnomechanika".⁶⁵

Kuryokhina's festivals are famous for inexpensive ticket prices. The ticket costs for Ethnomechanika are traditionally lower (ca 7.5-10e) than to Electromechanika and SKIF (ca 17.5-20e)

Usadba.Jazz, organized by the Moscow-based ArtMania agency, is a sister festival to the Moscow open format/crossover jazz festival of the same name, happening in St.Petersburg in summer since 2011. Noticeably, the launch in June 2011 coincided with the dates of StereoLeto festival. The Moscow and St.Petersburg events take a weekend each and are not arranged back to back, each presenting its own line-up. Usadba.Jazz is the Russian festival brand closest to expanding into a parallel 2-city event with pool booking. The event in St.Petersburg is held on Yelagin island, where two stages are built and versatile music, more or less linked with jazz, is played. As opposed to five stages in Moscow, the St.Petersburg event started on two stages with jazz and crossover/funky groove. The budget for the St.Petersburg event was accordingly twice lower than in Moscow. Experts estimate the audience turnover as 20.000 in Moscow and 4.000 in St.Petersburg, an average ticket cost ca 30e in Moscow and 13e in St.Petersburg. The St.Petersburg event did not break even. Nevertheless, ArtMania

⁶⁵ Interview of A.Kuryokhina, July 2011.

is looking forward to continue arranging the festival in St.Petersburg.⁶⁶

The concept of Usadba.Jazz presupposes a multiformat event, exceeding music boundaries. The festival is famous for good catering with tea and waterpipe zones, gaming zone, high quality beer, book stalls, mini-exhibitions etc. While in Moscow this format is well known and best represented by Afisha Picnic, in St.Petersburg this approach came as a novelty. "In contrast with most St.Petersburg jazz festivals ours is equally much about listening to music, dancing along and lying on the grass", Semushkina states.⁶⁷

The festival has from the beginning aimed at the potential tourist audience and invited representatives for all major travel agencies in the city. Finally, Usadba.Jazz had a peculiar experience of collaboration with RZD (Russian National Railways). RZD sponsored the St.Petersburg event, participating with ca 25.000e (50% of this in cash flow and 50% in the form of tickets for festival artists). The reason for RZD to step in (and accordingly the product that the company advertised on site) was the new Allegro train, launched in 2011 between St.Petersburg and Helsinki.⁶⁸ This once again verifies the awareness of interlinkage between the cultural and tourism industries among the professionals of the region.

St.Petersburg is the second (and probably the last so far) cluster in Russia where it is possible to engage in live music as self-sufficient major business. However, all our experts point at the complexity of this choice. This is where, when and why regular festivals can secure the stability of a music company. "To be on the safe side you need at least 1-2 annual festivals that hire you as a booker, like NCA's Tuborg Greenfest or Rock on Volga", Bortnyuk explains.⁶⁹

Nashi V Gorode is the major indoors domestic rock festival, produced by NCA in May for the national rock Nashe Radio. The artists are selected and invited directly by Nashe Radio.

Tuborg Greenfest is a brand bespoke rock festival, produced by NCA for Carlsberg, having started both in Moscow in St.Petersburg, currently happening only in St.Petersburg. The artist package is booked by an international representative of Carlsberg for several territories, including Russia.

NCA acts as a regular producer for both events, not engaging into the philosophy of the events and not undertaking financial risks. NCA's Shurygin is realistic in his assessment: "I understand that my current festivals are not trendsetting. They have another function. We do hope to recover the festival Summer Flavours that we were doing as a one-off together with British Council, this would be more content-oriented. Otherwise St.Petersburg remains a stronghold of commercial festivals like *Diskoteka 80-h*⁷⁰ (80'sDisco)".⁷¹

Yota Space is a multigenre audiovisual art festival arranged by Yota internet company and announced to be held every second year since 2010. In 2010 at Frunzensky Trade Centre it gathered several thousand trendy youngsters and was headlined by Hot Chip and local SCSI-9.

Stop-Time promotion company (ex-DDT Theatre, previously connected with DDT rock band) arranges two major annual festival events: *Okna Otkroy* in June and *Mir Bez Narkotikov* (Drugfree World) in July. The events are supported by the Committee for Culture. The music agenda of the two is similar and is best illustrated by the *Okna Otkroy's* slogan: "Petersburg – capital of Russian rock"! *Okna Otkroy* presents a fair opportunity for new artists to perform in front of a thousand spectators, however, the festivals are often criticized for loyalty to obsolete local

66 Interview of M.Semushkina, September 2011.

67 Ibid.

68 Ibid.

69 Interview of I.Bortnyuk, July 2011.

70 "Diskoteka 80-h" - a cluster of festival events, originally organized by Moscow Avtoradio (audience - lower middle and upper lower class), with international and Russian veteran pop artists as headliners.

71 Interview of M.Shurygin, July 2011.

rock subgenres. Music in Russian dominates the events. *Mir bez narkotikov* is included into the State federal anti-drug program.

MagerFest is a new compact openair beer festival, arranged on the gentrified premises of Treugolnik plant in June. The festival is arranged by enthusiastic local brewers and headlined by St.Pete art-rock bands.

One of a very few niches where St.Petersburg historically arranges more music events than Moscow is dance music festivals/raves. The recent years have demonstrated a tendency for concentration of ownership on this front. Radio Record, the leading dance radio in St.Petersburg, has bought the franchise for the (Dutch) *Sensation* dance event (held in SKK in June, capacity – up to 18.000, music profile – euro-trance, massive decorations). Radio Record has also taken over the famous local *May Day*, annual dance event historically held in SKK by ContrForce company. Experts suppose that the change of ownership was forced and Radio Record used its connections in the venue administration in order to take over *May Day*.⁷² In any case, in 2010 the festival was re-exported to Moscow. It is to be seen whether it will manage to survive in the capital or will withdraw (as, e.g., StereoLeto did).

Global Gathering is an annual openair dance event arranged by Global Point agency who bought the franchise from UK-based Angel Music Group in 2008. The regular summer event (Basement Jaxx, Chicane, Richie Hawtin) on four stages embraces trance, techno, drum-n-base at a ski resort Tunturi Park in Gatchina, Leningrad oblast, 1.5 hours by bus from St.Petersburg.

Castle Rock, irregularly arranged by GlobalPoint in Vyborg Castle is another Global Point's dance festival production that is worth mentioning.

The development of the dance festivals is complicated by the fact that over 60% of tickets are sold on site on the event day, in spite of intense promo.

Kaliningrad festival scene is headlined by *Don CentoJazz* (ex-Kaliningrad City Jazz). The openair festival is arranged in August in Central park and in city clubs since the mid-2000s. It is the most stable and successful event in the region. Since the mid-2000s the two-day festival has tripled the audience turnover and nowadays attracts over 10.000 visitors.⁷³ The president of the festival Vladimir Kazman owns the leading regional supermarket chain Victoria and is famous for his personal sympathy for jazz. The format is comparable with that of Usadba.Jazz (see above). It includes crossover, fusion, funk, etc. Noticeably for a regional centre, the festival has been headlined by international Manhattan Transfer, De Fuzz, Vaya con Dios, Zuccherò etc.

The precedent of Don Cento Jazz festival is particularly peculiar as Kaliningrad does not historically have a strong jazz tradition. Even in the Soviet times when the famous Russian Arsenal jazz band was formally registered at Kaliningrad Philharmonic Society (registration at a cultural entity was compulsory for all Soviet bands) – there has been few jazz concerts and no own jazz school in town. The initiative of a local mecenate who plays jazz as an amateur, who has supported recordings for some jazz musicians and who obviously has a taste for music – resulted in establishing an own festival. This correlated with the already existing live music production platform in the city, exemplified by Vagonka club.

Kolbaneva observes the influence of the neighbouring Lithuania and its established jazz scene onto the local intelligentsia of Kaliningrad. In 2006 the future production team of Kaliningrad City Jazz set off for a study trip to Klaipeda Pilis Jazz festival in Lithuania. The detailed advice and consultation of Pilis festival's top manager, nowadays mayor of Klaipeda city, helped the Kaliningrad team to draw a budget, outline the booking and logistic policies and finally launch the event.⁷⁴ In the end the interest towards (and local affiliation with) jazz has been

⁷² Interview of I.Rozov, September 2011.

⁷³ Interview of S.Kolbaneva, July 2011.

⁷⁴ Ibid.

formed by the event factor: the well-arranged festival became a source of information and inspiration for the city.

Yantarny Plyazh (Amber Beach) openair dance festival was launched in 2011 by promoter Vadim Alexandrov in the developing sea resort of Zelenogradsk, 30km from Kaliningrad. The 2-day event was supported by a local commercial investor and Chesterfield (Philip Morris tobacco brand, estimated investment – ca 15.000).⁷⁵ The event was headlined by international stars such as Paul Oakenfold and Leeroy Thornhill (ex-Prodigy). The new festival has an ambition of development into a nationwide magnet for Russian tourists and seeks collaboration with Zelenogradsk resort's city administration in order to co-promote cultural and beach tourism.⁷⁶ However, there is no ambition for developing an internationally attended event, as the Russian visa regime would not allow a Kaliningrad festival to compete with neighbouring EU crowdpullers such as Latvian Positivus or Polish Heineken Open'er, even in the distant perspective.

Kaliningrad in Rock is an annual veteran festival arranged since the mid-90s in August by Ivan Prusov Promotion Group. The bill unites traditional local rock-bands, occasional hard-rock veterans of the 90s and headliners from Moscow or St.Petersburg. Since 2009 the festival has introduced semifinals for applicant bands. The festival gathers up to 8.000 within the two days. Feoktistov refers to seminars, arranged in the mid-90s by BMN (Baltic Music Network), as an important source of knowledge and inspiration for the event.⁷⁷

Arhangelsk has a tradition of jazz festivals dating back to Jazz Days arranged yet since 1982 by the local enthusiast musician Vladimir Rezitsky. Due to Rezitsky's contribution and devoted networking Arhangelsk became the contemporary jazz centre of the late Soviet Union. It was at his time that the local music college started educating musicians that would further on make a nationwide career – thus putting Arhangelsk on the map as a local jazz mecca. Since that time Arhangelsk has been characterized by an experimental approach to jazz, combining it with folk and even blues (which in a way made its comparable to the Norwegian jazz tradition). Upon Rezitsky's death Jazz Days were renamed *Vladimir Rezitsky Festival*. The future of the festival is currently unclear. However, with lack of financing it is only typical that new and new mini-festivals are likely to appear and disappear in Arhangelsk, which is characteristic for the region.⁷⁸

Arhangelsk Blues festival is held regularly in May since 2005 by the local enthusiast musician Tim Dorofeev. Probably the most noticeable of all currently held festivals in Arhangelsk, it is fully financed by occasional sponsors.

Local bikers, with support of the regional branch of Baltika beer, arrange their rock festival *Zhelezny Kon'* (Steel Horse) in summer on the Krasnoflotsky island.

The traditional Arhangelsk city rock festival *Belomor Boogie* is held at Koleso club on a November weekend, with 10-12 bands performing daily. Belomor Boogie, founded in 1994, is one of the oldest active Russian rock festivals (cf. with Kaliningrad in Rock). The focus and range of the festival are purely regional. Belomor Boogie has presented over 300 bands from 55 Russian cities (and occasionally from abroad) – in contrast with most of the regional rock events that try to book a headliner from Moscow or St.Petersburg and surround it by own local acts. Belomor Boogie, on the contrary, aims at supporting the provincial rock scene. Belomor Boogie has been historically inviting journalists from Moscow and St.Petersburg, however, the regional profile of the event has been a magnet rather for the specialized niche music media (Zvuki, Fuzz, InRock, etc.). Another feature of Belomor Boogie is establishing contacts, networking with and inviting festival organizers from other regional Russian centres, including, e.g., less developed Vologda and Vorkuta. Up to 70% of the festival costs is covered by

⁷⁵ Interview of A.Levchenko, July 2011.

⁷⁶ Interview of V.Alexandrov, July 2011.

⁷⁷ Interview of A.Feoktistov, July 2011.

⁷⁸ Interview of T.Dorofeev, September 2011.

sponsorships, the rest is accumulated from ticket sales.⁷⁹

Arctic Jazz festival in **Murmansk** is held irregularly every second year (the recent tendencies inspire hope that the festival will become annual). It is organized by the local enthusiast Sergey Filippov and his partners in collaboration with the Philharmonic Hall, with support of the local sponsor Rancho jeans store and Scandinavian consulates in Murmansk.⁸⁰

Other noticeable one-off-festivals in the region in the 2000s included City Fest and Barents Blues, focusing on respectively jazz, blues and rock.

Barents Spektakel/BarentsFestival, a multigenre mix of visual arts, music, theatre, literature, discussion forums, seminars, etc is produced in February by the Kirkenes-based Pikene på Broen. Since the mid-2000s, with the support of the Norwegian cultural diplomatic structures the festival has expanded its activities from Kirkenes onto the neighbouring Russian region. The typical feature of the concept is establishing partnerships for performing artists of the Scandinavian/Russian region.

Arctic Riders is an openair Murmansk rock festival arranged by the local bikers in August (cf. with Zhelezny Kon' in Arhangelsk). The festival brings in Russian and, with the help of the Finnish consulate, even Finnish bands of mid-size status. The festival is reported to be unofficially patronized by the local government.⁸¹

Outside Murmansk, the community of Uмба has its own bi-yearly International *Folk Festival* in June, co-arranged by city administration and Regional House of Folk Art. The House of Folk Art also stands behind annual *Alternativa* rock festival presenting up to 30 local amateur rock bands in December.

