

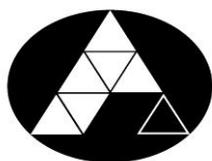
NORTH KARELIA UNIVERSITY OF APPLIED SCIENCES
Degree Programme in International Business

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ROCK IN THE EAST -
Expectations Towards a Finnish Rock Festival in the Russian Context

Thesis

May, 2012



NORTH KARELIA
UNIVERSITY OF APPLIED SCIENCES

THESIS
May 2012
Degree Programme in
International Business
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Title

Rock in the East – Expectations Towards a Finnish Rock Festival in the Russian Context
Commissioned by
Joensuu Pop Musicians' Association

Abstract

Competition amongst rock festivals in Finland is a notable pushing factor towards seeking growth from international festival-goers. In a country the size of Finland, festival organizers are bound to compete for the same audience, and thus increasing the amount of international visitors may fill this gap. Currently, the share of festival-goers from abroad totals only 5%. Joensuu Pop Musicians' Association, which organizes Ilosaarirock, are increasingly interested in the benefits that internationalizing the customer base generates. The close proximity of Russia and St. Petersburg create a potential market area for Ilosaarirock. This study explores the perceived expectations of potential festival-goers in the Russian context.

The primary purpose of this study was to adduce the image Russians have concerning Finnish rock festivals and furthermore compare the differences in behavior between Finnish and Russian festival-goers. The secondary motive was to determine how the research results could be incorporated into the marketing activities of Ilosaarirock.

The empirical part of this study was conducted by both qualitative and quantitative research methods. Two qualitative studies under the InnoStudio® concept were organized in St. Petersburg, the purposes of which were to identify the perceived expectations and behavioral patterns concerning rock festivals. The quantitative data was collected by a survey, focusing on the interest towards attending foreign rock festival and the practicalities concerning it.

Ilosaarirock was seemingly unknown to Russians, despite the organizer's increased involvement in St. Petersburg. Moreover, the attitude and expectations towards rock festivals revealed a significantly different picture than the reality. Hence, it can be said that Ilosaarirock has great challenges in overcoming these preconceptions in the attempts of creating a comprehensive marketing strategy for Russia.

Language

English

Pages 73

Appendices 4

Pages of Appendices 7

Keywords

Rock festival, Ilosaarirock, perceived service quality, consumer behavior, Russia

CONTENTS

1	INTRODUCTION.....	5
1.1	Background	5
1.2	Aims of the study	5
1.3	Ilosaarirock.....	6
1.4	Research problems	7
2	FINNISH FESTIVAL CULTURE	8
2.1	General characteristics	8
2.2	Ilosaarirock.....	8
3	RUSSIAN TOURISM ABROAD.....	10
4	COMPETITION IN THE RUSSIAN MARKET	12
4.1	The Russian rock festival scene	12
4.2	Russian rock festivals.....	12
4.2.1	Nashestvie	13
4.2.2	Tuborg Greenfest.....	14
4.2.3	Afisha Picnic	14
4.2.4	Empty Hills.....	15
5	SWOT ANALYSIS CONCERNING THE RUSSIAN MARKET.....	17
5.1	Strengths and Weaknesses	17
5.2	Opportunities and Threats	18
6	SERVICE MARKETING	21
6.1	Perceived service quality.....	21
6.2	AIDAS	22
6.3	Complete service offering	22
6.3.1	Inner circle: Service package	23
6.3.2	Middle circle: Extended service offering	24
6.3.3	Outer circle: Image and communication of the service offering	25
7	SOCIAL MEDIA AS A MARKETING TOOL.....	26
7.1	Definition and value of social media	26
7.2	Differences of social media compared to traditional media.....	27
7.3	Use of the Internet and social media in Russia	29
7.3.1	Vkontakte	30
7.3.2	Facebook	31
7.3.3	Odnoklassniki	32
7.3.4	MoiMir	33
7.3.5	Twitter	34
7.4	Use of smartphones and mobile Internet in Russia.....	35

8 RESEARCH METHODS	37
8.1 Aim of the study.....	37
8.2 Research questions	38
8.3 Data collection methods.....	38
8.3.1 Validity and reliability.....	39
8.4 Qualitative research.....	39
8.4.1 InnoStudio® concept.....	39
8.4.2 The course of the first InnoStudio®.....	40
8.4.3 The course of the second InnoStudio®	42
8.5 Quantitative research.....	44
8.5.1 The beginning of the process.....	44
8.5.2 Background information.....	44
8.5.3 Music taste and experiences from rock festivals.....	45
8.5.4 Interest in rock festivals	46
8.5.5 Concerns towards taking part in a rock festival	47
8.5.6 Reasons to take part in a rock festival	48
8.5.7 Information before a rock festival	49
8.5.8 Interest in Finnish rock festivals	49
8.5.9 Knowledge about Ilosaarirock and holidays	50
8.5.10 The cost of a rock festival weekend in Finland.....	51
8.5.11 Tickets to events	51
8.5.12 Medias followed.....	52
8.5.13 Mobile usage	52
9 RESULTS	54
9.1 First InnoStudio®.....	54
9.2 Second InnoStudio®	58
9.3 Survey	60
10 DISCUSSION	64
10.1 Attitudes towards rock festivals	64
10.2 Information/marketing	64
10.3 Conspicuousness	65
10.4 Attractiveness of Joensuu (and Finland).....	66
10.5 Tickets.....	67
10.6 Visa	67
10.7 Money and organizing difficulties	67
10.8 Creating the experience.....	68
10.9 Themes for further studies	69

REFERENCES

APPENDICES

Appendix 1 Social Networking worldwide, Web Properties in Russia

Appendix 2 Internet users in Russia, Internet users and mobile internet users in Russia

Appendix 3 The survey form in English

Appendix 4 The survey form in Russian

1 INTRODUCTION

1.1 Background

Every year, more than 300 music festivals and events are organized in Finland (Festarikalenteri 2012). Competition for festival-goers has increased during recent years as new festivals are organized to compete with the existing events. Although the market is not yet saturated due to the versatile offering, the more mature festivals, having already established their position in the market, have to find new ways to uphold their status.

Ilosaarirock, organized since 1971, is the second oldest rock festival in Finland, with the oldest being Ruisrock founded the year before. As the two oldest still active rock festivals, both have had to reinvent themselves several times in the face of competition. Panu Hattunen, working as Programmer for Ilosaarirock, and Juhani Merimaa, the CEO of Ruisrock, both name competition as the main challenge for festivals. Not only restricted to the festival-goers, the competition of the headliners is evident in domestic and international terms. Both Hattunen and Merimaa (2012) identify foreshadowing to be the solution for the sustainable development of the festivals.

In international terms, the market for rock festivals is many times wider than that in Finland. However, the challenge lays in defining the most effective strategy to attract foreign visitors. Geographically speaking, the neighboring countries present the most realistic opportunities and potential for growth.

1.2 Aims of the study

This thesis was created in co-operation with the innovation center D'Art Services as a part of the AKI Living Lab project for Joensuu Pop Musicians' Association. The main purpose of this study was to map out the conceptions and expectations of potential Russian festival-goers to Finland and Ilosaarirock. Secondly, the aim was to evaluate the methods of

delivering the realistic marketing message to intensify the marketing efforts in Russia, and thus reach the potential customer base.

This thesis can be divided into two main parts, the first being the introduction to the theory and research methods, and the second being the research results and findings. Based on the analysis of the gathered data, marketing measures and observations on consumer behavior are pinpointed. Although the study deals with event marketing, it is more closely focused on service marketing and consumer behavior. Knowingly, the subject area was not emphasized from the tourism perspective, but rather from the service marketing standpoint.

Two individual studies were prepared during the writing of this thesis, one addressing the matter from the tourism perspective and the other, focusing on creating technical tools to be used in the marketing of Ilosaarirock, by creating the mobile content. Along with this thesis, these studies aim to create a multidisciplinary research and support each other as a comprehensive intake on the subject at hand.

1.3 Ilosaarirock

Ilosaarirock is the second oldest rock festival in Finland and one of the oldest still active festivals in Europe. Ilosaarirock is organized annually in Joensuu during the second weekend of July by Joensuu Pop Musicians' Association, a non-profit organization supporting the North Karelian music scene.

Ilosaarirock has always been a very user driven event, and e.g. the graphic design is chosen through open competition annually. In addition to the user aspect, voluntary work is the cornerstone for the entire event. Ilosaarirock has been sold out since 1998, and in 2010 21,000 visitors were recorded. Originally the festival was held on Ilosaari Island but has since been relocated to the more spacious Linnunlahti area while keeping the original name. Further expansion of the festival area became evident in 2012 as new stage areas will be introduced.

Preserving the nature and reducing the carbon footprint are imbedded in the organizers' agenda. As a first ever for a Finnish festival, Ilosaarirock was awarded the Greener Festival

Award in 2011. The award acknowledges the organizers' work for green efforts in reducing their environmental impact. During the same year, Ilosaarirock began its cooperation with UNESCO's North Karelia Biosphere Reserve. The program focuses on sustainable development of nature, where interests in "green/eco living" and a "sustainable future" have been the driving forces. Furthermore, Ilosaarirock has been awarded the international Green'n'Clean environmental certificate since 2008. Part of the festival profits are assigned to various organizations as a compensation of the greenhouse emissions caused by the event (Joensuu Pop Musician's Association 2012).

1.4 Research problems

It proved challenging to draw conclusions of the research data due to the limited sampling. Demographics show that there are over 900,000 residents in the 18-29 age group in St. Petersburg alone. Due to the narrow sampling of 60 InnoStudio® participants and 124 survey respondents, the conclusions can be inconclusive when observed on a larger scale. Furthermore, as a research method, presence was essential due to the lack of interest towards online surveys amongst respondents. Despite the increased knowledge of English in Russia, a translation of the survey was needed to avoid misinterpretations; however, challenges appeared in the translation process itself. Superseding the above mentioned challenges, the main difficulty was caused by the lack of the underlining theory on the subject of Russian visitors to Finnish rock festivals, as no previous studies have been made relating to the topic. Thus, a comparative analysis based on the results of the previous studies was not possible to be carried out.

2 FINNISH FESTIVAL CULTURE

2.1 General characteristics

Understanding prevailing conditions and festival behavior help to analyze and comprehend the challenges that occur in attracting foreign festival-goers. By comparing the prevailing data and the research results, notable differences or similarities can be determined. As Finland and Russia's cultural backgrounds differ, it is expected that these differences are evident in the attitudes towards cultural events as well. The following paragraphs introduce the general characteristics of the Finnish music festival scene as well as those of Ilosaarirock.

