DEVELOPING BEST PRACTICES IN EVENT MANAGEMENT

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FOREWORD

The development of cultural and creative industries (CCI) has been a topic in policy discussions for over several decades now. The approaches to CCI have been gradually broadened and the understanding of its influences has become more complex, but is still evolving. It has been continuously claimed that CCI are among the main drivers to promote smart, sustainable and inclusive growth in most regions and cities. It looks that some regions in North-West Russia have been very good at tapping into this extraordinary potential as a way to promote socio-economic development, while many others have not been making most of this potential.

Judging by the talks of the stakeholders, from both government and industry, there is a desire for quick wins – the magic bullet of a grant, tax cut or promotional campaign that will give them the spurt of growth they want. But what the creative sector really needs is quite different, and more boring. The relevant decision-makers talk about the things that most excite them: how to encourage more risk taking and an entrepreneurial culture; the importance of visionary business leaders; and of course, the constant refrain that we need new business models. But do we really need these?

It appears that we need the things that policymakers and business groups don't talk enough about: high quality, affordable education, lifelong learning support for the professionals working in CCI, and continuous professional development programmes. We need businesses and educational providers to work together – not simply to churn out graduates to slot into jobs, but to equip them with the kinds of in depth skills that can be applied and built upon in the workplace.

Nowadays in the North-West Russia emerging markets for leisure and arts business have created demand for the professionals running business in the field of CCI, including but not limited to event managers, media producers, brand and image promoters, cultural tourism specialists. Until late 90-s most cultural managers in the NW Russia were trained during the Soviet period and some still operate with attitudes entrenched in that time. For cultural managers accustomed to non-competitive total state funding, when all commercial activity was illegal and marketing unnecessary, it is difficult to adapt to a climate of en-

terprise and funding mixes, or to understand the notion of the mission-driven but self-sustaining organisation.

The "decision-making capacity" needed to run a cultural enterprise was not enabled in the Soviet period because the policy-making process was separated from management, so integrated approaches of policy/marketing/management are not established among senior staff. It is also difficult for young cultural entrepreneurs to acquire this expertise except by trial and error, since a distinction between policy and management is maintained in Russian cultural management courses today. The impact of these problems is possibly more apparent in the Republic of Karelia and in its remote territories, where the cultural sector professionals seem to be far from the latest trends of Moscow and St Petersburg.

Apparently, there are few degree programmes in the higher education institutions working in the NW Russia that would train professionals for the regional CCI. (Petrozavodsk State University is about to get a license in 2013 for a running such a programme for the first time in Karelia). Although, a significant progress has been achieved in capacity building for training of professionals for CCI, there is a lot to be done to ensure that the education and training mechanism is well in place and is "tuned" to support the CCI development.

The partnership between employers and education institutions could be a more powerful alliance for supporting CCI, and for encouraging the fusion of new technologies and creative practices. Accredited courses signal high quality in teaching, inter-disciplinarily and industry-relevance. Alongside these training courses the specific institutions should be acknowledged not only for their excellence in teaching, but also recognising relationships with industry that offer degree programmes and joint research and development projects between academics and business. It seems that the key is to facilitate these partnerships encourage industry professionals to be seconded to education institutions to strengthen these links and encourage innovation, links of best practices and new approaches within academia.

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tries and tourism in NW Russia" financially supported by the European Union within its Non-State Actors and Local Authorities Programme for the Baltic Sea Region. The contents of this publication are the sole responsibility of the project partners and can in no way be taken to reflect the views of the European Union. The authors and contributors to the publication represent the project consortia institutions, including the Karelian regional institute of Management, Economics and Law at Petrozavodsk State University (Russia), the Karelian State Pedagogical Academy (Russia), Institute for Cultural Programmes, St. Petersburg (Russia), Municipal Administration of the City of Petrozavodsk (Russia), St. Petersburg State University of Culture and Arts (Russia), Mikkeli University of Applied Sciences (Finland), Roskilde Business College (Denmark), and Lillehammer Kunnskapspark (Norway).

The publication is divided into three main parts. The first part introduces the main rationale for continuous education and training in the field of CCI. The second part gives an overview of scientific features of the event management education, including the various case studies, pedagogical/didactical aspects. The third part is dedicated to recommendations for further development that can be used as a toolkit for implementing concrete projects. The recommendations are introduced in a logical development progression, starting with activities creating favorable conditions for development of education in the field of CCI, following with strategies aiming at promoting the cultural tourism in NW Russia.

The case studies and recommendations presented in the publication do not form an exhaustive list; rather it is a limited selection to highlight the existing practices in the project consortia institutions.

There is clearly no "one-size-fits-all" strategy in the field of CCI and it is up to each and every region to find its own way based on its own assets, but the authors of the brochure are convinced that the good practices can serve as examples and inspiration for regional and local authorities.

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CULTURAL EVENT AS A PROJECT. EXPERT ASSESSMENT

Valeria Kozlova

Introduction

Modern society has an abundance of cultural events: holidays, festivals, exhibitions, creative meetings, etc. The role of events in the life of each city is constantly growing. During the preparation and carrying out of the main event, aspiration is expressed, of both the community and the particular organization, towards development, becoming a "point of growth". It is important to note that cultural events are the basis of the professional development of every manager, establishment, and the cultural sector as a whole. Due to the multiplier effect a cultural event is one of the most important and interesting phenomena of the cultural space.

Types of cultural events

The themes of cultural events often represent meaningful occurrences in the past or present, among which are the following:

1. The historical event. Revolutions, victories in great battles, the union of a country, the recognition of its independence, important cultural achievements – all the things that have great meaning to the life of a particular society – traditionally the anniversary of that type of event becomes the cause for the organization of cultural events.

2. State, religious, city holidays. This is the most widespread reason for the organization of cultural events. In accordance with Saint Petersburg law, "Holidays and Memorial Days of Saint Petersburg", 75 holidays and festivals are celebrated annually. Cultural events are based on the holidays and traditions of the past (carnivals, parades, concerts in city squares, fireworks,

fairs, etc.), while folklore and traditional national forms of entertainment are actively used. This happens during open air gatherings at Christmas and Maslenitsa (Pancake Week). Thematic exhibitions, theatrical presentations, and festivals also take place in cultural establishments.

3. The anniversary of the cultural figure. Artists' anniversaries are often chosen as semantic foundations for festival projects. Single projects and the launch of multi-year projects are usually started during the significant dates in their life and work.

4. City anniversary. The anniversary of the city's founding traditionally brings a host of entertaining events. For example, in our city, a record number of events took place in connection with the 300th anniversary of the founding of Saint Petersburg.

Often, the symbolic bases for cultural events are meaningful cultural or natural characteristics of the area, which is reflected in their names. Examples in Saint Petersburg include the International Arts Festival, "Stars of the White Nights", the International Chamber Music Festival, "Northern Flowers", the International Folklore Blues Festival, "The Neva's Delta", the "Art Beach" festival, the "Celebration of the Fountains", the "Imperial Gardens of Russia" festival/competition, and the modern festival of Orthodox spiritual songs, "Nevsky Cupolas". These names are used to attract visitors to the city, as well as to contribute to the associated event within the calendar of nationwide cultural events.

Turning to the ontology of the holiday, we can conclude that every cultural event brings (to some extent) the features of the holiday. Unfolding in space and time, the festival brings in the national character and the nuances of the

surrounding nature. It upholds old traditions and embodies fashions, which makes it a unique and attractive event, often becoming the symbol of the city, the country, or an era. The space of the holiday throughout the history of mankind is a unique mechanism for the transfer of social models and the relaying of culture. The modern Russian holiday calendar is a collage of Orthodox, Soviet, and man-made national holidays in addition to historical dates. Holidays are inevitably tied to many cultural events. In Saint Petersburg, a large number of events are traditionally held during the New Year and the White Nights. In recent years, cultural projects have become more and more synthetic. They include a variety of activities, combine different art forms, and their organizers are constantly looking for unusual sites and new ways of working with the audience.

Functions of event preparation and conduction

The epoch of postmodernism significantly alters all previous ideas about the holiday and our relationship with it. A distinctive feature of the contemporary cultural situation is globalization, leading to intense cultural dialogue aimed at integrating the various processes and phenomena, and the formation of a single world community. However, globalization also strengthens the processes that contribute to the maintenance of cultural identity and the establishment of cultural autonomy on the basis of uniqueness.

The problem of pluralism, which is characteristic of postmodernism, is apparent when studying the phenomenon of a holiday. Personality acquires the freedom of holiday choice, and sharing it with a certain part of society. Modern people use their ability to establish independent holiday celebrations within the fabric of everyday life. The principle of pluralism is manifested in the holiday itself, creating a collage based on the universal acceptance of the artistic culture of postmodernism, an odd mixture of elements drawn from

various celebratory spaces. All these facts require cultural event organizers to have expert professionalism, experience, cultural analysis, and special skills.

The preparation and conduct of the event has a number of important functions within the space of culture. The cultural event serves as the following:

- A fundamental of project activities
- A means of drawing attention to the city (region)
- A force that unites different actors in the cultural space
- An incentive for partnership and cooperation
- A catalyst for the development of professional communication
- A means of attracting media attention to the field of culture
- A testing ground for new forms of art

An analysis of the dynamics of modern cultural life suggests a constant increase in the importance of cultural events. Currently, cultural establishments are moving from routine operations to extraordinary events. Modern users of cultural services, having the opportunity to use a large set of alternative leisure activities, may be attracted to cultural activities by a unique project. Attractive, exclusive events not only bring visitors, but also sponsors who stimulate interest through mass media. The daily work of cultural institutions is not newsworthy, but a new project can turn attention to the sphere of culture. The organization of cultural events helps to activate professional interaction by blurring the lines between institutions and forming creative design teams of different specialists. The object of cultural space is increasingly becoming not a "cultural institution", but rather a "cultural project" as a professional partnership to translate a creative idea.

Cultural event as a project

It is important to note that organization's projects are effective in human resource capacity development: participation in training events helps employees gain new experiences, expand business contacts, show leadership

and organizational qualities, and realize their own creative ideas. The material, spiritual, and artistic values of culture are all eternal, but a rapidly changing society requires the development and application of new approaches towards conservation and translation.

Thus, we can conclude that contemporary cultural space is transitioning towards a new phase which is characterized by the following trends:

- The introduction of budgeting for results
- The development of multi-dimensional partnership through the implementation of cultural projects
- The search for a mechanism for evaluating the results of cultural events
- The development of event-cultural tourism

These characteristics indicate a significant change in the financing, management, attraction of customers, and evaluation of activities in the field of culture.

In connection with this, the development of technology and skills of implementing cultural events-integrated expertise becomes extremely important. Specific skills are required. Above all, specialized authorities implement cultural policies in the region, project developers, and organizations engage in funding projects on a competitive basis, and they monitor the results of the cultural event.

Currently as a rule, in the given sphere in Russia, grant-giving organizations use foreign experience, but Russian culturological expertise is gradually developing.

In accordance with the international practice of receiving funding for project applications, cultural event projects have to pass through internal and external

(independent) expertise. The main objective of this process is to minimize the risks of the project.

At the heart of this independent expertise is the need to predict the future success of the event. The main function of peer reviews is to establish the potential shortcomings in the organization of the event, and to develop recommendations for the effective elimination of such shortcomings.

Cultural projects usually have two types of expertise: economic and cultural. It is important to emphasize that the expert examines the project integrally, but in varying degrees of detail.

Structure of a cultural event examination

The examination of the cultural project has its own peculiarity, which is based on the functions of cultural events. The main feature of a cultural event is inferred in its deep emotion. The goal of the given event is to make the necessary impression on the viewer, to present a specific idea with the use of different types of art, and to create and maintain an appropriate atmosphere throughout the course of the event. At the same time, it is important to turn the necessary attention to the details, which can either strengthen or sharply weaken the emotional impact of the event. A lack of attention to detail, as well as the comfort of the audience, is the main problem of many cultural projects. Organizers don't often think about transportation, bathrooms, trash cans, air conditioning, or other material items, instead focusing on the global idea.

The task of the experts is to evaluate the complete picture of a future event, to discover the risks, and to suggest ways to address these risks.

The structure of the examination of the cultural event consists of the following main elements:

1. *Evaluation of the basic idea of the event.* The idea of the event must be easily understood, and must contain within its core fundamental, enduring human values. It must pay attention to its conformity with basic societal values, cultural traditions, religious commitment of the potential audience, and, especially, age.

The cultural event should have some dominant value. Simply having an entertaining activity or a contrived holiday is rarely successful because there is no underlying meaning or unifying idea. As a rule, such cultural events, like festivals, aim to unite countries or a direction in art, to draw attention to a specific time period or type of art, to combine types of art groups or musical instruments, etc. Thereby, the preparation of successful cultural events should begin with a unique idea, skillfully embodied, which the viewer will be able to perceive.

2. *Assessment of the right choice for the target audience.* In the project it is imperative to clearly define the target audience in order to take into the fullest account their interests and details for the development of a detailed action plan. In this respect, it is important to account for the characteristics of the audience: the number of visitors, age, sex, social status, professional affiliation, etc. For outdoor celebrations, factors such as the size of the expected crowd are crucial in choosing the form of exposure. In cities with a population of several million people, for example, a colorful carnival procession along the main city street will not bring the desired result in such a situation; instead, crowds will be pushed to the side, hardly able to see or have a positive experience. Only the participants of this movement experience positive emotions here. The same goes for military parades, the impression of which can only be obtained

through a television broadcast. The narrower the audience, the easier it is to affect it due to the presence of its unifying characteristics. For example, street celebrations are the most difficult to organize because the potential audience has huge differences in age, education, and interests.

3. Evaluation of the program of cultural events. It is important to assess the adequacy of the elements of the program and choice of artistic media for the complex realization of the idea of planned cultural events. Cultural expertise in this aspect is directed, first of all, to prevent a situation of historical contradictions, or distortions of historical events. Cultural events sometimes overcomplicate or oversimplify a historical event. Particular attention should be paid to the time frame, within the framework of the entire event, and that the emotional impact of the elements remains high. The event scenario is most often based on classical rules, using traditional methods of directors, and, therefore, it is important to pay attention to a balanced mix of all the key elements of the scenario-specific audience and the active use of interactive elements.

4. Assessment of expenditures. In this part of the project, the cultural event is often evaluated in great detail by a specialist in the field of finance. However, an expert who has worked in the cultural sector has a more accurate view of the market of cultural services, the prices of these services, and the quality of the participating performers. The specificity of culture complicates the possibility of an objective assessment of the cost of various services in the field of culture (creative direction), and the costs of the various articles in the preparation of a cultural event. For example, having artists of different levels perform the same song could cost several times more depending on their level of training. In connection with this, it is an important issue for the need of an objective assessment of the costs, the feasibility of using some performers and entertainment elements, and an objective evaluation of the indicated costs. It is

important for the experts to determine that the costs are not too high (mainly due to the presence of middlemen), and not too low (which may later lead to the deterioration of the event by saving other budget lines).

5. Evaluation of the comfort level of the visitors. In this section the comfort level of the visitors is evaluated. Art is fully perceived when the viewer is provided a certain level of comfort, which enhances the positive impressions of the event, increases aesthetic pleasure, and improves the emotional condition. Providing the necessary level of comfort should determine the cost estimates for the event. Included within the list of elements of comfort, which are calculated based on the expected number of visitors, are the availability of toilets, garbage cans, air access, a comfortable temperature and humidity level (indoor), shelter from rain and wind (for activities outdoors), drinking water, and light meals, as well as providing information (signs, billboards, programs), the presence of reference services, ATMs, etc. An important element of comfort is the logistics of visiting the event as a whole (shipping and shuttling members, regulation of flows at crowded events, large enough space, distribution of free items at the entrance, etc.). If the event is a paid event, requiring visitors to buy tickets, it dramatically increases the level of comfort if all necessary services are included in this cost. For example, a single ticket to a festival can enable someone to attend all the festival's events, which includes its program, a brochure about its history and the participants, transportation to the site of the viewer activities (for example, from a metro station), etc. Taking good care of visitors generates sincere commitment to the event and increases the likelihood of visitors becoming repeat customers, which is especially important for annual cultural events.

6. Promotion of cultural events. Cultural events need to be actively promoted, especially if they are one-time events or yearly events in the early stages of development. The estimate should include the costs of effective promotion to

the event-specific target audience and the development of modern information tools.

7. Planning and evaluation activities. Any project provides for the forecast results of the event, compiled on the basis of the main objectives of the cultural event. Goals allow us to formulate the forecast values of indicators (including the number of participants, the number of visitors, the number of publications in the media, the income from ticket sales and the sale of souvenirs and additional services, etc.). Clearly and objectively identified indicators allow us to focus on achieving goals, and to assess the results of the event when it is over.

Evaluation of all the listed sections of the cultural event project will allow for an expert's complex judgment of the project and the extent of its risks. The main result of the examination is the list of recommendations for adjusting the project to reduce the risks and improve the quality of the event, based on the need to achieve designated targets.

The methods for assessing cultural events lie in a set of principles:
- An integrated approach
- Objectivity
- Optimization of the cost while maintaining a high level of quality
- Priority of the interests of the people who visit cultural events
- Ideological unity event

On the basis of compliance with the principles outlined, the expert considers the success of the event as a whole rather than its individual parts. An event is a set of interrelated elements which, together, have an impact on visitors, which should be considered during the course of the examination. The objectivity of the expert is extremely important and it can only be achieved if its role is played at a high professional level, sincerely devoted to culture and

its values. During preparation of project, an insufficient amount of time may be directed towards the development of a budget: the costs of many services may be roughly estimated, and expenditures poorly detailed, so the project is able to hide hidden costs.

Conclusion

The project evaluation of the cultural event should be reasonably carried out from the point of view of the interests of the consumer. This is one of the most important principles in allowing an objective assessment of whether the visitor will receive unique, interesting, and useful cultural services. It is obvious that the cultural event frequently becomes a commodity that organizers want to sell at the highest possible price, without always having the interests of consumers in mind, especially if it is a one-off event. An expert in this case should turn special attention towards balancing of interests, assessing whether the consumer can pay the designated amount and get a quality cultural service, and the desired level of comfort.

The need for the skills of an expert assessment of cultural events of all sizes has become more urgent with each passing year. Developments in the sphere of culture are moving toward the organization of attractive events in order to draw visitors and to beat the competition by new forms of entertainment. And the most important result of work by the expert and the organizer is that the event should be fun and unique, and its success will be much greater than expected.