The peak of music festivals in **Karelia/Petrozavodsk** was observed in the end of the 90s-beginning of the 2000s, and most of them have not managed to survive.⁸²

Carelian Faces, organized by enthusiast musician Arto Rinne since 2003 at different venues, has originally been a franchise of Faces, the Finnish world music festival in Gumnäs. Rinne was impressed with peaceful coexistence of different genres and a higher presentation of musicians from new national minorities. The Petrozavodsk festival is booked personally by Rinne, mostly through his personal contacts with musicians. It has been headlined by such known Finnish acts as Korpiklaani and Paleface. Carelian Faces was even occasionally invited with its line-up to the oil-producing city Surgut in Siberia. 60% of the festival budget is based on sponsor investment, and up to 40% is obtained through ticket sales. The financing from Finnish cultural diplomatic structures has gradually decreased. This led to forced intermissions in the annual festival's history. The major sponsor of the festival in the recent years is the local foundation Nuori Karjala (Young Karelia). Another traditional partner is Suomi-Venäjä seura (Finland-Russia Society) in Finland that regularly sells package trips to the festival for up to 20 visitors from Finland.⁸³

Kalevala Jazz is a young festival that takes over several venues, such as Karelian National Theatre and the Conservatory. The festival is arranged by businesswoman Natalia Aluferova, head of local travel company Around.ru. The graduate of Petrozavodsk music college, renowned Moscow jazzman Andrey Kondakov is co-responsible for booking.⁸⁴

79 Interview of A.Mezentsev, September 2011.

80 Interview of S.Filippov, August 2011.

81 Ibid.

82 Interview of N.Vlasov, September 2011.

83 Interview of A.Rinne, September 2011.

84 Interview of N.Vlasov, September 2011.

Vozduh festival was the leading openair festival in Petrozavodsk until 2010 when the local government has reportedly forced the promoters to stop their activities. The local wave of mutual accusations, with young people demanding their favourite festival back, led to the establishment of a new event, *Severik* festival, organized in 2011 by the Republican Committee for Youth Affairs and produced in parts by St.Petersburg professionals (incl. Light Music). In July 2011 *Severik* festival was held on the main embankment of Petrozavodsk with Russian rock stars, local and occasional Finnish artists on the bill.⁸⁵

Small regional festivals in Karelia include *NordSession* in Kostamuksha and *Rybka* in Segez'zh. *NordSession* is held on two indoor stages in December and invites artists in the range from Russian rock headliners to occasional young Finnish bands. *Rybka* is a production of a local Segez'zh rock club attracting up to 300 visitors for a set of concerts of mostly regional rock bands.

It is worth mentioning smaller occasional festivals in the less active cities of North-West Russia. **Sykt'yvkar** has its *Festival of Jazz Music* arranged by a local enthusiast Vyacheslav Buryan, while **Vologda** boasts of *Blues na verande (Blues on Veranda)* arranged by Buryan's kindred spirit Victor Kolesov and *Jazz Marathon* arranged by Sergey Kuznetsov.

Music and jazz in particular make up an important part of **Vyborg's** (Leningrad oblast) major annual festival *Serenady Vyborgskogo Zamka* (Vyborg Castle Serenades). The event is organized by the local museum, based in the historic castle. Besides Vyborg, **Tihvin** in Leningrad oblast has a regular city *Brass & Jazz Festival Sentyabr v Tihvine* (September in Tihvin).

When describing the festival scene, we must also consider the potential of cultural tourism from North-West Russia to the neighbouring foreign festivals. The signs of this trend are sporadic, except for Europeized and somewhat richer Kaliningrad, citizens of which regularly attend, e.g. Heineken Open'er festival in Polish Gdynia and Castle Party in Lithuanian Trakai. However, the trend can be developed by means of well-thought strategic promotion.

E.g., Murmansk's position allows to travel both to Finland and Norway. Finland is a country of festivals and there is a potential to develop relations with the nearest festivals in Saariselkä, Kammos, Kemijärvi and even Rovaniemi. Well-established music festivals in Northern Norway, such as Riddu Riddu (Kåfjörd) and Buktafestivalen (Tromsø) can also be observed as future magnets for music tourism.

Iloaari Rock festival in Eastern Finland has demonstrated numerous signs of interest towards visitors from Russia. In 2011, on behalf of Iloaari Rock, Kapkan Records launched a tourist bus from St.Petersburg to the festival. The project included advertising live shows of Finnish and Russian artists in St.Petersburg, publishing festival brochures in Russian, an outdoor campaign of 4.000 A2 format posters and 20.000 flyers, along with media campaign that involved A1 music TV channel, Radio Roks and internet radio Rock-Online.⁸⁶

However, the turnover of Russians who bought the tickets and joined Kapkan's bus to Iloaari Rock did not exceed 40 heads. Kravchenko mentions the absence of acts especially interesting for the Russian audience on the bill of Iloaari Rock'2011 as the major reason for a modest number of attendees. However, other professional sources that have traced Iloaari Rock's campaign in St.Petersburg point at the passivity of St.Petersburg audience and the lack of festival traditions as the major reason.

Zobnev mentions the same reason for the failure of attempts to arrange bus tours to Iloaari Rock from neighbouring Karelia. Up to 20-30 visitors from Petrozavodsk, though are estimated to visit Iloaari Rock on their

⁸⁵ Ibid; Interview of A.Bely, September 2011.

⁸⁶ Interview of V.Kravchenko, July 2011.

own: the roads to Finland are well-explored.⁸⁷

Light Music was considering arranging a bus tour to Flow Festival in Helsinki in 2011 and believes it would be possible to have at least over 100 Russian paying attendees. However, as Flow sold out in 2011, the interest of the Finnish organizers diminished and the idea was never tested.⁸⁸

Whether the further development of festival tourism from North-West Russia would be sporadic or organized, it is important that the technical prerequisites for it (basic awareness, visa availability, transport connections) already exist. The lack of young middle class and the absence of festival traditions remain the current - but not an insurmountable - barrier.

87 Interview of S.Zobnev, September 2011.

88 Interview of I.Bortnyuk, July 2011.

VENUES

The majority of Russian regular venues can be divided into three major groups: 1) sports complexes and roofed arenas (capacity - 2-3.000 spectators and over); 2) concert halls, post-Soviet DK (Houses and Palaces of Culture) and Philharmonic halls (normally of 1-1.500, existing in the capitals and every regional centre); and 3) nightclubs (from 100 to 2.000, and even bigger in Moscow).⁸⁹ Open stadiums (5.000+) are used for shows only in case of exceptionally big artists in the warm season (short in North-West Russia). As mentioned above, city squares and major avenues are more or less regularly used as open-air stages, especially for governmentally patronized events.

ST. PETERSBURG

Table 5. St.Petersburg venues, by type and capacity, estimation by InterMedia⁹⁰

Venues	Quantity, items	Capacity, pers.	Average capacity, pers.
Arenas, concert halls and DK	34	66 000	1 941
Drama theatres	37	12 000	324
Clubs	71	28 000	394
Music theatres	8	7 000	875
Circuses	2	4 000	2 000
Total	152	117 000	770

Table 6. Top-10 St.Petersburg venues, by capacity, estimation by InterMedia⁹¹

Venue	Capacity, pers.	Gross income, euros	Venue Type
1. SKK ("Peterburgsky")	18 000	7 128 000	Arena
2. Ice Palace (New Arena)	9 000	6 210 000	Arena
3. Yubileiny Sports Complex	7 000	10 710 000	Arena
4. Ice Palace (New Arena) / Small stage	3 800	877 800	Arena
5. Oktyabrsky Concert Hall	3 727	19 231 320	Concert hall
6. Manege of the Cadet Corpse	3 000	3 675 000	Arena

⁸⁹ G.Goldenzwaig. Music Export Handbook: Russia. EMO, 2006.

⁹⁰ "Live music and performance market in Moscow and St.Petersburg 2009" (in Russian), InterMedia, 2010.

⁹¹ Ibid.

7. Circus on Fontanka	2 350	8 636 250	Circus
8. Glavclub	2 000	3 384 000	Club
9. Circus in Avtovo	1 900	5 470 000	Circus
10. DK Vyborgsky	1 850	5 439 000	DK

In this chapter we focus on the major venues, integral for the concert scene of the city, irrespective of their size.

Oktyabrsky Big Concert Hall (capacity - 3.700, current international artists – Tori Amos, Goran Bregovich, Blackmore’s Night) and *Music Hall* (3 halls, capacity of the main one - 1.500, current international artists – ZAZ, Bruno Peletier) are observed by the Committee for Culture as the key concert venues in St.Petersburg. *Jazz Philharmonic Hall* (two halls, capacity of the main one - 200) is respectively important in its genre niche. *DK Lensoveta* and *Baltiysky Dom* are theatre format venues assessed as the most suitable for concert events in this niche (though not very actively used).⁹² Renting theatre stages is more typical for Moscow (where the rental fee for a central 1.000-captheatre skyrockets over 10-15.000e) and for the province (where theatres exist on a tight budget and might therefore welcome music promoters). In general, St.Petersburg is famous for its high amount of versatile venues suitable for music while the necessity in renting theatre stages is not so crucial.

Typically for the club scene, Moscow has been far ahead of St.Petersburg in the gentrification process when ex-industrial premises would become cultural spaces (Vinzavod, Arma, Flakon etc.). At the same time, St.Petersburg currently lists more active club venues with capacity of 300-1000 that work with international music – than gigantomania-obsessed Moscow. This capacity is especially important for most of the mid-/mid-big scale international tours. Accordingly, in this chapter we pay special attention to the club infrastructure. As there are no practice of legal fire limits, the actual club size would often be smaller than the capacity figures show. Consequently, no “official” capacity figures can be accurate.

The booking possibilities / booking range at the club venues depend on the external sponsorship budgets to a significant extent. Alcohol and tobacco brands have been step by step excluded from the media and outdoor advertisement by the Russian legislation. Therefore they play the most important roles as sponsors for club events. Typically, BTL-budgets are likely to be assigned to a club venue (less regularly to a festival and very rarely to a particular promoter). The form of agreement is normally a binding contract that includes obligations of the venue to exclusively sell the product of the sponsor. The contracts are prolonged, unless the brand is dissatisfied with the volume of sales of its product. Some brands have clear genre affiliations, e.g. Miller beer promotes itself as a party drink and actively supports dance events and venues, signing contracts with clubs that include obligations both for the amount of beer to be sold and for marketing events on BTL-budgets.

Glavclub (capacity - 2.000) is the leading club venue in the city by the intensity of program (though not by the gross turnover) that presents both international and domestic artists (Wu-Tang Clan, Hurts, The Kooks, Mumiy Troll, Leningrad). The total annual amount of shows exceeds 100, with an outstanding amount of international shows, making over 50% of the venue’s program. 90% of the program is booked in-house by Glavclub, which Tonkikh estimates as a forced necessity.⁹³ Glavclub would prefer to lend its premises more often, however, the demand from other local promoters is not high.

⁹² Interview of A.Platunov, September 2011; Interview of I.Bortnyuk, July 2011.

⁹³ Interview of I.Tonkikh, September 2011.

Except for Glavclub that pursues the in-house model, venues are not interested in hiring an in-house promoter for booking international acts. Clubs prefer getting the maximum possible amount of profitable shows, while no promoter is equally knowledgeable in all genres and music niches.

Kosmonavt (based in the premises of a former movie theatre) and *Zal Ozhidaniya* (located in a former train depot) both state the capacity of 1.500+. *Kosmonavt*, slightly more spacious and with a slightly more convenient hall geometry, is a heir to *A2club*. *Zal Ozhidaniya* traces back its history to *Red Club*.⁹⁴ In both cases, the experience of former *A2* and *Red Club* management companies set grounds for implementing logistic improvements. The venues are actively used for international shows and see each other as rivals. Commissioning foreign acts from promoters, as well as lending the venue for rent are practiced.

Light Music has produced over a half of *Kosmonavt*'s international shows in 2010. In 2011 *Kosmonavt* successfully headhunted *Zal Ozhidaniya*'s in-house promoter. In the same year Shurygin of *NCA* became a 25% shareholder in *Kosmonavt*, planning to shift its club-scale concerts from *Glavclub* to *Kosmonavt* (another shareholder is a famous rock artist *Svetlana Sarganova*). This lets us predict rising competition between *Kosmonavt* and *Glavclub*. However, it would be wrong to underestimate *Zal Ozhidaniya*, an important and active player.

Griboedov is the legendary club venue founded in 1996 by the creative band *2Samoleta*. The venue's current premises are communicating vessels, laying over- and underground, with chamber-size concert halls, popular both with Russian and international artists.

Zokol is an active traditional rock club with a concert space for 200 persons. The venue is a heir to the famous *Moloko* club. It offers spartanic level of comfort and lively enthusiastic atmosphere.

Chinese Pilot Jao Da (capacity– 150) is a local reincarnation of the legendary Moscow club of the late 90s-2000s, nowadays acting fully on its own and booked by a famous musician and promoter *Seva Gakkel*.

Fish Fabrique Nouvelle (capacity– 300+) is a compact concert hall adjoining the historical *Fish Fabrique* club. *FFN* has inherited the rough but creative atmosphere of the 90s that *FF* is famous for.

Mod club in a beautiful vaulted hall (capacity - 500) boasts of an excellent location in the heart of *St.Petersburg*, welcoming a wide palette of artists and genres.

Dusche (capacity - 300) is a bar owned by a rock star *Sergey Shnurov* (*Leningrad*) that stages shows for smaller bands.

The chamber-size *JFC* club is the mecca for the jazz audience that prefers club-not-philharmonic atmosphere (see above).

Aurora (capacity – up to 2.000) is a spacious ex-restaurant with panoramic glass windows, thus experiencing occasional problems with sound due to its architecture. The genre palette stretches from *Napalm Death* to *Al di Meola*.

Orlandina (capacity – 700+) is a reincarnation of a rock club famous for minimum of comfort and, as of now, remote and inconvenient location.

Many live music clubs also arrange dance events, however, there is a separate, well-developed dance club scene. In the latter category *Jesus* (capacity 250+, nu-disco, house), *Efir* (capacity 500, techno, minimal), *Igroteka* (capacity 200+, house) and especially trendy *Dom Byta* bar (capacity 250+), sister venue with renowned Moscow club *Solyanka* are important. *Dom Byta* and *Solyanka* also book artists together in a pool, that is otherwise a rare practice in the country that lacks club chains.

Last but not least *St.PeterLine* shipping company operates two regular ferries between *St.Petersburg/Helsinki* (*Princess Maria*) and *St.Petersburg/Stockholm/Tallinn* (*Princess Anastacia*). Russian pop and rock stars' concerts

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RedClub and *A2* were among the most active club venues in *St.Petersburg* in the 2000s, both ceased to exist before 2011.

are regular on *PrincessMaria*. PMI-owned S-Continental shipping company continues negotiations with Scandinavian Viking Line: in case of their successful finalization, another boat line with a demand for live music product could be launched.⁹⁵

OUTSIDE ST. PETERSBURG

Kaliningrad has the most diverse and well-maintained concert infrastructure in the region outside St. Petersburg. *Baltika Stadium* (capacity – 5.000) hosts occasional shows for major domestic stars such as T.A.T.U or Mashina Vremeni.

The Yunost Sports Palace (capacity - 2.500/3.500, seated/standing) is infrequently used for concerts.

City Park, a former supermarket turned into an entertainment complex (capacity – 2.000) is a venue for local and international stars such as Mumiy Troll, Okean Elzy, Camouflage.