The Finnish summer is filled with numerous events ranging from culture to sports. Annually, more than 300 cultural events ranging from theatrical performances to chamber music and rock festivals are organized throughout Finland (Festarikalenteri 2012). Among these events are a dozen similar festivals to Ilosaarirock alone. The studies show that most visitors to the events, including the leading ones, come from the close, neighboring areas. Such events were e.g. Helsingin juhlat, Tampereen Teatterikesä and Turun musiikkijuhlat, whereas Kuhmon Kamarimusiikki, Kuopio Tanssii ja Soi and Ruisrock receive visitors from a significantly wider area. People residing in the capital area tend to often visit cultural events held elsewhere in Finland as well. Despite the comprehensive festival offering, in 2005, only about 5% of all festival-goers were foreign (Ekholm 2007).

2.2 Ilosaarirock

Ilosaarirock has a fairly typical rock festival audience. According to Mikkonen, Pasanen and Taskinen (2010), the average participant was under 25 years old, living either alone or with parents, and had just finished high school or college. In light of the research, Ilosaarirock seems to have a rather stable user base: roughly two-thirds have visited the festival earlier, yet there are plenty of first time visitors, as the festival attracts younger demographics. Most of the frequent visitors to Ilosaarirock have participated in the event

from 2 to 4 times. Surprisingly, the majority of visitors come from outside the Joensuu region: roughly one-fifth of the visitors were locals. The festival in itself attracts festival-goers from around the country; however, the majority come from Western Finland. This could be partly explained by students who have moved to study elsewhere and return home during the festival.

The decision to participate in the event is made well in advance, varying from several months to even a year, or during the previous year's event. People participate in Ilosaarirock to meet and spend time with friends but also because of the atmosphere of the event. Ilosaarirock is a significant booster for tourism in Joensuu. On average, the visitors spend three nights in Joensuu, which is longer than the duration of the actual festival (Mikkonen et al. 2010).

3 RUSSIAN TOURISM ABROAD

Expansion towards attracting foreign, not only Russian, visitors to Ilosaarirock is well justified. Financial stability, growth and a stable flow of visitors are key factors in staying afloat, especially when considering the many competing events. During recent years, Ilosaarirock has faced the threat of stagnation, and in 2011, the tickets to the event remained on sale longer than in previous years. Searching for growth from abroad can also bring versatility towards the organizer's service offering. In terms of tourism reports, there are several factors supporting expansion towards Russia and specifically the St. Petersburg region.

According to a survey conducted for the Finnish Tourism Board by Asikainen (2010), 11.7 million Russian have a foreign passport with 2% of the entire population (roughly 3 million people) travelling abroad in the summer of 2010. Between January and May 2010, Russians made 15.8 million trips abroad with 2% growth to previous year. Of the 15.8 million, 5 million were oriented towards leisure, a 43% growth from 2009. In total, 1.5 million trips were made to Finland with, again, a 2 % increase from the previous year. Of the total issued visas, 94% were multiple visas, enabling frequent travel between the countries.

St. Petersburg especially distinguishes itself from other major Russian cities, and e.g. people in Moscow see Finland only as one alternative destination among others. This can partly be explained by geographical factors, as St. Petersburg is located relatively close to the Finnish border. The Internet and recommendations of friends and relatives have a heightened value when making a decision in regards the vacation destination. Hence, social media and good word-of-mouth are important factors marketing-wise. However, the marketing actions must be well planned to deliver the desired image concerning the targeted demographics. Good service and Russian speaking skills are appreciated.

Nowadays, fewer trips are booked through travel agencies. The agencies are mostly consulted concerning concerts, fairs, cultural events and festivals, and in fact, the travel agencies themselves wish to receive more information on the events from the Finnish

Tourism Board. Despite the agencies' references being asked for, most trips are finally booked by the consumers themselves. In financial terms, the value of the rouble affects holiday arrangements as well: decline in value by more than 20% decreases both the number of Russian shopping tourists and the duration of overnight stay (Asikainen 2010).

4 COMPETITION IN RUSSIAN MARKET

4.1 The Russian rock festival scene

In Russian, the original meaning of word *rock* (“рок”) is "fate" or "doom". The word is used almost exclusively in fiction, especially poetry (more widely used synonym is "судьба"). This further correlates with the poetic roots of Russian rock and its attention to serious, almost poetry-like topics and lyrics.

The increase of festivals in Russia during the past decade can be a result of the greater popularity of a diverse set of music genres and styles but also due to the steady aging of Russian rock. While rock festivals in Russia are similar to those in the rest of the Europe or the world, in terms of the number of visitors, they have failed to achieve the same status as European rock concerts, e.g. Glastonbury, with few exceptions. Diana Arbenina from the band “Nochniye Snaiperi” has said (2011) that, “rock music will never become our own. We [Russia] will never have the same culture of rock as those places where it was born.” Furthermore, Russia’s festival scene in music genres other than rock, from reggae to jazz or folk, is growing. As opposed to the Afisha Picnic’s goal of “changing the culture of rock festivals in the capital” (Kosareva 2012), the alternative art and music festival Empty Hills intentionally differs from the main stream.

4.2 Russian rock festivals

In Europe, summer is traditionally the season of music festivals. Today Russia also offers a number of events that attract thousands of music fans every year, including several festivals based in St. Petersburg. One major challenge for Joensuu Pop Musicians’ Association is to determine what added value can the festival bring to Russian festival-goers, and how to go about transmitting that value. In the following paragraphs, the biggest Russian music festivals are introduced. The following festivals pose the biggest competitive pressure towards Ilosaarirock due to their timing and locality. The festivals listed below are held around the same time as Ilosaarirock, in July. Furthermore, for

Russians, participating in a local event can be less costly than traveling abroad. Despite this, for St. Petersburg residents, the costs of travelling to Joensuu or Moscow do not differ much. Yet, going to a festival within the home country rather than to a foreign counterpart, can be more tempting due to the pulling factors, such as same language, same culture, information flow, and the perceived image of safety or effortlessness. For a more comprehensive list of Russian music festivals, the web site ALLfest.ru offers reliable information and links to the festivals' homepages in Russian.

4.2.1 Nashestvie

Nashestvie (Нашествие) is Russia's largest open-air festival. It is organized in Zavidovo, Tver Oblast in July. The nature of the event is extremely similar to that of Ilosaarirock, the main difference being the size: 130,000 visitors participate in the 3-day festival annually. Nashestvie was first organized in 1999 by Nashe Radio (Наше Радио), a pop and rock radio station still acting as the head organizer today. Over the years, the festival has been relocated several times, and in 2003, following a terrorist act at the Krylya Festival, Nashestvie was temporarily transformed into a broadcast event, with 30 bands performing at the Nashe Radio studio. Furthermore, despite the present condition of the festival, Nashestvie faced many difficulties relating to the poor organization of the festival in its early years. (Нашествие 2012.)

The main selling point with Nashestvie is the location: the festival is located between St. Petersburg and Moscow, attracting visitors from both cities. Tickets are priced according to the additional services included from RUB 1,500 to RUB 60,000, with the high priced Super VIP ticket including e.g. a personal manager, transportation from Moscow and catering. Tickets are sold via the festival organizer's web page or Internet ticket services, such as Parter.ru, Concert.ru or RedKassa.ru (Нашествие 2012). Throughout the years, headliners such as Brainstorm, Alisa, Pilot and Mumiy Troll have performed at the festival. Most headliners represent Nashe Radio's usual playlist. The performers are not paid to participate in the festival but rather receive free promotion. In addition to the live music, additional shows are organized, as e.g. in 2010 an aviation show took place above the festival area.

In benchmarking terms, Nashestvie is worth visiting due to its similarity to Ilosaarirock, service offering and high participatory rate. In addition to the innovative service offering, the visual outline throughout the webpage and festival area are well designed and implemented. The marketing activities are significantly more effortless than those of the competitors due to the organizer's visible role in the media and vast listener base.

4.2.2 Tuborg Greenfest

Tuborg Greenfest is organized as a one-day rock festival in St. Petersburg in July. The festival is not limited to only one location, but rather spreads out as a series of rock festivals throughout Eastern Europe. The festival has been organized in Russia since 2005 and is currently held at Petrovskiy Stadium (Tuborg Greenfest 2012).

Tuborg Greenfest is closely related to its biggest sponsor, the beer label Tuborg. Due to this relationship, the marketing of the event dictates methods mostly attracting young adults. Similarly to Nashestvie, the visual outline of the festival, including the webpage, is appealing to the targeted demographics, with Tuborg Greenfest even more so than Nashestvie. The tickets vary from RUB 2,200 to RUB 5,500 for the fan zone entry. Headliners have included internationally known artists such as Red Hot Chili Peppers, Metallica, Linkin Park, and Pink (Tuborg Greenfest 2012).

In benchmarking terms, Tuborg Greenfest offers insight into the methods of attracting the targeted consumer segment. Tuborg Greenfest can utilize the conspicuousness of its sponsor and has the financial resources on which to base its business strategy and marketing.

4.2.3 Afisha Picnic

Afisha Picnic (Афиша пикник) is an annual event organized by Afisha, an entertainment magazine published by Afisha Corporation. The festival differs greatly from Nashestvie and Tuborg Greenfest in terms of its target audience. Afisha Picnic combines music with performances by foreign acts and local indie musicians with various forms of

entertainment available: games, films and dance-floors set out on more than 1,000 acres of land in Moscow's Kolomenskoye region. Organized as a 1-day event in July, the festival attracts 50,000 visitors annually (Kosareva 2011).

Afisha Picnic is an alternative to traditional rock festivals, with a ban on all commercial sponsorship from alcohol and tobacco companies, making it suitable for young audiences and families with children. Tickets are available from RUB 1,500 to RUB 5,000 and sold via the Internet ticket office Concert.ru (Афиша 2012). Throughout the years, headliners such as Courtney Love, Madness, Kaiser Chiefs, and Franz Ferdinand have performed on stage.

Afisha Picnic targets both families with children and an older audience. The outlook of the festival is clean, active, family-friendly picnic-type of festival. Afisha magazine is greatly responsible for the marketing of the event. Despite the alcohol and tobacco ban, the festival is still more of a mainstream event, rather than intentionally diverted from it.

