

# On Some of the Ways and Methods of Realising the Principles of the Musical Communication

## Upon the Problem of 'Marketing and the Listener'

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**Abstract**—The author underlines the specific of fulfilment the main principles of the musical communication in Russia in different historical periods. The author deals with the problem of interrelations of musical communication and commerce. The article is methodologically based on the approaches of market-driven economy for effective organization of cultural life in Russia.

**Keywords**—*musical communication; advertising in culture; implementation of musical communication*

### I. INTRODUCTION

In the article we would like to try and consider the non-traditional mechanisms of stimulating the musical life and its communicative connections—the connections that begin to permeate the Russian reality in the context of the social change that is currently underway. But to adequately evaluate the novelty and perspectives of the mentioned mechanisms we have to assume a certain 'vantage point' in the past.

### II. HISTORY OF COMMUNICATIVE RELATIONS IN RUSSIA

There were two ways of attracting the wide public to the concert halls developed in Russia in the course of the past decades. The first way was related to the idea of collective education that the state advocated. So, the tickets to the philharmonic concerts were distributed through the public organisations of the various companies and institutions - the labour and the party organisations. The tickets were brought to the labour or the party offices and their activists were supposed to distribute them to the company's workers, employees, etc. Sometimes a company or some of its divisions ended up paying, say, for a whole opera performance or a concert, which satisfied the object of the workers' *mass contact* with the *culture*. Sometimes the employees received the tickets whose cost was subsequently subtracted from their pay. A lot of curious absurdities could happen in that way. Say, the most 'enterprising' activists distributed the tickets to the workers by way of punishing them for some professional or personal, etc faults.

Such absurd incidents could be disregarded completely (especially that they were not that frequent and had always

been a subject of ridicule in the press). But it is such absurdities that characterise the essence of the contradictions that were typical for the epoch of the 'state-controlled cultural construction' as a whole. The forced, exaggerated, the categorical properties were characteristic of the whole interior policy of the state, including the cultural one. Definitely, the people were getting quite an attitude to it, quite a neglect for the 'collective visits' to the art institutions.

Under the circumstances, when there were no tickets at the box-office, the actual concert halls could remain half-empty. Oftentimes, the listeners approached the concerts as a part of the boring office routine and often ignored them. A forced concert visit could be fatally humiliating to the people. That is why the people took the concerts for granted as something quite useless and preferred to pay for the ticket and never show up.

The method of the 'cultural pressure' was utilised throughout the whole post-revolutionary period in the circumstances of the total and rigid regulation of every sphere of human activity. The inadequacy of the approach began to stand out blatantly with the first steps of the democratic reform of the 80s. So, the approach came to be gradually outdated and forgotten.

One should note, though, that the method of the collective contact with art has become quite widespread in many developed countries such as Japan, Germany, the US, etc. Therefore, the problem is perhaps in the very principles upon which the whole approach is constructed and realised. A certain revival of that approach in the Russia of the 90s, though in quite a different aspect, may serve as a proof of that idea. But we will discuss the issue a bit later. We would now like to go back a couple of decades to the time when certain previously established methods of 'cultural development' were revised in the aftermath of 'the thaw'.

At the beginning of the 70s there was a (relatively) new way of attracting the mass audiences to the concert halls developed in Russia—the season ticket system<sup>\*</sup>. The principle was contained in the one-time sale of a whole

<sup>\*</sup> The practice of the wealthier Russians to buy an opera box for a season in the last century may be considered a prototype for the above system.

booklet of tickets for the entire coming season. The artistic management of the philharmonic organised a number of series of concerts and grouped them in accordance with a certain topic or theme.

At first the method came into wide use. The artistic potential of the philharmonic societies of the time was quite strong and interesting, the state invariably subsidised the serious music concerts, although at a minimal level, and the listeners' activity was quite high at the time. The strategy and tactics of the philharmonic societies in attracting the wider audiences may be briefly expressed as follows.

One or two prominent names were included into the season ticket concerts (4 and more)—the names were to get the attention of a considerable number of music lovers. The other concerts on the season ticket were planned as a kind of 'appendix' to the greater names. To listen to 'a star' the listeners would have to buy the whole season ticket and the real 'gourmet' music lovers willing to get all the stars would be forced to buy over five such tickets for a season. Thus the aesthetic management had a guarantee of meeting their financial targets and the quantitative objectives of the listeners' visits, at the same time, gaining an opportunity to most radically and frequently renew the substance of their institutions' concert activity and sparing themselves the trouble of studying their listeners aesthetic preferences.