Yantarny Sports Palace, originally a volleyball hall (thus suffering from acoustic problems), hosts shows of domestic pop artists.

Open Estrada in the Central park (capacity – 3.000) is the main stage for the popular Don Cento Jazz festival.

The unique *Kaliningrad (Königsberg) Cathedral*, restored after the World War II, hosts regular classical, organ and jazz concerts, with such names as Harry Grodberg on the bill.

Equally important in its genre, famous *Vagonka* club has no analogues in the country. The slogan of the venue speaks for itself: «The most Western club in Russia». Location in the unique building of former German Christuskirche with good acoustics, professional equipment and spacious main stage, two halls, up to 1.500 total capacity – all this has made it a very special and probably the oldest club institution in the country, active since 1977 (initially known as Diskoteka Ritm). Such acts as The White Stripes, Marc Almond, Legendary Pink Dots have performed at Vagonka. Noticeably, the building is currently owned by Russian Orthodox Church, nevertheless, the club does not pay a rental fee.

Unlike other regional centres of North-West Russia Kaliningrad has an array of semi-glamorous dance oriented venues. *Zhara*, *Platinum* and *Planeta* clubs (capacity 400-700) are home for local nuveau riche, trendy youth, dance party fans. Musicwise these venues present a mix of guest DJ's, one-hit wonders, Russian and international pop stars, e.g. Ricchi e Poveri and Maxim.

Reporter (capacity – 150) is a jazz venue with a European touch, intense program and free entrance.

Arhangelsk is characterized by the higher proportion of halls as opposed to not so numerous clubs.

Lomonosov Drama Theater (capacity - 1100) is one of the best professionally equipped theatre and concert venues in the region. International artists such as Uriah Heep, Cesaria Evora and participants of the regular Arhangelsk Blues festival perform on its stage. The theatre is currently trying to establish its own concert department. Another important venues include *City Cultural Centre* (capacity – 600) and *Arhangelsk Philharmonic Hall*. The latter owns *Kircha hall* where classical and organ concerts are held and *Small hall* (capacity – 400), also used for jazz concerts.

The important new trend for Arhangelsk is establishing creative music spaces at the museum premises. The most obvious example is *Jazz Masterskaya* club (capacity – 400) established at the Arctic Museum. Jazz Masterskaya is a concert venue, a rehearsal base, a mini-studio and HQ for Arhangelsk Blues festival, all in one. Arctic Museum, in its turn, provides favourable rental conditions to the venue. Arctic Museum is one of the establishments at the future-to-be Arhangelsk Museum Quarter, with potentially more premises for music and an inner yard, suitable for openair events.

⁹⁵ Interview of E.Finkelstein, July 2011.

Jazz is also played at *Cabinet* restaurant and *Cafe Terra*.

The most important rock venues are *Koleso* club (capacity – 400) and gigantic *M33* (capacity– up to 3.000; the future of the latter is unclear due to fire inspections). *Koleso* books 270-280 shows per year, 5-6 times a week that makes its program one of the most intense in provincial Russia. Rock, jazz, blues, singer-songwriter acts coexist on the bill. Guest artists from Moscow, St.Petersburg and Russian provincial cities make up for round 20-30% of the program, international artists stand for up to 10%, the remaining 60-70% are local acts. The payment policy is worth mentioning as far as it exemplifies the regional Russian club practice. The venue normally guarantees return travel from Moscow or St.Petersburg for artists from the Russian province - and pays per door to international artists (those normally play a club show in *Koleso* after a bigger festival show in town).

The major venues of **Severodvinsk** are *DK Stroitel* (House of culture) and *Perestroika* club based in *Stroitel's* premises. The presence of Severodvinsk allows it to local promoters to offer package shows (Arhangelsk+Severodvinsk) to artists from the capitals.

In **Murmansk**, all experts mention the lack of suitable venues as a problem.

Philharmonic Hall (capacity– 700) hosts regular jazz weekends every month, headlined by international or Russian stars such as Kenny Washington or Daniil Kramer. However, the amount of the non-classical music on the bill is moderate.

DK Kirova (capacity – 1.000+) is rented by occasional promoters for shows of local Russian stars, while the *Ledovy Dvoretz* (Ice Palace) (capacity – 5.000) is used for rare shows of major stars such as Nazareth.

The best professionally equipped club venue *Magnit* (capacity – 1000) is located in a satellite town Kola, 10 km from Murmansk. This is the only club venue able to host shows of such different international artists as Casiokids or Boney M and to arrange dance parties with star guest DJs.

Ledokol club (capacity – 300), located in the premises of the Norwegian-owned Park Inn Polyarnye Zori hotel, is the most reputable club venue for live music in town. It has a long-established jazz-rock-profile and hosts a popular Jazz Blues Cafe night with free entrance on Wednesdays. Jazz Blues Cafe is frequented by local musicians and is characterized by long jam sessions.

Marrakech (capacity – 500+) is the venue with the infrastructure allowing to arrange shows of guest (mostly pop) Russian artists.

Rock pub *Pinta* (capacity– 150) hosts rock and jazz shows, occasionally presenting international artists. Small *Red Pub* and *Fish House* also arrange live music shows.

Petrozavodsk major seated venues in the range of 700-1200 seats include *Philharmonic Hall*, *DK Mashinostroitel*, *Russian Drama Theatre* and *National Theatre of Karelia* (previously known as Finnish Drama Theatre). *SKK* (capacity – 2000) is occasionally used for concerts of national pop-rock stars.

In the beginning of the 2010s Petrozavodsk observes a boom of new club venues. As well as in the rest of Russia, the club business is nearly never the main one for the owners of these venues.

Decently equipped *Das Kapital*, *FM*, *Begemot*, *Postmodern* (the latter is located at DK Mashinostroitel) venues reach or exceed the 500 capacity and are suitable for arranging music events with professional Russian or international musicians.

Jazz is regularly played in a chamber size *Atlantida*, located by the National Theatre of Karelia.

Underground club *Heikkonen* (ex-Porschen) In the remote Drevlyanka outskirt (capacity – 150) welcomes mainly underground rock acts, including those from Moscow and St.Pete and even hosts minimal and sqweee dance parties.

TICKETSELLING OPERATORS

The end of the 2000s was marked by the growth of ticketselling retail market, its modernization and diversification. The two major development trends are the shift of sales onto the internet and payment terminals. However, these processes are far from completion even in Moscow, while St.Petersburg sells the predominant amount of tickets in paper format.

“In my opinion, all tickets sold in St.Petersburg should de-facto be considered paper tickets”, Finkelstein states. “The so-called e-tickets here presuppose merely ordering a paper ticket on the internet or on the phone, that is later delivered to the customer in the paper form. Moscow and St.Petersburg ticket markets are day and night. Compared to Moscow, there is merely no ticket market here. All national budgets in all branches are maintained in Moscow and never leave Moscow. Furthermore, Moscow market is more than only Moscow. Businessmen based somewhere in Kazan more likely pend to Moscow than to St.Peteresburg, they have more reasons to be in Moscow, there is a better flight network between these cities and they are accordingly more likely to be seen as potential concert audience on the Moscow, not the St.Petersburg market”.⁹⁶

Shurygin agrees and adds that «Moscow always sells faster. We have had a chance to compare the dynamics of ticket sales many times when working back to back with our Moscow partners. The tickets to Muse' show in Moscow arranged by Melnitsa agency were being sold 20% faster at average». ⁹⁷

The big national ticketselling companies only start their humble activities in Petrozavodsk (Kassir) and Kaliningrad (Concert). Otherwise, the absolute majority of tickets in the regions and most in St.Petersburg are sold from the venue's box office.

The lack of middle class in St.Petersburg affects the model of the ticket sales, when the cheapest and the most expensive tickets are normally the first categories to be sold out.

A specific Russian mode of ticket buying is purchase from the chain of numerous city booths that specialize in selling tickets for all kinds of major events. The system is inherited from the Soviet times. The stereotype of ticket consumption from the ticket kiosks is still very strong. It involves verbal communication with a knowledgeable salesperson. This is naturally more important for the elder audience. The management of such historic chains has also launched webshops (DTZK/Bileter.ru in St.Petersburg and MTDZK/Ticketland.ru in Moscow), thus somewhat increasing the synergetic effect. The booth system is typical for the capital cities only.

At the same time, club concerts are sold up to 70% from the venue's box office⁹⁸, while Big concerts that have clear target audience and strong fan affiliation, like Depeche Mode, may be sold nearly up to 100% by online ticketsellers.⁹⁹ As Finkelstein mentions it above, Moscow has a wider range of non-local potential audience. However, in case of major events not held in Moscow, St.Petersburg does obtain a nationwide sales reach.

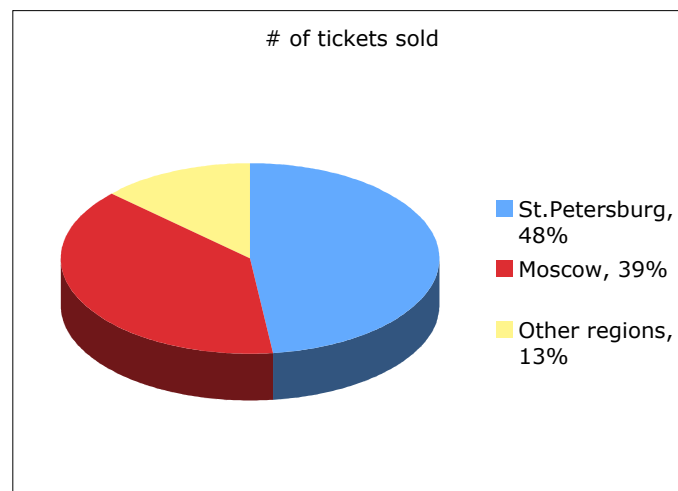
⁹⁶ Interview of E.Finkelstein, July 2011.

⁹⁷ Interview of M.Shurygin, July 2011.

⁹⁸ Interview of P.Klinov, September 2011.

⁹⁹ Interview of E.Finkelstein, July 2011.

Figure 7. Metallica in St.Petersburg (2008). Share of ticket sales by the location of transaction, estimation by PMI.¹⁰⁰



*Ca 23.000 tickets were sold, around 70% of them by PMI-owned Kassir

The two major ticket-selling companies in St.Petersburg are *Kassir* and *DTZK* (the latter possesses over a hundred sales booths all over the city and owns *Bileter* online-shop). *Concert* is the leader of the Moscow market, with an active policy in St.Petersburg. *Muzbilet* and *Sofit* (the latter sells in the biggest supermarkets and the underground metro passages) are noticeable players as well.

Finkelstein's PMI Corporation owns *Kassir*. The company is also present in 15 regions, including Moscow, Kiev (Ukraine) and Petrozavodsk in North-West Russia. Similarly, Shurygin has established and owns *Muzbilet* ticket agency (structurally independent from Shurygin's NCA). Both *Kassir* and *Muzbilet* sell tickets to a much wider selection of cultural events in St.Petersburg than those produced by PMI and NCA (even if they have special quotas available for these events or act as the official ticket-sellers for certain shows).

The market in St.Pete is characterized by the utmost strong position of *DTZK* city booth chain that sells 40-80% of the house capacity, depending on the type of the show. In Moscow the figure for a similar local ticket-seller *MDTZK/Ticketland* would make 15-25% only.¹⁰¹ Experts suppose that *Kassir* and *DTZK/Bileter* are moving towards a merge that would allow to build a monopoly.

As a rule of thumb, majors normally charge both commission from the promoter and service fee on top from the final customer (10-15% on both sides at average). Semushkina states that the domination of *Kassir* and *MDTZK* in St.Petersburg leads to higher commissions. E.g., an average commission that rivalling *Parter* or *Concert* ticket-sellers charge *Usadba.Jazz* festival in Moscow varies between 3-7%. The similar figure for *Kassir* in St.Petersburg makes 15%.¹⁰²

The crucial difference in activities of ticket-sellers in Moscow and St.Petersburg is the practice of advanced payments by a ticket-seller to a promoter – typical for Moscow and nearly absent in St.Petersburg. A ticket-seller credits a promoter of an attractive event and obtains the right of exclusive sales for the event. The formal format of the deal may be financial advance for the key share of tickets. Since the mid 2000s this has been common practice for bigger events and festivals in Moscow, with advanced payments making up to 6-digit figures in euros. St.Petersburg, on the contrary, has barely witnessed this practice: the major promoters already control or are

¹⁰⁰ Ibid.

¹⁰¹ Interview of M.Shurygin, July 2011.

¹⁰² Interview of M.Semushkina, September 2011.

allied with the major ticketsellers. Moreover, Tonkikh notices that when the local branch of Concert.Ru tried to apply advanced payments in St.Petersburg, PMI (in control of the crucial share of ticket sales) warned the promoters that it would block sales on Kassir and DTZK for the events presented by Concert.¹⁰³

In spite of the complications, the practice of advanced payments in St.Petersburg does exist. E.g., in 2010 StereoLeto festival received ca 12.500e from DTZK as an advanced payment securing its role of an exclusive ticketseller. In 2011 MuzBilet stepped in as a major ticketseller for StereoLeto, advancing an unnamed but considerably smaller sum.¹⁰⁴

St.Petersburg concertgoer is traditionally reluctant to pay any extra fees, therefore alternative means of ticket sales are popular. Bortnyuk brings in the example of *Stereobilet* delivery courier service, charging only 3.5e for ticket delivery (irrespective of the number of tickets). Stereobilet service was implemented for the needs of Light Music and sold over 50% of all tickets to StereoLeto festival in 2011.¹⁰⁵ Equally popular is buying a ticket from a club/theatre box office, with no service fee on top.

Polygon agency is one of the local pioneers that applies QR-code technology for ticket sales. Polygon has established a ticketselling branch *Bystrye Bilet* (QuickTickets) that sells tickets online in the QR-code format. The system application on qrickets.ru is not yet compatible with Windows, thus restricting the actual sales, however, this initiative is symbolically significant for the city.¹⁰⁶

Noticeably, music stores rarely act as important ticketselling platforms. Outside St.Petersburg, Kaliningrad has an exceptional example of a local music distribution outlet – Piramida store. The centrally located music store acts as a popular ticketselling point. E.g., Vagonka, the major city club venue, sells up to 60-70% of its ticket volume through Piramida.¹⁰⁷

As mentioned above, Concert ticketselling company is since recently present in Kaliningrad and Kassir works in Petrozavodsk - however, it is too early to speak about their role and influence in the region.