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DEVELOPING CULTURAL TOURISM THROUGH FESTIVALS AND EVENTS

Natalia Kushcheva

Introduction

Nowadays, events and festivals are considered to contribute significantly to the cultural and economic development of countries. They have a major impact on the development of cultural tourism in the host communities. Festival organizers are now using historical and cultural themes to develop annual events to attract visitors and create a cultural image in host cities by holding festivals in communal settings. Events are often developed for tourism and economic opportunities, in addition to social and cultural benefits.

Cultural tourism as an important sector of tourism industry

The tourism industry has experienced tremendous growth in recent years and it is predicted to continue growing rapidly. Cultural tourism has grown more rapidly than other sectors of the tourism industry. However, these optimistic trends must be tempered by awareness that tourism is an extremely sensitive industry that is rapidly influenced by outside forces.

What is clear is that tourism is growing and will have an increasing impact on cultural heritage. In the forecast "Tourism: 2020 Vision", the World Tourism Organization (WTO) predicts that cultural tourism will be one of the five key tourism market segments in the future, and notes that growth in this area will present an increasing challenge in terms of managing visitor flows to cultural sites (WTO, 1999).

The wide variety of cultural tourism activities, their interdependence, the strong ties between such activities and other economic branches, increasing amounts of leisure time among the populace as a whole, changes in tourists'

interests, increasing life expectancy, and increasing numbers of elderly people mean that cultural tourism plays a more important role in the tourism industry. "Cultural tourism is gaining popularity faster than the other tourism segments and clearly faster than the tourism growth rate in the world", as recent estimates reveal that about "10% of all income in the world concerns cultural tourism" (Valeriu I-F, 2007). This accounts for the income of 60–70 million people, to which it is possible to add the incomes of people whose main objective is not culture, but cultural attractions.

For tourists, the desire to travel is the desire – to varying degrees – to experience something unfamiliar; foreign cultures and their manifestations thus serve as important attractions. Cultural tourism in particular is a search for and a celebration of that which is unique and beautiful, representing our most valued inheritance.

Cultural tourism is a broad term encompassing ethno-tourism, anthropological tourism, food and drink, historical tourism, arts-festival tourism, museums, and heritage sites. It is not a new concept. Cultural tourism is described as peoples' movements for essentially cultural motivations, which include study tours, performing arts, cultural tours, traveling to festivals, visits to historic sites and monuments, folklore, and pilgrimage.

Tourism's economic impact is significant and still growing. Moreover, much of the employment and associated income involves foreign exchange earnings. In addition, though there is wide variability across destinations and regions, tourism generally provides jobs of various types (from unskilled to skilled, part-time to full-time) and for both genders. Thus, tourism can make an important contribution to the economic development of a country or community.

Tourism also generates a variety of other impacts, both positive and negative. For example, it can help keep traditions alive and finance the protection of cultural and natural heritage, as well as increase visitor appreciation of that heritage. Cultural tourism can encourage the revival of traditions and the restoration of sites and monuments.

Table 1. Total volume of international cultural tourism (OECD, 2009)

Year	Total international arrivals	Percentage cultural trips	Total number of cultural trips
1995	538 million	37 %	199 million
2007	898 million	40 %	359 million

The combination of tourism and culture is therefore an extremely potent economic engine. According to Europa Nostra (2005) "more than 50% of tourist activity in Europe is driven by cultural heritage and cultural tourism is expected to grow the most in the tourism sector". Similar positive assessments can be found elsewhere, usually based on UN World Tourism Organization estimates that cultural tourism accounts for 40 % (Table 1) of international tourism and that it is growing at 15 % per annum – three times the rate of growth of general tourism (OECD, 2009).

Festivals and local communities' development

Festivals attract culture tourists to local community events to promote cultural exchanges between tourists and residents. UNEP suggests that cultural tourism is boosted through the development of festivals and events (UNEP, 2002).

Festival organizers are now using historical and cultural themes to develop annual events to attract visitors and create a cultural image in host cities by holding festivals in communal settings. Festivals provide an opportunity for local communities to develop and share their culture, which creates a sense of

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values and beliefs held by the individuals in a local community and provides the opportunity for members of the local community to exchange experiences and information. Festivals provide tourists an opportunity to see how the local communities celebrate their culture and how this effects the community's development. They also help visitors to interact with the host community and help people to enjoy and meet their leisure needs.

The revolution in festivals has been stimulated by commercial factors to meet the changing demand of local community groups and increasing business opportunities for the events' organizations and local businesses. Festivals play a major part in a city and local community. Festivals are attractive to host communities because they help to develop local pride and identity for the local people. In addition, festivals have an important role in the national and host community in the context of destination planning, enhancing and linking tourism and commerce. Some aspects of this role include events as image makers, economic impact generators, and tourist attractions, overcoming seasonality, contributing to the development of local communities and businesses, and supporting key industrial sectors.

Culture is seen as an important aspect of the tourism product by National Tourism Organizations (NTOs) or regional marketing organizations because it is seen as a very large market which attracts high-spending visitors (Figure 1). The market is also growing rapidly and is seen as a "good" form of tourism to promote (ATLAS, 2007).

ATLAS cultural tourism research has shown a steady increase in the proportion of cultural tourists since the survey began (1992). In terms of the types of cultural sites and attractions visited, museums, historic sites, and monuments were the most important. This confirms the dominant role of heritage-related attractions in the consumption patterns of cultural tourists. This is partly because they tend

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to be relatively richer but also because of the accommodation and entertainment choices that are made. Cultural events, such as concerts and dance performances are visited by relatively few tourists. This relates to the barriers to attending events among tourists, which include the limited time period of operation, obtaining tickets, and language barriers.
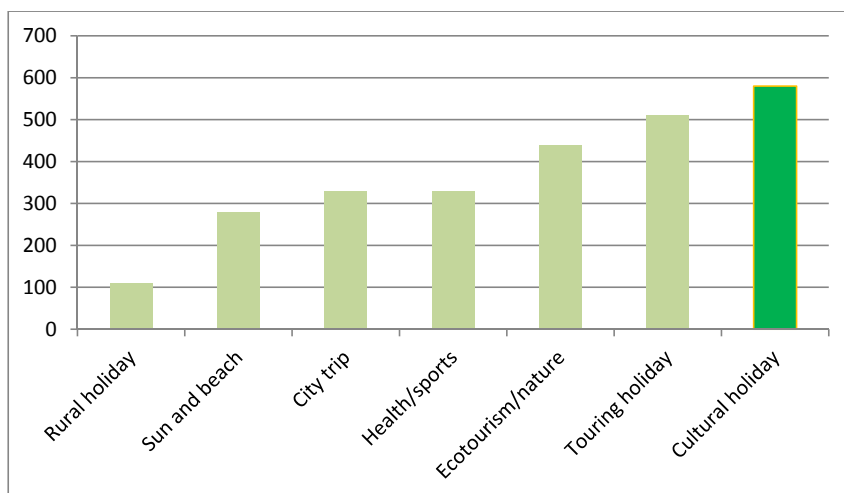
Figure 1. Spending by holiday type per trip (ATLAS, 2007)

Cultural tourists do not just consume the cultural event as a site or locality that is for sale on tourism markets. The consumption of cultural products is supplemented by the consumption of food, wine, specialty shopping, cultural performances, and evening entertainment, both as an extra attraction and as a more general atmospheric backdrop to cultural tourism activities.

As one can find in Jafari (Jafari J., 2000), planned events can be those which are carried out just once or those celebrated on a regular basis, and both of them are related to the marketing destination and the promotion of the particular area. In the case of one-off events, the sense of an unusual experience is part of the attraction, while in case of regular events, their periodicity and program are major characteristics.

Moreover, during recent decades, an increasing number of festivals and special events have appeared, providing host communities with the opportunity to share their culture with guests.

Festivals and events are an important element of the cultural tourism 'package'. They offer the tourist additional reasons to visit a place over and above the regular cultural product offered. As a result they can be the key factor in the tourist's decision to choose one destination over another. Furthermore, many festivals and cultural events take place in both large towns and small villages that might not of themselves feature on the cultural tourism 'maps' of many visitors.

The size of the event is an important aspect to bear in mind at the time of planning because of the impact it can have. Small communities staging "mega-events" can face a situation in which the community is completely overwhelmed. This is because event tourism is a good option for developing destinations, but it is extremely important to link the concept of sustainable development with the planning process of the event. Governments often support and promote events as part of their strategies for economic development, nation building, and cultural tourism. The events in turn are seen as important tools for attracting visitors and building image within different countries.

The event has to be effective and thoroughly planned, starting from the purchase of tickets and finishing with attending the performance. If any of these basic steps fail during the process, the whole experience of attending the event could be perceived badly by the visitor. If we think of event management as an area of study dealing with the design, production, and management of planned events, including festivals, entertainment, business events, and social events, the importance lies in the concepts of efficiency and design. Following this path, the

management body has to pay special attention to the design of the particular event with the major aim of creating a satisfactory experience for the visitor in order to create a competitive advantage. This concept is closely related to the creation of a determinate image of the area, and it is a crucial fact when the competitiveness of the destination is analyzed (Concepción R. R., 2009).

Festivals are a way of celebrating the culture of a certain village, town or region, and at the same time they are considered a new form of tourism that helps in the promotion of the particular destination. Therefore, they are an important source of revenues for the area and are, in a sense, the path that governments choose to "put the area on the tourism map".

Festivals can be profit-making or non-profit-making; with a local, regional, national, or international approach; with an entertainment or educational target, etc.; but most of them share their intangibility, their convergence at a time and place, and their perishability.

Getz and Andersson state that governments have different strategies for financing festivals: mainly by entrepreneurship, investments, incentives, and subsides; but they also play an important role at a planning level, by regulating and coordinating efforts with local stakeholders (Tommy D. A., Donald G., 2008). The monetary intervention made by government bodies is returned in most cases in the form of taxes, but they also are beneficiaries of the improvement of infrastructure due to the needs of the festival (this improvement is more significant in cases where festivals are considered hallmarks, mega-events or institutions to the local community). Sometimes there is a major investment made by the public sector, but always with the aim of getting higher revenues or benefits back, in both economic and social terms.

Events cause a series of impacts on the local community that hosts them. According to Quinn (Quinn B., 2006), events in general and festivals in particular create a demand for art in the local community while also animating local life. Sometimes they help to enhance the self-image of the local population. Events have positive economic impacts that facilitate the development of the area by increasing tourist demand and, consequently, cash flow.

Conclusion

Events and festivals have traditionally been used as productive ways to dynamize areas and regions that are adversely affected by seasonality. Festivals encourage tourists to visit a particular region but also to stay longer once they are at the destination. In the case of small cities where the average stay is two nights, events or festivals can boost the average stay by adding a couple of days, depending on the length of the event.

Nowadays, the tourism industry is considered as a basic sector in terms of economic development because of the high level of income it provides in many countries all over the world. That is the reason why local governments and other institutional bodies have focused their efforts on creating tourism attractions in order to compete with related destinations on targeted markets.

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SUSTAINABILITY AND EVENT MANAGEMENT

Erik Staunstrup, Daniel Præstbro Nielsen & Carsten Nielsen

Introduction

Global development has set new standards for what qualifies as fair and constructive events. The citizens of Europe are critically assessing the consumption of resources in everyday life. The economic crisis and general awareness of the environment and consumption are also evident when it comes to events.

Working actively with sustainability in event management the process of innovation and an insight into the design of the experiences are pivotal in order to create the right value proposition for the target group.

First of all you have to decide on how to take sustainability into consideration. We look very briefly into two ways of considering sustainability: Weak and strong sustainability refers to how much you allow trade-offs between natural and man-made resources. The challenge is to find the right balance in accordance to how each of the stakeholder groups, such as authorities, investors, partners, helpers, and participants (customers), are regarding the concept of sustainability.

Secondly, deciding on a value proposition requires a systematic approach to creating a distinct mix of elements catering to the needs of a customer segment (Osterwalder, 2013). We are presenting the Business Model Canvas as a tool, helping the event manager to form the basis of an innovative process in which all participants in the development can follow the flow.

Thirdly you have to know how to manage volunteers which is often a great part of an event's organization. Often they do not like to be managed when they voluntarily make themselves available for the organization of an event. We are looking into self-leadership, which in other words are the balancing of how to manage the self-management.

Fourthly you have to communicate the overall message, that the event is based on sustainability. We are presenting the work of Danish communications adviser Christian Have, who has developed a model called "The Event DNA". This model deals with elements that can determine whether an event will be successful in its communication. According to the DNA-model the sustainability message will have to be part of the distinctive focus and add experiential value to the event.

Throughout our paper we use examples from Roskilde Festival.

Sustainability as the new approach to events and innovation

When an organizer wants to market events to a wider audience, the overall message will be central in itself, but an underlying agenda will be the critical societal decision as to whether the resources used for the event can be considered to have been used in a sensible and environmentally responsible way. (Rasmussen, 2010, 28)

Events reflect the attitudes of a society and, at the same time, they are terrific opportunities to be role models for the participants and their attitudes towards society and life in general. A good example is Roskilde Festival, which is a role model annually for the 30,000 volunteers who work there. By participating in the festival, volunteers learn how and under which conditions future work might be carried out (Hanke, 2010, 151).

At the same time, events are also models for acceptable behaviour. For instance Roskilde Festival has promoted sustainability over the last 3–4 years and, in this respect, is becoming a model to be followed by the 130,000 people who participate in the festival every year.
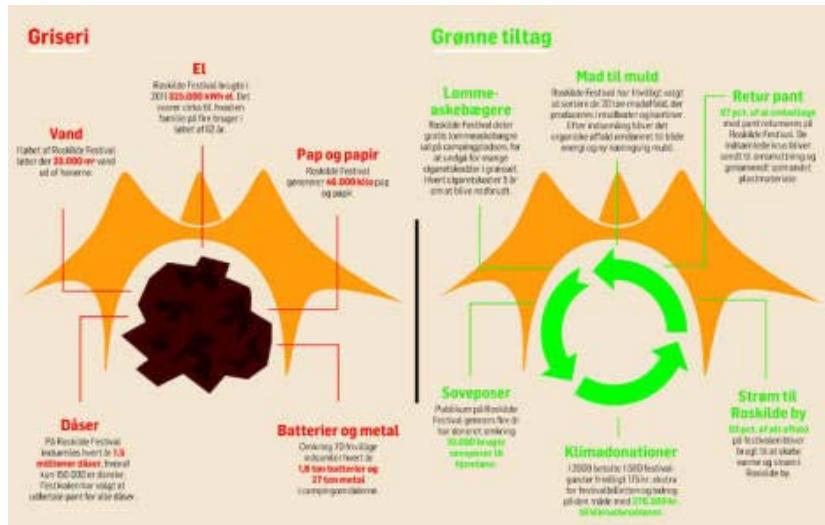
FIGURE 1: From mess towards green initiatives – Roskilde Festival causes less pollution than a city of similar size. (Source: www.politiken.dk, June 2012)

An event can be defined in many ways, but, to us, an event is organized for the audience to either be present at the event or to gain new insights and experiences through participation (Nielsen, 2008, 33).

Experiences are a pivotal point in organizing events. It is therefore important that the experiences are designed in a way that encourages participants to be active in the event while also offering them the opportunity to learn and to be creative. For an event to be considered a good event, it has to give us some knowledge and experiences we would never have thought about had we not attended (Jantzen, 2008, 27). Hence, you as the organizer must be able to master the design of experiences in order to achieve the goals of the event.

When designing an event, we also have to design a business model. The term "business model" applies even if the event is based on a non-profit approach. In this sense there is no difference between strategic thinking in private, public, or non-profit organizations (Kaplan, 2004, 7).

Since 2004, Roskilde Business College (RBC) has been offering courses which develop students' skills and expertise in mastering the creation and management of events. Our experience stems from two programmes at Bachelor's level which focuses on Leisure Management and Marketing Management. The description of participation and creativeness above corresponds with our experiences, and the modular design of the module "Sustainability and Event Management" is therefore based on best practices.

RBC and Roskilde Festival have worked together for three years to create a course called Project Management in Practice for volunteer leaders. A total of 75 volunteer leaders have attended the course, equivalent to 10 ECTS of the bachelor's programme.

These courses have contributed to the development of a model for the management of volunteers, which is also used for self-management and managing people who manage themselves. A key challenge with managing volunteers is that only positive sanctions are available, since the negative, such as reducing salary, transferring the employee or firing the employee have no effect, as volunteers are not hired in a normal sense. The trick is to find a balance between administrative management and communicative leadership. The model is included in the textbook on the subject Management in Practice (Skriver, 2013, 132). In this paper you will find a transformed version in figure 4.

Important elements of the new approach

The pivotal points of event management are innovation and an insight into design and experiences in order to create the right value proposition for the target group. The process of value creation requires a systematic approach to creating value through a distinct mix of elements catering to the needs of a customer segment (Osterwalder, 2013).

A Business Model Canvas forms the basis of an innovative process in which all participants in the development can follow the flow, running from the Key Partners, Key Resources, and Key Activities to the left, into the Value Proposition in the middle, and then further on to the Customer Relations and Distribution Channels until it reaches the Customer Segment on the right. Such a canvas guides participants' involvement and the co-creation of the event's value proposition.
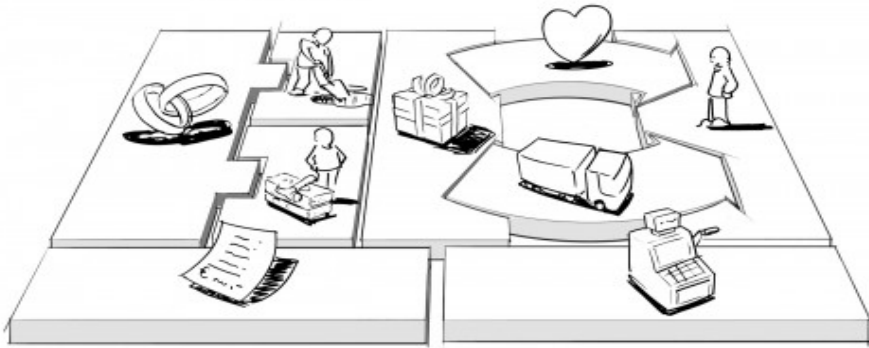
FIGURE 2: Business Model Canvas – Value Proposition is the present in the middle (Osterwalder, 2013)

The mind-set of sustainability can be seen as a corresponding flow of activities from left to right on the Business Model Canvas. In this paper, we consider sustainability as a major element of Key Resources and Key Activities to be considered in the creation of a Value Proposition.