Still, both objective and subjective reasons prevented the system from being realised in the manner it had been originally conceived. The weakness and inflexibility of the national polygraphic capacities, the insufficient professional competence of the philharmonic managers and the inadequacy of the system of the financial incentives for them, the pre-planned bend for the too great and exaggerated and quite incapable advertisement—all that had led that promising form of organising the musical life into a permanent crisis.

In the unwise and uncalculated chase of the audience and financial gain, the philharmonic societies gradually reduced the number of the famous performers in the season ticket concerts, finding less prominent substitutes. Plus, the performances by the well-known masters were often organised outside the season ticket system, and the prices for their concerts were significantly higher than the normal ones. That way the philharmonic societies themselves had brought about the devaluation of the established practice of the season ticket concerts. By the beginning of the 80s the music lovers started to refuse the season tickets en masse since together with their privileges they lost the interest to concert going in general. We have to note here that at that time the musical needs were already largely satisfied by the developing records industry and radio broadcasting.

In the West the seasonal sales of tickets are practised since the 60s. Traditionally, the Chicago advertising expert D. Newman is considered to be the founder of the system. The system is widely used in the US, Canada, Australia, the Netherlands and many other countries. Distributing the tickets for a whole set of cultural events (which is essentially similar to the season ticket sales) the Western management always presupposes the influence of the three factors that

attract the listeners: 1) favourable pricing; 2) the 'star' presence; 3) the guarantee that the advertised programmes and content will be delivered.

Along with the advantages for the public, the Newman system, as well as its Russian analogue, guarantees the financial stability of the art institution. The difference here lies in the simple fact that the income in the former case is carefully used to stimulate the good work of the philharmonic managers, including those who actually organise the concerts. The Western experts account for the success of the Newman system by the fact that the expenses for advertisement and ticket sales have only to be made once. Being generous with advertising at the beginning of the season, the aesthetic institution spares itself the expense and the trouble of organising the subsequent concerts.

The obvious and significant advantage of the Western system is the responsible and precise fulfilment of the season ticket concerts directly related to the strict contract liabilities between the concert organisations and the performing musicians. Even the Russian performers included into the season ticket series abroad have to admit that, whereas they rather frequently cancelled concerts at home taking, say, a sick leave, their health is curiously stable during the foreign tours.

And though the foreign experts already note a certain drop in the interest towards the season ticket system [see 1], it is still a part of the concert practice. It can be explained by the fact that the concert organisations and Newman himself still improve the system using the newest marketing methods.

### III. CONTEMPORARY APPROACH TO THE PROCESS OF MUSICAL COMMUNICATIONS IN RUSSIA

The market economy in Russia that has come to replace the state-run system at the beginning of the 90s is already changing - and is still to change further - all the aspects and details of the concert business organisation. Therefore the principles of market economy become a significant factor that influences the development of the processes of musical communication. The marketing laws enter the ticket advertising and distribution, but they also come to influence the musical life as a whole. They gradually, constantly and persistently encompass all the processes of the socio-musical communication: from the initial stage of creation to the listeners' perception of the musical values and their socio-critical evaluation.

Today, when a composer takes up a pen and notation paper recording his creative intentions is not the only thing he should do. The actual circumstances of life force him to have a notion of such things as the profitability of performing a piece and possibilities for its advertising. The author has to precisely define the 'target market' and the particular addressee of the future piece. In a word, along with the professional musical expertise the composer has to have some knowledge of the market laws (in the sphere of the 'aesthetic production', of course)—the laws that the Russian society has long neglected. The music lovers, in their turn, are more practical under the current circumstances and

investing in the cultural development they want to get maximum value for their money.

The pioneers of the modern approach—the first supporters of the traditional marketing and management techniques in Russia - give reason to conclude that their activity is theoretically based upon the general business laws—the laws of the merchandise business. For instance, even taking into consideration the very ‘broad understanding of the notion of management most experts believe it to be a system of current and perspective planning, projecting and organising the production and sale of goods and services aimed at getting a profit’ [2, P. 7].