103 Interview of I.Tonkikh, September 2011.

104 Interview of I.Bortnyuk, July 2011.

105 Ibid.

106 Interview of P.Klinov, September 2011.

107 Interview of A.Levchenko, July 2011.

RECORD INDUSTRY AND DISTRIBUTION

Piracy has long remained the major obstacle for the development of the record industry in Russia. Under the mid-2000s the record industry, led by the local office of IFPI, has set focus on the battle with the piracy. However, due to the slow-reacting legislation, quick change of formats and finally, the internationalized flow of music into the digital cloud, the issue of piracy became less and less relevant for the physical market. In the digital sphere, as of 2011 the majority of Russians would search for their music on the national VKontakte social network – that successfully inherits the tradition of pirate internet-platforms and ignores the right holders (see below). IFPI-Russia withdrew its activities in 2008.

The legitimate Russian record market has historically not exceeded 1% of the world music market, while Russia ranked the seventh in the world by piracy level. Regional scaling would show appropriate correlation between the rate of piracy and the distance from the capital: in the most remote centres the rate of piracy was at its highest. St.Petersburg was always a problematic city for IFPI. Street kiosks (deprived of the right to sell music production all over the country except St.Petersburg) would be selling 90% of pirate production throughout the most of the 2000s.¹⁰⁸

In 2011 the legal segment of the physical market in St.Petersburg is estimated as 125.000e (cf. with 2.5mln e for the pirate segment) per year.¹⁰⁹ Three legal (and at least one illegal) OD-plants operate in St.Petersburg: *Marcon*, *Macromedia* and *Slapcov*.

Over 90% of the Russian record industry, including all majors (Universal, Sony/ex-SonyBMG and Gala Records, licensee for EMI), at all times, has been historically located in Moscow. Similarly, RAO's (Russian Author Society) activities on licensing physical careers are solely based in Moscow.

In 2011 *Bomba Piter* is the only relatively big Russian indie record label based in St.Petersburg. The company was established as a distribution branch of Lithuanian-based Bomba in 1994. As many Russian labels, Bomba Piter has historically worked on the 360° principle, engaging in producing, production, publishing, distribution and even concert promotion. The company has been home for a number of reputable Russian artists, such as Terem Quartet or Oleg Pogodin.

Genrewise Bomba works with classical, jazz and rock, selling music in physical and digital formats. Grabko mentions that production of a CD/DVD per artist's order has become a usual service. According to him, Bomba survives due to selling its back catalogue, more conservative classical and church repertoire, as well as vinyl sales. Bomba Piter is nearly the only record company engaged in legal digital sales in St.Petersburg (smaller Kapkan Records makes another exception). Since 2005 when Bomba started selling digital, the sales volume has grown from approximately 250 to 10.000 euros per year. Bomba Piter's digital content is also available on a number of international platforms such as Stereokiller, iTunes (via The Orchard) and Spotify (via Fidel). Since 2007 the company has chosen the tactics of focusing on bigger content aggregators with diverse and well-established shopfronts.¹¹⁰

Indie artists and indie record labels, as *Kapkan Records*, reroute most of their distribution from shops into concert venues, where the biggest volume of music is sold to fans along with merchandise. Kravchenko estimates the share of such on-site sales as over 60% while the share of sales from the company's website makes ca 20%.¹¹¹

108 G.Goldenzwaig. Music Export Handbook: Russia. EMO, 2006.

109 Interview of O.Grabko, July 2011.

110 Ibid.

111 Interview of V.Kravchenko, July 2011.

Since the old record structures decay, the new communication platforms step in as content providers. As well as in the West, the concept of album release is no longer directly associated with a record label. E.g., Zorge (a band built on the platform of popular Tequilajazzz) has used the threshold pledge system (TPS) tools of the web resource Kroogi.ru, on the initiative of the latter in 2010. The band launched a fundraising campaign on kroogi.ru and asked fans to pay any sum that they find appropriate for recording Zorge's new album. In return the band promised to send every donator a signed CD when the album is out. 681 people donated the sum of 10.054USD in total and the project was successfully realized¹¹² (cf. with Radiohead's *In Rainbows* release of 2007).

St.Petersburg is the only cluster in North-West Russia where a – very humble – number of publishing companies is based. They include *Bomba Piter*, *Kapkan Records*, *Northern Flowers* (classical music) and *ImLab* (religious music).

Grabko characterizes the situation with physical distribution/music stores in St.Petersburg as decadent. The Moscow chain Soyuz store is closing down (and Misteria Zvuka is likely to follow out soon). This means that there is not a single national retail chain remaining in Russia. The own, historically well-established St.Petersburg retail chains *Titanic* and *Iceberg* are neither longer active.¹¹³

The major remaining single-standing store for melomanes is *Play*, where vinyl format makes 15-18% of sales volume, DVD stands for 40% and CD makes the rest. *Play* is characterized as a meeting point for music aesthetes and cannot be considered typical. *Baza* and *Grammophone* stores focus predominantly on vinyl. Other single-standing stores include *Fonoteka*, *Kailos*, *Top100* and *Severnaya Lira*. Most of them sell legal products to dedicated music fans, and these stores, often with a knowledgeable manager standing by the desk are likely to survive.

Outside St.Petersburg, the above-named *Piramida* store in Kaliningrad is a rare regional exception to the general process of decay. The centrally located music store demonstrates a perfect selection of legal physical careers, arranges autograph sessions with visiting musicians and, importantly, sells concert tickets. The short list of music stores in Arhangelsk includes *First Music Saloon*, *Sound Master* and *Maestro*, the two latter catering rather for professional musicians. Small local music stores in Murmansk enumerate *Premier d'Mur*, *Titanic* and *ArtVideo*. Petrozavodsk experts complain about the absence of a noticeable music store in the region.

112 Interview of E.Fedorov, July 2011.

113 Interview of O.Grabko, July 2011.

ARTISTIC LABOUR AND SERVICES

As artists create the content for the music industry, their role is impossible to overestimate. The ecosystem of artistic activities, networks and infrastructures is complex and multilayered. In this chapter we focus on the practices of artistic labour in North-West Russia that are peculiar for the region, representative and, most importantly, open for international cooperation.

The chapter does not set a goal of describing the inward-looking domestic scene. With a population of up to 300 million Russian speakers in the world Russian artistry has, to a certain extent, followed the pattern of the French scene: ambitious, self-sufficient, economically secure, oriented at the major domestic market. However, if French Music Export Bureau, French Cultural Institutes and other cultural diplomatic structures have continuously and successfully struggled for the international presence of the French music, Russia has never had a similar agenda or structures. The sphere has remained self-regulated and purely commercial.

Throughout the years Russian domestic repertoire has constantly been dominating over international repertoire (ca 72-75% of music market). An equal, relatively low level of international music consumption is typical, e.g., for Japan – while, for example, in Sweden the international repertoire makes for 74% of the market.¹¹⁴

The absolute majority of Russian artists perform in Russian, which is explained by the historically poor language education, absence of dubbing tradition and lack of international contacts. The artists could not write the texts in English and the audience could not understand. However, the situation is changing and the local artists performing in English are no longer sensationally few. Moreover, many artists performing in Russian (or other languages) have also demonstrated export readiness. Neither before nor after T.A.T.U's breakthrough in the Western charts in the early 2000s has Russian scene had an own claim-to-fame on the top international level. Accordingly, we need to focus on the roots' level, club scene and other relevant platforms for ongoing and future cooperation.

International touring makes the most noticeable segment of international activities for artists from North-West Russia. Rock bands Markscheider Kunst and Tequilajazz (now reshaped and renamed Zorge) and a surf act Messer Chups, all from St.Petersburg, are highly likely the Russian artists that most frequently tour abroad.

None of these bands have any noticeable "Russian" connection stylewise. The absolute majority of the shows are promoted not for occasional Russian diasporas but for the European public. All those are used to down-to-earth touring conditions. Padabed comments: "Russian bands were more or less demanded on the wave of interest to folk-rock and related loud party music. As soon as it disappeared in the 2000s, the demand decreased. Russia produces very few original bands, while Russian musicians are too demanding in terms of fee level and conditions. This complicates the development for outgoing touring".¹¹⁵ However, moving away from the "Russian" image seems to work efficiently.

Messer Chups play a stunning amount of 60-70 European club shows per year, normally in two tour legs. Interestingly, the band has very few shows in St.Petersburg and Moscow and nearly none in the rest of Russia. The band is an international, mostly instrumental product characterized by burlesque and ideal for parties. Messer Chups are most popular in Spain, Portugal and France. Berlin serves as the European base where Messer Chups take the car and set off driving round Europe. The band's drummer also resides in Berlin. The average concert fee makes 500-1500 e net of tax.

114 Wikström P. The Music Industry. Music in the Cloud. Polity, 2009.

115 Interview of N.Padabed, September 2009.

Messer Chups are booked by More Zvukov, a noteworthy independent artist agency, active since 2006, based in Berlin. More Zvukov is the only professional agency representing several Russian rock and pop artists internationally. More Zvukov books over 150 concerts a year which makes it the biggest structure working with Russian artists abroad. (Other names on the roster include e.g. Mujuice from Moscow and Lyapis Trubetskoy from Belarus).

In 2009 Messer Chups' track was bought for synchronization with Opel TV ad. The deal went through the German Stora Records that had released the track. Composer's fee made up a 6-digit figure in euros, thus setting a record for a Russian indie-artist payment for synchronization.

The most of Markscheider Kunst's international touring originated from the mid-90s. The famous St.Petersburg TamTam club was at that time an important institution where many artists were exposed to international audience. Promoter Seva Gakkel who stood behind the legendary TamTam club arranged one of MK's first tours to Germany - and since the end of the 90s the band continued arranging international tours on its own. Once again, Berlin has become an important European base with own backline and rented tour bus. The band's second most regular international market is Finland. The Finnish connection, as well as the German one, originated from the private contacts with Finnish enthusiasts who helped to find shows. Very soon, MK started getting regular requests from Finland.

MK is playing up to 25-30 shows in Germany and 4-5 shows in Finland per year.¹¹⁶ The band has also occasionally performed in Sweden, Norway and Poland, as well as in Latvia, Estonia and Lithuania (we should notice it that the Baltics are still much better aware of the Russian music). The awareness of festival bookers in the region about the band's profile helps to secure shows, e.g., at Barents Festival in Norway, Imatra Big Band Festival in Finland and Maailmankylä in Estonia.

Another St.Petersburg band with an outstanding touring experience is Tequilajazzz (now reshaped and renamed Zorge). Even though the first international performance of Tequilajazzz happened in Copenhagen at Artgenda festival in 1994 (the band was found by the Danish organizers at TamTam club), it was Finland that became their major touring destination. A significant volume of grassroots work in Finland in order to promote the band was done by Tusovka, an amateur Finnish fan society of Russian music culture. The society emerged in the mid-90s and successfully survived generation shifts on the board. Due to Tusovka's initial promo activities, the band has regularly played in Finland, starting at small club venues and continuing at the biggest ones (e.g., Tavastia in Helsinki, Lutakko in Jyväskylä etc.). In the late 2000s the band performed at the City of Imatra anniversary and at the reputable Ilosaari Rock festival.

"It is in fact more complicated with the Baltics", says Fedorov, "because the organizers are normally Russian-speaking and work for the Russian-speaking audience. In our case, we have been lucky to avoid playing for diaspora audience, even though we toured at a lot at territories with such strong Russian communities as Germany and USA".¹¹⁷ Tequilajazzz has done over 40 shows in Finland, while in the Baltics it has only twice visited Tallinn and Vilnius and within five times - Riga.

It is not merely an international career but artist's personal sympathy to the Finnish audience that makes Fedorov inspired. The band does not profit from touring in Finland, calling these cost-cover shows "economically unreasonable". Fedorov's openness for negotiation at an international market also works as a factor allowing to tour regularly. This correlates with Fedorov's exceptional amount of shows in Russian regions: he understands

¹¹⁶ Interview of D.Rachkov, July 2011.

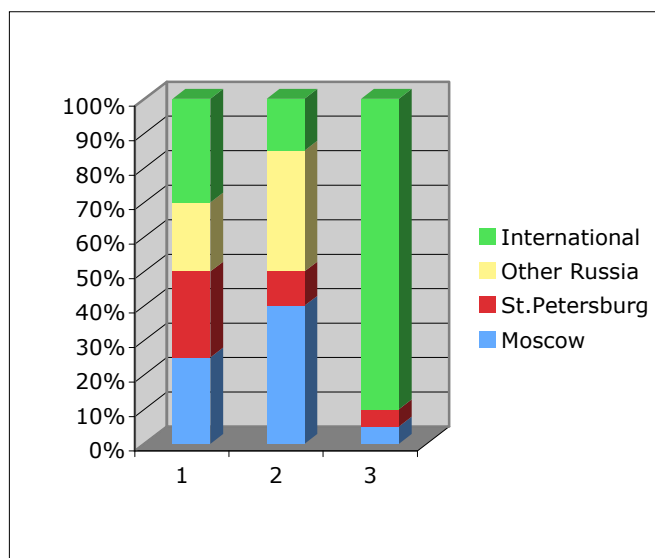
¹¹⁷ Interview of E.Fedorov, July 2011.

that organizers' costs in remoted areas of Russia as Siberia and Far East are considerably higher.¹¹⁸

Musician's career in St.Petersburg is to a great extent, financially dependent on regular touring in Moscow. The demand is reciprocal. The domestic star names that secure good ticket sales for Moscow rock promoters would normally come from St.Petersburg (e.g., Aquarium, DDT, Spleen, Auktsyon). The fixed fees that Fedorov's band receives in Moscow and St.Petersburg are similar, however, in St.Pete the band can sometimes play per door.

Whatever different the touring policies might look like, the bands' native St.Petersburg is nearly never the major hub for concerts.

Figure 8. Annual turnover of shows, by location, artists' estimation.*



*1) Markscheider Kunst, 2) Tequilajazzz, 3) Messer Chups.

Many existing artistic partnerships for Russian artists, that have emerged from joint touring and continued with co-writing, are initiated by Western cultural bodies. Thus, Markscheider Kunst has performed together with German Schäl Sick Brass Band: this came as a result of production by St.Petersburg branch of Goethe-Institute. The latter introduced the bands to each other and assisted in arranging joint shows for the tandem in Germany and Russia.

The recent Russian–Norwegian joint production (Terem-Quartet from St.Petersburg and Norwegian Army Band North from Harstad, arranged in cooperation with Pikene på Broen) toured St.Petersburg, Petrozavodsk and Murmansk in September 2011: total attendance in the three cities reached 2400.