4.2.4 Empty Hills

Empty Hills (Пустые холмы) differs greatly from all the above listed festivals. It is a non-commercial alternative arts and music festival held around the oblasts surrounding Moscow in July. The festival is organized by a non-profit organization similar to Joensuu Pop Musicians' Association, supporting Russian arts and culture. The main definitions of Empty Hills are non-format, open and free (Пустые холмы 2012). The organization of the festival and the performances are based on volunteer work. Festivals such as Afisha Picnic and Empty Hills are redefining the Russian festival culture. The popularity of Empty Hills has increased from a few hundred visitors to tens of thousands.

The festival is not going to be held during the summer of 2012, due to the festival organizers' desire to rethink the purpose of the festival, to develop a new concept for Empty Hills and to enhance the festival's cultural and aesthetic level (Пустые холмы 2012). The increase of popularity has undoubtedly cast pressures on the organizers to remain true to the festival's original ideology.

All festivals presented have similar competitive advantages to Ilosaarirock, such as locality, conspicuousness, support of strong co-operative partners and sponsors (excluding Empty Hills), as well as an established position and image among Russians. The biggest festivals have sufficient financial background to attract internationally known artists, but moreover can sign locally known artists and band with which the audience is familiar with. In the case of Ilosaarirock, the business model as a non-profit organization averts the allocation of resources into intensive marketing campaigns abroad. Hence, a local co-operative partner or sponsor to enable the marketing and promotional activities in Russia could bring more visibility to the festival in Russia.

5 SWOT ANALYSIS CONCERNING THE RUSSIAN MARKET

A SWOT analysis shows the critical items from the internal and external audit by drawing the strengths, weaknesses, opportunities and threats (SWOT) from the strategic audit. It is a basic, straightforward model that provides information and serves as a basis for the development of marketing plans (Kotler, Armstrong, Saunders & Wong 2002). In the case of Ilosaarirock, the SWOT analysis focuses on the factors for internationalization and especially the St. Petersburg markets.

5.1 Strength and Weaknesses

The strengths and weaknesses in a SWOT analysis do not list all features of a company but rather only those relating to critical success factors. The strengths and weaknesses are relative, not absolute (Kotler et al. 2002).

The strengths are:

- **Location.** Currently, Russian travelers are already the biggest foreign customer group in Finland. The potential for increasing the number of Russian visitors is notable in the North Karelia region. In addition, North Karelia offers versatile events from culture to sports, not to mention the closeness to nature. Furthermore, Ilosaarirock is situated in the city center, close to the services.
- **Well organized event.** Every year, the organizers of Ilosaarirock gather feedback from the festival visitors to improve for next year. Ilosaarirock has received international appraisals for the organizational features of the festival.
- **Versatile offering.** The music style in Ilosaarirock is not restricted to rock music, but includes reggae, pop, rap, and heavy metal. In terms of music, Ilosaarirock offers something for all. Moreover, the offering is not limited to music, but many organizations and vendors are present in the festival.
- **Inhabitants with Russian origin.** The North Karelia region is home to many people with Russian origin. Thus, existing networks and contacts are available to be

utilized. Having these people participating in the festival would generate some word-of-mouth. In addition, these networks can be a pulling factor for potential Russian festival-goers as the cost for attending would be lowered.

The weaknesses are:

- **Unknown event in Russia.** Despite its long roots in Finland, Ilosaarirock is a fairly unknown event outside the close border regions. As Ilosaarirock is not as highly internationalized as some of its European counterparts, the recognition in Russia is not significant, and the festival does not obtain the “cult status”, such as e.g. Roskilde or Glastonbury have. Thus, the marketing of Ilosaarirock is essential in creating the recognition and visibility in Russia.
- **Weak marketing in Russia.** As mentioned above, Ilosaarirock does not have sufficient marketing efforts in terms of the Russian market. St. Petersburg is a city with millions of inhabitants, with continuously changing trends and novelties. Continuous efforts must be made to gain recognition and visibility, not limited only to one time promotions in rock clubs. Presence in Russia is everything. Personal contacts and relationships are needed to create trust and generate conspicuousness for the event. Thus, a “festival diplomat”, who knows the local culture and practices is needed to handle the festival promotion in Russia.
- **Lacking worldwide known artists and bands.** Although Ilosaarirock has managed to get performers who are well-known in Europe or North America to perform in the festival, these headliners might not be so well-known or popular in Russia. Due to the non-profit nature of Joensuu Pop Musicians’ Association, the festival does not have the resources to pay for highly recognized artist and bands that themselves have a pulling factor for their followers even from a large area.

5.2 Opportunities and Threats

The purpose of the opportunities and threats is to make the company to anticipate important developments that can have an impact on the operations (Kotler et al. 2002).

The opportunities are:

- **Growth of tourism in Finland/ Eastern Finland.** Middle income Russians have more financial resources to be used for free time. This, in turn, generates potential for the growth of tourism. Ilosaarirock will gain the benefits created by other players, e.g. the local tourism board or holiday resorts by proxy. As there are already tourists coming to the region, attracting them is easier than to start from the other side of the border.
- **Co-operative multidisciplinary projects.** The North Karelia Chamber of Commerce, Joensuu Regional Development Company JOSEK Ltd., Central Karelia Development Company KETI Ltd., and Pielinen Karelia Development Center Ltd. PIKES have jointly implemented a North Karelia industrial political Russia – program and a specific Russia –strategy. The strategy is foremost a common manifestation and plan to transform the prospects related to Russia into actions generating economic wellbeing for the region by the North Karelia economic life.
- **Growth of social media in Russia.** The use of social media is a growing trend in Russia. For an event such as Ilosaarirock, social media creates a medium where each individual is part of the marketing process. The real time qualities of social media enable continuous information flow among the participants. Furthermore, the users are creating their own content and expressing their experiences. Thus, social media has a significant role in delivering the marketing message.

The threats are:

- **Allegro.** On one hand the recently opened Allegro connection between St. Petersburg and Helsinki is an opportunity for Ilosaarirock, due to the shortened travel time between St. Petersburg and Joensuu. However, in reality, the expenses supersede the benefits, as no direct connection exists, but a transfer train or bus must be boarded from Kouvola to Joensuu. Thus, the connection better suits the needs of Lappeenranta or Helsinki. Furthermore, the geographical location of Helsinki enables the transit to long distance destinations via airline carriers.
- **Competition of the tourists/festival-goers.** Joensuu is competing for the same tourists together with other cities in Eastern Finland, such as Lappeenranta. Co-

operation between different players is needed to compete with the bigger cities. In addition, other Finnish music festivals, e.g. Naantalin Musiikkijuhlat, Kuhmon Kamarimusiikki and Savonlinnan Oopperajuhlat, have also caught the interest of Russian tourists through commitment in their business strategies. According to the CEO of Finland Festivals Kai Amberla (2012), the amount of tourists willing to gain cultural experiences has increased in comparison to shopping tourists.

- **Image that Russians have about Finnish rock festivals/ Finland.** Due to the recent attacks made by skinheads to few Russian festivals, the image Russians have about rock festivals does not represent the reality in Finland. Most difficulties can arise simply from the use of the word “rock”. If the same festival would be called, e.g. music festival, this prejudice might be avoided. In addition, the image of Finland to many Russians is a calm natural paradise with summer cottages and clean air. Undoubtedly rock festivals do not fit to this image.
- **Lack of communicating with the potential market segment.** Currently, the communication between the organizers and Russians is limited to the rock clubs held in St. Petersburg by Joensuu Pop Musicians’ Association, as well as some presence in the social media. This communication is however rather passive: the webpage is not updated at the same time as the Finnish and English versions, to name one example.
- **Concerts in St. Petersburg and Moscow.** Nowadays, many internationally known artists and bands include St. Petersburg, Moscow or both on their calendar. For this reason, competition arises from the concerts as well. In most cases, the ticket price is lower than that of Ilosaarirock. Furthermore, the concert is a possibility for a larger group to get together, as not as many arrangements are needed compared to when attending a rock festival abroad.

6 SERVICE MARKETING

In the case of festivals, the festival is in itself a series of services provided for the visitors as the consumers. In order to differentiate in the highly competitive business, service quality is an important factor when building customer loyalty; it can create added value for the business. For developing service management and marketing models, the understanding of customer needs and wants, and of the evaluation process itself, is essential.

6.1 Perceived service quality

During the past decades service quality has become a major area of attention for companies, organizations and managers owing to its strong impact on business performance, lower costs, profitability, customer satisfaction and customer loyalty (Leonard & Sasser 1982; Cronin & Taylor 1992; Newman 2001). To compete successfully, the business entity, regardless of its size or business model, must have an understanding of consumer perception of the quality and the way service quality is influenced. However, the main difficulty is that in most cases, quality is perceived subjectively.

Quality experiences are connected to traditional marketing activities resulting in a perceived service quality (Grönroos 2007). Managing perceived service quality means that the company has to match the expected service and perceived service to each other so that consumer satisfaction is achieved. Grönroos (2007) identified three components of service quality: technical quality, functional quality, and image (see Figure 1).

Technical quality is the quality of what a consumer actually receives as a result of their interaction with the company; it is vital to them and their evaluation of the quality of service. Functional quality is how the consumer gets the technical outcome. This is important to them and their views of service received. Image is very important and can be expected to build up mainly by technical and functional quality of service, including the other factors (tradition, ideology, word of mouth, pricing, and public relations).