In every event, there is a purpose and some experiences that the participants are supposed to take part in. The focal point is thus comparable to a Value Proposition in the Business Model. We might say that we consider this in the same way as an activity that aims to make a profit. Creating a Business Model for an event is therefore essential to defining the messages about purpose and experiences from which the event can be marketed.

In the following sections, we will look at the factors in building an event: sustainability, Business Model innovation, leadership, and marketing.

Sustainability

Climate change has become a reality and made it imperative for environmental sustainability to be placed firmly on the international agenda. It is therefore important for events, marketed in the public space, to appear to be environmentally conscious in the minds of participants.

If an organizer wishes to market events to a wider audience, the message of the event will be central in itself, but an underlying agenda will be the critical societal decision as to whether the resources used for the event can be considered to have been used in a sensible and environmentally sound way (Rasmussen, 2010, 28), as we said earlier. The question is: how can we judge what an environmentally sound manner could be?

To answer this question we must first define the term, "an environmentally sound manner". It refers to sustainability. We can either look at sustainability as being something in which the conservation of natural resources, renewable and non-renewable resources alike, is emphasized, or in an economic scope where man-made resources play a significant role in being sustainable. The use of resources can thus be seen as being either weakly or strongly sustainable.

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Weak sustainability allows trade-offs between natural and man-made resource. Thus, the use of non-renewable resources or destruction of renewable resources reduces the amount of natural resources. To the extent that this can be offset with man-made resources, it will be compatible with weak sustainability. (Petersen, 2011, 122)

Strong sustainability, however, requires that the amount of natural resource does not decline over time, representing a much more restrictive approach. For example, in the case of deforestation, it is possible to replant trees and thus maintain the balance, although it can be difficult to recreate the same biodiversity. It is therefore difficult to separate natural resource from man-made ones, as they mutually support each other. Both logging and reforestation are dependent on both types of resource. Seen in this light, it becomes difficult to maintain the distinction between weak and strong sustainability (Petersen, 2011, 124).

This distinction between weak and strong sustainability is based on the fact that nature has value in relation to satisfying human needs, but actually the real value could be the fact that we appreciate places, landscapes and objects as historical instances that have a broader meaning in human life. This means that although increased logging and subsequent reforestation actually would create more natural and anthropogenic resource, we destroy things and places that in other ways are more valuable to us. (Petersen, 2011, 130)

Sustainability is thus not a definite concept that can be involved in designing an event. There are many factors to take into consideration when looking at the stakeholders surrounding the creation of an event. It will be important to get answers to how each of the stakeholder groups, such as authorities, investors, partners, helpers, and participants (customers), view the concept of

sustainability. It is not certain that adopting weak sustainability will provide the best solution, although it is often the quickest solution.

Business Model Innovation

At the beginning of this section we highlighted the need for the use of a Business Model Canvas consisting of nine building blocks as a way to guide you through the various topics. There are many approaches to the design of a business model. We have chosen this approach because it is well structured and well defined, and relates to the work flow in the creation of an event.

We have defined the creation of a business model in event management to be an innovative process with the purpose of creating the right value proposition for the target group. This is value creation: creating the values and experiences of an event that customers or participants are expecting.

Often participants do not know exactly what experience they want, and this requires a systematic approach to value creation. The systematic approach can help to design the framework and values within which participants can be active and create their own good experiences and surprises, which they highly appreciate afterwards (Jantzen, 2008, 27).

This paper focuses on sustainability as an important part of this value creation and, as we have seen above, it is important to clarify how sustainability is understood in its surroundings (see Figure 3), and how it can be interpreted in the upcoming event.
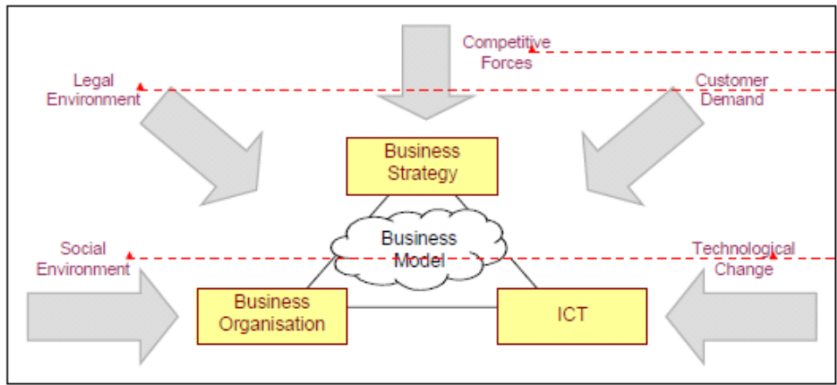
FIGURE 3: The surroundings when creating a business model (Osterwalder, 2005, 15)

Self-leadership

As an event manager it is not possible to be a manager or a leader towards all parties involved. Often an event's organization has a lot of volunteers and they can be defined as being difficult to command and to control. This is based on the fact that they do not like to be managed when they voluntarily make themselves available for the organization of an event.

Therefore, we need to look into ways of managing self-management based on the fact that the manager can provide a certain administrative framework, and within this framework the management of self-management takes place through communication with the volunteers that have to be able to manage themselves. (Sorensen, 2005)

Self-management of your own decisions is in itself a very fluid concept. This does not in itself tell us anything about how responsible you are or how big your decision area is in reality. Hence there is a need for a model that can handle varying degrees of self-management. The model in Figure 4 is a result of the training for volunteer leaders at Roskilde Festival during three winters, where the challenges of managing the 30,000 volunteers during the festival were intensively discussed.

Management of Self-Management		
	Administrative management (External management)	**Communicative management (Internal management)**
Individual interests	Administrative conflict management (Management of inputs) • Terms of volunteers • Written report • Salaries, benefits etc.	Communicative conflict management (Self-management) • Dialogue-based communication • Coaching • Self-evaluation • Self-development • Self-management
Collective interests	Administrative consensus management (Control of output) • Goals and framework • Contract • Benchmarking	Communicative conflict management (Value-based management) • Storytelling • Mentoring •Meetings and seminars

FIGURE 4: Tools for managing varying degrees of self-management (Source: Adapted from Danelund, 2005, 52)

Looking at the two vertical axes in figure 4, the administrative management axis can be described as external management, meaning that the frames are set from outside regarding the performance, determining the resources of decentralized budgets and contracts. Administrative tools used to manage individual interests include various forms of written materials and contracts. Even so a conversation about the frames and goals can help clarifying the inputs and the purpose and control of the outputs.

The communicative management axis can be described as internal management, which means that it is necessary for each volunteer to be able to manage and control themselves - "from the inside" – meaning, that they have to be able to manage without a manager to tell them what to do. The collective value management is primarily to ensure that all employees act on the same values when they make their own interpretations of the situation.

When it comes to management of self-management, it's the top right of figure 4, that is interesting to us.

The field is crossed by individual interests and communicative management and thus the term self-management fits well into the picture. As we see in the figure, the idea is that each employee must be able to relate to himself and his own work through self-assessment and also provide self-development.

This internal management of self-governance can only be achieved through the use of a form of communication, where you as a leader recognize that it is the employee that needs to be able to interpret the messages received from the outside and to be able to act upon it.

This, of course, does not validate the exclusion of the other three fields in figure 4. We cannot turn our backs on the administrative performance goals and rules. Nor can we ignore the event's values, and the value management that takes place. As an event manager you have to maintain a bird's eye view and continually make choices about how to act in each circumstance. The weighing of how much you, in a given situation, must apply from each of the four fields, depends on your own assessment of how to react in the situation.

That said, a leader would put more emphasis on the communicative management column, when dealing with self-management. In short: "The more self-management you want in your organization, the more communicative management you should use." How to align it relatively to each employee or department depends on a decision taken by the administrative management. In this situation the event manager will have to decide how he is going to manage. Alternatively, the decision can be made by communicative management, where employees are involved in the decision.

The Event DNA – Christian Have

In connection with managing and organizing events, it may be necessary to have some tools and guidelines to help give the event a distinctive focus and add experiential value. According to the above description of the business model, we can call this a Value Proposition.

To give a theoretical understanding of how events can be visualized and processed, we have chosen to build on the work of Danish communications adviser Christian Have, who has developed a model called "The Event DNA". This model deals with elements that can determine whether an event will be successful in its communication.

DNA covers how all living organisms genetically are constructed and, in line with this, Christian Have emphasizes how an event should also be dissected to identify the individual elements that are present. (Have, 2012, 43)
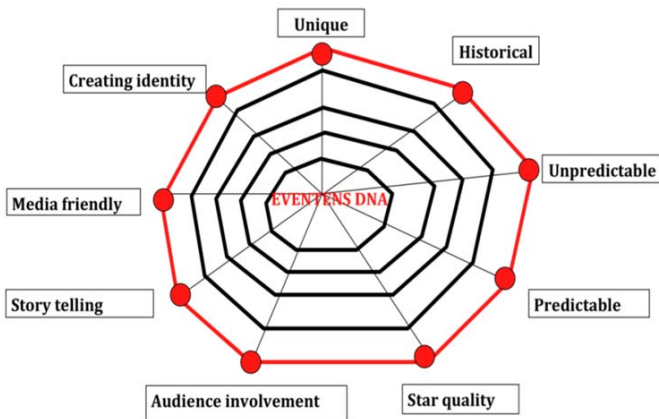
FIGURE 5: The Event DNA Radar

When an event is born, it is based on certain ideas and assumptions, and the event's genome is therefore to some extent given from the start. This does not mean that an event should be seen as a stationary product, but rather as an

organism that grows and evolves throughout its life, and as an interaction between the ideas and assumptions that might be around the event. This description goes along very well with the Business Model Canvas.

An event is characterized by being an individual or periodically recurring event, limited in time and space, which is scheduled for the presence or participation of an audience (Have, 2012, 43). The Event DNA Model proposes nine different elements that the creator ought to take into consideration.

The nine elements exist in infinite combinations, which partly depend on the contents of the DNA elements of the individual event, and the strength of each of the elements.

The point of the strength is that each of the nine elements is rated on a scale of 1–5. 1 represents "not at all", 3 means "to an average degree" and 5 means "very much". (Have, 2012, 71). In this way, Christian Have creates a measurable model that provides an overview of how successful the communication of the event will be.

In the *event-barometer* point system it is pointed out that, in order to create a high-pressure event, the total score must be between 35 to 45 points. This event will use the nine elements optimally, and will therefore create the ideal visibility.

Event barometer

DNA elements	Strength (1-5)
1. Unique	3
2. Historical	3
3.Unpredictable	4
4. Predictable	4
5. Star quality	4
6. Audience involvement	2
7. Story telling	4
8. Media friendly/suitable	3
9.Creating/strengthening identity	3
Sum	30

The communicative strenght of the event

Low pressure event 15 - 25
Medium event 26 - 35
High pressure event 36 - 45

FIGURE 6: Example of a high-pressure event

It should be emphasized that the event-barometer is based on the contemporary planning and the DNA image will constantly change as networks around the event are being established - it will be part of the action plan to provide analysis of the event's DNA with regular intervals, and to follow and adjust its development.

The method can be used in culture and arts events in a museum context, urban space applications, mobile user experiences, etc. In reality it is only imagination that sets the limit.

It is important that the event can promote the feeling of the relationship and intimacy - the event must be personally committed to the costumer and allows the costumer to develop a personal obligation in relation to the event. Therefore, promoting an event on an experience dimension and the creation of identities has become an even more important dimension.

Elements providing a better understanding of how the construction of a specific event might be for example: CSR, sustainability, information, emotions,

learning, escapist, aesthetic, guidance, recognition, surprise, or a completely different element.

Example of sustainability in event management

Considering the success Roskilde Festival has had by involving local and regional stakeholders, you could argue that the festival is: "a grassroots movement that has grown and matured enough to create a balance between regional attachment, international branding, camping, charity, and rock music. The basic values are so strong that it is possible to recruit thousands of volunteers for the large project every year." (Hanke, 2010, 152)

This example stems from Roskilde Festival's magazine called A City, 2012: "At Roskilde Festival, we inform our audience of the consequences of their behaviour and encourage them to act in environmentally-friendly ways. For example, many of them cycle to the festival instead of driving. And when they see a car on the festival site, it is powered by electricity. During the festival, they generate their own electricity and live in carbon-neutral areas.

They eat vegetarian food with biodegradable cutlery. And last but not least, they recycle everything that can be recycled. In 2011, 1,000,000 styrofoam cups were recycled. This is equivalent to the insulation used in a three-bedroom detached house.

We have created an enthusiastic audience aware of sustainability issues who are willing to try green possibilities that can be transferred to their lives outside the festival. This fervour must be utilized. Roskilde Festival is a laboratory for new green thinking. The festival audience started out as curious participants and have become active co-creators who take a greater part in the development of environmental innovation.

We are an eight-day long interactive festival experience and Roskilde Festival's brand helps turn caring for the environment into something positive and festive. The key to real change in regards to the climate, the environment, and sustainability lies, in other words, with the interaction between Roskilde Festival and its audience in the thousands, we need to reach them in the right way if we want to truly change attitudes and actions." (Roskilde Festival: A City, 2012, 8)

Conclusion

The introduction of sustainability to event management represents a constraint when designing the experience of an event. At the same time, this design constraint can be seen as a framework that provides the challenge of finding new ways to create new and unique experiences.

The key point for this paper on "Sustainability and Event Management" is to see experience design based on sustainability and based on this to create a Value Proposition that is attractive to the customer segment, as we have shown with examples from Roskilde Festival and other events.

The idea behind the Business Model Canvas is based on co-creation. One approach to co-creating a business model behind an event is to invite participants and other stakeholders to the project team. (Note that the term "business model" applies even when designing a non-profit event.) However, the event can also be planned in such a way that participants will co-create their own experience when they attend the event. As we have previously mentioned, the best experiences arise when participants are actively involved (Jantzen, 2008, 27).

A prerequisite for co-creation is a thorough process of innovation, experience design and the creation of a sustainable business model. The initial work preparing the Business Model Canvas in Figure 2 is thus essential to the process.

The sustainability mind-set is also required in terms of marketing the event. This is especially true when it comes to regional stakeholders who we want to support the upcoming event. This sounds easy but requires, as we see it, a proactive alignment of expectations between the various parties involved. This balancing should take place continuously in the process and should be systematic, so that the individual elements of the proactive evaluation can be maintained from one stage to the next.

Communicating the essence of the event is the decisive point of planning and managing the carrying out of an event. We have proposed the DNA-model and the Event Barometer as usable tools, enabling the event manager to be co-creative in the communication and marketing of the event.

In recent years, the focus of many industries has largely revolved around the experience economy and the creation of events. Activities and events are strongly bound together, and while knowing how the experience economy, as a tool, can contribute in several industries, it is also important to understand how an event can be constructed and understood.

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PARTICIPATION OF UNIVERSITY STUDENTS IN THE NIGHT OF MUSEUMS AS A PRACTICAL PART OF EVENT MANAGEMENT STUDIES IN SAINT-PETERSBURG

Galina Leskova & Prokhorova Liudmila

Introduction

St Petersburg State University of Culture and Arts was founded in 1918. The University was one of the first institutions in Russia to conduct university-level education and research in the sphere of culture and arts. Nowadays, it is well known for its innovative teaching methods and technologies, research, and public service. It has a reputation for academic excellence and a deep commitment to students. The University is located in 18th-century buildings in the heart of St Petersburg on Dvortsovaya Embankment next to the picturesque Summer Garden and impressive Fields of Mars. The world-famous Hermitage museum, Peter and Paul Fortress, Marble Palace, St Isaac's Cathedral, Kazan Cathedral, and many other famous places of interest are within walking distance of the University.

The University has a long and illustrious history, with scientific schools founded and developed by well-known professors. Nowadays, seven faculties, two centres and 34 departments educate students at the University.

St Petersburg State University of Culture and Arts has been participating in the international project, "Creation and Promotion of Training Programs for the Organization of Mass Events as a Tool for Development of Cultural Initiatives and Tourism in the North-West of Russia." The project aims to develop culture and tourism in the north-west of Russia and it is part of the European Union grant programme for non-governmental organizations and local authorities in the Baltic Sea Region. There were two festivals – the youth jazz festival, "Evergreen Jazz" (2012), and "BiblioFest" (2013) – organized by the students and

teaching staff of the University as part of the project plan. Working with foreign experts and Russian partners offered us the opportunity to share experiences and acquire new knowledge in project event management. We came to the conclusion that there are a number of important practical factors we should pay attention to in the educational process. Training professionals to manage cultural events seems to be impossible without a strong practical component in the education.

One of the leading project departments at the University is the Department of Tourism and Socio-cultural Services (Head of Department: G. Leskova). This article presents the experiences of the Department of Tourism and Socio-cultural Services in relation to cultural management.

The Night of the Museums concept

A compulsory component of the curriculum in higher educational programmes in the sphere of event tourism is practical participation in preparing and developing of programmes of cultural events. St Petersburg has many cultural events arranged around specific dates, spread across the entire year. Some of these events take place in a particular season.

Every tourist destination has its own natural and climatic features that define the season most favourable for tourists. St Petersburg is located at latitude of 60 degrees north. Therefore, May, June, July and August are the best months for developing cultural events there. The practical part of the bachelors programme in tourism at the St Petersburg State University of Culture and Arts is conducted at that time. Students have the opportunity to complete the practical part of their studies in St Petersburg's museums. Students of the Department of Tourism and Socio-cultural Services can choose from different institutions for their practical studies. One of the most popular practical events is the Night of

the Museums, which traditionally takes place in mid-May in all of St Petersburg's museums.

The Night of the Museums is an international event. Its main purpose is to show the multitude of new possibilities and potential on offer in modern museums. The event is significant in attracting the attention of children, young people and Russian families to museums. By participating in museum events, students have the opportunity to experience managing a cultural event and making the Night of the Museums more attractive to young visitors.

The Night of the Museums concept was born in 1997 in Berlin (Berlin). In 1999, the Ministry of Culture and Communication in France promoted its first Night of the Museums. Nowadays, museum activities are celebrated on 18 May. Therefore, the Night of the Museums has become a mass cultural event. St Petersburg's museums are very busy on 18 May: they are full of all types of people, from local citizens to tourists. Therefore, the event needs many volunteers, and many University students choose to participate.

The model of managing cultural events using students is widely used in Europe. These events are focused on the global tourism market, on collaboration and partnership between museums and big tourist companies. The Department of Tourism and Socio-cultural Services of the St Petersburg State University of Culture and Arts also uses this practice.