As a part of cultural production within Finnish Culture Days, a band Jytäjyrsijät (RockRodents) playing rock for kids teamed up with Russian singer-songwriter Galya Chikiss. With the help of interpreter Chikiss translated the texts into Russian and they performed together at Finnish Culture Days in St.Petersburg and Afisha Picnic festival in Moscow (2011).

Viktor Shubin and Igor Bogdanov of Karelian electronic ADD duo have recently recorded an album with Norwegian Gudmund R.Oestgard and Simen Lund (they were introduced in 2005 at Barents Spektakel festival in Murmansk, produced by Pikene på Broen). Furthermore, in 2011 ADD and Ivan Afanasiev of Petrozavodsk participated in Metropolis project, composing and touring with a soundtrack to the single-name film together with Norwegian Nasra and Gudmund R.Oestgård, Finnish Cleaning Women and other musicians from the Barents

118

ibid.

region. The project has been initiated by – once again – Barents Kult program and toured in Moscow, Arhangelsk and Petrozavodsk.

On the invitation of Barents Spektakel, Evgeny Fedorov of Tequilajazz/Zorge, composed music for Norwegian ice-skating show, and performed together with Kimmo Pohjonen of Finland (2009, 2011). However, Fedorov's first collaboration with Finnish colleagues Cleaning Women, an industrial band active on the Russian market, happened yet in 2003, outside of any institutional frame. Fedorov and Cleaning Women recorded a track "Technigrad" together.¹¹⁹

Probably the most creative partnership project in the region in 2011 belongs to the sphere of classical music. It is noteworthy as a sustainable working model that can be more regularly and widely applied. The regional office of Danish Art Council in St.Petersburg initiated a project within which the International Youth Symphonic Orchestra has performed classical and contemporary works of Scandinavian composers at the Philharmonic Hall. The project was held under the umbrella of Nordic Weeks in St.Petersburg and co-financed by the five Scandinavian consulates.

The record of artistic contacts established with the help of promoters, venues or record labels is considerably shorter. The most noteworthy recent example is Zhenya Lubich's admission to the famous Nouvelle Vague band. The St.Petersburg female singer asked Ilya Bortnuk of Light Music, promoter for NV's show in the city, to introduce her to the management. Bortnuk passed her CD-R over to the manager. As a result, Lubich recorded a number of songs with Nouvelle Vague album and is currently reported to release her solo album in France.

2011 was also marked by a successful collaboration of rock stars Tarja Turunen and Valery Kipelov. "Kipelov was interested in doing a new international duo since long ago", Shurygin recalls. "We suggested him to consider Tarja Turunen – and to Tarja Turunen to consider a possibility of doing a song with Kipelov. I translated Kipelov's song "Ya zdes", sent in the lyrics to Tarja. We initially planned a bilingual version, with only several bits in Russian. However, Tarja preferred to sing in Russian, and the whole thing on the main stage of Rock on Volga festival became a huge success".¹²⁰ As a result of the joint production NCA, Turunen and Kipelov are planning a joint concert tour in Russia in 2012.

Naturally, the collaboration in the sphere of music services is equally significant as artistic collaboration, seen both from the import and export perspectives.

It is typical for St.Petersburg well-established alternative rock artists to use mixing services of well-known European, first and foremost, Scandinavian professionals, such as Finnish Anssi Kippo or Danish Jacob Hansen and Tue Madsen. Scandinavian studio services are famous for their quality, seen as prestigious, affordable (costs for mixing a song start from 100euros) and not complicated to contact.¹²¹

Furthermore, St.Petersburg can be observed as a production platform for creating music videos. For example, Finnish band Circus Knucklebone and Leaves' Eyes from Germany have shot their videos in St.Petersburg. This segment of industry is not yet well established and those who shoot these videos do not advertise their services. However, the word of mouth can help young European artists to optimize costs and have their video shot in St.Petersburg for as little as 2-3.000 euros.¹²²

119 Interviews of D.Rachkov, L.Kuzovnikova, V.Shubin, E.Mikkonen, E.Fedorov, July2011.

120 Ibid.

121 Interview of V.Kravchenko, July 2011.

122 Ibid.

St.Petersburg has a strong production base for merchandise. A quality Uzbek cotton T-shirt with one-side print costs 7-8euros. One needs to have a command of Russian to be able to communicate with production and be flexible for cash payments: merchandise in Russia is a cash-only territory. Nevertheless, the benefit compared with production costs in Europe is obvious.

Outside St.Petersburg the collaboration patterns do not normally go beyond artistic collaboration. Most of the cities in our focus have their own peculiar scenes that are briefly described as follows.

Kaliningrad of the 90s was a unique regional centre where local bands (LP/LondonParizh, Gitary & Jeansy, Los Chikatilos) had music infrastructure at their disposal. This included a small but developed network of venues, humble studios, the possibility to release an album on the physical carriers ordered from neighbouring European countries. Even though the infrastructure could have ever been compared to this of the Russian capitals, it stretched far beyond the possibilities of musicians in most other Russian regions. Kaliningrad has probably been the only Russian region that delivered club pop (not rock!) music on the capital club stage (e.g., Lavanda or Bigudi). Even the recent wave of Kaliningrad artists (Brotsky, Bar deAux, Est nastroenie) demonstrates more genre openness than other music clusters in the country. Finally, artists as different as a public figure Evgeny Grishkovets and a new indie band The Retuses have chosen to present themselves as Kaliningrad offsprings – which is not completely correct but speaks for the visible impact of Kaliningrad brand.

In the late 2000s Kaliningrad electronic duo Fagault and Marina made a noticeable career step as remix producers for such dance artists as Ultra Nate, Paul Johnson and recently Alexander Bard (Gravitonas, ex-Army of Lovers, Vacuum, BWO). Fagault contacted Bard, presented himself as a music professional and suggested to arrange a show for Bard's band in Kaliningrad. Instead, Bard replied with a proposal to do a remix for Gravitonas. In this way Fagault and Marina's remix versions of Gravitonas' «Everybody Dance» and «Youth is Wasted on the Young» came to life.¹²³

Arhangelsk musicians, mostly those working with jazz and folk are used to perform in the neighbouring Scandinavian countries. The networking is catalyzed by, first and foremost, Norwegian cultural diplomatic structures in the region. At the same time, the financial base is missing outside such framings. Whenever the local New Blues Band tours, e.g., to Finnish Torneo and Swedish Haparanda, musicians are not able to cover the related costs without support.¹²⁴ Noticeably, some acts work predominantly for the international market (e.g., folk Moon Far Away) and remain little known in the Russian capitals.

Arhangelsk experts state that the ongoing project "Development of Jazz Contacts in Barents Region", co-arranged by Barents Kult, Finnmark Music and Tromsø Music organizations, has visibly contributed to the intensification of touring for Russian and Norwegian musicians to Norway and Russia. Shalev evaluates the number of Norwegian musicians who have visited Arhangelsk within the program as "dozens".¹²⁵ The bridge concept of the project presupposes that the Norwegian and Russian artists would tour together whenever possible and deliver more than concerts: master classes, workshops for local students of music, etc.

The historic tradition of Norwegian artists teaming up with international colleagues for a record or a tour was successfully implemented in Arhangelsk. Norwegian choir Nurdafoerr and Russian folk ensemble Sugrevushka have created a joint record of traditional songs. Opera singer Anne-Lise Berntsen has inspired an array of joint projects with Murmansk and Arhangelsk colleagues, e.g., establishing a vocal school in Norway for North-West Russian students of music, recording and touring with Pomor Ensemble (conducted by Dmitry Gilev from Murmansk) and Onufriev Chamber Orchestra from Arhangelsk. (The example from the neighbouring classical

¹²³ Interview of V.Zamansky, July 2011.

¹²⁴ Interview of T.Dorofeev, September 2011.

¹²⁵ Interview of A.Shalev, September 2011.

genre is once again used in order to illustrate the potential reach and vector of artistic collaboration).

Like most Russian cities, the North-West regional centres have their own veteran rock acts. As media access until recently has been fully concentrated in Moscow and St.Petersburg, most of these acts never had a chance to establish a public profile in Russia outside their regions. Nevertheless, due to the interest to Russia in the West in the 1990s many of them have toured abroad.

Blind Vandal from Arhangelsk is an instrumental veteran band that has released three albums. Local sponsor money makes it possible to tour abroad, while the enthusiastic manager searches for contacts with international venues, sends in inquiries - and receives replies for only 10-20% of the inquiries made, mostly from provincial or non-commercial venues.¹²⁶

The reputable local band Melodrome from Murmansk, founded in the 90s, has re-united in the late 2000s. Melodrome, as well as a similar younger local rock band, Cloudberry sing in English, thus being an exception from the dominantly Russian language scene. As well as for similar artists from Arhangelsk or Petrozavodsk, it is easier for these Murmansk bands to find shows in the neighbouring European countries than in Russian capital cities. Touring is nearly always a subject to sponsor support.

Petrozavodsk, with its Karelian-Finnish routes and two music schools (Conservatory and Music college) has been a cradle for classical, jazz and especially folk musicians. In the beginning of the 2000s, mainly due to several successful TV appearances on the federal nationwide channels and shows in Moscow, bands Myllärit (currently inactive) and Va-Ta-Ga put Petrozavodsk on the map as a folk rock cluster. Both Finno-Ugric and Russian folk traditions have been present on the local scene.

Myllärit were formed in 1988 on the platform of the state republican ensemble Kantele, seeking freedom from the frames of «traditional Soviet pseudosymphonic orchestra». Future-to-be Myllärit were inspired by study visits to Sibelius Academy in Helsinki, and by the regional approach to folk music that was taught there. The international career started from Myllärit's flashmob street performances in Germany yet in 1991.^{127 128}

Myllärit Initiative Centre was founded in 1999 as a self-financed organization and has united the single-name band, its studio, promotion agency and backline rental company. The Centre is financed from the profit of its backline rental department and occasional foreign grants. Zobnev and the Centre were the initiators for local Rock Bridge and Istmus festivals in the 2000s. Ilosaari Rock festival was the major partner for Rock Bridge. The project was financed from Finland and aimed at introducing regional Finnish and Russian musicians for networking and joint performances on both sides of the border. According to Zobnev, Rock Bridge «set the ground for direct and continuous collaboration between Karelian and Finnish musicians. As a member of Myllärit, I avidly researched the organization of world music festivals in Europe, wherever we would be invited to play», he recalls. «I realized that the major purpose was propaganda of true music among the youth».¹²⁹

Revolver, also tracing its history back to 1988 and occasionally aired at Moscow Nashe Radio, is the most known and successful rock collective in the region. Importantly, both bands that sung in Russian (Revolver) and Karelian/Finnish (Myllärit), have been welcome to participate in numerous Karelian-Finnish cooperation programs. E.g., Revolver was invited in 2006 for a mini-tour to Finnish Joensuu, Imatra and Kuopio, where the band performed for the local high schools students studying Russian. «We have not had a single release in Finland», Vlasov comments, «and still we have played more shows in Finland than at home in Karelia». The band has also

¹²⁶ Interview of A.Mezentsev, September 2011.

¹²⁷ Sergey Zobnev of Myllärit currently produces Muka band, where Russian nativespeakers sing in Karelian. Va-Ta-Ga was followed by Petrozavodsk kindred spirits Drolls and Skylark, thus creating a miniwave of local folk rock.

¹²⁸ Interview of S.Zobnev, September 2011.

¹²⁹ Ibid.

shot videos for its «Trolleybus #5» and «Mars-Pluton» singles in Finland (director – Sami Parkkinen).¹³⁰

Local Sattuma, d'Airot and Santu Karhu, singing accordingly in Finnish and Karelian (Santu Karhu), have also regularly played in Finland, reaching out as far as the famous Ilosaari Rock festival. On the language front - Noid ensemble represents the dramatically extinguishing veps minority, singing in veps language.

In Borland's opinion, Karelian proximity to Finland influences the local interest to hard and metal rock genres, traditionally well-developed in Finland.¹³¹ Vlasov, host of a weekly Zvukosnimatel program on TNT channel states: «We invite local artists to play live in the studio. We have been on air for three years, and it was only twice that we did not have a suitable candidate. The level of local bands, many of which engage into punk and metal, is mostly decent».¹³²

Unlike many other Russian artists, those from Petrozavodsk have a reasonably good access to studios and studio equipment, with local stars as Myllärit members or Revolver producing records of good quality in their own studios.

In contrast with the post-perestroika years, the city has a reasonable amount of rehearsal spots for young artists, the rental costs vary between 5-7e per hour. Most of the cultural institutions (e.g., DK/Houses of Culture) built under the Soviet times are reluctant to let the young bands use their premises, and most of the rehearsals are thus held in former offices, industrial spots and cellars. This situation is mirrored in neighbouring Murmansk that reports the increase in number of the rehearsal spots - though it still lacks well-equipped studios.

130 Interview of N.Vlasov, September 2011.

131 Interview of A.Borland, September 2011.

132 Interview of N.Vlasov, September 2011.

MEDIA

Music and media represent an ecosystem of interdependent communicating vessels, with the media as a platform for music and music-related content. It would be wrong to set a border between the traditional and new media in this respect, as both are neutral in their nature, though the operational possibilities of the new media allow music to reach different kind of audiences in different ways. The media can be observed as a promoter of music, a user of music and a distributor of music. Both the traditional media (TV, radio and printed press with relevant online-versions) and the numerous new media (mostly bearing the form of “social media”) used by artists, fans and music industry professionals inherit this interconnection.

The geographical amplitude of media landscape presupposes the utmost centralization in Moscow. The only national media based outside the capital is *Channel 5* (owned by National Media Group and broadcasting mainly from St.Petersburg). No press, radio or news media outlets of national significance are based outside Moscow. St. Petersburg maintains diverse printed media and radio landscapes that serve its own population.

This only adds symbolism to the fact that the major Russian social network VKontakte (see below), reported to have 23 million unique users in summer 2011, was established in St.Petersburg. The contents of the internet and mobile media communication are virtually unregulated by the Russian legislative system. This phenomenon opens doors for free communication and information exchange.

The tradition of reading between the lines (i.e., searching for the message carefully hidden from the censorship) still runs deep in the Russian society. The issues of freedom of speech are problematic, as the most of the TV-landscape remains state-controlled. The cultural policies of the federal authorities, in their turn, are not democratically representative. This leads to the situation, when most of TV outlets neither cope with the role of public service (no versatile music or information about music) nor avoid the trap of commercialization (the choice of music is based on the fame of performers, thus the pool of usual suspects is narrow and ageing). The state-run *TV Kultura* remains a brilliant exception but its relevance outside the classical sphere is questionable. Otherwise, no central TV and very few radio outlets risk to play new music on air. It leads to domination of “safe” genres, first and foremost marginal Russian pop and chanson. Therefore TV, otherwise the most powerful media type in Russia, is not the most relevant one for music.