Still, the historical cultural experience proves that the supreme value in art is not always contained in everything that is ‘profitable’ and most suits the market requirements. On the contrary. It is rather the market that sometimes has to suit itself to art, taking into consideration the unique quality of the work of genius, the impossibility to calculate its actual digitally expressed value in any of the known traditional price equivalents. Here lies the major contradiction between the general understanding of marketing, on the one hand, and marketing in the sphere of the social being of art (and music, in particular) - on the other hand.

At the same time, one should note that, in spite of the contradiction, there is much in common. First of all it is the increasing professional status of the mentioned managerial, administrative and marketing activity - the recognition of its ultimate necessity in both the spiritual and material spheres of the social practice. The American management theorists M. Woodcock and D. Francis wrote that the understanding of management as a profession based on the various achievements of the related theoretical knowledge - the field that is inter-disciplinary, young and is developing rapidly, though sometimes quite irregularly—this kind of realisation takes up its stable position within the modern civilisation [3, P. 5].

In both cases the management is characterised by the multiplicity of variants, the richness of nuances in organising the solutions of the problems that arise. The variability, flexibility and originality of combinations, the uniqueness of the techniques that a particular situation calls for - all that constitutes the essence of management in the both spheres. In the both spheres the emphasis is made upon the original, unhackneyed techniques and solutions, upon the ability to evaluate the actual situation swiftly and correctly and find the best way-out from the predicament that happens to exist.

And it is well-known that one of the major objectives of the general business management is to replace the formal connections and the bureaucratic postulates that are spontaneously formed within the production system and put the creative connections and informal ideas in their stead.

To illustrate the requirements that a modern manager has to meet we might use the standard curriculum for improving the professional competence of the American managers - this programme has been published in most of the Russian textbooks on management and marketing as well [see 4, P. 12]. The programme includes the study of the following

subjects: 1) market research; 2) forecasting (the techniques, methods and concepts); 3) market planning (the planning of demand and sales); 4) pricing; 5) budget (the methods of developing, means of using the budget and the concepts of its formation); 6) the goods channelling (the techniques, characteristics, the policy of use); 7) goods and firms; 8) the market and the consumers, the characteristics of the firm’s customers; 9) creating demand for the firm’s products and stimulating their sales; 10) accounting analysis; 11) finance (money, the banking institutions, financial instruments, the methods of financing, investment, taxation, capital formation, financial accounting, market activity); 12) foreign trade; 13) labour law; 14) computer use and the basics of information technology; 15) the production technology and its role in competition; 16) macro- and micro-economics; 17) the social responsibility of the firm for its market activity; 18) material supply and procurement (the sources, transportation, logistics); 19) the firm (the history, structure, policy, human resources, the principles of activity, the methods of running a firm).

Even a brief overview of the content of the programme for training the managers for running a standard business may lead to the conclusion that many of the offered subjects (slightly corrected for the particular purpose) could be quite helpful for the specialists managing and administrating the musical life, as well as for the participants of the processes of musical communication themselves, that is, the professional musicians (the composers, the performers and the musicologists) since most of the knowledge related to the mentioned subjects is aimed at getting the maximum profit from the organisation’s activity (in our case a philharmonic society, a concert organisation, a performing collective or a musical publishing house)—the maximum profit speaking materially and otherwise.

But it has already been mentioned that the art socially exists within the circle of the more complex and multi-aspect problems. Say, today every philharmonic manager realises that the very best financial support may lead to a decline in the concert business unless it stimulates the aesthetic, the creative process. That is the basic difference between the musical marketing and the traditional management practices.

Unfortunately, the supporters of the idea that the management and marketing practices should be introduced into the sphere of art sometimes fail to take this particular difference into consideration. Therefore the forms and methods of the merchandise marketing are often quite mechanically transferred into the sphere of music, the sphere of aesthetic activity. This brings about a number of problems that negatively impact the organisation, the content and eventually the general effectiveness of the concert activity.

At the end of the 80s—the beginning of the 90s both the state-run and the private (co-operative) concert organisations, having received the right to conduct independent commercial activity, set themselves the object of making their practices profitable. There are three directions that the character of their activity then assumed.

One of the directions had to do with inventing some alternative forms of organising the concerts—the forms

oriented towards the financial elite, towards working with the 'first-rate stars'. It was the direction that the private (co-operative) concert organisations assumed. The prices for such concerts were increased a number of times and that made them inaccessible for the previously formed listening audiences.