Detailed information on the timing and programme of the Night of the Museums is available in tourist guidebooks and on the websites of the city (SPb, Culture) and its museums (Bolotnaja, 13). These sources also provide contact numbers for booking tickets, as well as information on past events, including printed material, videos and photos. These materials present information about

the participation of the University's students in the events, serving as a good advertisement for the University.

Night-time museum events require many materials, some of which are the results of intellectual and creative activities of students and professors (Leskov A.S., 2013). It is essential that the event focuses on the majority of each museum's visitors. Financial support, professional organization and trained personnel are required to ensure that enough visitors attend the event. Museums receive financial support from fundraising and sponsorship. Fundraising as a process of mobilizing resources – human, material, information – is an integral part of realizing the Night of the Museums, particularly for small museums.

The University partners with a small museum located on Marsh Street. Currently, the partnership focuses on the University's ability to provide students as volunteers and to fund some of the event's expenses, such as costumes, props, and scriptwriting. Volunteers should be motivated and encourage people to participate in the event.

Museums participating in the Night of Museums

In recent years, the volunteer movement has become a powerful, highly visible force in Russia, providing a social basis for a humane society. The Museum of Political History of Russia, which is a subsidiary of the museum on Marsh Street and the Children's Museum Centre of Historical Education, has become one of the museum agencies that widely uses volunteer services. The University's students have been participating in Night of the Museums events at the Marsh Street museum for many years.

The first step in student participation is to plan the event. It is very important to attract tourists to the event, so it should be planned in good time. The planning process can start when the museum decides on the general theme of the event.

Traditionally, the museum presents the students with a list of necessary points. The following points should be taken into consideration when planning and developing the event:

- The profile of the museum reflects the museum's attitude to the special disciplines of the curriculum, to the main branch of science, to the type of art and to the sector of culture or production
- The museum's location and surrounding area is important for planning the spread of celebrations and using street parties
- Special exhibit features provide ideological and thematic connections between the event and the museum, with two types of entertainment: museum entertainment and theatrical entertainment
- The special needs of the museum's target audience (adults, children, Russians, foreign tourists, etc.).

The main activities of the Museum of Political History of Russia deal with the history of the country. The character of the museum and educational activities undertaken by the Children's Museum Centre for Historical Education on Marsh Street promote the expansion of the Museum of Political History's specialist subject, bringing it beyond historical and revolutionary events. The Night of the Museums unites people of all ages, so the students of the University are working with a large audience

Traditionally, children represent the day-time audience of the Children's Museum Centre. However, they may also visit the museum with their parents on the Night of the Museums. Therefore, the University's students must incorporate pedagogical activities in their planning of the night's events.

When they develop their plans for the Night of the Museums, students must keep in mind various factors, including the museum's specialization, its audience, the rank of the event, and its scale. All of the Night of the Museums

events have some common features that should be taken into account when choosing the theme.

First of all, it is necessary to plan the museum's theatrical events, defined as subject-role-type activities, around the individual needs of the participants. At the core of this activity is a script that creates a situation matching the emotional reaction of many people to the event, and using the primary situational-event attitude of each individual visitor.

The atmosphere of the event may be associated with the address of the museum and the nature of its exposure chamber. It is very important for those in charge of mass events to find ways of reaching out to visitors and reflecting the personal needs of every participant. Single emotional similarity arises as a result of joint experiences. As project developers, students must do their best to create a special atmosphere for all the event's participants.

Mass celebrations should be imaginative, visual, and associated with the venue. 2011 was a particularly good example of a Night of the Museums. It was the year of the 50th anniversary of the first human space flight. For that reason, all of the museums shared a common theme: space. Each museum addressed the theme in its exhibitions.

The wooden house on Marsh Street, which is nowadays a museum, played a part in the revolutionary events in St Petersburg of 1917 involving the key protagonists, Vladimir Lenin and Leon Trotsky. There is nothing particularly revolutionary about the image of the house itself: the small building is situated among taller buildings in one of the largest residential areas of St Petersburg. It takes visitors into a world of fairy tales with its attractive wooden tower, decorated with carved balconies, turrets, and stained glass windows.

Scriptwriters decided to cover the topic of space and chaos, which are associated with the world of Slavic mythology. The main image of the event – Kikimora marsh – is connected with the address of the museum at 13 Marsh Street. Students of the University represented Kikimora and her servants in the museum's surroundings. Specially selected artistic material turned the event into a socially and artistically decorated experience with Kikimora, with the guests feeling as if they were attending her wedding.

The scenario involved a short story about the events leading up to a conflict. The first part of the event was staged in an area at the entrance to the garden surrounding the museum. Visitors were greeted there by friends of Kikimora. Their robes were painted with students' drawings and students helped to guide visitors into the world of swamps using twigs and mud-covered driftwood, which were scattered at the entrance to the event territory. Kikimora's friends tested visitors with various riddles. The next part of the performance was a historical reconstruction which transported visitors back to the pagan period. Warriors offered visitors the opportunity to measure their strength. Then the main part of the event took place. It involved a competition among male visitors as Kikimora decided on her future husband.

All the participants of the competition were young men. They came to the museum with their girlfriends. The winner of the competition had the right to invite his girlfriend to Kikimora's wedding. Students were also responsible for planning the wedding, which was the most enjoyable part. The organizers had participants play different roles and put them into a variety of difficult situations, such as eating unfamiliar food at the wedding.

Later on, visitors had to dress up in Kikimora's costume and learn her favourite needlework techniques: spinning and weaving. Every person had the opportunity to make a charm out of stone. But Kikimora and her guests would

never have become mythical heroes if they had not withstood some tests. For example, Kikimora did not want to let visitors enter the museum building where chaos turned into space. It was necessary for every group of visitors to break Kikimora's spells before entering the museum.

Entering the museum, visitors witnessed the transformation of chaos into cosmos. This transformation was planned by students based on the following issues: the logic of constructed themes (chaos–space), a humorous component, and the completeness of each episode.

The final part involved a circus act. Funny clowns – dressed as pirates from a magical space ship – rushed into the museum. All of the tour groups – adults and children – were immediately involved in a funny, intellectual show about space.

Conclusions

Working on the performance for the Night of the Museums on Marsh Street enabled University students to gain valuable experience in event management, to develop their skills in the sphere of work with documentary and artistic materials, and to learn ways of selecting and editing materials for a script. As a result of the project, students became acquainted with the rules of screenplay, worked with the characteristic features of dramatic art as a creative method of turning ideas into artistic and imaginative performances, and familiarized themselves with ways of involving event participants in activities. All these things provided a good basis for preparing student's theses.

The museum's benefitted from having students as volunteers. They were of great help in organizing the performance for the visitors. Volunteer activities served to broaden the effectiveness of cultural policy and formed the

preconditions for successful socialization and self-realization of young people (Nikitina).

The Department of Tourism and Socio-cultural Services will continue collaboration and cooperation with the museum on Marsh Street next year. Specialists from the University's In-service Training Centre have begun planning a special in-service programme for managers of cultural events for next May in order to present the experience of the Department of Tourism and Socio-cultural Services to a group of real managers of cultural events from the Russian regions.

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CULTURAL EVENT – "BIBLIOFEST" – AS A FORM OF PARTNERSHIP BETWEEN UNIVERSITY AND THE LIBRARY COMMUNITY

Linara Khabibullina & Ekaterina Mokshanova

Introduction

One of the best ways for students to improve their managerial skills is to organize their own event. The library and information faculty of the St Petersburg State University of Culture and Art organized a festival called Bibliofest. It had financial support from the European Union and organizational and informational support from the City Administration of St Petersburg and the city's libraries.

General ideas and goals of BiblioFest

For about a year, students planned and organized various events to be included in BiblioFest's program. BiblioFest started on 20 May 2013 with a memorable, lively, cheerful concert performed by students. BiblioFest finished on 27 May 2013, the national day of the library (and also the City Day in St Petersburg). Book crossing, a quest for the city libraries, a fashion show in a library, concerts, workshops, masterclasses, excursions and around 30 other events were created and organized by the students within the framework of BiblioFest.

The main ideas of the festival were:
- To support students' creative initiatives for promoting the library as an object and subject of event management
- To present students' initiatives for contributing to the formation of cultural space in the city by organizing cultural events in city libraries
- To promote various types and forms of creative activity among students

The main goals of the Bibliofest managers were:
- To identify creative and active students
- To give students an opportunity to implement their own ideas
- To consolidate professional and cultural partnerships between the University and library communities

- To reveal the personal and professional potential of students in the process of organizing and carrying out activities that aim to increase public awareness of libraries and reading as a whole
- To promote the activity of students aimed at changing public perceptions of libraries and library professionals, rebranding the library as a social institution

How can public attention be attracted to libraries? How should the event be planned? Will it be interesting and unique? All these questions needed to be answered during the process of planning and preparing the event. Students – the organizers of the event – needed to think about many criteria before they even started.

BiblioFest-2013

There were more than 30 events planned for the festival. The main events took place in St Petersburg's libraries. The main activities of the festival were focused on conducting competitions in which students from secondary special and higher educational institutions in north-west Russia took part. The competitions were held in the following nominations: "library interior", "the library as a cultural and recreational centre", "the library podium", an essay competition – "the library of the future", a contest video "librarian: my profession".

All of the competitions were very interesting but the most attractive seemed to be "the library podium". It was a fashion show in the library prepared by female students from the library and information faculty. They demonstrated professional skills, intellect, erudition, dancing skills, singing, beauty and many other skills and outstanding features. There were three nominations: first prize: Miss Library; second prize: Deputy Miss; third prize: People's Choice Award. All the participants had to present their "homework": a report about their view of a library specialist today and in the near future. The reports accompanied a presentation of their costume, hairstyle and performance of the librarian of the future. It was a great show, demonstrating the talent and creativity of the

students who participated. The library and librarians had never seen this type of event before. The competition's jury had the very difficult task of choosing the winner of the title "Miss Library". It was particularly difficult to choose just one because all participants had been well prepared and demonstrated all their skills and abilities. It was a real competition of beauty, wisdom, professional views on the future of a profession and ability to present all these issues to audience.

There was another very interesting event in the program of the festival: "the library as a cultural and recreational centre". This competition was attended by 11 student groups under the guidance of faculty teachers, making more than 110 participants in total. During the 2012/2013 academic year, students organized and held various interactive events in the libraries of St Petersburg. Spectators included residents and guests in St Petersburg. Among the activities were the night of the libraries (in a centralized library system in the Nevsky district), the night of the museums (in the centralized library system of the Petrogradsky district of St Petersburg), the new year for primary school children, many and excursions devoted to the great Russian writer M. Lermontov (interdistrict centralized library systems).

One of the brightest student projects was "children's route: book kingdom". This event was organized for readers at the A. S. Pushkin children's library in the centre of St Petersburg. The students' goals were to support and develop reading skills while working with children with special needs. As a part of this event, a quiz was organized based on classical children's tales: Little Red Riding Hood, the Golden Key, Ivan Tsarevich and the Grey Wolf, the Frog Princess, Winnie the Pooh and more. Students dressed as fairy-tale heroes told riddles, played games and arranged contests. Children received fragments of puzzles in order to get a piece of help and then added the piece to the whole picture. At the end of the event, children had received a map from Barmaleev's hands leading to treasure. The students who organized the event received a registered letter

from the administration of the central library, and were invited to hold similar events in other libraries, kindergartens and schools in St Petersburg.

Another highlight of the festival was a contest of short videos entitled "librarian: my profession". Ten videos were entered into the competition. Students had in-depth professional knowledge of the library and its function within society. In addition to this, students were able to write superb scripts and include them in videos in a highly professional way. There was tough competition for the top prize. 2000 people participated in voting via social networks to decide the winner.

Participants in the essay competition entitled "the library of the future" shared their opinions on how it could be possible to create new, interesting and creative events in libraries. The authors of the best works presented them to teachers, librarians, citizens of St Petersburg. All the winners were given awards bearing the symbol of the festival.

In addition to these competitions, students from the library and information faculty organized various cultural and leisure activities in St Petersburg's libraries: these included excursions, quests and master classes. One of the events illustrated the spirit perfectly.

A second-year Bachelor's group planned and developed a quest for city libraries entitled "free library in the city". It was one of the most time-consuming and brain-storming events that students have planned during last three months. They firstly had to find out which libraries were interested in taking part in the event. Secondly, it was necessary to negotiate the terms of the event with the libraries' administrators. The next step was to work out an itinerary. To ensure that the route was filled with surprises, the students included not only the city's library, but also museums, monuments, parks and many other sights. Different

tasks were solved by each team on the quest in the fields of history, literature, art, astronomy and music. At every point in the itinerary there was a small costume performance, which was planned by students in the group. Nearly 50 participants went through the itinerary and they were all impressed. At the end of this event there was the small concert at a city library in which students also performed.

Considering the experience, we can say that this event was well prepared and achieved good public awareness. All of the teams were highly motivated and asked to repeat the event. Those who were not able to take part in the quest contacted project managers and requested to be included in future participating teams.

Our students conducted masterclasses which received good exposure among the library community and the public as a whole. The masterclasses focused on producing tactile books. These actions took place in the St Petersburg state library for the blind and visually impaired.

During the festival there were five excursions: to Aalto's library in Vyborg, to the Russian national library, to the centralized library system in the Kurortny district of St Petersburg, to the centralized library system in the Nevsky district of St Petersburg, and to the children's libraries in the central district of St Petersburg.

As a finale, there was a large-scale gala concert, which was attended by all the students, teachers and representatives of libraries involved in the festival.
In total, more than 1500 people attended the festival's events. The festival received good publicity in the mass media, including state media.

Conclusion

The festival was evidence of the consolidation students' creative power, the teaching methods used at the St Petersburg State University of Culture and Arts and the community of St Petersburg's libraries. BiblioFest was a wonderful experience in the sphere of event management for students and librarians – 17 participants from different regions of Russia – of the In-service Training Program organized by the Center for Additional Professional Training during the festival.

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"MAKING SENSE" – WORK-BASED PEDAGOGY IN THE EDUCATION OF CULTURAL MANAGERS AT MIKKELI UNIVERSITY OF APPLIED SCIENCES

Eeva Kuoppala

Introduction

What is the purpose of education and school? What do we teach our students for? These are questions we rarely ask, even though we deal with them every day. My son's former teacher told him a few years ago that "you have all those attributes you'll need to succeed in your life, but they don't always suit the school". This opinion, most probably inadvertently revealed, has remained in my mind as a great example of the contradiction of school. Quite often, we teach content which is not connected to students' everyday lives or we fail to open that connection to them. This leads to situations in which students don't understand the meaning of what they are learning. It makes motivation more difficult (Engeström 1987). This contradiction of school has been noted in several studies (e.g. Engeström 1984 & al., Miettinen 1990).

The purpose of this article is to describe the work-based pedagogy on the Degree Programme in Cultural Management at Mikkeli University of Applied Sciences (CMA/MUAS). Firstly, I will briefly describe the theoretical perspectives of work-based learning. Secondly, I will concentrate on the actual pedagogical model of CMA/MUAS.

Learning as a cooperative activity based on authentic cases

When we revamped the CMA/MUAS curriculum in 2006, we focused on the fundamental questions of education. We basically "cleaned the table" and started to construct the new curriculum and pedagogical model by trying to answer the following question: what type of cultural manager would we like to educate? The answer was compacted into a sentence: highly professional

cultural managers who have professional skills, good communicative skills, and the ability to co-operate and work in networks.

From an educational point of view is crucial to analyze the qualifications students need to be able to work efficiently in the knowledge society. Desirable characteristics for productive people in modern working places include a high level of technical skills, the ability to be independent, and a desire for professional self-development to develop new methods to cope with challenges. (Hakkarainen & al. 2004, 4)

There is no sign that the value of these skills will diminish in the future. According to Heinonen (2010), learning together and gaining "portable skills" is becoming more and more important. Heinonen uses "portable skills" to refer to skills which are not tied to context: they are skills people take with them when they change jobs.

How can these skills be taught? According to Bereiter & Scardamalia (2003, 2), the most promising way to teach the "soft skills" demanded in working life now and in the future is immersion. They continue that if we want students to learn the skills necessary to function in knowledge-based, innovation-driven organizations, we should place them in an environment in which those skills are required. This teaching method naturally puts great emphasis on guidance; students must be supported in order to handle and reflect on the situations they are dealing with. Communities are also key features of several other learning studies. Hakkarainen (2010) has compared human intelligent activity with wireless networks in which only a part of processing take place within the human mind. He continues that this heterogeneous network expands intellectual resources (called networked intelligence). Learning is defined from this perspective as a process of becoming a part of a cultural historically evolved collective knowledge network.

This communal nature of learning is a potential direction for the development of Universities of Applied Sciences (UAS). The historical development (figure 1) proceeded in two directions. Firstly, the development can be seen to proceed from learning at school, as opposed to learning in the workplace, to learning in an environment in which the two are combined. Secondly, the development is seen to proceed from teaching the competences currently required in workplaces toward creating the competences related to develop working life. Conceptual differences between task-oriented competence and expertise are related strongly to this dimension. A new model of action can be found where these two developmental tendencies meet. This model is based on developmental work carried out by UAS and external organizations. Viktor & Boynton (1998, 195) coined the term, "co-configuration", defined as follows:

> *When a firm does co-configuration work, it creates a product that can learn and adapt, but it also builds an ongoing relationship between each customer-product pair and the company. ..The company then continues to work with this customer-product pair to make the product more responsive to each user….Unlike previous work, co-configuration work never results in a "finished" product.*

The effort to work more towards this dimension of partnerships and co-configuration with external organisations was the fundamental basis of the work-based pedagogy of MUAS/CMA.
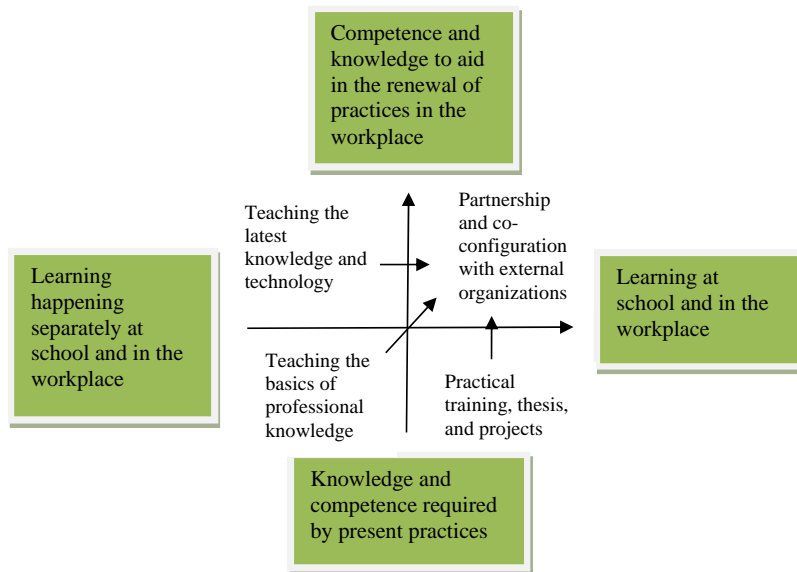
Figure 1. Assumption of the developmental direction of Universities of Applied Sciences (Virkkunen & Ahonen, 2008)

Beside the theoretical perspectives mentioned above, the theoretical footing of the pedagogical model for CMA/MUAS is activity theory. (Kuoppala 2012, 14) Activity theory sees human actions as object-oriented, evolving, historically developed and socially constructed. The central principles of activity theory are: activity systems as a unit of analysis, multivoicedness of activity, historicity of activity, contradictions as driving forces of change in activity, and expansive cycles as potential forms of transformation in activity. (Engeström 2001, 133) Activity theory is one of the theoretical approaches which have studied the contradictions of attending school and learning. The theory of expansive learning (Engeström 1984) is a well-known application of activity theory.