The system of gap timeslots for short local broadcasts and advertisement blocks is typical for regional audiovisual broadcasting, both for the state-owned and commercial media. Even when local media outlets have their own frequency - they tend to lose to rivals that transmit ‘Moscow+local gap timeslots’.

The media situation in St.Petersburg and other regions of North-West Russia differs and we will address them separately.

PMI's corporate research held among the concertgoers shows that people get information about music events from: 1) radio, 2) TV, 3) outdoor advertisement.¹³³ Grabko states that after the raid on the St.Petersburg *RadioRoks* premises in June 2011, caused by a property dispute, there is no own relevant music radio station in the 5-mncity of St.Petersburg.¹³⁴ There are, however, *Radio Ermitazh*, owned by Vnesheconombank, broadcasting jazz, and *Dorozhnoe Radio* (AC), oriented at the elderly audience, that operate from St.Petersburg. Still the disproportion between Moscow and local broadcasters is obvious.

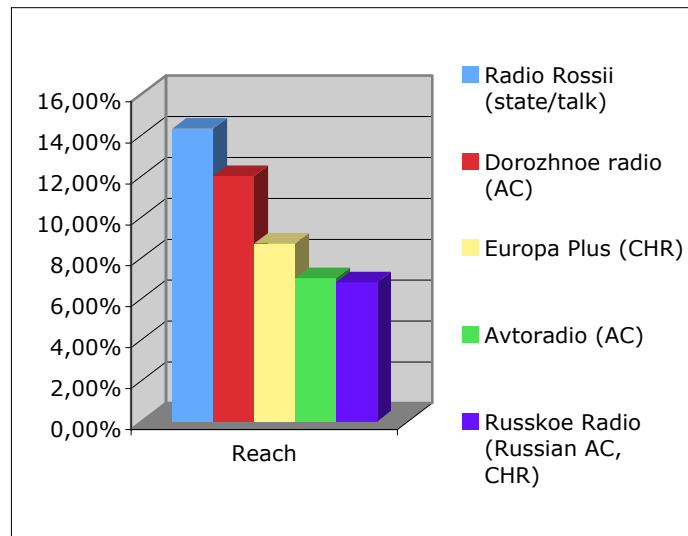
PMI Corporation owns the local offices of *Russkoe Radio* (Russian CHR/AC), *Love Radio* (CHR), *DFM* (Dance), *Maximum* (CHR/Rock) and *Monte-Carlo* (CHR/Dance). This secures the unprecedented promo potential of PMI in

¹³³ Interview of O.Lotoskaya, July 2011. (Due to volume limitations, the analysis the outdoor market is not included in the report.)

¹³⁴ Interview of O.Grabko, July 2011.

St.Petersburg.

Figure 9. Audience reach of St.Petersburg top radio stations in 2008, by Comcon.¹³⁵



PMI's owner Finkelstein considers it only natural that most of the powerful media, e.g., the radio stations that are a part of PMI Corporation have their headquarters in Moscow: "St.Petersburg media market is not big enough to invest into a proper media launch, with a relevant volume media research, quality shows, star DJs and journalists. Moscow sucks out the creative labour of St.Petersburg; most ambitious media workers leave the city in order to build a national career in Moscow. I cannot name a single successful local radio station in St.Petersburg, except for Dorozhnoe Radio that caters for the elderly. Even if so, the HQ of Dorozhnoe Radio are now moving to Moscow: this is the cost of success".¹³⁶

The general Russian tendency of media companies arranging, promoting and advertising their own regular events (thus monetizing their media capital, and connecting virtual with live) is also typical for St.Petersburg. Most typical examples include multithousand *Radio Record's* Sensation event (dance) and *Nashe Radio's* Nashi v Gorode (Russian rock) (see above).

Most national TV channels (*Channel 1, Rossiya-1, Rossiya-2, Rossiya-K (Kultura), Rossiya-24, NTV, STS, Ren-TV, TNT, Muz-TV, MTV Russia* etc.) have their local offices in St.Petersburg. (As stated above, Channel 5 is the only national broadcaster mainly based in St.Petersburg.) However, the major mission of these offices is production of material for the national air rather than local broadcasts. The local broadcasting is traditionally organized by the principle of short timeslots when the major local news is presented. E.g., Channel 1 has a regular 3-minute Friday news slot presenting the five most important cultural events of the coming week. Most national channels are normally reluctant to announce coming concerts as this is considered advertisement and rarely falls into the category of major city news.

24-hour local channel *100TV* owned by Baltic Media Group is de-facto the only local broadcaster in St.Petersburg that demonstrates real openness in regard to the music industry.¹³⁷ The channel is covering the cultural life of the city both in news reports, the morning show and especially weekly Sunday cultural review "Art TV", that welcomes musicians with live shows.

¹³⁵ <http://www.comcon-2.ru/default.asp?artID=1839>

¹³⁶ Interview of E.Finkelstein, July 2011.

¹³⁷ Interview of O.Lototskaya, July 2011.

As the media market naturally includes both journalistic and advertisement segments, it is worth mentioning the higher accessibility of St.Petersburg TV advertisement for promoters. For the absolute majority of music events in Moscow TV advertisement is unreasonably expensive and thus unaffordable. "In St.Petersburg", Semushkina comments, "we could easily negotiate on 50-70 spots on the local Ren-TV for Usadba.Jazz".¹³⁸ According to Bortnyuk, Light Music bought 30 advertisement spots for promotion of Massive Attack's show in 2010 on TNT channel (an equally unreasonable cost for the artist of this scale in Moscow).¹³⁹

The power of traditional journalistic media resources, especially the printed press, can be seriously questioned. Due to the collapse of distribution/subscription system as well as the growth of free newspapers, post-Soviet and Russian newspapers could never regain their positions. Magazines, a historically important type of media in Russia, are nowadays mostly read online. The time when printed media could still be influential as a part of music industry was lost: the Russian/Moscow versions of *The Rolling Stone* (2004) and *Billboard* (2007) were launched too late, while the local music media never developed to the level necessary for trendsetting. *FUZZ* (1991-2009), one of the oldest Russian music magazines, for many years was the only music magazine with distribution on the nationwide scale. Fuzz was published in St.Petersburg.

The crisis of music journalism is international. However, in Russia it is once again marked by the issues of control and centralization: Moscow does have journalists capable of catalyzing music scene, decision-makers (e.g., Artemy Troitsky, Boris Barabanov of Kommersant, Alexander Gorbachev of Afisha, Denis Boyarinov of OpenSpace). Even though St.Petersburg has its strong music journalists (e.g., Max Hagen, Sergey Chernov, Egor Galenko), there is no obvious crowdpuller. The unanimous feedback from the local music professionals confirms: no journalists from St.Pete have an immediate effect onto music promotion.

We have our own exit polls at the festivals, we ask people how they happened to know about the coming events", Kuryokhina says. "At average 80% refer to internet and social networks. I am highly sceptical about the level of our journalists. They only cypypaste press releases. The exodus of Afisha St.Petersburg in 2009 was a serious blow, this was probably the only publication able to write about music in a knowledgeable professional way".¹⁴⁰

The major platforms for information about the coming music events in St.Petersburg are internet versions of *TimeOut* and *Afisha*.

Afisha, a biweekly local version of the cult Moscow magazine of the early 2000s had a separate editorial office in St.Petersburg in the mid-2000s. However, due to the economic problems, the local office was closed, the majority of journalists fled to Moscow and the current version of Afisha:St.Petersburg has only 2-3 pages of local content. The publication caters for the young, active and educated audience.

TimeOut St.Petersburg is a weekly local version of the international culture and entertainment guide. It consists of features, listings and announces. TimeOut St.Petersburg and TimeOut Moscow came to the Russian market simultaneously in the mid-2000s, establishing two editorial boards, still the influence of the St.Petersburg magazine in this region is assessed by the experts as higher.

Sobaka, St.Petersburg own cultural publication of good taste that caters for the young and trendy audience, is rather influential, however it does not have an announce/listing section.

Vash Dosug:St.Petersburg, a local version of the Moscow magazine caters for the more conservative adult traditional audience. A heir to Soviet entertainment guides stylewise it contains extensive announces and listings. Vash Dosug focuses on more traditional events.

The English-language daily *St.Petersburg Times* is marked with good journalistic quality. It actively covers cultural events, noteworthy for expats, e.g. foreign artists' activities. Most of the circulation is distributed for free in the

¹³⁸ Interview of M.Semushkina, September 2011.

¹³⁹ Interview of I.Bortnyuk, July 2011.

¹⁴⁰ Interview of A.Kuryokhina, July 2011.

hotel, restaurant, club and cinema chains.

A number of professional publications devoted to music are still published in St.Petersburg – *Bereg Pitera*, *Peterburgsky Muzykant* and *Audioformat* are among them. However, their reach is tiny.

Instead of cultivating and supporting traditional music media, promoters start understanding the power of free newspapers of general profile. E.g., St.Petersburg local version of international *Metro* has a circulation of 300.000 copies. Rozov brings in the example of Loshadka Party that "got extreme attention right after Metro had written that they abused horses at these parties – which was wrong but nevertheless fostered the interest to the event".¹⁴¹

While the disappointment over the traditional media grows among indie music professionals (and while media production gets more accessible), they would often initiate alternative, grassroot media projects. Online broadcasting web resources have a serious potential for St.Petersburg and other Russian regions that lack intense concert life. A videoresource *EggTop* and an internet radio *Rock-Online* exemplify the tendency, allowing audience to listen to the newest music and to see broadcasts of the most recent shows from the capitals. Kravchenko estimates the audience of his "Kapkan Brothers" weekly program on Rock-Online as 40.000 listeners.¹⁴² In order to gain more visibility in the regions, SKIF festival is currently working on the launch of its own online-TV ("Pop Mechanica TV", named after Sergey Kuryokhin's band). The intention is to broadcast the concerts and festivals on the internet.¹⁴³

As in any other branch in the beginning of the 2010s, it is social media that define the profile of the virtual music scene. They are accordingly the strongest promotion platforms. The social media combine a wide range of media functions and catalyze direct virtual communication, monetized through the "friend" capital.

The peculiarity of Russia is the presence of its own national leader *Vkontakte.Ru*, founded by St.Petersburg Pavel Durov in 2006. VKontakte inherits two traditional media consumption paradigms crucial for promoting music in Russia. First, there is a possibility of uncontrolled free uploading and listening to music material on the P2P principle, ignoring the right holders and providing one of the best music databases in the world. Second, Russian is the only working language on VKontakte. Even if the English version *vk.com* is now launched and some foreign music professionals use it in order to get in touch with fans¹⁴⁴ – one must have a command of Russian to use the benefits of this monstrous social network. This once again points at the purely instrumental role of the new media: media consumption habits are more important than the online- or offline character of communication. The habits are very clear: 1) Russia is de-facto out of the moral dispute about paying for recorded music, 2) only Russian language is applicable for reaching mass audience.

Vkontakte is seen not only as a social network but also as a tool of business correspondence, mainly in the province. VKontakte pages of a provincial festival or a music company have the same effect of public verification in the eyes of their creators as that of an own website for bigger companies in the capitals. For talent buyers, the frequency of artist's presence on the key social networks is the main argument to book (or not to book) a new act. For example, for Polygon the threshold of verification for doing a show in St.Petersburg is minimum 1.000 references from local VKontakte users that name this particular artist within their interests.¹⁴⁵

The second most popular network is the fastly growing *Facebook*. Microblog *Twitter*, international *Google+* and

141 Interview of I.Rozov, July 2011.

142 Interview of V.Kravchenko, July 2011.

143 Interview of A.Kuryokhina, July 2011.

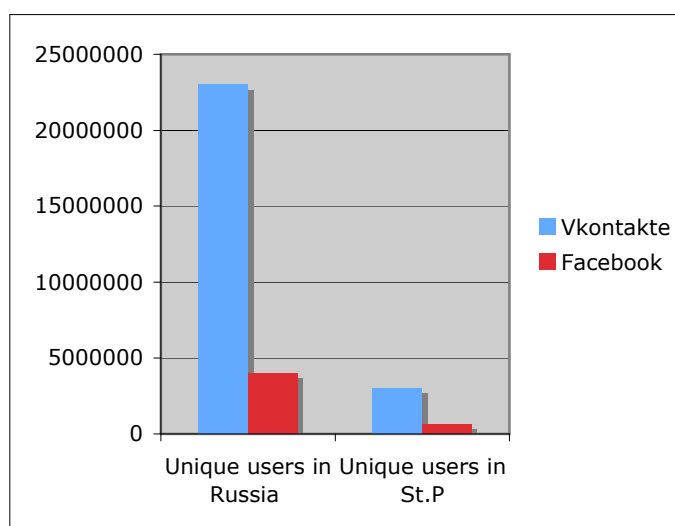
144 Interview of V.Zamansky, July 2011.

145 Interview of P.Klinov, September 2011.

domestic platforms *Odnoklassniki*, *Moi Mir*, *LiveInternet*, music-oriented *Last.FM* and *LookAtMe* etc. are of considerably less importance.

Historically, *LiveJournal* has been the most important and popular blog platform in the Russian blogosphere, counting over 2.1 million unique users. The Russian segment of the American-founded LiveJournal belongs to Russian SUP company. In 2011 LiveJournal has experienced a chain of hacker attacks (some experts connect these with anti-Kremlin publications of famous bloggers on LiveJournal) and started losing its efficiency.

Figure 10. Major Social Networks in Russia, unique users, estimation.



St.Petersburg enumerates only about 600.000 Facebook users whereas at least 3 million registered users from St.Petersburg and oblast are on VKontakte.¹⁴⁶ Those who are on Facebook are characterized as the “trendy” audience, and an even “trendier” relatively small segment inhabits the Russian social network *LookAtMe*. There is little sign of Twitter playing any serious role for music promotion in St.Pete (even though Twitter is assessed as important for promotion in Moscow).

In Karelia, second only to Moscow by the number of regular internet users (Moscow – 72%, Karelia – 59.2%, St.Petersburg – 58.8%)¹⁴⁷ the rivalry between VKontakte and Facebook, is marked by the geographic specifics of communication patterns. Those who have active contacts with neighbouring Finland for work, study or leisure demonstrate more loyalty to Facebook, while VKontakte is preferred by a less internationally mobile audience.¹⁴⁸

Last.FM, popular in Russian capitals in 2006-2008, has lost its power after introducing a monthly fee for music listening. If in Moscow this audioscrobbler platform is still a relevant promo tool that informs audience about the coming shows, its efficiency in St.Petersburg (and the rest of the North-West region) is now questionable. *Piter.FM* (as well as *Moskva.FM*) is a platform used mostly by music professionals as a research tool that quotes the volume and reach of radio rotations for virtually all artists on air.

