

Cultural festivals in St. Petersburg as an example of introduction of the creative industries

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Summary

The study is devoted to the analysis of influence of various cultural festivals in St. Petersburg on development of creative industries in the city. The definition of prospects of development of culture of «Russia's Northern Capital» demands the analysis of an existing scientific and administrative discourse concerning interaction in a city on Neva the rich cultural heritage and new creative industries. The situation of St. Petersburg as a large European cultural center and one of the important cities of the Russian Federation allows to define prospects of its development as «creative city». It includes also the analysis of cultural, social and economic consequences of the development of festival movement.

Keywords: creative industries, cultural heritage, cultural festivals, social and cultural consequences of festival movement

The purpose of the research is the survey of cultural festivals ways of interaction in Saint Petersburg the rich cultural heritage and the creative industries. The main objective of the article is the analysis of influence of various cultural festivals in St. Petersburg on the development of creative branches in the city. The methodological base of the study of the Petersburg cultural festivals includes wide complex of methods applied by philosophy and cultural study for system research of the phenomena of culture. These are comparative historical, hermeneutical and functional methods.

The urgency of the given research is caused by a number of circumstances. Firstly, determination of the cultural development prospects of «Russia's Northern Capital» demands the analysis of an existing scientific and administrative discourse concerning interaction of rich cultural heritage and new creative industries. Secondly, the analysis of the Petersburg festivals as an example of rise and distribution of creative cultural products can serve as a starting point for study of interaction of creative industries and classical cultural heritage in other branches of economy. Thirdly, the unique dichotomy of St. Petersburg as a large European cultural center and one of economic, scientific, educational, social and cultural leaders of the Russian Federation allows to define prospects of its development as a «creative city». It includes also the analysis of social, cultural and economic consequences of festival movement development. Fourthly, the study of interaction of classical heritage and creative branches in St. Petersburg puts the problem of preservation of local specialties of the region.

Cultural development in modern society proceeds in various forms and interact with different social and economic spheres. One of the important tendencies is a formation of the creative industries combining features of traditional cultural products and innovative ways of its functioning. Creative branches create new cultural products which are presented to the consumers by the essentially new channels. New creative clusters use modern technologies of creation and reproduction of cultural products and thus receive direct feedback with the consumer. It causes not only the raise of the educational level of population, but also brings the life changes. The consumers included in the creative industries develop their own creative abilities. Participation in creation, development and interpretation of creative products leads such people to develop creativity and gives them new measurement of their life. However, traditional cultural products, first of all, created with help of cultural heritage, also continue to play a key role among the effects of cultural activity.

The culture and economy have a number of levels of interaction and interference. The concept of the «creative» industries which appeared in the late nineties is based on definition «the cultural industries», considered even in works of representatives of the Frankfurt school (first of all M.Horkheimer and T.W.Adorno). Introduced by the sociologists specified above and theorists of culture the concept of «the cultural industries» has caused criticism, first of

all, because of complexity in definition and perception of the term «culture». In some perception culture associates with something that demands big expenses from the state, but brings not enough advantage. The cultural products according to this point of view are orientated towards educated class. «Such an interpretation lends itself to an analysis which suggests that access to and understanding of what is socially defined as high culture are doled out in doses sufficient only to create respect for the symbolic goods which dominant status groups control». [7, 378]

Besides, the cultural industries didn't include the computer technologies which were firstly developed in the end of XX century. This caused the revision of the concept of «the cultural industries» and has led to a new term - «the creative industries». The creative or cultural industries mean an economic activities which are concerned with the generation or exploitation of knowledge and information. UK Government Department for Culture, Media and Sport determines creative industries as «those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property». [2] The concept of the creative industries corresponds to a level of development of a postindustrial society and includes set of various kinds of visual and performing arts, media environment and the technical invention, based on the individual creative beginning. These are such spheres as architecture, theater, design, music, fashion, cinema, publishing, sound recording, the fine arts, computer technologies etc. The concentration of the various firms occupied with cultural manufacture in sphere of the creative industries, in one territory leads to creation of «creative clusters» e.g. different former industrial territories.

There are many examples when creative clusters, created in earlier marginal districts of industrial (and not) cities led to the revival of the whole areas, creating positive image to all city. One of the most well-known are: Liverpool, Manchester and Sheffield, where former industrial regions were filled by the small creative industry companies. Following the western experience in Russia began to appear similar projects in Moscow (for example, the Center of the modern art «Winery», the Center of the creative industries «ИРОЕКТ-ФАБРИКА», design factory «Bottlex») and also in St. Petersburg, in Perm and in other regions. The first «creative cluster» in Russia was founded in 1989 in St. Petersburg (in Leningrad). It was Art Center «Pushkinskaja-10» which exists until now.