Activity theory is based on the ideas of Russian theorists Vygotsky (1978) and Leont'ev (1978) about human action. Engeström (1987) developed it further by emphasising the collective nature of activity (Engeström, 2001). The activity theoretical perspective to CMA/MUAS's model of work-based pedagogy is presented in Kuoppala's (2012) article *Content Meets Practice in Cultural Management education.*

The pedagogical model of cultural management at Mikkeli University of Applied Sciences

The new curriculum revolved around developmental assignments. Developmental assignments are based on real working-life cases, such as event plans. The aim is for the needs and goals of the study module, R&D projects, and external organizations to connect with the student's personal goals (which are defined in a personal study plan called HOPS) in a developmental assignment. These goals are illustrated in Figure 2.

Goals of the study module

Goals of the R&D project

HOPS Develop-mental assign-ment

Goals arising from the needs of workplaces
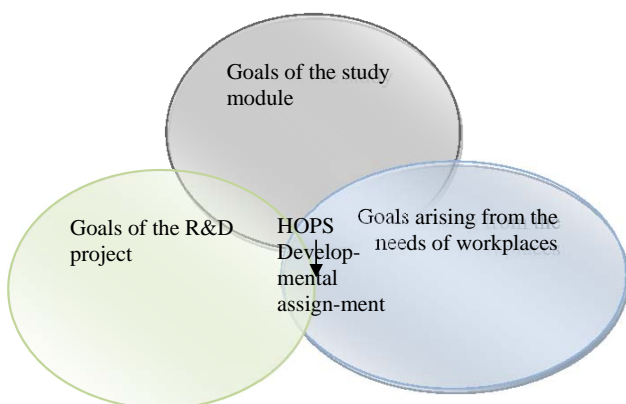
Figure 2. Goals of work-based pedagogy (Havukainen 2007).

Beside developmental assignments, other crucial elements of CMA/MUAS's work-based pedagogy include a competence passport and mentoring clinics. One study module usually has several different partners creating the context for developmental assignments. This increases the challenge of organizing this type of learning. There are also cases in which the same issue is approached from different perspectives given by study modules.

In this model, R&D refers to a research and development project financed by different funding organizations. In these cases, the goals of the project include strong longitudinal and developmental aspects. These projects are always implemented in close collaboration with external organizations. In other words, they form a developmental network of partners, project personnel, teachers,

and students. In the model of work-based pedagogy for CMA/MUAS, the contact lessons are scheduled for three days per week. Mornings are booked for contact lessons and afternoons for mentoring clinics. Two days per week are reserved for concentrating on reading, writing, and meetings. The model was developed in collaboration with students. This arrangement helps students to concentrate on one subject at time, and the days are not so intense.

The evaluation tool of the model is called a "competence passport". Its purpose is to visualize the students' goal setting and evaluations in relation to external organizations. Students receive personal evaluations and feedback from the teacher. They present their developmental assignments to the other students for peer evaluation and feedback. By the end of their studies, students have a network of partners in external organizations, which they may leverage to find employment.

The biggest differences between work-based pedagogy and traditional teaching are the authentic developmental assignments, the schedule, and the evaluations. In the work-based pedagogy of CMA/MUAS, every developmental assignment is related to a real case. Some assignments have stronger connections than others, but the connection can be found. The aim is that the theoretical content of the studies is enforced right away. The content is used as a tool, not as an object. The idea is that real cases motivate students to learn more thoroughly (see also Prince 2004, Baeten & al., 2010). According to students' feedback (Havukainen/Student's feedback, March 2011), it seems that students are more satisfied with their studies and they are much more likely to complete their degrees in the prescribed time since this change was introduced. (Kuoppala, 2012)

Conclusions

According to recent studies, workplaces and educational institutions are working ever more closely together. Learning does not just happen in individuals' minds, but in networks (e.g., Toiviainen 2003, Pereira-Querol 2011). The purpose of this article was to present the pedagogical model of CMA/MUAS and its theoretical footing. The present model of work-based pedagogy emphasizes authentic cases, collaboration, and applying the theoretical content of studies during the education, not just after graduation. The most significant changes compared to traditional teaching are the schedule, the evaluation, and authentic developmental assignments. These solutions are used to increase students' motivation, enable deeper learning, and develop innovation competences.

Similar perspectives to learning can also be found in innovation pedagogy (e.g., Mertanen & al. 2012, Kettunen 2011, Hakkarainen & al. 2004). Mertanen & al. (2012, 67) define the core of innovation pedagogy as emphasizing interactive dialogue between the educational organization, students, external organizations, and society. Kettunen (2011, 56) adds that innovation pedagogy is based on the customer-oriented multi-disciplinary needs of working life. Hakkarainen & al. (2004) emphasize that "learning can be understood as a process of inquiry where the aim is to progressively expand one's knowledge and skills by relying on previous experiences and knowledge". They continue that it is characteristic of this kind of knowledge advancement that it takes place within innovative knowledge communities rather than within individuals.

Regardless of what we call it, cooperative learning based on authentic cases seems to respond best to the demands of our time. At MUAS, this pedagogical approach is being developed further in the KINOS R&D project, which aims to develop the

innovation competences of educational organizations in the Mikkeli area. Hopefully, by the end of the project, we will have a shared pedagogical model which promotes innovation and learning.

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DEVELOPMENT OF INTERCULTURAL DIALOGUE IN THE FRAMEWORK OF YOUTH CREATIVE FESTIVALS

Vladimir Shevchenko & Galina Ulvinen

Introduction

The role of dialogue as a universal communicative tool and factor of cultural and educational development has become evident throughout the implementation of an international project called Creation and the promotion of a training program for event managers as a tool for development of cultural initiatives and tourism in Northwest Russia. Educational institutions from Russia, Finland, Denmark, and Norway participated in the project. Saint Petersburg University of Culture and Arts (St. Petersburg) and the Karelian State Pedagogical Academy (Petrozavodsk) organized creative youth festivals and developed their own modules for training event managers in the field of culture as part of the project. Russian partners were especially interested in their European partners' experience of organizing large-scale events. It is crucial for modern youth to have some time away from the computer and break free from virtual reality, go offline and engage in real interaction with peers, and experience all positive and negative sides of technology-free life, communication, meeting with favorite music bands.

Youth festivals in Scandinavia

Every year, Roskilde (Denmark) hosts a rock festival that gathers up to 130,000 guests. For eight days, young people from all over Europe live in tents and share the experience of camping together. Every day, different concerts take place at festival venues and young people interact in many ways, discussing burning issues and resolving problems. In the framework of the project, youngsters learn about the latest scientific breakthroughs and organize environmental events in informal and relaxed atmosphere. The festival spirit is very friendly and it can be characterized as festival democracy. Day and night, 30,000 volunteers work to

provide food, accommodation, communication opportunities, and security to a great number of people.

It should be mentioned that a steering committee starts work a year and a half prior to the actual event. Volunteers help in organization as well. They resolve logistics problems, food delivery issues, marketing, and advertizing issues, and they invite famous actors and musicians from all over the world. The festival's volunteer network covers many countries. A combination of all factors results in organization of a quality cultural event where dialogue turns to collective creativity among all participants. Hence, Roskilde Festival represents a functioning model of a European youth community, a system of aesthetic priorities and human values, a continuously developing organism that soaks in innovations and research results.

The Campus festival in Mikkeli (Finland) has become widely known in Finland and its neighboring countries. The festival is organized by local university students and it includes a number of different events targeted at young people, such as competitions, dancing, and flashmobs. It should be pointed out that this University has a department for training event managers in the field of culture and this festival provides them with an opportunity for practical experience in the field. The main purpose of the festival is to create a friendly, creative atmosphere for young people, guests, and local citizens, and give them a chance to demonstrate their talent and get positive feedback from participating in festival events. Students from 30 countries study at this University and the role of intercultural dialogue can hardly be underestimated. Undoubtedly, active interaction of young people results in a synergy that prompts new and interesting forms of events that are in demand among young people, tourists, and other target groups.

Onegomix youth festival in Petrozavodsk

Reaching an understanding and finding ways of cooperating, motivating, and encouraging joint creative productive activity in small and large groups of students and creative young people is an important issue for Russian educational institutions. To this end, they organize youth forums, student camps, festivals, and other large-scale events for young people. All these events represent communicative models where technologies of cooperation between young people are tested, when they help each other out in game-like and real situations that require intellectual prowess and energy use, demonstration of will and creativity (N. Shevchenko, 2012). The concept of the Onegomix festival in Petrozavodsk appears especially interesting in terms of developing forms of dialogue. The purpose of the festival is to support local creative initiatives among young people, students, and cultural and arts communities in Karelia, Russia and other countries.

A specific feature of the Onegomix festival is that there are different venues for different types of cultural and creative activities, such as music, cinema, design, fashion, advertizing, literature, theatre, folklore, and mass media. They can be combined or held separately, and they represent new forms and instruments of artistic expression. The festival should become an annual event, backed by information, volunteers, and sponsor support, and engage educational and cultural organizations, the administration of Petrozavodsk, and the Republic of Karelia. The concept implies active participation of student communities in leading educational institutions in Karelia, including the following:

- The Karelian State Pedagogical Academy
- Petrozavodsk State University
- Petrozavodsk State Conservatory
- Petrozavodsk College of Music
- Petrozavodsk Pedagogical College
- The College of Technology and Entrepreneurship
- The Karelian College of Culture

The Onegomix festival in 2012 included the following events in different venues:

1. Onego runway: a fashion festival for studios and fashion theatres from educational institutions, creative groups of apparel companies, and individual fashion designers. The evaluation criteria were cohesiveness of the collection's composition, originality of the décor, innovation in fashion design, compliance between design and product, technology, quality.

2. Onego jazz: a festival for jazz musicians. There were the following contests at this venue:

   - Singing: solo singers and bands (up to 10 participants)
   - Instrumental genre: solo singers, bands and orchestras (up to 10 participants)

The program included playing classic jazz compositions (blues, ballads, standard jazz), vocal and instrumental compositions from the repertoire of contemporary soul, funk, reggae, Latin jazz musicians, pop and jazz compositions of their own, jazz covers of folk compositions, and solo improvisations (jazz, rock).

3. Onego classic: a festival of classical music performers. The evaluation criteria were the following:

   - musical talent, creative interpretation of a composition, clear intonation and quality of sound, beauty of tone and voice, stage behavior, complexity of repertoire and performance mastery

   - skill in playing the musical instrument, clear intonation, complexity of repertoire and acoustic backing, technical capacities of the ensemble, quality of the dynamic palette of sound, musical talent, acting skills, artistic interpretation of musical composition, creative manner

4. Onego mix: this festival was designed for solo singers and bands from children's schools of arts, leisure centers, palaces of culture, schools of children and teenage arts. Students from colleges and universities, creative groups, and individual performers in different genres also

participated. Participants were welcome to apply for the following categories:

- Music (singing, musical performance)
- Choreography
- Fashion design
- Theatre
- Pop art
- Original genre
- Folklore
- New forms and tools of artistic expression (panel games, acrobatic tricks, etc.)

The Onego mix festival ended with a Gala concert where the best fashion collections were demonstrated and winners of singing, dancing, and other contests performed their best numbers. All winners received awards in their categories.

It should be mentioned that the event was organized by vocational education organizations of different levels and orientation. They had a common vision for success. In this case, dialogue took the form of negotiations and cooperation for finding the most efficient way of developing the cultural field in the region. In the course of the preparations for the festival, a distinctive style was identified, the onegomix.ru website was launched and a Vkontakte group was set up. Because communication technologies were used, leveraging networking among students of schools and universities, artists and musicians, hundreds of people were involved in creative work.

Accomplished musicians, such as conservatory students and graduates of the College of Music, and young talented performers from children's clubs and freshmen students all participated. For many of them this festival was the first time they had performed in public. Institutions of higher and secondary vocational education pursued the goals of creative development of students,

encouragement of self-expression, and achievement of success. This is a clear example of a creative dialogue of two generations.

Professionals and amateurs were able to participate in all festival competitions. All creative groups, studios and experimental collectives were able to demonstrate their language of communication with the audience. Modern performances and flashmobs on stages, runways, streets, and squares are distinct in seeking contact with the audience and engaging in dialogue with it. They encourage emotional compassion.

The success of a large-scale event is determined by smart, efficient, and dedicated volunteers. Engaging volunteers in organizing an event, training, and teaching special skills is a separate and essential task of any project. Apart from the technical skills of organization, volunteers should be able to interact with different target groups. Thus, some volunteers work with sponsors and convince them that their help is crucial, asking for financing, help with information, or any other support.

Another important part of their work is meeting and guiding guests, ordinary citizens and officials, healthy people and those with disabilities. The success of an event depends on their politeness, hospitality, and behavior, as does its image and popularity in the future. Advanced communicative skills ensure productive relations with all categories of guests and participants, and give them a sense of safety, hospitality, and comfort.

Conclusion

One of the above mentioned project's stages was developing and testing an educational module, the purpose of which was to train cultural event managers. The program covers teaching time management as a form of a professional's

internal dialogue, communicative and project training, team-building training, and other training that contributes to developing communicative skills and adapting to a new role in an unfamiliar situation. It also contributes to psychological readiness to perform atypical functions, joint problem solving, and decision making. Evidently, interactive forms and methods of teaching play significant roles in this case, as they form communicative skills and entrepreneurial skills as integrative (dominating) personal qualities of a future event manager.

Setting the goal of planning and holding an event are complicated by the constant growth of essential system elements, growing interdependence, and the unpredictable character of new conditions. Event management allows for a systematic dialogue between all stakeholders using their strengths, and enjoying the synergy of their cooperation.

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CULTURAL ECOLOGY AND THE AESTHETIC EXPERIENCE

Pekka Uotila

Introduction

Experience has been an important concept in the discourse of economics since Pine and Gilmore's (1999) groundbreaking book "The Experience Economy". There are several good reasons to emphasize this type of discourse. In my view, however, the rise of experience seems to be evident at least for two reasons. Firstly, in Western societies, traditional industries are shrinking and the production of industrial goods is moving to countries where production costs are lower. Traditional industries in Europe are not competitive. This means that services are becoming more important for the economy. Secondly, the way of life in Western societies is changing. The structure of households and the way they spend their leisure time is changing. For example, in Finland, the share of one-person household-dwelling units is more than 40 % of all households (Official Statistics of Finland 2011). Reasons for this change include the tendency of young professionals to delay marriage in order to focus on their careers, an increase in the number of never-married adults, and the rising divorce rate. In addition, life expectancies are higher than ever. Therefore, people living alone tend to have a greater demand for entertainment activities, thus creating opportunities for businesses in the leisure and recreation sectors.

Consumption is not only a matter of need. The development of new services is not just a technical issue. Moreover, the consumer's role in production is rapidly changing. This is why the elements of experience are studied in the experience economy. Experience is always a subjective matter and it cannot be directly produced. Thus, production is about providing the prerequisites that make experience possible.

To meet this demand, there is a growing need for innovation and new services and products that are not based solely on low production costs, but include a high level of memorable experience. Experiences are studied in many disciplines, ranging from software development (Jääskeläinen 2011) to tourism (Uotila 2011). This creates an opportunity for cultural managers to improve their professional prospects on the employment market. According to Halonen and Teye (2011), most professional cultural managers in Finland believe that co-operation between service providers in the tourism, social and health care sectors will develop and become enriching. So there seems to be an inherent willingness among cultural managers to apply the skills of cultural management in other professional fields. On the other hand, the financial crisis in Europe is forcing cultural managers to rethink the position of their profession in the economy. This external pressure could be considered an overall opportunity for the field of cultural management (Bonet & Donato 2011).

In Finland, the connection between cultural management and tourism is important in the cultural sector, because the Finnish economy is highly dependent on exports. When tourists spend money on cultural activities in Finland, it can be considered a cultural export. In some rural areas, such as the regions in eastern Finland, tourism is becoming a very important industry while traditional industries are becoming weaker. However, tourism is motivated by cultural reasons. According to Eurostat cultural statistics (2011), the second most important consideration when deciding on a holiday destination is cultural attractiveness. The aesthetic experience is actually the real core of many industries. I call this system of dependencies between many different industries a "cultural ecosystem". Ecology is the organizational arena in which "the shifting boundaries between professions, projects, and agencies fuel a sustained engagement that tolerates different ways to organize, interpret, and evaluate the same business activity" (Grabher 2002). The use of the term "cultural ecology" emphasizes the central role of cultural creativity.

In this paper, culture is understood from the constructive and pragmatist point of view (Dewey 2005/1934). This means that the emphasis is on the aesthetic experience. The aesthetic experience is seen as an active process of appreciating, perceiving, and enjoying. To understand culture in an ecosystem, the focus is on the individual experience, in the construction of identity and in the process of making sense. Culture is simultaneously a destructive and creative force and, therefore, it is something that has the power to surprise us. However, it is also something we would like to share with other people and remember for a long time. I will illustrate the idea using two examples: the Savonlinna opera festival and the digitalization of cine films (see Uotila 2012, 2011, 2010).