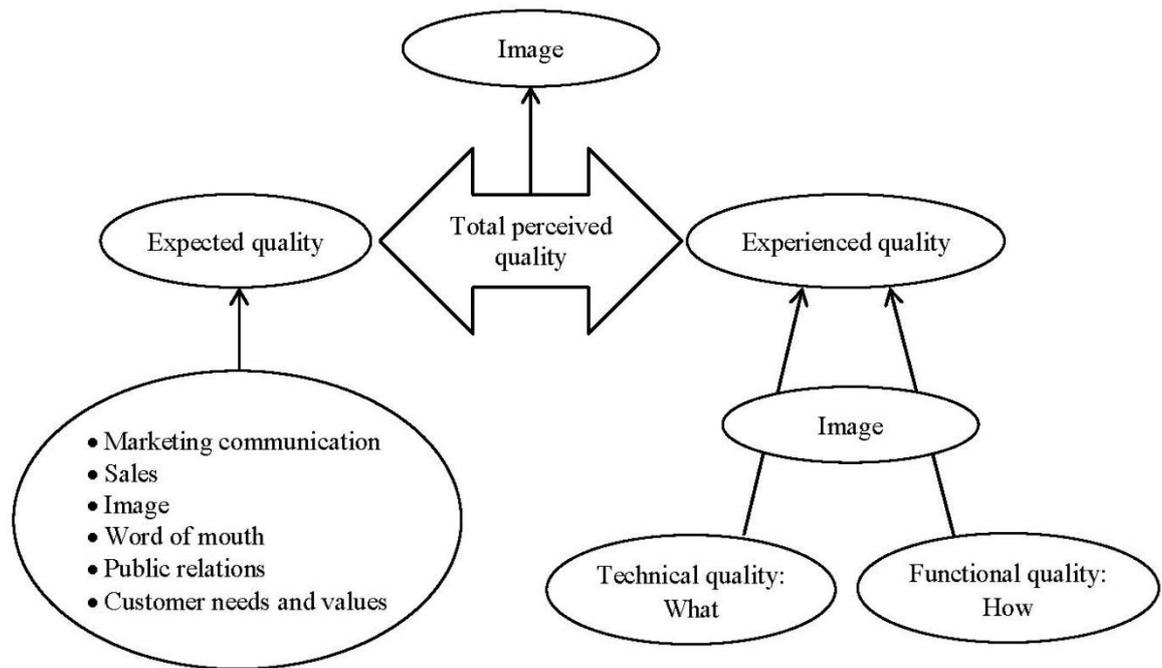


Figure 1. Total perceived quality (Source: Grönroos 2007, 77).

6.2 AIDAS

When marketing a product or service, one way to look at it is with AIDA model. Various modifications have been formed, of which the AIDAS model is one most commonly used. AIDAS is an abbreviation of *attention* (getting the attention of a potential customer), *interest* (getting the customer interested in the product or service), *desire* (making the customer believe that the product or service can satisfy their needs), *action* (inducing the customer to make the actual act to purchase the product or service), and *satisfaction* (making the customer feel satisfied with the product or service and hence it can be expected that they will repurchase it) (Kotorov 2012).

6.3 Complete service offering

When observing service as a product, the service itself does not fully explain the service experience the customer receives. As Figure 2 shows, there are three circles which should be taken into consideration when analyzing service offering as customers see and experience it (Grönroos 1998).

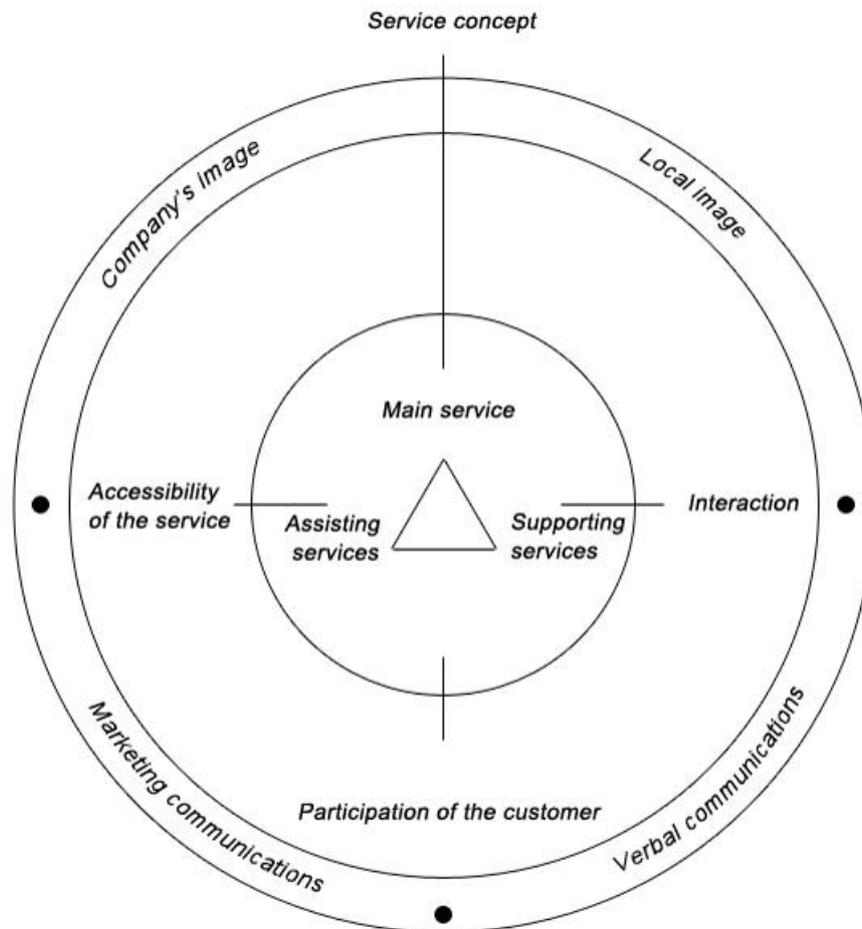


Figure 2. Service offering (Source: Grönroos 1998, 127).

6.3.1 Inner circle: Service package

When offering service as a product to the customers, it is important to actually understand what is being offered. This helps competing in the markets and ensures customers receive what they are paying for. One alternative to manage the service as a product is to look it as a package. The inner circle in Figure 2 represents the service package.

According to Grönroos (1998), the service package includes three sections: the main service, assisting services and supporting services. Main service is the actual service the customer buys. Assisting services signify the services customer's need to be able to utilize the main service, and supporting services are mainly used as a means to stand out amongst competitors and to add value to the service package itself. Hence, supporting services,

unlike assisting services, are not necessary for a service package, but are an important issue to be considered when contemplating ways to compete in the markets.

6.3.2 Middle circle: Extended service offering

When a service as a product is being observed, it can only be done through the eyes of the customer (Grönroos, 1998). Bearing this in mind, the service package offers only a simple way to look at the service but does not fully explicate the service as a product that customers experience. The package does not give an answer to how the service is being experienced, but merely explains what the customer is given. To understand how the customer experiences the service, Grönroos (1998) would expand the service package to extended service offering. This offering also includes the accessibility of the service, interaction with the service organization and the participation of the customer.

The accessibility of the service means how well the customer can reach the service. Issues influencing this, depending on the service, are e.g. the amount and skills of the employees, the opening hours, and the location of the premises. Based on the accessibility of the service, the customer can find the accessibility, buying and consuming easy or difficult.

How the customer reaches the personnel or how easy it is to be in contact with them is one way to look at the interaction with service organization. If it is difficult or complicated to get in touch with the employees of the service organization, the whole service experience can feel negative, even if the service package itself is first-rate.

The participation of the customer is understood with the customer making an impact on the service: filling out forms, using automatics, and giving information or feedback can all improve or weaken the service received. If the information is given correctly, the service can be tailored to fit the customer but if the information is incorrect or not given, it is possible for the customer to receive unneeded or insufficient service.

In short, when exploring the extended service offering concept, it should determine the offered service package, containing main service, assisting services and supporting

services: how the service package is being reached, how the interaction is being handled, and how the customers are being coached to participating to the process (Grönroos 1998).

6.3.3 Outer circle: Image and communication of the service offering

According to Grönroos (1998), expanded service offering is insufficient by itself. Instead, he comments on the influence of image and communication means to the customer's experience on service offering. The positive image can act as an improving force in experiencing the service offering, when a negative image can do the opposite. In addition, Grönroos believes that since the service is immaterial, the communication policies used in marketing have a direct influence on the customers' experiences, not merely on the expectations.

Communication influences the image of a company. Usually this takes a long time, but even a one-time advertisement can make an impact on how the customer values the service or the company itself. Verbal communication is not something to be disregarded. This includes both the way the company in general, or the employees, express themselves during the purchasing situation and also what the other customers have to say about the company and the services. Hence, the complete service offering includes the model of the extended service offering as well as the image and communications.

7 SOCIAL MEDIA AS A MARKETING TOOL

7.1 Definition and value of social media

Within less than a decade, social media has risen next to, or in some cases even surpassed traditional media as a way of delivering the marketing message. Social media in itself is still a relatively new and difficult concept to define. Lietsala and Sirkkunen (2008) describe social media through the umbrella concept, where different kinds of cultural practices rest under the social media umbrella. These cultural practices are then linked into numerous and diverse web contents and people, who in some form participate in this content. Whereas Lietsala and Sirkkunen describe social media as a participatory action, Erkkola (2008 83) describes it as a technology bound and structured process, where individuals and groups build joint meanings with the help of contents, communities and web technologies through peer and use production. At the same time, social media can be seen as a phenomenon that influences societies, economies and cultures.

Nowadays, Internet users can roughly be categorized into two main groups: the Inhabitants and the Tourists (Salmenkivi & Nyman 2007, 27-28). The Tourists visit the Internet to use online banking services, browse through online newspapers or visit various web stores. Contrary to the occasional use of Internet by the Tourists, the Inhabitants see the World Wide Web as a part of their everyday lives. The Internet is effectively used for information searches, keeping in contact with other people and reading user reviews for various products or services. The Inhabitants are the thriving force of social media. They actively search for information and upload content to different applications, also with the help of mobile services.

With the help of new web technologies, the possibilities for interaction have converted from simple narration towards equal dialogue, in which the content creation and exchange of information operate two-directionally, enabling both the communication between individuals and the fast dialogue between companies and consumers (Salmenkivi & Nyman 2007, 36). According to Salmenkivi and Nyman (2007, 20), the question is no longer when the Internet will become the most prominent media and brand building tool

for companies, but rather at what point will Finnish companies understand that they should follow. Furthermore, Raunio (2010) encourages Finnish companies to be involved in social media, pleading the fact that going along [with social media] will over time provide a small advantage compared to competitors and enable the takeover of new market shares both locally and even internationally.

Social media was emphasized as the main marketing medium since Joensuu Pop Musicians' Association wants to increase the importance of mobile content as a part of the comprehensive service and real-time content creation in the future. In addition, social media gives the user the possibility to be involved in the creation of the content, and thus partly increases the user-driven experience.

7.2 Differences of social media compared to traditional media

Used effectively, the received benefits from the use of social media differ immensely from the coverage gained through its traditional counterparts, i.e. television, radio, or newspaper. Social media has many qualities the traditional media lack. Robert Scoble (2007) has analyzed these differences and written an article based on his findings. In his article, he describes the following:

- **Traditional media is difficultly modifiable.** After printing, let alone delivering, a newspaper it is impossible to make changes or corrections to the text. In social media information is constantly available, and thus modifications are rapidly executed, e.g. news can be updated several times a day.
- **Traditional media is difficult to interact with,** e.g. commenting on TV news is difficult. Interaction is one of the key elements in social media and many services are built upon it. Different forms of interaction are e.g. reviews, comments, linking or blogs.
- **Social media happens in real-time.** Events, news and other developments are immediately visible. For this reason, many major news stories of the past years have first been reported over social media. This was the case, when U.S. Airways flight number 1549 made a forced landing on river Hudson in 2009. The first pictures and reports of the landing were soon uploaded to Twitter.