St.-Petersburg has the status of «Russia's Cultural Capital». For the first time this term was officially fixed in 1997 in frameworks of «The Strategic Plan of St. Petersburg» [6]. The Government of Petersburg has chosen the status of «Russia's Cultural Capital» as one of constant designations of the city along with names «Northern Venice», «The Second Capital» or «a City on Neva». After almost 10 years in «Petersburg Strategy of Preservation of a Cultural Heritage» accepted by the city governor in 2005 the informal status of a city as «Cultural Capital» was emphasized. However, neither in that, nor in other documents the creative industries were not mentioned as one the basis of development of city space.

In frameworks of «The Strategic Plan of St. Petersburg» there has been an idea to introduce «brand» of Petersburg as a «Cultural Capital» of Russia. In order to put forward the plan the task 2.3.2: «to strengthen the importance of St. Petersburg as a cultural capital, venue of public actions of world value» [6] was formulated. These were the years of the beginning of development of the international festival projects in a City on Neva. If to consider «The Petersburg Strategy of Preservation of a Cultural Heritage» (2005) it could be noticed the only priority of the document - protection (studying, restoration and preservation) of the cultural objects. For this purpose within the limits of «Strategy» «use of modern mass media, audiovisual means and advertizing receptions, stimulation of private and public projects» are supposed [5].

According to the analysis of the given documents one can come to the conclusion that both of them ascertain the necessity of development and popularization of a cultural heritage of St. Petersburg, but don't suggest introducing the creative industries as one of mechanisms

Petersburg. However, the question of the level of integration of the Petersburg festivals in world cultural space remains opened and demands the further research.

It is necessary to notice that the majority of festivals (about 40 percent) in 2012 are spent during «a high» tourist season (since May till the end of September) and are substantially focused on tourists. Orientation to the period of «White Nights» has found reflection in names of such festivals, as the International musical festival «Stars of the White Nights» and «The White Night of Romantic Music». However, comparison with previous years shows that as a whole distribution of festivals on months and seasons became more uniform.

Perhaps, the brightest action of the season of «White Nights» is the holiday of graduates «Scarlet Sails», in several years having become one of the most famous and mass city actions «Scarlet Sails» are popular both among the citizens of Petersburg, and tourists. From museum festivals of the most mass there was an international action «Night of Museums». In 2011 in the given action took part over 85 thousand people, mainly youth.

It is difficult to imagine musical life of in our city without festivals «Palaces of St. Petersburg», «The Musical Hermitage», «Jazz Spring in St. Petersburg» and others. Among analyzed festivals having the longest history of existence there was a festival «Petersburg musical spring» which will take place for the 48th time in May, 2012. Before renaming of Leningrad into St. Petersburg this musical forum devoted to composer and performing art was called «the Leningrad musical spring». About third of annual festivals are «younger» than 10 years, and 20 percent from total presented on the Administration site exist from 10 till 15 years. It means that the publication in 1997 of «The Strategic Plan of St. Petersburg» and the subsequent support (informational, financial, managerial and institutional) at city level have led to mass occurrence in a city on Neva both separate festivals, and festival movement.

Besides the festivals described above which united various culture establishments of St. Petersburg, it is possible to stop in short on such actions passing in suburban museums, as festival «Imperial Bouquet» in the State Memorial Estate «Pavlovsk», a Holiday of Fountains (Fountainiana) in the State Memorial Estate «Peterhof». In Saint-Petersburg also take place various museum festivals, for example «Night of Museums», «Contemporary Art in Traditional Museum», «Children's Days in Petersburg». Besides, many museums of St.-Petersburg participate in the International musical festival «Palaces of St.-Petersburg» and the numerous other actions.

It is important to notice that in different years in the organization of festivals in St. Petersburg take part both official bodies, and public organizations as well as business companies. For example, in 2010 «Children's days in Petersburg» have acted as the basic partners of festival the Union of museums of Russia, Committee of St.-Petersburg by training, the St.-Petersburg Academy of postgraduate pedagogical education, the State Hermitage, the State Russian museum, the State museum of history of St.-Petersburg, the State museum of political history of Russia, The A.S. Popov Central museum of communication, the Museum «World of water of St. Petersburg», State Unitary Enterprise «Vodokanal St. Petersburg», the St.-Petersburg city Palace of creativity young, the Russian State Teacher Training College of A.I. Herzen, the St.-Petersburg State University, the St.-Petersburg State University of Culture and Arts, Laboratory of Museum Designing of the Russian Institute of Cultural Science, «The Tolerance Institute», operating at Institute support «The Open Society» (Soros fund). Such business concerns as IKEA and Spectr became in 2011 as official partners of the festival «Children's days in Petersburg». So, it is possible to ascertain that the organization of cultural festivals promotes interaction of authorities of a city with educational institutions, public organizations and commercial structures.

If to consider social and cultural results of activity of cultural festivals in St. Petersburg it is possible to allocate some highlights. First, the sphere of creation of a new cultural product all becomes wider that creates new workplaces connected with creativity and leading to positive changes of a social climate in the city. It also promotes improvement of the

of interaction of a cultural heritage and the creative industries. The Petersburg Strategy of Preservation of a Cultural Heritage» declares that «private and public projects should be directed on active involving of the representatives of business, intellectual elite, youth and veterans to this activity» [5]. One of the way of solving the problem is purposeful activity on creation of the firms occupied in sphere of the creative industries, and also the creation of creative clusters in Petersburg. Occurrence of the new enterprises in sphere of the creative industries demands complex measures. But detailed consideration of this theme isn't included into the given research.