Opera festival as a cultural ecosystem

The Savonlinna opera festival is one of the leading festivals in Finland and is well known internationally. The role of the opera in this town of 28,000 inhabitants is crucial. Savonlinna is an example of a cultural ecology, where one cultural leader plays a key role in the development of the area. In this sense, Savonlinna represents a future in which the cultural leader is one of the key figures in a community.
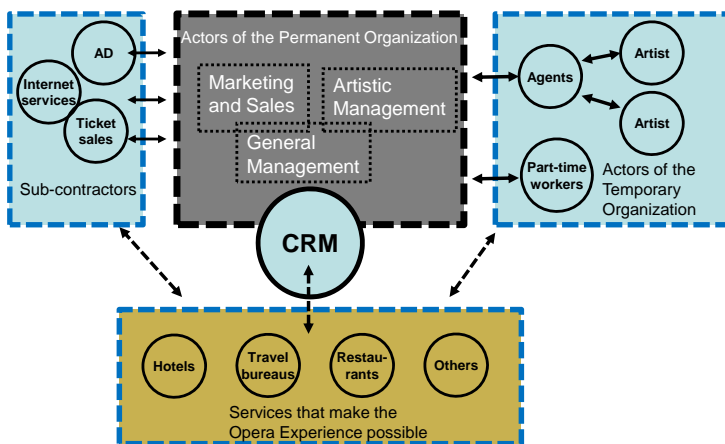
FIGURE 1. The ecosystem of the Savonlinna opera festival.

Let's apply the concept of cultural ecology to the case of the opera festival in Savonlinna (Figure 1). The starting point in this case is the viewpoint of the Savonlinna opera festival. Savonlinna opera festival is the key player in local cultural life as well as in the regional tourism. Savonlinna opera festival is an important event, both nationally and internationally. Because the Savonlinna opera festival is a big event in a small town, its influence on the entire local cultural ecology is highly complex. Therefore, Savonlinna represents an example of a community in which cultural production is the driving force for many different industries and activities.

Like all festivals (Getz 2002), it is crucial for Savonlinna opera festival to innovate and invest in new productions. Savonlinna opera festival is dependent on ticket sales (65 % in 2008). It is difficult to increase the number of tickets sold because the Savonlinna opera festival takes place in a historical castle whose capacity cannot be increased. (Uotila 2010.)

The opera organization has to find new sources of income. This has had an impact on the local cultural ecology. Earlier, the role of the opera festival was to stage opera performances and sell tickets to the show. Now, the focus is not just on the artistic productions, but on customer experiences. This means that the opera festival is looking for a larger share from the entire opera experience among the opera guests.

If we consider the experience of the opera guest, the functions and relations of the various parties that make the experience possible seem quite different. The opera experience is something that might start days before the actual show. The customer's experience begins when she finds information on the internet about other people's experiences and stories and begins to imagine her own intended experience. The customer is not just buying tickets but also many other services that are connected with the opera experience. From the point of view of the

opera, the customer is visiting Savonlinna because of the cultural experience and thus all the other services are supporting this purpose. To manage the services the customer needs, event organizers, such as the Savonlinna opera festival organization, use special customer relationship management (CRM) software. Applications of this kind use technology to organize, automate, and synchronize sales, marketing, and customer service processes. As the example of Savonlinna Opera festival showed, the individual experience is the core of a cultural ecosystem, which encompasses many different parties. The prerequisites for the experience consist of opera, the old castle, internet services, accommodation, airports, food services, temporary workers, and so on.

**Private cine films and the cultural ecosystem**

The willingness to cross borders between different professional sectors could be considered a professional competence of the cultural manager. The role of professionals in a cultural ecosystem is to make space for surprising ideas and combine ideas from different people. The professionals acting in a cultural ecosystem should be able to translate aesthetic experiences into new stories.

This translation is not limited to the field of tourism only; surprising experiential combinations can also be achieved in many other fields. For example, the personal archives of ordinary citizens can be centerpieces of a cultural ecology that involves many different people.

Cine film – home movies in 8 mm format – became popular in Finland in the early 1960s. Old cine films can have a positive, amateur feel and are certain naiveté, with images conveying true enthusiasm and experimentation. This material might be preserved in cardboard boxes and it is sometimes inherited without the devices required to see the original cine films. The material includes images of everyday life, family celebrations, and pictures from holidays.

Mikkeli University of Applied Sciences has experimented with cine film material by offering cine film owners digitalization services and asking the film owners for permission to use the digitalized material for artistic purposes in cultural events. In these experiments, private cine material has been combined with live music in concert halls, libraries, and music bars.

The digitalization of private cine films, the permission to edit and combine the material with other media materials, and permission to perform the new artistic work in any environment activates an ecosystem (Figure 2), which is far beyond the original context of the private, archived material. In MUAS in Mikkeli and during the European Capital of Culture year (2011) in Turku, private cine films were collected in order to use the material in cultural events1. The main bodies activated by the digitalization were the owners of the films, their family members and friends, composers, musicians, the digitizer, bars, internet providers, copyright organizations, and, of course, the general public.
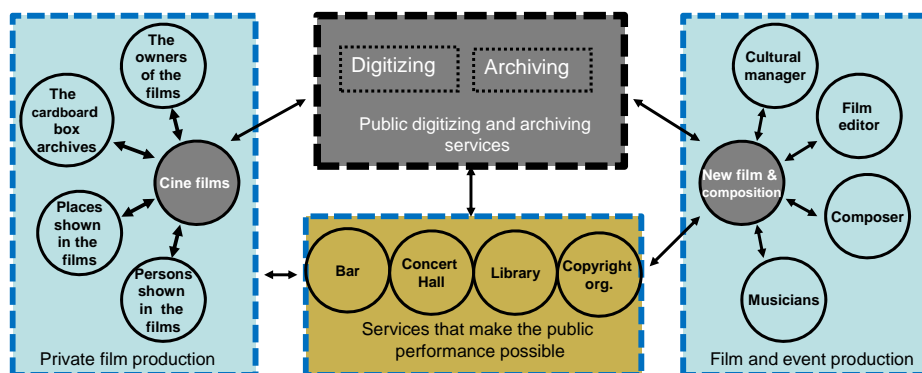
FIGURE 2. The ecosystem of cine films.

During the process of digitalizing private cine films, individual films mobilized hundreds of people who participated in events in which the digitalized films

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[1] Some excerpts of the cine films are available on the web pages of Turku 2011:
http://www.turku2011.fi/solistina-turku [referred: 1.2.2013]

were showed with live music performances by one musician or with an entire string orchestra. These activities required many services similar to the case of the opera festival, but the stakeholders and their roles were different. Common for both cases is the value of personal experience.

Experience as a story

An experience is something worth remembering. An effective way to interpret, memorize, and communicate experiences is a good story. Stories are part of human thinking (Fisher 2009) and the scheme of a story can be modeled on a formula in which there is a beginning, a middle, and an end. The form of the story can be conceptualized (Cooren 2000) as a beginning stage (understanding the situation and external needs), a manipulation stage (setting goals and committing to the goal), a competence stage (preparing), a performance stage (doing the intended tasks to achieve the goal), and a sanction stage (evaluating and giving feedback). Stories of this type are actually continuities of experiences or acts that are composed afterward as an easily followed story from the narrators' viewpoint (the one who has experienced or imagined the events). These stories are told in private conversations or, perhaps, in some form of narrative on social media. A visit to the Savonlinna opera festival demonstrates the narrative viewpoint (Table 1).

TABLE 1. Illustration of an experience as a story

1. Beginning	Holidays are coming. What are we going to do this summer?
2. Manipulation	Discussing holiday plans and interests with family members and friends. Surfing the internet – reading about other peoples' experiences, looking at commercials and other sources. Deciding on the Savonlinna opera festival.
3. Competence	Buying tickets, booking flights and hotels on the internet. Travelling, staying overnight at a hotel, having breakfast and lunch, shopping, etc.
4. Performance	Experiencing Giuseppe Verdi's opera for Shakespeare's Macbeth at the Savonlinna opera festival.
5. Sanction	Uploading pictures and video clips with comments on social media immediately after the performance and after returning home, telling stories about the experience.

These types of stories represent the experience in an ecosystem. The ecosystem represents the services that are needed to make a memorable and unique experience possible. The ecosystem alone can't guarantee that the experience will happen, but it provides the prerequisites.

Conclusion

In the case of the opera festival, the aesthetic experience is based on professional artistic performances in a castle that has a unique cultural heritage value. This public, large-scale production is transformed into a private experience which might be made public in form of stories on social media, for example. In the case of cine films, the relation between private experience and public performance is different. Private cine films are combined and edited with other films and this artistic work is performed in public. The private experience is made into a public performance.

These examples show how the cultural ecosystem exploits the private aesthetic experience in order to provide opportunities to offer new experiences.

Individuals can use public performances as part of their life story on social media, for example. In this way, the aesthetic experience is the prime mover in a cultural ecosystem. For cultural managers, it is crucial to understand the elements of individual experiences and the role of different stakeholders in the cultural ecosystem, which makes the prerequisites of experiences possible.

The boundaries between different parties in the cultural ecosystem are shifting. Therefore, the roles of different stakeholders are not as evident as they may have been in the past. For a successful cultural ecology to come into existence, constant renewal and diversity are essential.

To be able to manage the complex production environment of a cultural ecosystem, there is a growing need to understand the role of information technology in enabling experiences. As the examples in this paper demonstrated, the internet provides good opportunities for customer relationship management and private, digitalized archives are sources of new artistic work. More importantly: the internet offers new ways to express and interpret aesthetic experiences.

In my view, the most important future skill of a cultural manger will be to be able to provide more space and value for aesthetic experiences in a cultural ecosystem.

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A PAPER ON CULTURAL VERNTURES AND INTELLECTUAL ASSETS

Lars Andersson & Olivia Gorajewski & Jørgen Damskau

Introduction

The following article is meant to be used as guidance for further efforts to understand how value can be created within the creative industries through an improved understanding of the intellectual assets of a venture. By doing an intellectual asset assessment, the understanding of a venture's assets can be improved, and thereby also the potential for value creation based on those assets. An improved understanding of the intellectual assets of a venture will help entrepreneurs to create a viable business strategy and a suitable business model for exploiting those intellectual assets or a strategy for acquiring the assets necessary to implement the chosen business strategy and business model. The intellectual asset assessment is meant to visualize how the company should prioritize the assets to be focused on and where it is important to invest time and resources.

The intellectual asset assessment in the venture has been made with a starting point in our understanding of the current business strategy and business model, evaluating how significant the assets are for reaching the set vision. We have also assessed whether the venture actually controls the assets necessary to implement the business strategy and create value with the chosen business model.

In this particular case, we've chosen to present what we have found to be significant discrepancies between the intellectual assets the venture actually controls and the business strategy and chosen business model. Our interpretation is that this depends to a large extent on a lack of understanding

of what assets the venture has managed to propertize and the control position generated over those properties.

There are several obstacles to overcome, and issues which need to be clarified, in order to get a clue where value can be created in regard to the business idea in all five cases. Major problems for companies engaging in creative work with multiple creative elements include complicated ownership structures which make it difficult to separate what is made by whom, creating messy situations. With no consistency in the agreements, or even lack of agreements, for transferring rights to exploit a certain asset, the result is often that none of the stakeholders can exploit the underlying values. By knowing the limitations that have been created and how to secure the key assets as company property, the prospect of extracting value from and leveraging a business as a whole will be enhanced.

For all five projects the intellectual asset assessment has resulted in a "control-significance" chart, where the intention has been to represent the control position of the intellectual assets of the venture and show how significant those assets are to reach the set vision.

Intellectual asset assessment. General introduction

In a company's search to extract value from their intangible assets many different models can be applied and the characteristics of the creative industries make it even more intriguing. Understanding a venture's intellectual assets and the extent to which they have been propertized has a vast impact on the opportunities for value creation.

The activities and decisions taken by companies are often similar but tailored to suit the specific company's situation and position. The basis for this report is an intellectual asset assessment developed at the Center for Intellectual Property

(CIP). The report will also briefly explain the legal constructions behind the major intellectual property concepts and present some insights into the function the protection has.

Backround of research

The report has been written by CIP Professional Services, with Lars Andersson as the project manager and with Olivia Gorajewski as project assistant doing a lot of the assessment, and with financial support from Lillehammer Kunnskapspark, SIVA and Innovasjon Norge. Jørgen Damskau at LKP has been a vital partner on discussions that have tapped into cultural and event production. He has also revised this paper.

The chosen case is representative of the creative industry as a whole, as it involves many contributions and aspects of copyright, contracts, and trademarks. To protect the interests of the company, it will be described on a general level but hopefully still in enough detail to communicate the implications of not having a good understanding of a venture's positions as regards its intellectual assets.

Purpose and structure of research

The main purpose of this report is to summarize the results of the project, which were the subject of an intellectual asset assessment. The underlying purpose of the study was to identify the existing intellectual assets in the venture and to evaluate how well those assets supplement the chosen business strategy and business model. As in reality, it is an interactive process between assessing the intellectual assets and designing the business strategy and business model. We were particularly involved in the interaction between claiming the intellectual assets and designing the business strategy and business model, and how these assets can best be exploited in the future in order for the company to succeed with its chosen strategy and reach its visions and goals.

The paper's structure aims initially to introduce some of the basic complexity when it comes to assets and properties, followed by a description of the three arenas where asset management is performed. The next part of the report explains the legal constructions behind the most important intellectual property rights in the creative industry and presents brief conclusions of the function of the protection. Understanding the legal background for intellectual assets and properties will aid in understanding the advice given to the company.

The final part is company-specific. The structures of the company's most important assets are analyzed and concrete action plans are presented where possible. The analysis is to be interpreted as a way of explaining how the company should act to turn the assets into properties and how to gain control over them.

In the conclusion, we will present a chart in which all assets identified in the report will be transformed into a matrix, visualizing the final status of the company's assets.

Communicating Intellectual Phenomena

Intellectual phenomena are non-existent in themselves since they are merely a creation of the mind, but this does not mean that they cannot be valuable. Intellectual phenomena have to be communicated and accepted by others in order to have value. Communication is therefore the key aspect in conceptualizing intellectual phenomena. The type of communication needed will depend on what type of structure we wish to achieve.

Assets vs. Properties

Intellectual assets can be seen as the "raw material" upon which knowledge-based businesses in any industry are built. Intellectual assets can be seen as the building blocks and, in order for these building blocks to be tradable objects, they need to be propertized. Before successful value extraction can be initiated,

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intellectual assets must be communicated to other stakeholders. The assets need to be conceptualized into something which in the mind is more tangible and accepted by others as something actually owned and/or controlled by the entrepreneur or the company. One has to claim the asset to be a property and packaged thereafter. The type of communication that will be most successfully is dependent on the structures that are to be achieved. The essential issue is that the asset is *experienced by other stakeholders* as a property in the judicial arena but, most importantly, in the business arena.

The existing norms in society for dealing with certain intellectual assets as properties should be followed where possible. However, where there are not yet any norms regarding propertizing assets, companies have to use their creativity to convince the unconvinced regarding the value of an asset. The key is to package the asset as a property.

The reason it is important to turn assets into properties is that an asset that is seen as a property will be easier to communicate and it will be easier to engage in transactions, since the perception will be that the object of the transaction can be owned and can be enforced through legal protection. It is a matter of control, where the owner must make other stakeholders believe that he has enough control over the asset to use it in a business transaction.

The three arenas

1. Introduction

To better cope with, and understand, the complexity of the strategic management of a company's intellectual assets and properties, the process could be described as a communicative game in three arenas: the *administrative, judicial* and *business arenas* (Fig.1). These arenas all interrelate in a complex way and should be seen as structural platforms for constructing intellectual properties

and IPRs. Regardless of which industry a company is part of, they will all be subject to activities in the three arenas and, therefore, it is vital to understand the arenas' correlation in order to build appropriate structures in all three.

2. The administrative arena

The processes and activities in the administrative arena are governed to a large extent by a formalistic procedure. Included in the concept of the administrative arena is the trademark office, where a trademark is registered once the application is approved. Some intellectual properties, such as trademarks and copyright, do not – depending on the jurisdiction – need an administrative arena to obtain protection since they can obtain protection without registration through usage. For copyright protection, there is no administrative arena in Norway, since copyright is obtained automatically. However, for trademarks, protection can be achieved both through registration and usage, which requires no administrative arena. The benefit of having no administrative arena is the absence of costs associated with administrative procedures. On the other hand, the absence of an administrative arena means greater uncertainty of the claimed IP and the increased possibility of ending up in court. The administrative arena is primarily national, whereas representative institutions for the formalistic procedures are patent offices. However, there are regional institutions, such as the European Patent Office (EPO).

3. The judicial arena

The judicial arena is the court, and other means for dispute resolution, to which people turn in order to file lawsuits regarding IPR infringement. If a property can be claimed and upheld on the judicial arena it is to be considered more solid property in the business arena, which in turn means that value extraction can be secured. The most important credentials for the judicial arena are the legislation of a country and precedents in similar cases to use to forecast outcomes in

infringement cases. The information obtained in these experiences can also be used strategically in negotiations in the business arena to provide an advantage.

4. The business arena

The business arena is the most important of the three arenas and it is where most action takes place. To ensure that others respect IP, the previous two arenas play an important role in any player's attempts to communicate the value of IP. However, the business arena is where the value of property becomes accepted. Without acceptance in the business arena, it will be difficult to create and sustain value since money and resources will have to be expended on litigation and administration. When acting in the legal arena, the business arena should be kept in mind, since the arenas overlap extensively. By making claims based on agreements, market power, and other business means, IP can be constructed and validated in the business arena. The administrative and judicial arenas are to be seen as supportive platforms for the business arena, since it is each player's communication skills in the business arena that determine the extraction value that IPR has from a business perspective.

5. Interaction in all three arenas

The arenas are separated in the report primarily for communicative reasons. In reality they should not be seen as three separate forums since they are constantly interacting. It should be viewed like a game in all three arenas which, as mentioned, must be mastered in order to enable maximum asset value to be extracted. With the right knowledge about the arenas' strengths and weaknesses, one can strategically plan the usage of an asset.

Notable is that both the administrative and the judicial arenas are linked into national structures whilst the business arena is more of an international playground with international networks, markets, and systems. For companies

that intend to create value internationally, it becomes even more important to communicate the status attained in the other two arenas.
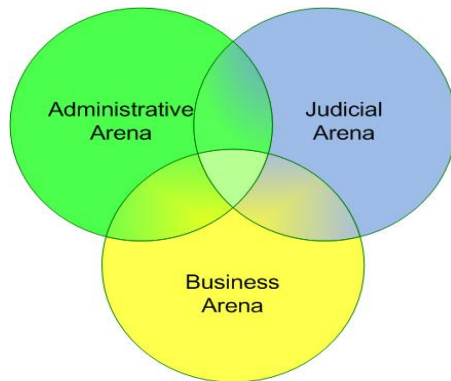
FIGURE 1. The interaction between the three arenas

Legal framework

1. Trademarks

Better knowledge will provide increased possibilities to exploit trademarks in order to build a sustainable business. To get a better understanding of the basics of trademarks, the following section aims to explain the legal constructions and practical function of trademarks, followed by a brief conclusion on the function the protection has.