- **Recombining different contents**, such as text, videos, pictures and sounds is usually rather simple.
- **Publishing in social media services is free.** Within a matter of minutes, anyone can set up a blog and start creating content. Traditional media, however, is fairly controlled: there exist rigid publishing processes in which the content is modified several times prior to publishing. In terms of individuals, publishing and sharing in the social media services is mostly free. Contrary to this, publishing in traditional media almost always generates some fees or costs.
- **Social media is limitless.** TV programs have always a set duration and the broadcasting time cannot usually exceed 24 hours. In social media these kinds of limitations do not exist, and e.g. the online video service Youtube receives uploaded content worth approximately 24 hours every minute.
- **Social media allows recombination of various medias**, contents and services in a new way compared to earlier media. A simple blog post can contain map information from Google, pictures from Flickr, videos from YouTube, and relevant conversations from Twitter.

Furthermore, a similar analysis has also been conducted by Stowe Boyd (2007). In his article Boyd describes social media as something based on a common conversation between the users that many traditional media lack. In the following, some of Boyd's conclusions on the differences are presented:

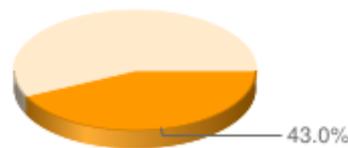
- **Social media is not a mass medium:** it has not been built based on a from one user to many -model. Social media is a from many to many medium: most of the social media services are based on dialogue. Conversation and comments related to the original subject are an essential part of blogs, and as a result of this co-operation, writing, to which many users have participated in, and that has many readers to it, is formed.
- **Social media is open:** the threshold for starting a post is non-existent.
- **Social media breaks the traditional processes:** in many of the social media services, the power has shifted from the companies and communities to the end users. Conversation about the company, its product or service can be maintained in these platforms without the company controlling or overseeing.

In the case of Russia, the above mentioned factors are important to take into consideration when contemplating the correct media to deliver the marketing message. Russians tend to have disbelief towards advertisements in newspapers or on TV. Many Russians rely on the opinion and recommendation of their closest family and friends, e.g. in choosing the holiday destination. Social media, where participants can freely express their ideas and opinions, supports the information search with its objective nature.

7.3 Use of Internet and social media in Russia

The Internet has expanded worldwide, which means that people can interact with each other rapidly and with ease. According to Internet World Stats (2011), there were 59,700,000 Internet users in Russia (representing 43% of the population) in June 2011, whereas eMarketer reports (2012) the similar numbers to be 62 million, representing 45% of the population. The number was expected to reach 67.9 million users by 2012, equaling 49% of the population. In August 2011, the Public Opinion Foundation (FOM) in Russia stated that home Internet access grew by 10% compared to 2010, but since household broadband penetration remained even, they attributed the increase to mobile internet usage (eMarketer 2011). The division of Internet usage by demographics is illustrated in Table 1, Appendix 2.

Percentage of Population Online



Total Online Population (000's) in 2011: 59,700
 Percentage of Population Online in 2011: 43.0%

Figure 3. Percentage of population online in Russia in 2011 (Source: eMarketer 2011).

According to the digital marketing and measuring company comScore's Media Matrix (2010), Russians are the most enthusiastic social media followers and users in the world.

At 9.8 hours per month, Russians spend more than twice as much time on social media networks than the global average. Part of the figure can be explained by the somewhat low Internet penetration in the country, which means that the existing user base consists of a rather small segment compared to the entire population. The small user segment are intense users of all IT products and services, not limited to social media. Furthermore, the easy access to illegal music and movies via Russian social media sites can also increase the figure. The development of usage of social networking sites in Russia is illustrated in Figure 4.

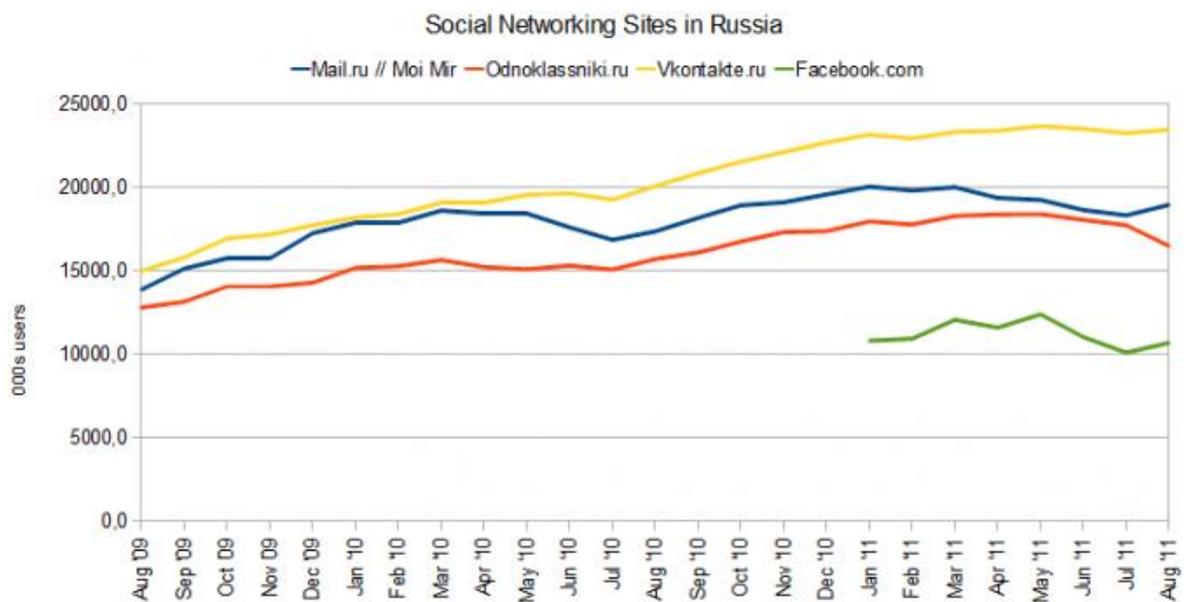


Figure 4. The usage of social networking sites in Russia (Source: TNS 2011).

For companies and organizations it is important to understand the dynamics of the biggest social networks to use them for commercial purposes. Growth in the Russian social media sector provides a considerable advertising opportunity. In the following paragraphs the most popular social networks in Russia, excluding those oriented to business networking such as LinkedIn, are introduced with the relevant data on usage.

7.3.1 vKontakte

vKontakte is the Russian market leader and the counterpart to Facebook. vKontakte has many similar features to Facebook, such as groups, commenting and fan pages, even the

color scheme. The site was launched in 2007 and is the main competitor and market leader to Facebook in Russia and Russian-speaking countries. According to TNS (2011), the active users tend to be younger, student types although the company claims that users over age 25 account for more than 60% of the total users.

The company has the size and scale to continue to innovate and dominate, and their focus on the Russian (-speaking) market creates a competitive advantage. vKontakte is the market leader with a stable market share; as it is so large, growth is generally in line with the growth in the general Russian online population (TNS 2011). Ilosaarirock is currently present in vKontakte but not with the full possible magnitude: the Ilosaarirock group has 431 members; the last posts date to March 2012, being advertisements made by companies or representatives, and the last posts by the Ilosaarirock staff date to October 2011. Presence on the Russian markets is important, and Joensuu Pop Musicians' Association must be able to interact with the Russian market year round, not only during the events.



vKontakte: Reach and engagement: 23.4 million users (54.2% of the Russian online population), 20 minutes average daily duration

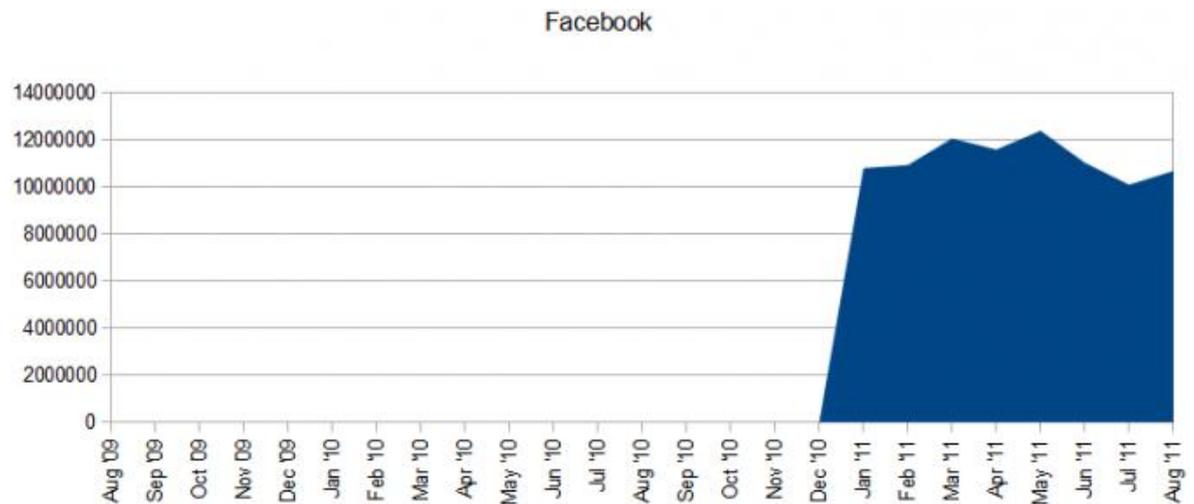
Figure 5. The usage of vKontakte in Russia (Source: TNS 2011).

7.3.2 Facebook

Since Facebook entered Russia, it has rapidly gained Russian users, also at the expense of vKontakte. Facebook attracts a young, globally-minded audience, who has (international)

friends already on Facebook with whom they can connect on a common platform. However, in Russia this is a rather narrow demographic due to the strong position of the market leader. Thus, despite Facebook's strong leadership position worldwide, the number of Russian users does not yet bring as much visibility as with vKontakte. Therefore, being present only on Facebook in Russia is not enough.