The majority of such organisations were out of business by 1994 since, in spite of the high prices, they failed to provide their 'stars' with the monetary rewards that the stars were accustomed to. 'The stars' moved to the West and performed there for hard currency. That kind of activity could not be quite successful anyway since it was basically oriented towards the very narrow circle of the well-to-do Russians whose cultural requirements are usually quite inadequate to their financial capabilities.

Some other concert organisations, in their chase of profit and monetary gain, totally refused to deal with the high art and were absorbed in propagating the pop music that is much more profitable. Therefore they are essentially beyond the complex of problems considered within the present monograph.

The third direction is contained in developing the both spheres—in cultivating both the serious and the entertainment music. We would like to note that the state-run philharmonic societies fall under this category. They try to use the new financial opportunities, as well as the laws of management and marketing. And the fact that their managers are more experienced administrators is not the only reason. Rather, the reason is that the state still subsidises them to organise the classical music concerts.

The philharmonic societies could be much more successful in developing this particular sphere if in addition to the subsidies for the concerts some financial incentives were provided for the organisers themselves for their high achievement (the concert quality, the degree to which the halls are filled, etc). But the so called bonus payments, according to the existing regulations, can only be made if there is a profit. At the same time, both the foreign and the national experience prove that this whole sphere is traditionally loss-making and exists thanks to government subsidies and sponsor support.

To decrease the costs of the concerts the philharmonic managers started to invite more local musicians and limit the concerts of the touring performers. So, the relatively low costs and the guarantee that the concert would take place according to the schedule initially provided the concert organisations with a certain degree of stability. At the same time, the monotony of the concert life (in respect of the names and the repertoire) led to a decrease in the listeners' activity. The numerous attempts to improve the situation by modernising the forms of conducting the concerts and varying the forms of their organisation did not bring about the desired results.

Besides, the imperfections of the system of stimulating the concert organisers materially led to the situation when they began to leave this particular field of activity. The philharmonic managers' attempts to give the serious and the

entertainment concerts "into the same hands" when both kinds of concerts were included into the schedule of each organiser were not instrumental in radically solving the problem. The concert organisers came to regard their work with the serious music consumers as some kind of a burdensome load for which they were not properly rewarded.

#### IV. MUSICAL COMMUNICATION AND ADVERTISING

These and other related problems that recently arose in organising the urban musical life led the Russian philharmonic managers to study the national and foreign experience of concert advertising in order to start using it in their practical work. Therefore we would like to consider the issues of advertisement and its role in managing the processes of musical communication in a little bit greater detail.

The traditional attitude to advertisement that was formed at the time when there existed a 'shortage' of serious music concerts is still alive. Some 20 to 30 years ago it was enough just to formally let the people of the city know of the coming concert by putting a notice in the newspaper or on the billboards around the city - and the concert hall was bound to be full. But we have already mentioned that in the 80s the tendency for the listeners' activity to decrease was becoming more and more stable. Then the management finally came to the realisation that real advertisement is a whole science with its own specific norms traditions and laws. They came to the understanding that today an incompetently made newspaper notice or a low-quality billboard would not only leave the potential listener untouched and the concert hall empty, but might have an even more negative effect in the future.

The analysis of the first attempts to rethink the traditional attitude to advertisement and its forms has proved that the modern managers are right in taking seriously the content of the advertisement as well as its 'good looks'. Say, the modern billboards convey the information of the coming cultural events both by the verbal, that is purely notional and intellectual means, and by the means that utilise aesthetic and graphical (the emotional, associative and sometimes symbolic) images - and that enables the arousal of interest towards the imagery and the notional content of the coming concert. Here the text contraction, using the symbolic designations enabled the artists to give more attention to the colour solutions, to looking for a more expressive palette. Everything in such a billboard is working towards a single purpose to produce a complex impact upon the potential listener, to provoke his personally motivated interest towards the coming musical event. In other words the impact of the visual ad is not only directed towards the intellect, but also towards all the senses of the potential listener.

The press notice has also undergone considerable change. From a formal means of giving the information the newspaper advertisement specialists has changed it into a freer form that may provoke the listener's interest, get him intrigued, provide some kind of 'a catch' to ensure his becoming a part of the audience. In this respect we would have to mention a number of genres of the musicological journalism that are not novel in principle, but that need some

creative rethinking. These are the critical articles that deal with, say, a coming tour, the first performance, a 10-year debut anniversary, etc. Of course, the content of such publications should be different depending on the level of the requirements and culture of the potential reader/listener.