How to protect a trademark

There are two ways of protecting a trademark:

1. Through *registration*
2. Through *establishment*

Trademarks can be registered either nationally or internationally. Generally, there is no difference between trademarks that have arisen through registration or through establishment, which means that protection for established trademarks is just as strong as for registered trademarks. There are benefits of

registering trademarks, mostly from a proof perspective, meaning that registration is preferable. It is notable that a trademark that is registered must be taken into use within five years of registration or it can be revoked due to passivity.

There is widespread usage of the ™ mark in connection with trademarks. Contrary to the ® symbol, the ™ mark has no formal meaning. The ® mark means that the trademark is registered while ™ is nothing but a communicative means to third parties to indicate that the mark is already in use. However, the use of the ™ mark can also be a conscious strategy. The mark is a good illustration of the interaction between the different arenas. The ™ mark is used in the business arena, while the ® mark stems from the administrative arena.

Registering trademarks costs money and, if there is uncertainty whether it will be worth the resources to register a trademark, there is the option of using the ™ mark to initially deter others from using the same trademark until it is tried at the market. It therefore allows resources to be prioritized and, at the same time, shows awareness of the player's future usage and intention to protect the trademark. The ™ mark communicates to competitors that there is a consciousness regarding the brand. This hopefully creates an acceptance in the business arena and helps build a position of control for the company.

What can be protected

Words, names, figures, letters, numbers, shapes, ornamentals, packages, sounds, scents, and colours are elements that can obtain trademark protection. The most important requirement for obtaining protection for a mark is distinctiveness. The crucial question is the likelihood of it being confused with another trademark of

the same type of products. To determine whether a trademark is confusingly similar an overall assessment is made, which focuses on the following matters:

- The similarity of goods
- The similarity of marks and symbols
- Visual and phonetic representation
- Overall impression
- Goodwill protection

The second requirement is that it must be possible to represent the mark graphically.

Classes

Before registering a trademark, the applicant should envision how the trademark will be used. There are 45 different classes to choose from and there are several usages within the same class. Deciding on which classes to register could be tricky and it may seem appealing to register in as many as possible to avoid limitation for future business expansion. However, there are two limiting elements. Firstly, it is required that, within five years of registration, the trademark is being used in all of the classes in which it is registered. Without such usage, the registration may be cancelled due to passivity if a third party wants to register the same trademark or a similar trademark in the same class, and revokes the registration. Secondly, it is costly to register in many classes, and it is also costly to renew the registrations.

Why protect a trademark?

The primary reason for protecting a trademark is to give the holder an exclusive right to use a particular trademark in business. Trademarks can last indefinitely if certain requirements are fulfilled.

Trademarks are valuable assets

A good brand name is a great intellectual asset for a company. Thus, the most important reason to register a trademark is to preserve rights which often can be very valuable assets. In many countries, one may not have the right to a trademark, even though one has created it and is using it, unless it is registered. By beating the first company to the registration office, a third party may take the trademark and obtain ownership. However, most countries provide certain minimum rights based only on the use of a trademark, as mentioned above. However, to obtain protection the trademark must become established on the market, which is time consuming, not to mention the fact that there is a risk that a company may fail if the usage is not sufficiently well known. The risk connected to this strategy is also that another company claims the name in another country and within the same business segment. Therefore, a trademark should be registered to ensure that it is possible to protect it from other parties.

Discourage other parties

Registration of trademarks discourages other parties from using the trademark. Registration makes it easier for third parties to determine that the trademark is already protected when they do trademark searches on the internet or at national trademark offices. Other parties are also less likely to invest in a trademark that they can clearly see is registered.

Why international registration is important

For businesses that aim to enter international markets, trademark registration outside of the home country is an essential element. If the company has an idea of potential international markets which it intends to enter, it is advisable to register in those countries early. If the focus of the business activities is exclusively in the home country, then it could be enough to register the trademark exclusively in that specific country.

Deciding which countries to register a trademark in is a complex issue. Registering a trademark in every possible country is an expensive proposition. The trademark should primarily be registered in the markets that the trademark holder intends to be active in. The cost must be taken into consideration. Registering in the home country may save the company money which may be needed in other activities.

The process with international registration can be somewhat complicated. Below is a description of the key steps for registering a trademark internationally. However, it is advisable to hire a trademark lawyer to assist in this process.

Options

WIPO registration

International trademark protection can be obtained through an international registration in accordance with the Madrid Protocol. This enables applicants to register trademarks in as many as 77 countries with a single application. The trademark must already be registered nationally – or a registration must be pending – before an international application can be made. The prices for international registration can be high. Application for a trademark in three classes lies between SEK 15,000 and SEK 190,000depending on how many countries are designated. After examination and approval by WIPO, the application is sent for assessment to the countries in which the applicant wishes to obtain protection. Each country will then try the application in accordance with each countries trademarks act. The benefit of this system is that hindrance in one country does not invalidate the entire application. The drawback is high costs, which may be uneconomical unless there are enough potential customers in the markets in question, and the fact that the trademark must be used in the designated countries in order to remain valid.

EU community registration

Instead of a WIPO registration, EU protection can be obtained through the European central trademark office. If the application is accepted, registration is granted in 25 countries. The costs for a community trademark are lower, at around NOK 25,000 – 30,000. The drawback is that the entire application will become invalid if registration is rejected by any of the countries.

Copyright

Understanding copyright is essential for everyone involved in the creative industry since it is the most common legal means to protect intellectual property within the industry. Copyright is an effective mechanism for generating wealth in the industry and it enables value creation and value extraction of artistic work. Through the control created by copyright, the rights holder attains a position in which he can commercialize and capitalize on the creations made through sale or licensing of the rights to the work. The construction of copyright ensures return on investment. It also guarantees protection of a certain length, which aids in creating long-term agreements and increasing commercial value.4.2.1Requirements and duration of protection.

Copyright is the right to exclude others from copying your work and grants the holder an exclusive right to exploit the work by producing copies and making it available to the public. The copyright relates to the work in original or altered manner, including adaptations and translations. Copyright protection – the exclusive right to a work – is acquired automatically as soon as the work is created and the general time for protection is during the creator's lifetime and 70 years after the creator's death. Neighbouring rights last between 15 to 50 years.

The rules require that the creator is known and that the work is made public. If the creator is unknown and the work is made public, the duration of the protection is 70 years from the time of publication. If the creator is not known

and the work has not been made public, the copyright lasts 70 years from the creation of the work.

There is no formal application or registration. There are three requirements for acquiring copyright:

1. It must be a <u>work</u>
2. It must have been created by a human
3. It must have achieved a certain distinction and <u>originality</u>, referred to as *artistic merit.*

Work

There is no artistic appraisal included in the evaluation of a certain work's artistic merit. Thus, the actual quality of the work does not affect copyright protection, meaning that almost anything that is a result of a personal creative process can be subject to copyright. The term *work* includes novels, film, music, paintings, photos, architecture, software, logotypes, and much more.

Copyright protection commences the moment something can be considered a work, which can create difficulties if something is created in stages. If most of a work is based on an original copyright-protected work, it is called *derivative work*. A typical example of a derivative work is a translation. The creator of the derivative work obtains copyright protection for the derivative work, but will need permission from the original creator to use his work commercially. There is a requirement of originality for the derivative work as well. Reproductions of copyright-protected works do not receive derivative copyright. The difficulty concerning the issue is to determine whether something is derivative or independent work. It is permitted to be inspired by another's work, but there is a fine line between being inspired and copying parts of someone's work.

Originality

To achieve copyright protection, the work has to have a level of originality. The requirement of originality is low in the Nordic countries, meaning that it is easy to obtain copyright protection. A potential problem with copyright is the scope of the protection. The scope of protection is determined by the level of originality: the more original, the broader scope of protection.

The originality requirement does not imply a requirement of novelty, as is the case with patent protection. As long as the work is the result of independent creativity – even if the work is identical to something already existing but is created independently – copyright arises. Copyright only protects the holder from direct copying.

The originality requirement does not dictate a minimum amount of artistic merit. This would conflict with the underlying purpose of copyright: to encourage artistic freedom and creativity. It would also be difficult to establish standards and regulations for what quality is and there would be a risk of subjective judgements and favouring of certain types of work.

The effects of copyright

Copyright holder

Copyright protects only work made by individuals, since human intellect is needed in creative actions. This means that a legal entity cannot be considered creator of a work.

The copyright belongs to the creator of the work. It is not unusual for there to be several creators and, if the contributions cannot be separated, they will all obtain shared copyright to the work. This means that the creators may not dispose of the work unilaterally, but must mutually agree on the use of the work. However,

if the work is separable in regards to the different contributions made by each creator, the creators may dispose of their specific share as they wish. The difficulty is drawing the line between what has been created by whom, and there is no legislation for determining this.

Publication

The law regulates what is considered making a work available to the public and this includes communicating the work to the public, public appearances, exhibition, and distribution of copies of the work. This gives the copyright holder control over public displays and arrangements.

Two aspects of copyright protection

There are two aspects of copyright protection: moral and economic. The moral right is a personal right which, in principle, is not transferable. The moral right consists of the right to be named, a right to be stated in relation to work, and the right to be respected. If a work is reproduced or published there is an obligation to state the creator in a proper manner. There is also an obligation to not alter a work or make it public in a form or context that may damage or disrespect the reputation of the creator. The economic right regulates the right to commercially use the copyright-protected work. This right includes the right to use the work, make changes to the work, duplicate it, and publish it. In contrast to the moral right, economic rights are fully transferable.

Neighbouring rights

The Copyright Act also regulates neighbouring rights. These rights apply to practicing artists, producers of sound and motion pictures, producers of catalogues, and photographers. Neighbouring rights are created to give protection for representations that may not reach the level of being a work and therefore do not receive copyright protection in the ordinary way. The important

aspect when it comes to neighbouring rights is that these creators' copyright protection is not as extensive as standard copyright protection and the protection has a shorter time span.

Employer's rights

There is no regulation of an employer's right to employees' copyright, except when it comes to software, where the employer is considered the copyright owner if the software is created within the scope of an employee's job description. Other areas of work are usually decided on by the custom of the businesses and agreements between employers and employees. In reality, the employer usually acquires the right to use the work automatically as a result of the employment relationship.

Limitations to copyright

The most important exception to copyright protection is the right to make copies for private purposes. This requires that the work has been made public with the consent of the creator and that the copies are not used for purposes other than private. There are, however, limitations to this exception as well. It is forbidden to copy an entire literary work or piece of computer software, even for private purposes. There is also an exception regarding copying for educational purposes and for temporary reasons.

Transfer of rights

Copyright is transferable between parties. However, what must be kept in mind is that copyright differs from other intellectual property rights by its dual protection, the moral and the economic. Different rules apply to the rights and it is important to know the basic difference since moral rights can limit the economic copyright holder's freedom to do business.

Economic rights

The copyright holder of a protected work can transfer the economic rights either by selling the rights completely or by licensing the work. Economic rights include all commercial use of the work. The general rule of licensing copyright is that there is no right to sub-license the work. Therefore, it is important to be very explicit in the agreement about what is actually transferred. Courts have a tendency to interpret agreements narrowly, excluding everything that is not specifically written. Therefore, it is not recommendable to use concepts such as "all rights" in transfer contracts without further specification.

Moral rights

The transfer of moral rights is handled differently to the transfer of economic rights. There are only limited possibilities for transferring moral rights, and they must be explicitly set out in both character and scope. It is necessary to explicitly state that the creator waives his rights to be named and respected. A transfer of "all rights" will, as stated above, not be interpreted as including moral rights. The purpose is to maintain creators' rights to be named in relation to their works. However, due to contractual conditions it is common that creators need to make concessions in regards to the moral rights for practical reasons.

Concepts

Copyright gives protection for the tangible form of a work and it arises from the moment the work is fixed in a tangible medium. An idea is therefore not protected through copyright until it has been expressed or fixed in a manuscript, sketch or similar. One of the basic principles of copyright is that ideas, thoughts and facts which a work is based on are not included in the scope of the copyright. Consequently it is not forbidden, or even possible, to "steal" ideas. If two works have different expressions, the presumption is that they build on different ideas and are therefore different works which do not infringing on each other.

Legislation as it is interpreted today does not allow for intellectual property protection of concepts. However, this does not mean that concepts cannot be commercially transferable. Trading in TV formats is a good example. According to current legislation, TV formats are not protected by copyright. However, it is common for TV formats to be bought and sold. They are, in spite of their uncertain legal status, treated as transferable property and the industry has accepted them as such, which show how claims can create a status outside of the legal sphere through acceptance in business. However, this does not mean that it would hold up in court in litigation against a potential infringer. Ideas and concepts are still not covered by copyright in the legal arena.

In the creative industry, where creation of concepts is very common, it is especially important to have full understanding of the interplay of the three arenas. Protection of concepts is very much about claiming rights through contracts and packaging intellectual assets together with a strong, protected brand to communicate that the property is owned by the company.

Network assets

Relations are assets which are context-dependent and exist in certain contexts. The company should therefore have an objective with each relationship. Relationships are dualistic and the company must see their situation in relation to their partners. To make the most of the relation, a relation analysis must be done individually for each partner, since each relation is unique and each company has a portfolio of relationships to take into consideration.

Contractual protection documentation

Written contracts create structures and formalize implicit claims or relations. They are one of the most important tools when building solid relationships. To ensure that all relationships are a matter of record, it is recommendable to

establish procedures for documenting relationships. Since a relationship is a dynamic process between two individuals there is always a risk that personal expectations are not included when closing a deal. To generate the joint consequential experiences that are expected of the relationship, written contracts should be standard. The parties involved may be aware of the claims and live by them but if they are formalized in written contracts they can go from abstract, intangible relations to objectified assets. The actual agreement then represents what the parties experience and claim, and becomes a tool which both parties internalize in their business. Companies can propertize assets through contractual agreements. By using them wisely, it is more likely to avoid conflicts and unnecessary tensions between important partners since they ensure that there is little or no uncertainty regarding the objective with each relationship. The dynamic nature of relationships makes them case-dependent and the documentation must reflect the nature and complexity of the relationship. Certain relations may require complex contractual agreements, whereas some may be documented with standard forms. It is advisable for a legal expert to be involved in drafting the company's most important deals to ensure that all legal IP matters are correctly drafted.

Once agreements are established, it is easy to forget to maintain them. It is important that all documents relating to the development of the relationships are maintained so that no new conditions for previous relationships or deals are added only orally. Proper documentation also simplifies the involvement of an external party that may need to get insight about the relationship.

The case study

The case study will be presented as thoroughly as possible, while protecting the stakeholders' identities. The information and data collected about the company is presented in the following sections. The starting point of the analysis relates to the company's intellectual assets, which are to be seen as the company's "raw

material", the building stones from which value is to be extracted. However, just knowing that a certain asset exists within a company does not say anything about the asset's potential. The company must have control over the asset in order to be fully able to exploit its possibilities. The control aspect consists of two elements: IP protection and a right to exploit a certain asset. IP protection, as its name implies, indicates an existing form of protection. This protection can be obtained through legal means, such as trademark and copyright protection, or through contractual means. The right to exploit is simply a regulation regarding "ownership" of a certain asset. The term *right to exploit* indicates a party's right to act in relation to a certain asset.

Our chosen case is a venture where the main asset is a theatrical play – a musical. It is run as a sole proprietorship with A1 as a project manager and proprietor. The different elements the case are presented below and analysed with the aspect of control in mind, since this is a prerequisite for extracting value from an asset.

Trademarks

Normally, a product's trademark has a major impact on the commercialization process. In case A, the branding strategy looks somewhat different. At first glance, the product – AA – has the appearance of being a theatre production set up under the sole proprietorship (A) by the main project manager, A1. This is based on information obtained and also on the fact that A or A1 does not own any intellectual property rights as regards the production. The manuscript writer owns his manuscript, the composer own his piece of music, the choreographer owns her choreography, and so on. A has obtained the right to set up the production. This is the basis which should be kept in mind when deciding on a strategy for the product, AA, and for the venture, A, which would have much greater business potential if it had broader control or ownership of AA.

Control over an asset is the safest way to ensure value extraction from an asset. To gain control over an asset, IP protection is crucial because, combined with the right to use and exploit an asset, these are the most significant factors in ensuring value extraction. The ownership or right to exploit the name AA as a trademark is not regulated in any of the contracts analyzed. It is both the name of the production as a whole and of the two separate pieces of work – the script and the music – but none of the owners of the pieces has showed any interest in exploiting the name as a trademark. The current situation does not give A an automatic right to trademark AA. However, since the two owners show no interest in registering the name as a trademark, A should apply for registration of the name as a trademark, since the trademark is free and available in Norway.

However, the branding strategy of A is complicated since the ownership to the production lies with the creators and not with A. The project leader should decide which entity the branding should benefit: venture A with A1 the behind the wheel or A with the owners of the production – the composer and scriptwriter – behind the wheel. If A invests in branding AA and suddenly the scriptwriter and music composer decide that they are the owners of the name, the investment would be wasted. Due to title protection, described below, A1 will not be able to set up another play with the same name. This means that she will engage in extensive branding of something she has limited rights to and the branding process will benefit the play and its owners once A's contract expires. The branding will be done for someone else. Due to the fact that the owners have limited rights to set up the play themselves it is not likely that they will engage in branding and marketing. On the other hand it not a completely wasted investment to actively use the name AA as a brand since it will attract customers to see the play.

A1 must decide where they want to build value in regards to the trademarks: A (the venture) or AA (the product). Is the customer value going to be built around

what A has to offer or is the production itself going to become the bearer of all customer attraction? What needs to be calculated into the evaluation is the limited time the agreements to set up the production have and most importantly the fact that A does not own the fundamental parts of the production – the script and music. There might be custom within the industry that could provide guidance on whether the company or the production should be the main name to brand. The best solution might be to have A as the bearing trademark for AA. By building the main branding around A, it will also benefit future productions set up by the company, and the trademark AA can instead become a sub-brand of A.

International perspective

From an international perspective, trademark AA could be complicated to brand since the wording has no significance for people who do not speak Norwegian. There are split opinions on whether it is positive or negative to brand words which have no meaning in other languages. An element to take into consideration is how the words will be pronounced in other languages and whether they will be easy to remember and spell. A key concern is that people should easily be able to find the product in media and on the internet.