The trendier segment of the audience is well acquainted with music services such as *Soundcloud*. Spotify service, officially not available in Russia, remains unknown for the absolute majority of listeners.

¹⁴⁶ VKontakte is not a proportionally universal tool for music promotion in Moscow, social media consumption there is more diversified.

¹⁴⁷ <http://www.rg.ru/2011/09/29/set-site.html>

¹⁴⁸ Interview of N.Vlasov, September 2011.

All promoters actively use volunteer fan labour online. Informal agreements between promoters and most active fans include access to meet-n-greet events, autograph sessions or reservation of the best tickets. PMI's Lototskaya reflects over a fan of Sade who was arranging a campaign in social media only in return for a poster signed by Sade. Naturally, the better selling potential the show has, the less open promoters are for remuneration. "In case of Roxette", Lototskaya admits, "we hardly need to do anything. They are adored in Russia and we are close to sold-out months in advance in any case".¹⁴⁹

Own social networks created and developed by major promoters are a characteristic trend in St.Petersburg. PMI's *Ya-Talant* is branded as "social network uniting creative people": members are invited to upload their music. The network is demonstrating a sustainable growth of ca 30% new registered users per month, with over 300.000 users in total using specially designed features and applications.¹⁵⁰ Users are encouraged to take part in various competitions, competing for, e.g., the right to play a warm-up set for PMI's shows of Ozzy Osbourne and Avril Lavigne, take part in a national rock festival Nashestvie or get a free day access to a prominent local record studio.

Simultaneously, NCA looks forward to launch *Klub Druzey NCA* (NCA Fan Club). The mission of the online resource will be to define the most desired artists, the suitable range of prices and similar relevant information. The methodology is equivalent to polls and works for supporting customer loyalty. The resource is currently available on the social media (VKontakte) and will probably develop into a website. The database encompassing fans' contacts was mainly compiled and updated by NCA through the survey research at the major shows, such as Muse and Linkin Park (Tuborg Greenfest).¹⁵¹

Databases (materialized in the amount of "friends" on the social media) remain holy for music industry professionals. As well as in Moscow (and in contrast with provincial cities) SMS advertisement is widely used for promoting music events in St.Petersburg. Glavclub SMS-database lists ca 15.000 telephone numbers (cf. with ca 30.000 contacts in Glavclub's fan group on VKontakte and 20.000 subscribers who receive the venue's news per email).¹⁵² Even in Arhangelsk Koleso club's database on VKontakte contains 5.000 profiles.¹⁵³

Outside St.Petersburg the tendency of social networks' domination is also noticeable. However, the small local media systems encompassing traditional media shall be mentioned as well. Once again, these outlets are relatively important only in their own regions.

The media landscape of **Kaliningrad** is diversified. The proximity of high-quality and inexpensive typographies in Lithuania and Poland catalyzes the development in the printed press segment. Zapadnaya Pressa (Western Press) Group owns over ten publications, including a number of culture/lifestyle related magazines: *Korolevskie Vorota*, *Baltiysky Broadway*, *Shopping*, *Udachny Vybor* etc. The array of local glossy magazines is outstanding for Russia, even if somewhat provincial in style. Most of the magazines are distributed for free. *Business Berg* magazine is the newest independent rival to *Korolevskie Vorota*.

Baltic Plus is the oldest Kaliningrad independent radio broadcaster, on air since 1995. The DJs have a full freedom of music choice, thus creating an eclectic image of the station. This format, typical for regional Russia of the 90s has mostly disappeared by the end of the 2000s which makes *Baltic Plus* rather unique. Another specific example is *MonteCarlo* radio (owned by local Edwin Group) that started as a local branch of the Moscow Monte Carlo network and managed to both preserve own broadcasting and behold the brand name. Other radio stations

149 Interview of O.Lototskaya, July 2011.

150 Ibid.

151 Interview of M.Shurygin, July 2011.

152 Interview of I.Tonkikh, July 2011.

153 Interview of A.Mezentsev, September 2011.

(*Europa Plus, Russkoe Radio, Maximum, Love, Serebryanny Dozhd* etc.) typically retranslate Moscow broadcasts with timeslots for own news-reports, song-per-request programs and advertisement.

Local *Kaskad Premier TV* regularly covers music events and occasionally provides better prices for advertisement spots to promoters (as compared to the more traditional, state-owned *Rossiya Kaliningrad*).

DymOK.net is an enthusiastic online media devoted to club life, while *rugrad.eu* and *newkalinigrad.ru* are news media of general profile.¹⁵⁴

Arhangelsk also reports the decay of local radio broadcasting. The program "Russky Rock na Russkom Radio" was on air on *Russkoe Radio Arhangelsk* for five years, moving onto *Nashe Radio Arhangelsk* and continuing there as "Nasha Liniya" for another five years. The program created by local journalists was presenting a vast amount of archive and local rock, however, it disappeared from the air in 2008 when the local broadcasting hours were dramatically cut.

Local state *Pomorje TV* is open for journalistic and advertisement partnership with promoters of more traditional genres: barter non-financial schemes are mentioned.

The local experts are sceptical regarding the influence of the local printed media.

Murmansk is characterized by the relatively strong own TV production base: the local state-owned *TV Murmansk* is rivalled by commercial *TV21, Arctic TV, TNT-Blits* (the latter is especially open for youth and cultural issues). *TV21*'s program «Fresh» invites DJs, musicians and artists to the studio (cf. with «Art-TV» in St.Petersburg and «Zvukosnimatel» in Petrozavodsk). The program has received a special grant from the Danish Art Council.¹⁵⁵ It is possible to obtain a free journalistic announcement of the coming music event on these channels without buying advertisement spots.

Murmansk local *Bolshoe Radio*, famous for its eclectic music format and open for cooperation with promoters, is a rare example of an independent local broadcaster (cf. with *Baltic Plus* in Kaliningrad). *Power Hit FM* (format – CHR) is the second most active local radio station in the region; it also occasionally supports music events.

Local website *Murmanout.ru* contains updated information on the club, bar and restaurant life of the city, while *Murman.ru* is a news and reference source of a general profile. Newspapers *Vecherny Murmansk* and *Murmansky Vestnik* were also named by the experts as semi-noticeable.

Petrozavodsk *Nika Plus* (retranslates federal *Nashe Radio, Dorozhnoe Radio, TNT TV* and presents own local *Nika Plus TV* channel) is the most active Karelian media holding in the music sphere. Besides covering music events, it also arranges some. The company has co-produced the recently closed *Vozduh* openair festival.

Weekly «Zvukosnimatel» program on *Nika Plus* invites local artists to play and talk on air. Weekly «TV po-nashemu» is broadcasted on Friday prime time, simultaneously on *Nashe Radio Petrozavodsk* and *Nika Plus TV*. The latter invites renowned Russian artists visiting Petrozavodsk to the studio with a concert and is indisputably one of the most popular media products in the region.¹⁵⁶

The state owned *Karelia TV* company has regular (though modest) amount of broadcasting in Finnish and Karelian languages, the profile of these short broadcasts is news-oriented.

Finally, Petrozavodsk boasts of a variety of online cultural guides: *petrogid.ru, afishagoroda.ru, dosug.ptz.ru* whereas *petrozavodsk.ru* is a city media of a general profile.

¹⁵⁴ Interview of V.Zamansky, July 2011.

¹⁵⁵ Interview of A.Sychev, August 2011.

¹⁵⁶ Interview of A.Bely, September 2011.

GEOGRAPHIC AFFILIATIONS AND CULTURAL DYPLOMACY

Success has no nationality. Roxette, HIM or Brainstorm sell well in Russia not because they come from Sweden, Finland or Latvia.

At the same time, the history of cultural connections, the level of awareness and the range of music associations can – to a certain extent - be influenced by music export policies. As an outcast of the world record industry Russia has long remained out of focus for music exporting. Consequently, with the re-orientation of music towards live and digital in the mid-2000s the Russian market has obtained international significance. International professionals found it out at that time that Russia has noteworthy affiliations in music consumption by the national principle. E.g., pop music from France and Sweden, as well as rock from Finland had a well-known positive image in Russia. Moreover, many artists from, first and foremost, Latvia and other Baltic countries were constantly visible on the Russian scene since the Soviet times. We must state it clearly that the level and relevance of awareness regarding music from different countries of Nordic Dimension in Russia vary significantly.

Noticeably, the radio charts would demonstrate it year after year that English was not a must-language for an international chartbreaker, whereas indie-audience would eagerly listen, e.g., to Eleanoora Rosenholm or Ville Leinonen singing in Finnish.

The language issue in the still non-English speaking country, where some of the most important radio stations (Russkoe radio, Nashe Radio) would broadcast songs only in Russian, has been reflected in many artistic policies. Latvian Brainstorm, as well as Lithuanian Biplan and Alina Orlova would at different times write, record and perform songs in Russian, in parallel with Latvian, Lithuanian and English. This has secured them visibility and exposure, comparable to that of the domestic Russian artists. If for the Latvian and Lithuanian artists (that speak fluent Russian irrespective of their mother tongue) this language policy would not demand an effort, the recent trend of Finnish rock artists that choose to sing in Russian is even more noteworthy.

Rock acts Kursk and Dusha Pitera (Soul of St.Pete) regularly record and play club shows in Russian. 2011 was marked by a successful collaboration of rock stars Tarja Turunen and Valery Kipelov, when the duo performed together in Russian at Rock on Volgoy festival (see above).

Tonkikh notices that many fan groups on VKontakte are built on the geographic principle and devoted, for example, to Finnish ¹⁵⁷rock. A strategy for national music organizations could be filling these platforms with regular, updated, accurate information, thus acting on the already created trustworthy fan platforms (Russian Wikipedia and Last.FM could be named as less powerful but also noticeable platforms). For fans in search of information, this would help to overcome the language barrier that is still a noticeable bar.

The relevance of the existing images of national music is not self-evident, even in case of well-established national brands. E.g., Rozov states that “neighbouring Finland has a well-developed dance scene, however, the local hype around Finnish electronic music is incomparably less than around Finnish rock or jazz”.¹⁵⁸ Heikkinen agrees: “We notice that many in Karelia still perceive Finland as something from the 80s and have a vague knowledge of contemporary Finland. This affects the vector of cultural connections: we inevitably get back to Kalevala and folk music».¹⁵⁹

Naturally, cultural diplomatic and music export institutions cannot be the only catalysts for networking and collaboration processes. Unlike in other genres of music, many Russian jazz musicians managed to build their careers abroad and act as music ambassadors. E.g. Sergey Sokolov has worked for intensifying jazz contacts between Finland and Russia while Mikhail Alperin teaches in Norway and catalyzes joint jazz concerts both there

¹⁵⁷ Interview of I.Tonkikh, September 2011.

¹⁵⁸ Interview of I.Rozov, September 2011.

¹⁵⁹ Interview of A.-K.Heikkinen, September 2011.

and in St.Petersburg. A similar principle applies at the Estonian Church in St.Petersburg where Russian and Estonian musicians regularly play together, building lineup by the principle of historic personal connections.¹⁶⁰ All these activities are supported by the respective consulates in St.Petersburg.

The promoters bring in the issue of support policies as related to choice of artists. "The activities of, first and foremost, Finnish and then Norwegian, Polish cultural representative offices in St.Petersburg are very noticeable", Kuryokhina asserts. "Yet most of them choose the strategy of supporting new unknown artists. But if promoters present only unknown artists, concerts and festivals will lose their audience".¹⁶¹ Levchenko agrees: «Several years ago there was a wave of unknown Swedish artists coming to Kaliningrad on the initiative of the Swedish Institute. We arranged their shows at Vagonka... still there should also be commercial logics. It costs to get a known band from Moscow or an expensive international artist like Jimi Tenor. However, in this case there is also a potential profit. Getting audience for a «free» Swedish or German band, as suggested by the consulate, that neither promoters no audience have heard about, is a challenge. OK, they play a one-off, what's next?». ¹⁶²

We do not intend to provide a detailed analysis of national consulates' and cultural institutes' activities in North-West Russia. This information is widely available from the intern sources. Nevertheless, we will briefly describe the most typical policies that these structures pursue. Different structural organization, budgets, intensity and levels of cooperation (e.g., national and regional) explain why the bilateral cooperation is still more usual and better known for music professionals in the region. Nearly all local professionals demonstrated incomparably higher awareness about the cultural policies of certain national offices (most often – Norwegian and Finnish) rather than that of united Nordic structures.

This is why the Nordic Week/Nordic Days organized by Norden in 2011 in St.Petersburg, Murmansk and Arhangelsk in collaboration with reputable Pikene på Broen have an especially important potential. The case of Murmansk where Nordic Days were built on the base of the local best-established Norwegian Culture Days could hopefully be implemented in other regions. (The spectre of music program in Murmansk ranged from Norwegian electro stars Casiokids to renowned Finnish jazzman Eero Raittinen.)

As compared to other participating countries of Northern Dimension, Finnish culture is probably most visibly present in St.Petersburg. In the last year, the function of cultural representation was shifted from the General Consulate to the Finnish Institute, while the department of press and culture at the Consulate remains majorly responsible for press contacts and PR.¹⁶³ Finnish structures actively engage into producing cultural packages sustainable for a mini-tour along the cities of the region. I.e., Finnish Culture Days were held in 2010 in St.Petersburg, Vyborg and Vologda (and in autumn 2011 in Pskov and Novgorod), encompassing a plethora of indoor and outdoor cultural events, with a special focus on youth and children.