Up till quite recently, using the press advertisement the specialists largely exploited just the one channel of communicating with the listener—the mass advertisement. But already at the beginning of the 90s when the art is commonly accessible the realisation grows that the individual impact upon the listener may prove to be more promising. It has been noted that a ticket given to a person individually is much more effective than any kind of the mass advertising. But the time and labour costs of this method, taking into consideration the technical inadequacy of the means of communication in this country, are too great - so the concert organisers are still unable to make sufficient use of the individual methods.

At the same time, since the beginning of the 70s this particular method has been taking the lead - the concerts are more and more frequently advertised by sending personal invitations to the postal addresses. Advertising booklets are also sent out to the music lovers. The addresses are stored in a computer. Even an accidental concert visit does not go unnoticed. Upon getting acquainted, the visitor's personal information is entered on a computer where he is designated as a 'friend' of the particular concert organisation. Sometimes people are invited to a concert over the telephone, door-to-door advertisement is also practised, the ticket distributors meet the potential listeners at the community meetings, etc [see 1].

The new age has pre-determined the new approaches of the Russian managers to the concert advertising. It is common knowledge that currently TV is the most popular means of mass communication. So it is quite understandable that TV-marketing is now quite a powerful trend in advertising. And we have to concede that an interesting, well-made video shown at the right time may successfully solve the problem of attracting the listeners to the concert hall, may even provide for a full house.

Some performing musicians underestimate the role of the visual kinds of advertisement. But those who already have videos made for them invariably prove their effectiveness. The content of the video might be quite different: from an attempt to convey the magic of the sounds to the images of the bustling concert environment (flowers, interviews, favourable press quotes, etc). Everything depends on the particular professional who makes the ad. In some cases the focus is, say, on the psychological subtleties of the music performed and on the certain mysterious quality of the very person of the famous performer, in other cases - on the great prestige of the related pastime preferences (the general agitation, the presence of, say, the members of the royal family, etc.); in still other cases the music is synthesised with the elements of other kinds of art which provides for a multi-channel integrated impact upon the various layers of the potential listener's aesthetic perception.

The effectiveness of the TV-marketing can be judged from the example of S. Richter's 'unadvertised' visit to Magnitogorsk in March of 1986. Moving in an automobile tour from Moscow to the Far East (of Russia) and back through the Urals, he naturally could not give an absolutely precise date for his visit. And although the professional musicians had been informed of the possible visit in advance, there hadn't been any guarantees and therefore the precise day of the great performer's visit could not be set. That is why no posters were put up, no notices published.

Having arrived at Magnitogorsk quite unexpectedly, S, Richter set the concert for the very same evening. It was already too late to inform the public through the mass media. At that time there still were no live local radio broadcasts in the city. They had to improvise on the spot - the people were informed right in the street through the megaphone voice advertisement. The tickets were sold right there too. The concert seemed to be doomed to taking place in a half-empty hall - Still, in the evening the 1200-seat house was full.

A quick poll was conducted right after the concert to find the reasons for this phenomenal situation<sup>\*</sup>. It turned out that 64% of the polled listeners had never been to a classical concert before, but they came to that particular one because they were intrigued and interested in the performer's personality due to an impressive TV programme on Sviatoslav Richter - the pianist of the century - shown on the Central television.

This coincidence explained a lot. Of course, one can approach the reasons for the success of that particular event in a number of different ways. For instance, one can account for the success by the popularity of the name and the content of the programme that the pianist offered. But in the general context of the marketing factors one cannot disregard the initial impact of the TV advertisement. In a word, the years of experience have numerously proved to us that the concerts of famous masters in big cities often take place in half-empty halls largely because of the inadequacy of the advertising means.

## V. THE PRINCIPLES OF CONCERT LIFE ORGANIZING IN RUSSIA

The most significant problem of the concert life organisation in the 90s is still its unpredictable character which is related to the two different but quite significant reasons—the emigration of the well-known performers and the lack of economic co-ordination.

The new names that appear but lack the impressive professional biographies present the musical marketing specialists with considerable difficulty. It is impossible to advertise them using the traditional criteria that the society is quite used to. The young and often very talented musicians lack the imposing titles, the favourable press, and sometimes they fail to have a string of impressive international contest victories to their names.

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<sup>\*</sup> 47 people were questioned. Unfortunately, their socio-demographic status was not registered.