Facebook has had rapid growth during initial take-up by Russians, but has since reached a plateau (TNS 2011). Ilosaarirock has both Russian and English pages on Facebook, but the Russian version has only 50 likes compared to over 15,000 for the English version. Furthermore, most people liking the Russian page are local, the majority being from Joensuu. Hence, the marketing question is how to get more likes and awareness to the Russian page, which also concerns vKontakte.



Reach and engagement: 10.7 million users (24.7% of the Russian online population), 3 minutes average daily duration.

Figure 6. The usage of Facebook in Russia (Source: TNS 2011).

7.3.3 Odnoklassniki

Odnoklassniki is a Russian word for “schoolmates”, and the site is focused on the sharing of photographs between such persons. Founded in 2006, the site predates vKontakte and the Russian version of Facebook and is part of the vast Mail.ru platform. Odnoklassniki has a relatively higher concentration of users in the 25-35 age group, which is somewhat older than vKontakte's audience (TNS 2011). The site is full of flashing images but lacks the design level of its counterparts. The features include the ability to rate other people's

photos, to see who has viewed one's profile, online chat, and a real-time listing of who is on the site with links to their profiles.

The number of active users has been declining as people migrate to Facebook and vKontakte, although features popular in other Russian social media sites, like games, streaming media and video hosting have been added. Odnoklassniki still maintains a loyal following and exhibits the highest average daily minutes on site, despite the stagnant or declining market share (TNS 2011). Odnoklassniki could function as a platform for the Russian festival-goers to Joensuu to share their audiovisual material and arrange meetings to plan for the participation in the event.



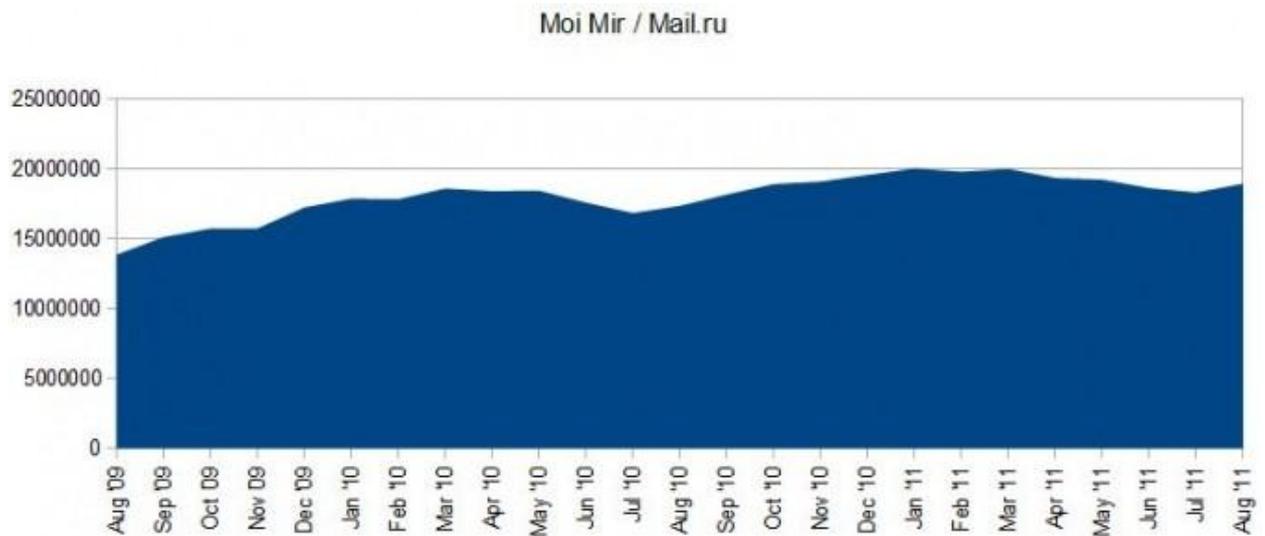
Reach and engagement: 16.5 million users (38.1% of the Russian online population), 25 minutes average daily duration

Figure 7. The usage of Odnoklassniki in Russia (Source: TNS 2011).

7.3.4 MoiMir

In addition to Odnoklassniki, MoiMir (My World in English) is part of the Mail.ru platform. MoiMir was launched in 2007 and attracts users through its integration with the platform's e-mail application, which is the most popular in Russia. According to a TNS report (2011), the site enjoys a slow but stable growth in line with the overall market. Despite this, the low average daily usage figures reflect the fact that many people arrive at the site only as a result of their e-mail accounts being with Mail.ru. MoiMir has the

standard features of other social networking sites, with not much to separate it from the competitors.



Reach and engagement: 18.9 million users (43.8% of the Russian online population), 9 minutes average daily duration

Figure 8. The usage of Moi Mir in Russia (Source: TNS 2011).

7.3.5 Twitter

The microblog service Twitter also extends to Russia but more slowly and with a lesser magnitude than in the rest of the world. However, the platform has at least one very visible PR person, as President Dmitry Medvedev is an enthusiastic user, along with more than a million other Russians. Nevertheless, a research by Yandex indicated that only 6% of Russian Twitter accounts were active on a daily basis, when in March 2010 the figure was 60% (Yandex 2011). As in many other countries, Twitter is mainly used by celebrities or corporate executives and not so much by the common users. Twitter does not report its total user accounts by country, but some conclusions can be made of the comScore research from 2010 that listed the top 15 social networking platforms by use and did not include Twitter.

7.4 Use of smartphones and mobile Internet in Russia

Smartphones allow their users to access the World Wide Web at any time at almost any place. With the help of this technology, users can easily upload content to various sites, search for information and interact with each other in the blink of an eye. As mentioned earlier, Joensuu Pop Musicians' Association is actively building an interactive application for the festival-goers in order to better engage them. This yet unnamed mobile application will also be directed to the use of international visitors, including Russians. For this reason, it is important to analyze the market's readiness for this type of technology. In the following paragraphs the use and popularity of smartphones in Russia is further examined.

According to a telecommunications operator and mobile equipment retailer MTS (2012), 2.8 million smartphones were sold in Russia in the first half of 2011, with an increase of 118% from the previous year. Furthermore, the year in sales of smartphones reached 7.7 million units, accounting for 18.8% of all mobile phones sold in the country in 2011. In addition, the estimates by eMarketer (2011) revealed that the popularity of mobile markets would be continuous, as there were expected to be 185.9 million mobile phone subscriptions in the country by the end of 2011, a number 34% higher than the total population.

However, the higher-end smartphones may not be obtainable by the average consumer in Russia. The majority of users are still using the older 2G networks; there are an estimated 15 million 3G subscriptions in the country, a total penetration of 7% (eMarketer 2011). Even with such a low percentage, users were willing to access advanced mobile content. eMarketer (2011) estimated there to be 29 million mobile Internet users in the country by December 2011.

A total of 21.2 million people, or 17% of the population, accessed the mobile Internet at least once per month. Demographic analyses revealed that younger consumers were the most active user group: respondents ages 12 to 17 and ages 18 to 24 accessed the mobile web at rates of 51% and 45%, respectively (see Appendix 2).

However, compared with the distribution of money or household income, the Internet and smartphones are still not available to all demographics, i.e. the population with the lowest

incomes. In the future, the middle-class and younger users might also begin to demand more appealing and interactive mobile content, in which case, income level would no longer play such a major role in the purchasing decision process. Nevertheless, bearing in mind that Russian culture places much weight on personal relationships and physical presence on the markets, relying only on social media and mobile applications would not create enough value or incentive for potential festival-goers.

8 RESEARCH METHODS

8.1 Aim of the study

When entering a new market, it is important to prepare a market research to reduce the risks and financial losses possibly occurring in the process. The aim of this study was to find out young Russians' expectations of rock festivals. Another goal was to establish the interest of Russians to take part in a festival, particularly one organized in Finland.

For the empirical part of this study, both qualitative and quantitative research methods were utilized. Two separate InnoStudio® sessions were organized to form the basis of the qualitative research for the project, aiming to find out young Russians' images of rock festivals. This research method was also used to receive information about the required practical arrangements, as well as the feelings of the festival participants before, during and after the event.

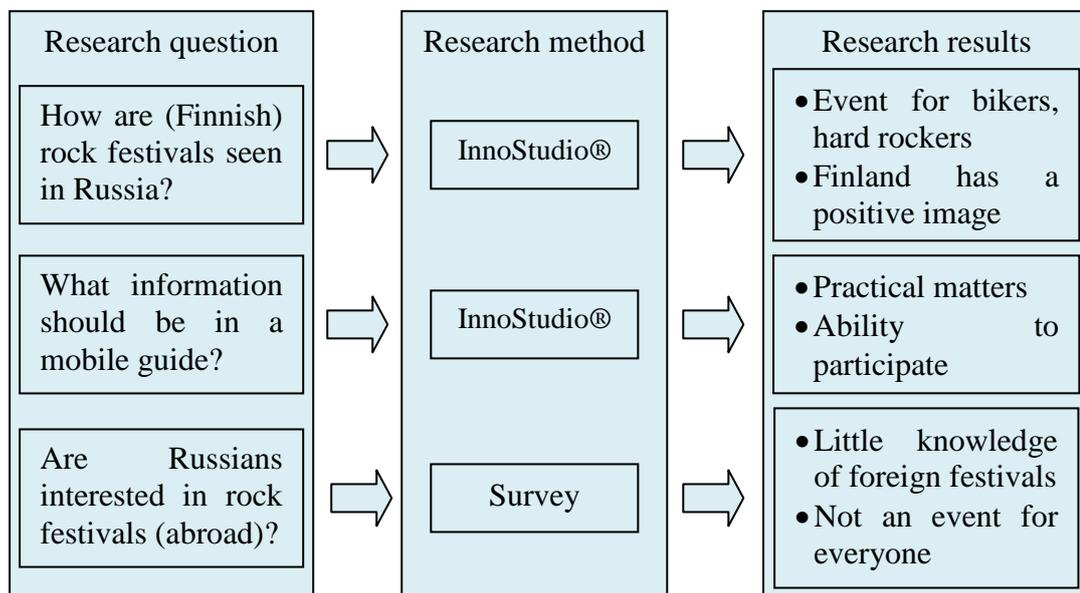


Figure 9. The research process.

The survey, which formed the quantitative research body for this study, was used to determine the interest, attitudes, and knowledge about rock festivals, especially those in

Finland. Other aims were to find out which media young Russians follow, how they receive their tickets to different events, and how willing they are to use additional services with their mobile phones.

8.2 Research questions

There were a few main research questions which the study aims to answer. The most important question was whether young people in Russia are interested in participating in a rock festival in Finland, but also how rock festivals in Russia are seen and what the expectations towards festivals in general are.