An important single-standing precedent in Murmansk is the personal affiliation of consul of Finland in Murmansk Mr. Martti Ruokokoski with jazz music. A jazz musician himself, Mr. Ruokokoski regularly plays with local jazz bands and is thus perfectly aware of the local scene. Due to the input of his office, Murmansk is regularly visited by Finnish jazzmen.¹⁶⁴

Norway, represented by consulates in St.Petersburg, Murmansk and Arhangelsk (along with Finland that has consulates in St.Petersburg, Murmansk and Petrozavodsk) has the highest concentration of diplomatic offices in North-West Russia. The Russian-based Norwegian structures demonstrate a high degree of intern collaboration and flexibility which makes it possible to conduct and support joint projects such as the 2011 tour of The

160 Interview of V.Feiertag, July 2011.

161 Interview of A.Kuryokhina, July 2011.

162 Interview of A.Levchenko, July 2011.

163 Interview of E.Mikkonen, July 2011.

164 Interview of M.Ruokokoski & S.Pöyhönen, August 2011.

Norwegian Army Band (Northern Norway) and Russian Terem Quartet in Russia. The difference between the Finnish and Norwegian regional policies is characterized by the higher amount of regional projects in music between Norway and Russia. Lunde specifies it that due to this fact, the Norwegian representative offices in Murmansk and Arhangelsk have bigger cultural budgets than the General Consulate in St.Petersburg.¹⁶⁵

In the mid-2000s Barents Secretariat has launched Barents Kult, a program of cultural collaboration that presupposes financing for regional Nordic cultural projects. The program with a budget of 3 million euros encompasses Murmansk and Arhangelsk oblasts and Yamalo-Nenets Autonomous district. Barents Kult prioritizes the projects that are simultaneously held in several regions. Barents Secretariat sees its role as a catalyst, investing at around 25% of a project budget and expecting a minimum of 30% (not necessarily in the financial form) to be covered by the Russian partner organizations. Shalev names, e.g., mobile operator Megafon and Arhangelsk oblast administration among the Russian partners. He describes Barents cooperation as the set of measures "setting precise goals, not formalized in nature, delivering efficient projects on the smaller scale within clear financial and time frames".¹⁶⁶

In Mezentsev's opinion, there is a lack of reciprocity in music exchange between Norway and Arhangelsk: "Our venue is constantly offered shows of Norwegian artists, both through the Barents Secretariat and directly by artists. Everyone is welcome. However, when we are applying for help trying to find concerts in Norway for Arhangelsk professional bands, we'd be often met by silence".¹⁶⁷

As described in the chapter on the artistic labour, the Norwegian structures (and Norwegian-inspired projects) have been especially successful in terms of catalyzing artistic partnerships. Northern Flowers (as well as Kirkenes-based Barents Spektakel festival) is especially noteworthy as it builds up joint tours for Russian and Norwegian classical artists. The program of 2011 in Russia included dates in St.Petersburg, Tikhvin, Vologda, Arhangelsk, Solovki islands, Murmansk and Nikel.

Another typical policy for the General Consulate of Norway presupposes the standard templates for grant applications that are available on the consulate's website. The procedure is transparent. The Consulate receives ca 15 applications related to music per year, out of which 4-5 are granted support.

The similar figure for the General Consulate of Sweden in St.Petersburg makes 5-7 requests for support of music events per year, however, none of these were approved in 2011. Olerud-Khoso characterizes the recent incoming applications as not enough focused and transparent.¹⁶⁸ The consulate does not use formalized templates or application forms. Instead the applicants are welcome to present a holistic long-term vision of the project that they are seeking support for in the free form.

Noticeably, the Consulate contracts its regular partner, Art-East production company for producing nearly all music-related Swedish events. Swedish Days in early June are held in connection with the national holiday and are the Consulate's priority. The multiformat event includes an openair concert in the streets of the city where young Swedish artists perform. On behalf of the Consulate Art-East also produces annual Swelectronica club festival in spring. The concept of the festival presupposes bringing several young Swedish artists and presenting them at a number of club shows around the city (held in spring 2011 in St.Petersburg, Moscow and Petrozavodsk).

The experience of the Polish Institute as a cultural diplomatic structure operating in North-West Russia from St.Petersburg is noteworthy. Polish jazz has historically been famous in Russia since the Soviet times, thus jazz

165 Interview of O.Lunde, July 2011.

166 Interview of A.Shalev, September 2011.

167 Interview of A.Mezentsev, September 2011.

168 Interview of M.Olerud-Khoso, July 2011.

has a special role on the Institute's agenda.¹⁶⁹ The Institute avidly uses the opportunity of extending the already confirmed concert agenda for Polish musicians outside St.Petersburg, e.g., at the festival Serenada Vyborgskogo Zamka in neighbouring Vyborg. As the Institute is responsible for the whole North-West Russia, Polish Culture Days (held in different years under different titles) are arranged in a package in Arhangelsk, Kotlas, Syktyvkar, though not on a regular basis.

Typically for many countries, national music promotion agendas often presuppose arranging a national music event in the capital only. Thus, Polish club music festival was organized in 2011 only in Moscow as a part of 10-capitals tour for Polish rock and pop artists; St.Petersburg was not included in the program (cf. with Finnish Music Export Days that are also annually held in Moscow only).

The obvious trend in the cultural work of diplomatic missions in St.Petersburg is the shift from producing a bespoke project within a consulate (as it would often work in the 90s) – towards outsourcing professional cultural workers. The tendency verifies the development of the local cultural productive base.

¹⁶⁹ Interview of C.Karpinsky, September 2011.

MAJOR TRENDS AND RECOMMENDATIONS: DISCUSSION

In the final chapter we summarize the major trends that characterize music industry in North-West Russia in the beginning of the 2010s.

Live industry remains the most important sphere for music activities, while Russian record industry and related institutes are 1) in the continuing crisis, 2) extincting from the region in question. The highly promising digital/mobile music market is solely concentrated in Moscow, as well as many other profitable segments of cultural industries. Moscow also remains the national trendsetter for the absolute majority of music tendencies, both content- and formatwise. At the same time, St.Petersburg acts as an important national creative cluster and the productive base for music content.

The historic effects of “samizdat” tradition and piracy in Russia make the discussion about copyright and new legal music consumption modes irrelevant. The new media policies and contents (first and foremost, social networks) demonstrate the absence of understanding of copyright policies by the majority of Russian users. There are no efficient federal government policies in the sector.

The national repertoire still dominates over the international. Introducing new music trends presupposes adaptation to local traditions of consumption, both in terms of music and text. The new listening formats inherit the previous consumption traditions: the long-debated issue of internet access in Russia did not influence the hierarchy in the demand of music content.

Regionwise - the dramatic gap between Moscow, St. Petersburg and regional centres must be observed. St.Petersburg remains the heart of national classical culture and the dominating scene of action in North-West Russia. The practice of simplified visa obtainment for the citizens of North-West Russia (surprisingly little covered in the Western research) remains a much appreciated precondition for regular travel to neighbouring EU countries. It also affects the awareness of the North-West Russians about these countries, influences mental maps and sets prerequisites for educational, cultural and economic cooperation. The negative effect for the region, though, is increased migration of the most active and educated young population: not only to Moscow as elsewhere in the country, but also to the neighbouring EU countries. The migration processes between Russia and the EU are not reciprocal, while more and more young professionals (including music professionals) consider emigration due to sociopolitical reasons - not to be mixed with labour or study migration.

Russia lacks a legal federal policy in music as a part of cultural industries: we observe no signs of change on the governmental level. St.Petersburg presents a unique exception where the development of the cultural industries is seen as strategic, where special production platforms are established and cultural policies are implemented. The estimation of the quality of local governmental activities by the music professionals of St.Petersburg is not unanimous: nevertheless, their presence is utmost visible.

The understanding of interconnection of tourism, cultural industries and labour market exists in all border republic/oblasts of North-West Russia. Nevertheless, St.Petersburg remains the only cluster that implements this understanding into policies, both on governmental and entrepreneurial levels.

Russia is vaguely acquainted with the concept of cultural export as an economic tool, and the few sporadic examples of exporting Russian music remain a matter of private enthusiasm or foreign cultural diplomatic initiatives. On the domestic level, the local cultural policies are often conservative and even restrictive towards the younger audiences and music creators.

The weakness of legal framework is aggravated by the absence of the self-regulatory organizations, industry associations, guilds and trade unions. The more profitable the industry branch is – the more capitalistic the rivalry is. We will not see the signs of establishing fully representative Russian music organizations, associations or national business events in the near future.

The live sector and online-media sphere demonstrate a growing tendency for correlation. Live business in the capitals is moving towards centralization, building alliances with media holdings, ticketselling companies and even tourism structures. Russian business mentality presupposes the interconnection of industry actors' functions. The diversification of roles of the industry actors develops faster in Moscow than in St.Petersburg and is nearly invisible in the province. The 360°-schemes have historically been typical for Russia, therefore the hype that accompanied their establishment in the West is not equally big.

On the practical level, entering the Russian market via Moscow or St.Petersburg (no other region is relevant for a nationwide presence) is relatively uncomplicated. The high status and wide exposure in the West is not a necessary prerequisite for the Western artist's attractiveness in Russia. Those agents and artists that demonstrate flexibility are more likely to find partnerships. Noteworthy for the live scene, Russian regional talent buyers are famous for their slow reaction, late confirmation of riders and sometimes the absence of habitualized email correspondence. Spartan touring conditions outside Moscow and St.Petersburg are common practice.

It is vital to secure either professional or fan support on – relevant! – social networks where reputable professionals or fans would be promoting the music product for a symbolic remuneration or for free. This online promotion does not necessarily need to be maintained from Russia but can occur only in the Russian language. In order to assess the sustainability of a potential partnership, Russian professionals are estimating the degree of presence of the music product in question on the social networks. The amount of fans and the vitality of the fan group on VKontakte is the main argument in the region for signing (or not signing) a contract with a new international artist.

Finding kindred spirits among Russian artists and teaming up with them is another sustainable policy, as well as tracking the program of regular Nordic cultural events and developing a policy of adapting to them. It is ready-made projects that already have a supposed Russian host organization (venue, promoter, music school, etc.) that national and joint Nordic cultural diplomatic structures welcome most. Positively, the image of cultural diplomatic structures as donors mostly remains in the past, while the role of catalysts in new collaboration patterns is more relevant. The volume and complexity of processes in North-West Russian music industry speak explicitly for the necessity of the catalyzation.

APPENDICES

LIST OF INTERVIEWS, in alphabetical order¹⁷⁰

1. Alexandrov, Vadim. Independent promoter, Kaliningrad, July 2011.
2. Bely, Andrey. Editor, Nika-Plus, Petrozavodsk, September 2011. (phoner)
3. Borland, Anton. In-house promoter, Begemot club, Petrozavodsk, September 2011.
4. Bortnyuk Ilya. President, Light Music / StereoLeto festival, St.Petersburg, July 2011.
5. Dementieva, Ekaterina. Editor, Afisha magazine, Moscow/St.Petersburg, June 2011.
6. Dorofeev, Tim. Promoter/musician, Arhangelsk Blues festival, Arhangelsk, September 2011.
7. Fedorov, Evgeny. Musician, Ex-Tequilajazz/Zorge, St.Petersburg, July 2011.
8. Feiertag, Vladimir. Independent journalist, St.Petersburg, July 2011.
9. Feoktistov, Andrey. CEO, Ivan Prusov Promotion Company, Kaliningrad, July 2011.
10. Filippov, Sergey. Musician, Melodrome, Murmansk, August 2011.
11. Finkelstein, Evgeny. President, PMI corporation, St.Petersburg, July 2011.
12. Fokina, Marina. Director, St.Petersburg International Festival and Celebration Centre, September 2011.
13. Fordal, Lars-Georg. Consul, Honorary Consulate of Norway in Murmansk, August 2011.
14. Grabko, Oleg. CEO, Bomba Piter Records/Publishing Company, St.Petersburg, July 2011.
15. Heikkinen, Anna-Kaisa. Consul, Honorary Consulate of Finland in Petrozavodsk, September 2011.
16. Karpinsky, Cezary. Director, Polish Institute in St.Petersburg, September 2011.
17. Klinov, Pavel. CEO, Polygon Agency, St.Petersburg, September 2011.
18. Kolbaneva, Svetlana. Promo director, Don Cento Jazz festival, Kaliningrad, July 2011.
19. Kostina, Angelika. Artistic director, Kosmonavt club, St.Petersburg, July 2011.
20. Kravchenko, Vladimir. Manager, Kapkan Records, St.Petersburg, July 2011.
21. Kuryokhina, Anastasia. Director, Sergey Kuryokhin Modern Art Centre, St.Petersburg, July 2011.
22. Kuzovnikova, Luba. Art director, Pikene på Broen, Kirkenes, September 2011. (e-mail)
23. Levchenko, Andrey. CEO, Vagonka club, Kaliningrad, July 2011.
24. Lissner, Daniel. Consul, Honorary Consulate of Germany in Kaliningrad, July 2011.
25. Lototskaya, Olga. PR director, PMI Corporation, St.Petersburg, July 2011.
26. Lundgren, Kalle. Agent, Pitch & Smith Agency, Stockholm, September 2009.
27. Mezentsev, Alexander. Director, Koleso club/Belomor Boogie festival, Arhangelsk, September 2011.
28. Mikkonen, Erka. Press and culture officer, General Consulate of Finland in St.Petersburg, July 2011.
29. Olerud-Khoso, Majeed. Consul, General Consulate of Sweden in St.Petersburg, July 2011.
30. Padabed, Natasha. Agent, More Zvukov agency, September 2011.
31. Platunov, Alexander. Deputy director, St.Petersburg City Committee for Culture, September 2011. (e-mail)
32. Rachkov, Denis. Manager, Markscheider Kunst, St.Petersburg, July 2011.
33. Rinne, Arto. Musician/promoter, Carelian Faces festival, Petrozavodsk, September 2011.
34. Rozov, Ilya. Expert, Global Point agency / Promoter, Global Gathering festival, St.Petersburg, September 2011.
35. Ruokokoski Martti. Consul; & Pöyhönen, Sari. Advisor, Honorary Consulate of Finland in Murmansk, August 2011.
36. Scherbakova, Irina. CEO, Caviar Lounge agency, Moscow, September 2011.
37. Semushkina, Maria. CEO, Usadba.Jazz festival / Art-Mania agency, Moscow, July 2011.
38. Shalev, Andrey. Consul, Honorary Consulate of Norway in Arhangelsk, September 2011.
39. Shurygin, Mikhail. President, NCA, St.Petersburg, July 2011.
40. Sychev, Andrey. Director, Fresh program, TNT-Blits TV, Murmansk, August 2011.

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Unless specially marked, the interviews were made face-to-face, in respective cities.

41. Tikhonov, Alexander. Chief expert, InterMedia communication holding, Moscow, July 2011.
42. Tonkikh, Igor. CEO, Glavclub, Moscow/St.Petersburg, September 2011.
43. Tykkyläinen, Kirsi. Director, Finnish Institute in St.Petersburg, September 2011.
44. Vlasov, Nikita. Musician, Revolver / journalist, Nika-Plus, Petrozavodsk, September 2011.
45. Zamansky, Vladimir. Independent journalist, Kalingrad, July 2011.
46. Zobnev, Sergey. CEO, Myllärit Initiative Centre, Petrozavodsk, September 2011.