Under such circumstances there appears and spreads a specific form of the so called *advertising assault on the leader*—the manager of, say, a middle-sized company or organisation. The success of this method is explained by at least two factors. First of all, the concert organiser or manager is more comfortable with advertising the performer through the very performer's contact with the manager or leader of the company. Then, the progressive managers spare no money to unite their employees psychologically and provide the conditions for their cultured pastime. This way the concert costs are covered from the company's money and the employees can enjoy them free of charge.

Still, this way of concert organisation has its obvious drawbacks. It is not quite perfect and complete for such concerts often consist of just one part and the way they are organised still leaves a certain impression of their mandatory character for the employees. Besides, such concerts are often scheduled for lunch time and the employees quite obviously resist such decisions of the management.

From the general cultural viewpoint such concerts cannot be precisely evaluated either. Their organisers while formally bringing their colleagues into contact with serious music are worried about the possibility of provoking quite a contrary, adverse effect. The fears are expressed that such improvised concerts may lead a part of the listeners to the illusion that their need for music is quite satisfied thus making them visit the actual concert halls even less. There is no complete clarity here yet and separate surveys may have to be conducted in order to clear up the regularities and nuances of this whole complicated issue.

Another possibility for organising the concerts with a guarantee of financing is *the establishment of the long term contracts* with different education institutions for organising the concerts within the scope of their educational programmes. Such concerts are often financed by the municipalities or territorial administrations. It is quite difficult at present to define the scale and the regularities of the development of such a scheme since a lot depends here on the social and cultural position of the elected representatives and the municipal administration.

It has already been mentioned that the musicians often have to face the fact that the functionaries fail to understand the real social meaning and function of the musical art. Sometimes the various administrators turn out to consider even the serious music a part of the entertainment sphere. Thus they often interpret the attempts by the musician managers to involve the administrative officials into the solution of the problems of musical education, the socio-cultural problems as an attempt to guarantee some advantages for themselves or to make somebody else do their own job. Some officials quite honestly believe that the musical art can provide for itself without any budget assistance and subsidies, and is generally in no need of their help.

Therefore, before starting to work with the children, the musicians—the educators and pedagogues—have to carefully 'educate' the officials first. But the frequent changes in the municipal authority undermines their hope

that the problem could be solved at all. So, today the musicians do not pin much of their hope on the administrators whose cultural level still leaves much to be desired, they rather count on the general stabilisation of the economic, socio-cultural and political situation in the country.

Taking all the above into consideration we would like to consider the economic aspect of the musical education of the young in a slightly greater detail - the aspect that within the scope of the present socio-cultural situation has to be studied in the context of the general - the organisational and the essential - problems of managing the processes of the social musical communication.

The sources for financing the social institutions of musical culture have transformed together with the general economic conditions. Up to 1917 the great majority of the musical institutions and the related infrastructure were essentially independent financially. And the most famous musicians (basically the composers and the musically gifted children - *die Wunderkinder*), as well as the large performing collectives - the opera companies, choirs, orchestras, etc were largely sustained by the support of sponsors (N. von Meck, S. Mamontov, S. Tretiakov, etc). Only occasionally did the state subsidise the activity of the certain artistic entities considered the national pride of Russia - for instance, the Bolshoi and the Mariinsky opera theatres, the Royal choir<sup>\*</sup> etc. The artistic intelligentsia as a whole could only dream of the state support for the development of the musical culture.

After the 1917 revolution the situation changed sharply, and the support that was so longed for for years became quite real. The state largely took on itself the financing of the functioning and publicising of the musical art. At the same time every aspect of the cultural institutions' activity was now strictly regulated - including the original, the creative aspect.

That very active historical period brought about, along with the doubtless achievements and advantages originating from the state's material and moral support, the considerable unification and formalization of the socio-musical communication processes - from creating the musical values by the composers to their absorption by the listeners and their socio-aesthetic evaluation by the musicologists and critics. And in spite of their apparent well-being, many musicians of the time were very nostalgic about the seemingly lost creative freedom that had for them had been partly associated with the unofficial financing sources.

The new economic conditions that arose in Russia in 1992 brought back the opportunity - the opportunity of unofficial financing. Today the state musical institutions, while being subsidised in a quite stable manner, still have the opportunity of replenishing their funds from private investment by individual people, public organisations and sponsors, they also have the right of conducting any independent commercial activity. It thus seemed that a correct administrative solution had finally been found. But

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\* At present - the Glinka State Academic choir.

the musicians' hopes for a better life evaporated after the state had sharply reduced its financial backing.