Around the main questions arose some related questions, such as what the practical matters that should be taken into account when a Russian comes to Finland to attend a festival are, as well as what kind of information would they expect to find, and how and from where they would find it.

8.3 Methods of data collection

Both qualitative and quantitative research methods were used in the study. As a qualitative research method, two InnoStudio® sessions were held in St. Petersburg State University of Economics and Finance (later FINEC), in Saint Petersburg, Russia during April and November 2011. More than 43 FINEC students from different curricula attended the first InnoStudio®. The second InnoStudio® differed from the previous in terms of the attendees: 30 students different from the first session, including both students from FINEC and international students from the North Karelia University of Applied Sciences (later NKUAS) participated in the study.

The second InnoStudio® was organized as a follow-up to find topics supporting the results from the first InnoStudio®. Hence, only the matters relevant to this study are being pointed out from the event. The results and the process itself have been explained more thoroughly in AKI Living Lab's report "Pietarin InnoStudio® – Materiaalien hyötykäyttö Ilosaarirock

Mobiilioppaan kehitystyössä sekä Ilosaarirockin sisällöntuotannossa” by Hyttinen and Newton (2012).

The quantitative research method included a survey of 23 questions. The responses were collected from the students of FINEC in November and December 2011.

8.3.1 Validity and reliability

Validity measures how well the research measured the matters it was intended to measure (Heikkilä 1999, 178). According to Gummerson (2000), the validity is the extent to which researchers are able to use their method to study what they had sought to study rather than studying something else. Considering qualitative research methods, the main questionability lies on the measurement of the received data. As the methods of qualitative research are not restricted by measurable approaches, the interpretation of the data can cause some invalidity. In terms of the literature based theory, Cristian Grönroos is a highly recognised author with many years of experience in service marketing, and his works are often cited by other researchers.

Reliability signifies that the results of a research are not random (Heikkilä 1999, 179). In the case of a survey as a quantitative research method, it cannot be expected that the results received through the survey used in this study would be achieved by repeating the same survey. This is mainly due to the low response rate as well as the rather narrow diversification of the respondent group. Additionally, lacking the previous study base to compare upon, the results cannot be generalized without critique.

8.4 Qualitative research

8.4.1 InnoStudio® concept

InnoStudio®, a registered development service of D'Art Services, is a qualitative research method, which in short means an innovation workshop or camp for a group of people.

Each workshop is carefully planned beforehand, and the entire process is supervised by an InnoStudio® leader or leaders. The purpose of InnoStudio® is to find new solutions and encourage creative and outside-the-box thinking. The participants of InnoStudio® can be e.g. a group of students, employees of a company, customers of a company etc. The participants depend on the matter being processed in the workshop.

InnoStudio® consists of group tasks aimed at supporting creativity. There are different methods which can be used in InnoStudio®. These include e.g. mind mapping, in which participants write down ideas coming to mind of some key word or phrase; visual mapping, in which participants collect pictures associated to the task; and time mapping, in which process of a certain event is thought of from beginning to finish to cover all the steps necessary to take (Dart Services 2012).

8.4.2 The course of the first InnoStudio®

Before the first InnoStudio® in April, a meeting was organized to plan the tasks and schedule for the session. Challenges for the InnoStudio® were the short time table (three hours) reserved for the event, as well as the participants being unfamiliar with the process. Based on these reasons, as compact session as possible was prepared to support the further working processes.

As a part of the pre-preparations, students of NKUAS taking part in the project responded to the assignments which were to be used in InnoStudio® in St. Petersburg. This offered an approach for a comparison between the differences or similarities found from the St. Petersburg results.

Since the group of Russian students taking part in the InnoStudio® was unfamiliar with this research technique and the working language was English, the first task was to ensure the basic concepts, such as *Mind Map*, were clear to the participants. It was also important to explain what the InnoStudio® concept signified and why the contribution of the participants was important for the project. However, since the group did not have any previous experiences from similar working methods, the participants did not obtain a routine approach to the situation. Hence, the responses were fresh, with no preconceptions.

The students were divided by numeral order into six groups of different sizes. These groups were dispersed to two class rooms to carry out the given tasks. The course of the first InnoStudio® is presented in Figure 10. The session included three tasks. The aim of the first task was to find out the participants' image about Finnish rock festivals by asking them to write down every thought that came to their minds about such events. The task was designed to give information on how the participants view rock festivals.

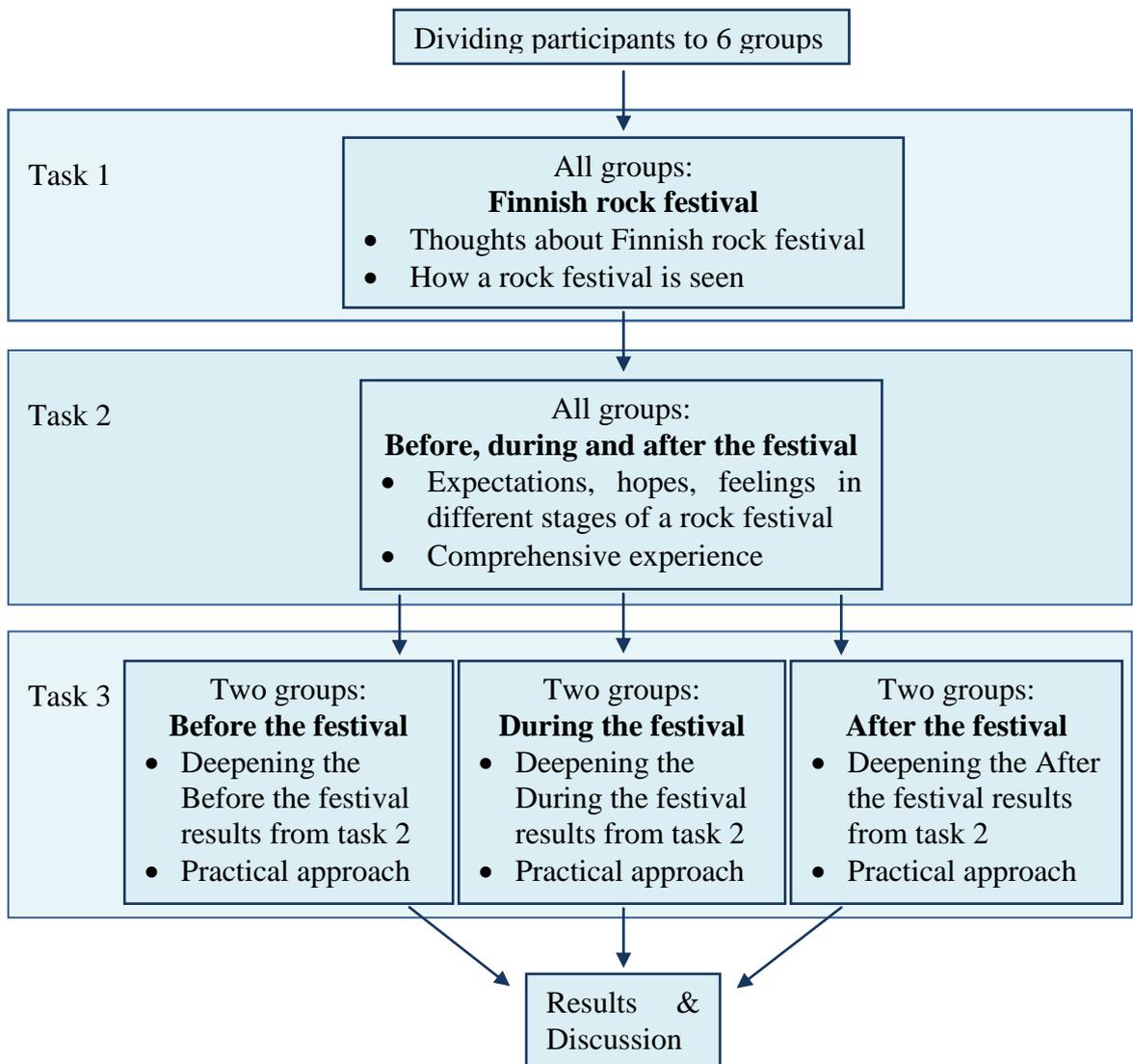


Figure 10. The course of InnoStudio® 1 in April 2011.

The second task was to find out the expectations, hopes, and feelings of young Russians concerning different stages of a rock festival: before, during, and after. This task was designed to understand the comprehensive experience of a rock festival in the mind of a potential visitor.

The third task was to deepen the results gathered from the second task. Each group was given the task to think of a more practical approach for the hopes and expectations either before, during, or after a rock festival. Two groups were appointed to each category. In addition, the groups were asked to contemplate how the organizer of the event could support fulfilling these hopes and expectations arising.

8.4.3 The course of the second InnoStudio®

The second InnoStudio® held in November 2011 was merely a follow-up, and thus only the tasks and results are being presented in this study, and not the preparations of the event. In Figure 11 the four tasks used in the second InnoStudio® can be seen.

The first task in the second InnoStudio® was to let the students identify thoughts on what makes them feel good in general and when travelling. The aim of this warm-up assignment was to make the participants feel positive while guiding them into thinking about going for a journey.

In the second task students were asked to design a path showing how they would get to Ilosaarirock. This service path was to include all the appropriate steps necessary to take in order to get to the festival area.

The service paths created in the second task were fulfilled in the third task. Each of the four groups into which the InnoStudio® participants had been divided, were given a theme which the groups took into consideration while working with the service paths. These themes were *love*, *friendship*, *detachment* and *caretaking*. These themes were created on the basis of Ilosaarirock's user survey conducted in 2011, and represented the four basic needs for people to visit the festival.

The fourth task was to think how these themed service paths could be turned into services found from Ilosaarirock's mobile guide. This task was designed to give information on what qualities would Russian tourists expect a mobile guide to contain to support the process of participating in Ilosaarirock, and additionally, to help making the decision for participating.