Title protection

A work's title has a specific protection of its own, called title protection. A title obtains protection of its own even if it is not distinctive, but the title must have some artistic merit. In effect, the protection means that a title for an artistic or literary work cannot be confusingly similar to another work which is already in the public domain. Title protection is not limited in time and does not cease to exist when the work itself becomes part of the public domain.

Title protection will mean that A will not be able to create a work of its own based on the same story and call it AA when the agreement with the author of

the manuscript is terminated, since the title belongs to the script written by the author and the music piece written by the composer if it could be seen as confusingly similar to the existing production.

Concept

As mentioned above, it is not possible to protect thoughts and ideas. The different elements in a concept *may* be protectable, such as product names and logotypes, depending on the elements.

The concept of setting up a play about Nobile and Amundsen can, in accordance with the discussion in the section above, not be granted protection as such. This is not only because it is a concept, which is not protectable, but also because the story is based on a true story, which is therefore in the public domain. If understood correctly, part of the business idea is to spread positivism around the story and to clear Nobile's name by setting up the play. The idea is great, but the problematic part is the ownership structure, which is described later. Investing in a business idea that is not owned by the project leader could be a waste of money. For the sake of A as a company, the business idea should incorporate the underlying concept of A to have a larger part in the business idea.

Identified business idea

A starting point when planning to set up a business should be a clear business idea. When creating a business and developing a product it is important to identify the value proposition. The value proposition is a statement which in short describes what the compelling reason to buy a certain product should be. The value proposition should summarize the customer segment, the competitor targets, the product offering, what the core differentiation of this product is, and why one should buy it. The value proposition is what describes the value added by the offered product and thereby positions the product or service in

comparison with other products. A well identified business proposition will also simplify the process of attracting capital and investment.

It is important to make a difference between the value proposition that the company as a whole stands for and the different value propositions separate products have, and then to decide which value propositions the company wants to promote. See the discussion under Trademarks A.

Setting up the production at different locations

An issue to decide upon is how important the geographical location is in relation to the concept. Is the concept dependent on a physical location or can the concept be developed and sold as a finished product and set up elsewhere? If the geographical site is of great importance, the company should ensure it has the right to use the site since there is nothing to automatically prevent others from using the same physical place. Contracts can be written regulating usage rights as well as regulating others' rights to use the same piece of land.

As the current contracts with the author and the composer are written, A would have little possibility to set up the production at different locations, both national and international. The contract with the author of the script gives A the right to set up the production only locally, while the contract with the composer sets no geographical restrictions.

Merchandise

The branding strategy affects merchandise related to the production. Selling brand-name goods increases the chances of success for the centrepiece, the main product. Trademark AA can most likely be used on merchandise products and the title protection, described above, should not prevent T-shirts or other products from being sold bearing the name AA, assuming that the owners of the

script and music make no claims on AA as a trademark. However, there should be a clear strategy as to where the value of merchandize should be generated. Is it the production as such that is to be promoted and to benefit from the merchandise, or is it the company, A, which produces the play? Is the main purpose of the merchandise to attract customers to the play or is it to attract customers to the productions offered by A? Maybe A is the trademark that should be branded.

Complicated ownership structures

A major problem that arises for companies engaging in creative work with several different elements is the complicated ownership structure. There are often many parties involved in the creative work and it is often difficult to elucidate what is made by whom. The dynamic creative process contributes to the difficulty of elucidating the contributions.

One major issue to investigate in a creative process is how much influence the project initiator has had on the finished result. As mentioned above, copyright legislation does not protect ideas and concepts. The project initiator may have a very clear view on the result that is expected from the creative process with clear instructions on what is to be created. Nevertheless, a scriptwriter, a choreographer, and a music composer may be the actual creators of the work. They will gain copyright of their creative contribution, which may be a co-owned copyright with the project initiator if his contribution can constitute a contribution to the finished work.

IP structures in the creative industry tend to become messy due to the difficulty of defining the IP involved and the ownership issues. Therefore, it is of crucial importance to retain control of the parties that are involved in the process and to secure rights at all steps of the process. By securing usage rights from the start,

the problem of defining the scope of copyright and ownership may be avoided and a much more stable foundation for further development can be built.

The script, AA, and the author

The author of the script is the project initiator who started the project together with A2, A3, and the producer at the time, A3, from a local organization. As a project initiator, the author does not obtain any general IP rights to the concept or the project as a whole. Instead, the author is granted rights to the specific parts he has contributed to.

The author of the script is consequently also the copyright holder of the script and is the only person who can decide how the script is to be used. The contract between A and the author gives A the right to produce and set up the production for a limited period of two years. A has an exclusive right to set it up in a local geographical area during the contracting period. In reality, this means that the author can allow another party to set up the production at another location during the contracting period. Since the author is the copyright holder, A has no right to make changes to the script for the production.

According to the contract, the choreographer and composer have no right to the work's dramatic part, meaning that the author is the only copyright holder of the script. Currently, the contract does not state that A has to set up the production as a whole piece, which means that A will be able to set up the work in smaller pieces.

The music piece, AA, and the incubator

The local incubator, which made the original arrangements with the creators, has transferred all of its rights to the piece of music, AA, to A according to a contract dated March 2007. However, until we have seen the original agreement

between the incubator and the author, it is not possible to precisely state the content of the transfer. However, the most likely situation is that the incubator does not have any rights or future royalties which need to be taken into consideration. The agreements should still be confirmed to ensure that there are no rights belonging to the incubator.

The music piece, AA, and the composer

The contract between A and the composer gives A the right to use the piece of music, AA, for five years without giving the composer royalties. The contract does not state that A has the right to use the piece for other purposes (such as DVDs) than for setting up the production, AA, meaning that the right to the piece is limited to setting up a production with a maximum length of three hours. It is of importance to clarify that the only right A has acquired through the agreement is the right to use the music in the production with no further usage possibilities. A's right is very well defined to include the production and nothing else. Important to note is that the moral right to name the composer has not vanished and A will have to state the name of the composer when using the piece.

The right is to be seen as a license agreement where A has no right to sub-license the music to other actors. This means that if A is interested in setting up the production with the same music at a different location, A will have to do so itself and no outsourcing for setting up the production is possible.

The composer has the right to commercially use the piece in other contexts, as long as the piece is performed differently from how it is performed in A's usage. Since there is no definition of exactly what A's usage includes, the clause giving the composer right to use it in another way becomes rather vague. It means that the composer can issue CDs and hold concerts with the music without A's permission. The fact that the composer's right is not defined puts A's branding

effort of the production, AA, at stake since their only right in relation to the music is to play it in the production.

A key difference between the contracts concluded by the author and by the composer is the fact that the author has given A the right to record the production, which the composer has not given. In theory, this means that A is allowed to record the production without the music. In practice, the right given to record the production is of little value to A.

The role of the project manager

A1's role in regards to AA is as project manager. As a project manager she does not automatically obtain any copyright to work that others have produced, unless she has a major role in creating the actual piece. If not, then she has, due to her contract, only obtained a right to set up the production. This does not give her any other rights than those stated in the contract. Once the five-year period stated in the contract has passed, she will no longer have any rights to AA unless a new contract is signed.

Currently, the contract does not regulate any rights for A1 to record the production in A's name, other than for documentation purposes. This means that she may not record the production for any commercial purposes, such as to sell DVDs or books where the exact story is told. This can, of course, be regulated in new agreements but, in the current situation, this right is not transferred to A.

Other contributors

The neighbouring rights consist foremost of preventing unauthorized performance or broadcast of the work without the artist's permission. However,

the neighbouring right does not limit others from imitating the artist, as copyright does.

Choreographer

The choreographer normally obtains a neighbouring right to the production for his/her actual work. The contract between the author and A regulates the fact that the choreographer does not obtain any rights to the actual dramatic part of the production, interpreted as being the script. This clause is somewhat awkward to include since contractual means cannot be used to regulate obligations and rights of third parties, who are not parties of the actual contract. If we want the choreographer to renounce her claims we need to contractually agree with her about that.

Actors

Actors obtain a neighbouring right to the production for their actual work.

Director

The director obtains a neighbouring right to the production for his work

Domain names

Since the homepage is the first thing that customers see when searching for information about a company and its services, it is important that there is a well-functioning home page. It is crucial to obtain and maintain a solid image and façade towards customers and a web page is one of the most important interfaces for this. It is an important way of reaching out to customers and potential customers. The web page must be easily accessible and distinct from other sites. The company should therefore incorporate the home page in its branding strategy.

When it comes to domain names, the main rule is "first come, first served", meaning that domain names should be registered quickly. Once the desired domain name is registered, the company should do everything to preserve it and ensure that the renewal fees are paid on time. The web page should be constantly updated. If the company has an international focus, international sites are important and all .com sites should be registered to the same extent as .no sites.

Taken domain names

There are limited options for a company wishing to obtain a domain name which is already taken, without the established owner's consent. Domain names can be repossessed if a company has legitimate reasons for obtaining the domain. For the case to be heard at a court of arbitration, three conditions must be fulfilled:

1. Identical or confusingly similar trademark and domain name
2. Lack of legitimate interests on the part of the domain holder
3. Bad faith on the part of domain holder

An option is to make an anonymous offer to purchase the domain name through an internet-based domain broker, such as register.com. This is a common strategy for acquiring unavailable domain names. It is, however, doubtful that this will help.

Registering domain names

Even though domain names are fairly cheap to register, it may still be complicated to register all of the domain names related to AA since it is not a company in its own right, but an artistic work. Even so, a domain name for the production should be registered and set up to direct visitors to A's web page where the cast and timetable for the set up could be shown.

For international domain names, there is little point in registering top level domains other than .com since the name itself, AA, is of Norwegian origin, meaning that it will not work internationally.

Owning a domain name is different from owning a trademark. Even if A owns domains for AA, it will not have any ownership of the trademark as such. It will simply own the interface and web page of the trademark. It may even be possible that the holder of the trademark – which in this case could become someone else – can claim a better right to the domain name.

Conclusion

The analysis concludes that there are several obstacles to overcome and issues which need to be clarified in order to understand where value can be created in regards to the production, AA. Currently there are several issues limiting A's right to exploit AA in a way which is needed for a successful production. There is lack of consistency in the contracts between the two main copyright holders with AA and A's right to set up the production. The geographical limitation set by one contractor and the timeframe for the right to set up the production are two main differences. A need to be free to act but, currently, the copyright holders still have extensive rights over the work.

The aspect of control over a certain asset is the basic feature enabling value to be extracted from an asset. A basically has no formal control over the asset, AA, since it does not own anything in relation to the asset. The trademark, AA, can possibly be owned by A but it will be connected to the current production since title protection will hinder A from setting up a play with the same name once the current contracts with the copyright holder are terminated. It may be possible to obtain extensive rights to an asset, or rather the right to exploit the asset, through contractual means. In this example, the necessary rights are not secured, meaning that poor control over the asset has been created. The contracts with the

copyright holders should be re-negotiated to obtain more control. Another possibility which would strengthen A is to build A's brand instead, and market AA as a production under A's brand.

When a company's assets are analyzed and a vision is defined, it is necessary to obtain control over the significant assets. This will help the company to discover whether resources are optimally allocated. This can be done by setting up a matrix to visualize the relation. The information and data collected through the analysis of the company's assets is the raw material which is analysed and interpreted into codes representing certain digits. The digits are denominations based on all of the information obtained about the asset in terms of ownership, contracts regulating ownership, existing IP and IPRs, and information existing about the asset.

The parameters described in the matrix are the company's control over the assets in relation to the asset's significance in reaching the company's set vision. The control that a party has over a certain asset is determined by the IP protection that the specific asset has obtained and the extent to which the company has a right to exploit the asset.

A's control over the intellectual assets in relation to the asset's significance to the company vision:

a) The brand, AA, presuming there is a domain registration. However, no web page was set up, no trademarks were registered and there was weak trademark protection due to a lack of establishment on the market. Problems regarding the right to exploit the trademark for A due to uncertainties about who owns it. However, as it is not decided whether the name AA is going to become the brand, it is unclear how important the trademark is for the company's significance to reach the vision.

b) Script, copyright protection belonging to writer. Since the script is one of the key elements of the production, it is highly significant for the company's vision.

c) Music, copyright protection belonging to the composer. Since the music is one of the key elements of the production it is highly significant for the company's vision.

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DEVELOPMENT OF EVENT TOURISM – WHAT WE SHOULD KEEP IN MIND

Galina Leskova & Liudmila Prokhorova

Introduction

The modern world is highly changeable in all spheres of life. Northern Europe, the north-west of Russia, and St Petersburg are part of this permanently transforming world. The end of the 20th century and the first decade of the 21stcentury introduced the world to the process of globalization. The effects of the industrial period of human history are evident in social and technological structures in countries. The national borders of many European countries have changed. European countries are undergoing a process of modernizing their political systems. All of these transformations greatly influence the development of culture and tourism, and the management of cultural tourism. The popularity of cultural tourism has been growing internationally, as well as in the north of Europe. Therefore, there is a clear need for well-trained event managers.

Nowadays, the concept of a common European space has been discussed and developed. According to the concept, each country retains its national and cultural identity but, at the same time, it is presented as a part of an inter-state space. Therefore, there is a common European cultural field with a network of international festivals in Europe. It is of great prestige to participate in these international festivals and have the opportunity to participate in an international artistic professional exchange. This is a large stage for presenting the top achievements in the sphere of national culture and modern arts. Additionally, international festivals provide an opportunity to engage a large audience of viewers and listeners in a public event. This work is the responsibility of regional and local cultural and tourist institutions.

Organizing and managing large international events promoting cultural tourism has become a key part of city and state cultural policy. Cultural policy and national economic development go hand-in-hand. This demonstrates the importance of training event managers.

The role of universities and colleges has been to train event managers. In the frame of this goal, the international project "Promoting Event Management Training Programmes as a Resource for the Development of Cultural Industries and Tourism in North-West Russia", financed by the European Union, is of great use to Russian participants – Petrozavodsk State University, Karelian State Pedagogical Academy, St Petersburg State University of Culture and Arts, and the Institute of Cultural Programmes.

There are a lot of positive consequences – both theoretical and practical – of participating in the project for the teaching staff of the St Petersburg State University of Culture and Arts. European models of event tourism and cultural event management presented by foreign partners of the project – the Business College of Roskilde (Denmark), the Lillehammer Science Park (Norway), and Mikkeli University of Applied Sciences (Finland) – helped us to concentrate on some important theoretical aspects of training event managers in Russia.

The European approach to event management technologies, including those presented in the framework of the project, provide the following items concerning management in the sphere of cultural tourism:

Co-participation of tourists in events (international, national, local events)

Modern tourists do not want to be passive listeners or viewers of an event; they are eager to be involved in the event, to be part of a wonderful nationally

or/and culturally themed event at the visited destination. It can be provided by the event manager by using the national and regional aspects of the destination.

Transition from a concept of mass cultural tourism to a concept of group cultural tourism oriented toward group interests depending on profession, age, gender, etc.

The common market for mass tourism can be divided into micro-markets of interests. This conceptual transition encourages event managers to present pieces of national culture, folklore, literature, science, arts, history, and the religious backgrounds of various areas. It may seem impossible to combine all of these in one tour but international experience proves that using scriptwriting and directing cultural tourism events can help.

Quality of the tourist environment

The local history and tourist environment is important, but attractiveness, expressiveness, originality, and informational content also play a key role. At the same time, it is important to remember to maintain interest in the historical and cultural background of the destination while paying attention to modern tourists' concept of issues considered "existential". This fact has given rise to some non-standard types of tourism, such as mystical tourism, nostalgic tourism, retro-tourism, tourism of aircraft and natural disasters, tourism "to the bottom", and other types of hazardous trips.

Deep understanding of tourists' expectations

Modern event tourism demands existential authenticity (Kim H., Jamal T., 2007). The concept of existential authenticity reflects tourists' expectations associated with the feelings of surprise and shock, admiration and delight of discovering something unknown, searching for self-expression. Contact with other people, including other participants in tourist events, highlights a sense of humanity,

providing the opportunity to experience intercultural communication with a host community and tourists from other ethnic and cultural backgrounds. The researchers note that in modern tourism one of the key motivations of travellers is a wish for communication, including local ethno-cultural communities.

"Authenticity" in modern tourism is seen as a basic concept, reflecting not only the traditional quest for authenticity of objects and phenomena in the destination culture, but also a search for genuine human relationships, experiences, and emotions. Authenticity emerges as a result of cross-cultural contact with hosts and other guests, local residents, and tourism staff in individual and group forms of contact, staged events (event tourism, museums, and hotel activities) and impromptu communication with the local community. It is the task of event tourism managers to organize the process of communication and make it comfortable for tourists.

Comparing the economic efficiency of tourism, environmental sustainability, and intercultural diversity of tourist destinations with possibilities for infrastructure, including the transport system (air, rail, road, and sea transport). Living in the north-west of Russia and training professionals for event tourism, we should keep in mind the special location of the Baltic States: all of these states are involved in cultural interaction. Thus, the Baltics, and the European region as a whole, appear as a single, enlarged, transnational tourist destination with a system of security, availability, and good infrastructure. Cooperation and collaboration between the countries in this region in event tourism can provide fruitful results. It is positive for sustainable development in the Baltics as a whole.

Creativity – the main feature of successful event tourism

The entire territory and city-space should be transformed into a creative space. There are two ways to reach this goal: the first way is to identify interesting creative projects in the fields of architecture, design, and urban planning

dealing with the history of the place. The second way is to encourage creativity in local society and use it to bring currency to the territory. Citizens' creativity will provoke tourists' desire to buy unique artistic objects which are probably not necessary for everyday life but act as a memento of an event. The success or failure of the city as a positive, attractive destination for event tourism depends on its logistic structure too. Shopping, visiting cafés, museum, or theatres – everything should be an event.

The event manager is the scenario-director of tourism events. What is important here? One of the main issues is involving the audience. First of all, a call to action should be identified. There are also many other highly important issues.

Conclusion

All the above-mentioned issues are of great importance in training event managers for culture and tourism institutions. The St Petersburg State University of Culture and Arts has developed full-time bachelor and master degree programmes and in-service training programmes in the field of socio-cultural services and tourism. One of the challenges for the teaching staff is to develop students' creativity as one of the main professional competencies for working in the sphere of cultural event tourism. This can be realized if the theoretical part of the curriculum is combined with a strong practical part. It is of great importance to use such trends in tourism education. We are convinced it will enable the sustainable development of territories.

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