The problems of the state support of art and culture - of the volume of investment, its priority, distribution, etc - have recently received considerable press coverage, whereas the issue of unofficial or informal funding still remains largely untouched.

Meanwhile, the issue also merits specific consideration because the pre-Revolutionary Russian traditions have long been lost whereas the use of the advanced Western experience is not always possible and justified. For instance, the most common form of funding the cultural development in the US is the financing through various foundations. Thus the Boston symphony is currently supported by over 10,000 anonymous sponsors (private individuals, corporations, other kinds of foundations). And it is not a single example. There is a whole system that took years to form in the West [see 1].

As compared to the West, the number of such foundations in Russia is quite small, and they are still unable to solve the related problems at an appropriate level. This is easily demonstrated by the example of the International Russian culture development foundation that has been in existence for over a decade, but is still only able to solve some minor local problems. Of course, in the future the related system would be more developed in Russia, but it is today that the country's musical life needs substantial support.

The revival of the national sponsorship experience is still at its very initial stages. The sponsor financing is still sporadic and irregular and is often accompanied by the attempts to strictly and incompetently interfere with the creative processes. And if previously the state insisted that the means it provided had to be used according to the regulations that it dictated, a certain turn of tables has taken place recently: it is the sponsors that try to assume the controlling functions. Probably, the state has loosened its controls because it only gives sufficient financial support for the cultural institutions to survive in the modern economically unstable situation. Generally speaking it is much more difficult to manage and control the cultural life than it used to be.

The sponsors, in their turn, do not support the activity of the musical institutions as a whole, but rather the realisation of certain programmes (like a festival, a contest, etc), and they demand that the musicians provide the precise information on the dates, the scale and the financial viability of the appropriate project. And the musicians, no matter how strange that might seem, readily accept the conditions, although they are not always quite prepared to actually meet them. The thing that the state had never been able to do is currently arranged very speedily. The specialists account for the paradox by the musicians' personal interest in receiving the additional financing. The circumstances force them to allow the sponsors to interfere with some of the issues related to their creative process. Say, the sponsors might call for certain personnel movements, may force the musicians to perform pieces that really lack the necessary aesthetic quality (the intention that one finds trouble in understanding from

the professional but not from the common sense viewpoint), may insist on singling out and awarding certain regalia to some particular members of the orchestra, etc.

There is a considerable number of instances when the sponsors demand some 'special' kind of gratitude. It might happen, say, that some persons with criminal connections offer their backing in return for favourable press, etc. Besides, conducting quite a sharp control the sponsors often fail to correctly evaluate the aesthetic calibre of the events and organisations that they sponsor.

Sometimes enterprising but artistically inadequate musicians try to take advantage of the situation. Getting additional sponsor support they often prove incapable of justifying it by their aesthetic achievement. This results in the loss of the sponsors' confidence in musicians, to the profanation of the whole idea of sponsorship. We believe that this whole activity should be regulated by means of creating the public foundations headed by competent, educated and responsible specialists - the musicians that possess some managerial skills and the appropriate knowledge.

We would now try to analyse several forms of sponsorship that now come to be developed in Russia. They can be differentiated according to their *motives and objectives*. Thus one of the first and prevailing forms is the so-called *image-form*. Investing in a cultural event the sponsor uses it to draw the public attention to his firm, his organisation. As a rule the sponsorship motivation is contained in this case in the organisation's desire to present itself as an organisation with the noblest intentions.

In this case the sponsor's generosity may, to a degree, be characterised as forced, dictated by the fact that throughout the recent seventy years an entrepreneur was presented as a shark, a vulture, a cheater. It is not that easy to change this rampant social prejudice. Realising this, a whole number of, particularly, private organisations try to come across as ones not after the material gain only, but as those who actually care for the public good. For them, it is not particularly vital where to invest, as long as the particular sphere is publicly perceived as a 'burning issue', an acute problem that needs immediate attention. It is in such a situation that the firm can get the maximum moral dividends. Therefore the firm usually expects some favourable reaction on the part of the musicians expressed through the press.

Dealing with this kind of sponsorship the musicians have to understand that they cannot expect stable disinterested assistance from one and the same sponsor. Or else they would have to desperately try and find ways to keep advertising the firm so it could stay interested in supporting them financially. Such examples exist, but not in the sphere of music<sup>\*</sup>.