The concept of «Cultural Capital» has been borrowed from tradition of the European Union ageing already quarter of the century to choose one or two cities as a «Cultural Capital of Europe» for a period of one year. According to the European tradition, there are various international festivals and cultural actions, new buildings of cultural appointment in a city chosen informal capital of Europe are under construction held. So, it is possible to state that the tradition to organize various festivals has been borrowed in the Western Europe. The given research is devoted to the analysis of such a unique cultural phenomenon as the Petersburg cultural festivals.

For the last 15 years St.-Petersburg actively develops numerous festival programs in the cultural sphere, which has appeared to be one of the important parts of «brand» of the city. According to the statistics, in Petersburg and Leningrad region about 500 festivals of various genres are held annually. To name just a few of them: numerous festivals devoted to classical, jazz and popular music, classical and modern dance, the Russian literature, floristic, museums, theatrical activity, ethnic culture (Russian, Japanese, Scottish and other), a fashion, ecology, bikers and fans of Japan animation etc.

The information on more than 150 cultural festivals is presented on the official site of St. Petersburg Administration [4], however the given electronic resource exists only in Russian. The empirical part of the research is based on the analysis of the given site. As the status of «Russia's Cultural Capital» is significant enough for Petersburg, the city authorities pay particular attention to the problem of development of various cultural events, both international and local.

The considerable number of festivals represents classical Petersburg culture. Such events are connected with St. Petersburg already by its name, mentioning also famous monuments of Petersburg or honourable citizens. These are, for example, festivals «The Admiralty Music», Day of Memory of A. Pushkin, «The Musical Hermitage», «The Defile on Neva», «Cultural Capital», «The Petersburg Musical Spring», «Delta of Neva», «The Wreath of Glory of Alexander Nevsky» and others. The traditional ethnical Russian culture is represented by such festivals, as «Pancake Week», «Imperial Gardens of Russia», «Academy of Orthodox Music», «The Slavic Ring», «Russian Fairy Tale».

The majority of the Petersburg festivals are international (have in their titles a words like «international», «opened», some of them are devoted culture of other countries). They amount to more than 60 percent of such festivals and competitions presented on an official site of Administration of St. Petersburg. Among the international festivals such are devoted culture of other countries it is possible to name «Days of Culture of Scotland», «Festival of the Baltic Cities», «Day of Europe», «Interfolk» or Festival of traditional Japanese culture «Garden of Pleasures».

The method of participant observation has given the author of this research the possibility to ascertain the gradual enlargement of a number of foreign participants and spectators of cultural festivals in Petersburg. Also the number of employees among the organizers of festivals who have been educated or have had study placement abroad has risen. Thus, it is possible to ascertain presence at Petersburg the international cultural contact, acquaintance of the citizens of St. Petersburg with the traditions of carrying out of cultural actions in other countries and a certain international resonance from cultural festivals in St.-

international image of Petersburg as «Russia's Cultural Capital». Development of «cultural tourism» in various cities of the world has led to creation of such new direction, as the industry of impressions as which it is understood not only show business, but also as an industry of involvement. «Today, it is one of the world's most important industries – and the most global» [1, 1]. Meetings with creative personalities, workshops, interactive actions and competitions among spectators can make new creative ways of activity popular. It leads to a new (creative) leisure activities, to improvement of quality of life and to creation of new firms in sphere of the creative industries. Thus, a considerable number of people are involved into the creative industries as makers and consumers of new creative products.

Tourist business especially cultural tourism as an example of introduction of the creative industries is a very important sphere of economy of Petersburg. The «Cultural Capital» of Russia has many objects of the classical cultural heritage which is necessary to keep and make it popular. Cultural festivals in our city get involved in the activity of the companies of the creative tourism. The development of cultural festivals in Petersburg allows to develop the creative industries and to involve of tourists and the investments in the city.

Conclusions of this study are such. St. Petersburg Administration ascertain the necessity of development and popularization of a cultural heritage of St. Petersburg. But in our state aren't practical aspects of the state backing of the creative industries as one of mechanisms of interaction of a cultural heritage and the creative industries. Secondly, Petersburg festivals are very popular and can be an example of rise and distribution of creative cultural products. Thirdly, cultural «tourism remains a fast-growing industry, and a major contributor to local, regional and national economies» [3, 3]. It puts the problem of preservation of local specialities of the region and balancing the potential social and economic benefits of tourism developments. Fourthly, the main part of St. Petersburg festivals underlines features of the local culture. It is first of all museums, music (classical, jazz and Russian rock), classical ballet and famous citizens of St. Petersburg (Alexander Pushkin, Sergey Prokofiev, prince Alexander Nevsky and other). Also cultural festivals in St. Petersburg can be means for reservation and development of local culture.

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