There is no doubt that the TV-marketing is a very expensive advertising means, therefore it is not very affordable for most musical institutions. But there are other

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\* As a rule, this is the practice that exists on television, and it has to do with sponsoring a particular programme.

possibilities - say, the local press and other electronic media. They are still are quite willing to publicise the instances of art sponsorship, since the phenomenon is still not quite common in Russia.

There is another form of sponsorship that may be termed as *individual*. The motives, objectives and circumstances are pretty much the same as in the instance of the first form that we considered. But it is characterised by an expressed *personal quality*.

The individual that sponsors the art institution aims to raise his own rating, publicise his personality. This does not at all mean that the person is pathologically vain (although that happens, too). It is not a rare occasion that a businessman provides for the success of his business by focusing on publicising his own name. And persuading the public to trust him and his business he improves his financial situation.

There is a less common - the '*representative*' form of sponsorship. It is characterised by the situation when the sponsor makes the musicians work as his agents or representatives assisting in marketing and advertising the sponsor's products. This way the musicians have to 'work' for the sponsor's assistance using the opportunity of addressing the public, say, after the concert.

Of course, there is an element of distracting the musicians from their professional activity, of forcing them to be occupied with something that is not at all characteristic for them. Still, the circumstances sometimes force the musicians to consent to getting sponsor assistance for their programmes in such a manner. There are instances known today when a sponsor provides for a musician's foreign tour, and in return, the musician assists, for example, in getting a contract for overseas supply.

There is a considerable number of sponsors who are prepared to assist the musicians in their thorough education or to provide the most favourable conditions for their creative career development. This kind of sponsorship may be termed as '*personal*'. And as a rule the sponsor decides on his own who he should dedicate his attention to and in which way his assistance should be administered. Sometimes the assistance is in the form of a monthly scholarship or stipend, sometimes it is a purchase of an expensive instrument or the organisation of a tour.

The motivation for such sponsorship consists in the intention to 'invest' in a particular person, promising from the professional, the creative viewpoint. As a rule, the sponsor acts in this case as a disinterested patron and friend. At the initial stages of art sponsorship in Russia the private companies used this form of assistance quite often. Today, there is a number of instances when a whole company or organisation sponsors particular musicians\* .

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\* Thus, the young performers' festivals *The New Names* organised in Magnitogorsk in 1992-94 spurred the interest of the city's enterprises that undertook to assist 16 young musicians. Contracts were drawn with them for monthly or yearly scholarship payments.

Anyway, the detailed analysis of the various kinds of sponsorship is not the object of the present work. We rather wished to study the basic motives for sponsorship and discuss the possibilities for musicians to expand their creative activity due to this kind of assistance. Much of what is currently taking place in relation to sponsorship is still quite unstable and thus cannot be classified very precisely. For instance, what kind of sponsorship is expressed in the seasonal financing of the philharmonic concert programmes? Such programmes usually contain the 'happening' concerts when the sponsors cover the concert costs, the hotel charges for the performers, they also arrange the conditions for the performers' informal rest and recreation. Perhaps, in that case the sponsors are attracted by the opportunity of informal contact with the famous artists. But there are numerous occasions when the sponsors did not press themselves on the musicians for such informal contacts, and only visited the concerts as anyone else.

The practical experience has also had the precedents when a group of sponsors *jointly* supported a philharmonic society in organising a series of concerts. From the management viewpoint this form of sponsorship is interesting because it provides for a real opportunity to optimise the competition, to make the sponsors 'fight' for the right to best provide for the creative activity of the artists.

The musical establishment of today sometimes creates a kind of a business world database that contains the information on the enterprises, both state-run and private. Such files have the names of the music lovers - or people connected with music or some musicians - who are, at the same time, quite successful in business. The files of the kind might also contain the names of the start-up businessmen in need of publicity or of the already successful representatives of the business world who proved themselves to be the patrons of the musical art.

## VI. CONCLUSION

It is very important that the search for sponsors should not be limited to the personal contacts of the top administrator of a musical institution with the businessmen. It would be worthwhile rather to create such a system (particularly in the provinces) whereby each musician would be personally interested in looking for the sponsors. We should give their dues to those forward-looking administrators who develop such a bonus schedule in their institutions that the musicians are rewarded if they find a suitable sponsor. Therefore we might conclude that the establishment of stable sponsorship traditions directly depends on the activity and energy of every Russian musician.

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