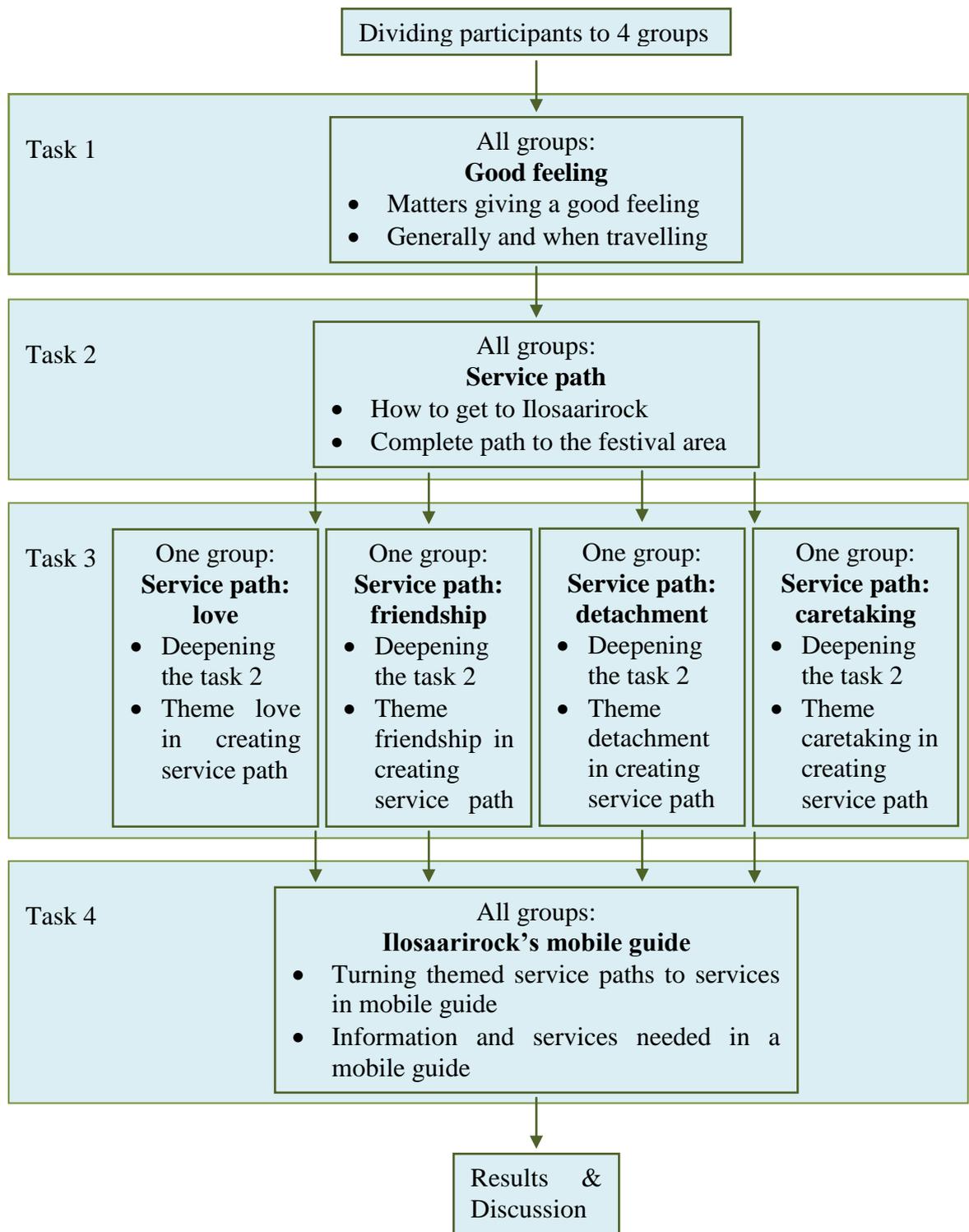


Figure 11. The course of InnoStudio® 2 in November 2011.

8.5 Quantitative research

8.5.1 The beginning of the process

The quantitative research was conducted in the form of a survey. The survey was first written in Finnish and English and then translated to Russian with the help of a native Russian student and a teacher of Russian. During the translation process, one question changed its meaning: the question “**If you would take part in a rock festival, why**” altered into “**If you have taken part in a rock festival, why**”. Thus, it had an effect on the results received from the question and also gave a few blank responses from the respondents who had not been to a rock festival.

Most of the questions in the survey allowed several responses, which meant that one person might have chosen two or more responses to one question. That is why the percentages of the responses given to a question in the following analysis do not always add to 100%. The percentages for each question are calculated from the amount of responses given to the particular question and not according to the total 124 respondents who filled in the survey form. Blank responses were not measured when analyzing the results and calculating the percentages.

In the analysis of the survey, the respondents have also been referred to as young Russians. However, the sample only included a small sampling of students in FINEC, and hence do not reflect all the young people in Russia.

8.5.2 Background information

The survey was filled in by 124 young Russian respondents: 73% women and 27% men. The reason for the high female participation was the minority of male students in the classrooms the responses were collected in. Several survey forms were also given to two female Russian acquaintances, who in turn collected responses from their group of friends. Most likely they knew more women than men, and thus the gender distribution became uneven.

The majority of all respondents, 60%, were from 18 to 20 year-olds. The age group of 21 to 25 was represented by 33%, and only 3% were either under 18 or over 25 years of age. The survey was aimed at young Russian students in FINEC, and thus the age distribution was as expected. Most FINEC students are between the ages of 18 and 22.

8.5.3 Music taste and experiences from rock festivals

Young Russians seem to listen to a variety of music. Most of the respondents chose several music styles when asked “**What kind of music you listen to?**”. The most common answer to music preference was rock music, with 52% of respondents choosing the option (see Figure 12).

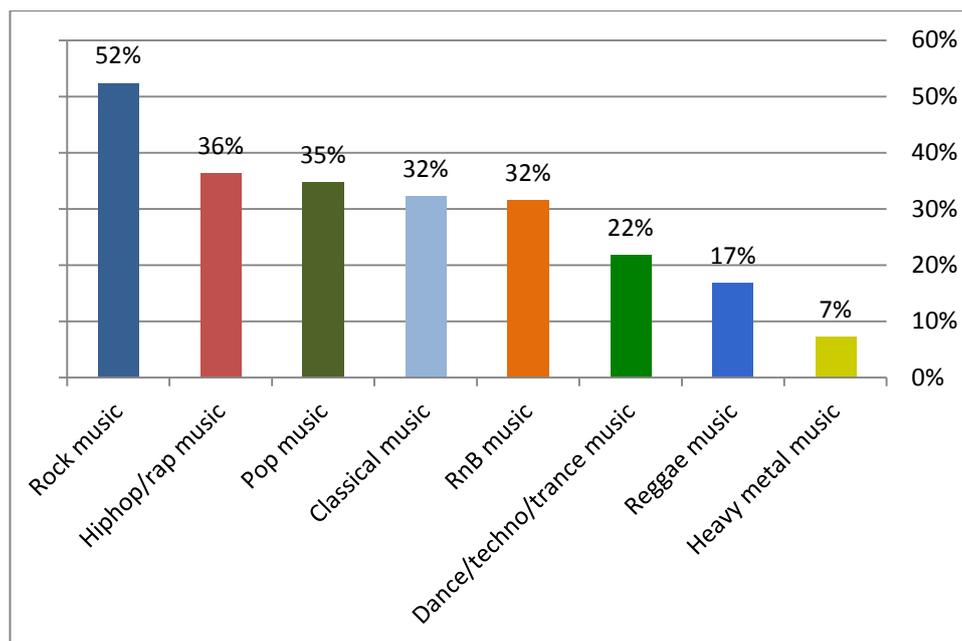


Figure 12. The music taste of respondents.

One-fourth of the respondents had been to a rock festival in Russia, usually either in St. Petersburg or Moscow. The most common Russian festival to which the respondents had participated in, was Tuborg Greenfest. Nashestvie was the second commonly visited festival. Almost 20% of respondents participating in a rock festival in Russia mentioned more than one festival they had been to.

Roughly 6% of all respondents had been to a rock festival abroad. The most common foreign country where respondents have been to a rock festival was Germany, with 43% of total responses. Only one respondent had been to a rock festival in Finland. None of the respondents mentioned more than one festival abroad they have participated in. Out of the respondents attending a rock festival in Russia, 16% had also been to a rock festival abroad. Male respondents had been more active in taking part in rock festivals. Half of them had been to a festival in Russia and 15% abroad, whereas the percentages for women for the same questions were only 17% and 2%, respectively.

When asked to list the foreign rock festivals the respondents knew, 72% did not mention any. The remaining 28% listed several different festivals, most commonly Tuborg Greenfest or simply Greenfest. Ilosaarirock was mentioned in two survey forms and Ruisrock in one. These were the only Finnish festivals mentioned among the respondents. Male respondents were more active in listing foreign rock festivals.

8.5.4 Interest towards rock festivals

Almost 60% of the respondents were interested in taking part in a rock festival. All the respondents who had been to a rock festival abroad were also interested in taking part. However, 84% of the respondents who had been to a rock festival in Russia were still interested in taking part in such an event, leaving 16% uninterested. Men were slightly more interested in taking part in a rock festival with 68%, compared to women, 56%.

Respondents who listened to rock or heavy metal music were most interested in attending a rock festival: 82% of rock music listeners and 89% of heavy metal music listeners. Perhaps this is because, as came up in InnoStudio® in April 2011 in FINEC (see page 54), young Russians believe a rock festival is mainly for a marginal group of people, for these so called rockers and bikers. Hence the event can only offer something for those interested in this style of music.

The 47% who listened to pop music were also the least interested in attending a rock festival. Out of the respondents listening to other types of music, such as classical or RnB, 48-63% were interested in taking part in a rock festival. However, most of the respondents

chose several music types from the survey, and thus the same people who mentioned listening to rock music may have also mentioned e.g. pop or reggae.

8.5.5 Concerns towards attending to a rock festival

When asked about the concerns respondents might have towards attending to a rock festival, 46% of the respondents did not answer to the question. Perhaps this can be interpreted that these 46% have no concerns in attending to a rock festival at all. All respondents who did not answer this question had indicated interested in going to a rock festival. Accordingly, all the respondents who mentioned not being interested in attending to a rock festival also chose one or several concerns.

Respondents having concerns towards going to a rock festival often chose several concerns. The biggest of these according to the respondents was safety, with 34% of the responses. It is interesting to note that 44% of the respondents who were interested in attending a rock festival indicated concern, when only 31% of respondents who were not interested at all mentioned safety as their concern. Safety was also a matter concerning female respondents more so than male, 41% versus 13%.

Crowds were another issue that concerned many respondents, totaling 30%, and negative image concerned 22%. However, none of the respondents who were interested in attending to rock festival had concerns about the image of the event. Some respondents listed their own concerns outside the given choices, and these concerns were often about not liking the music played at rock festivals or not being interested in such a scene.

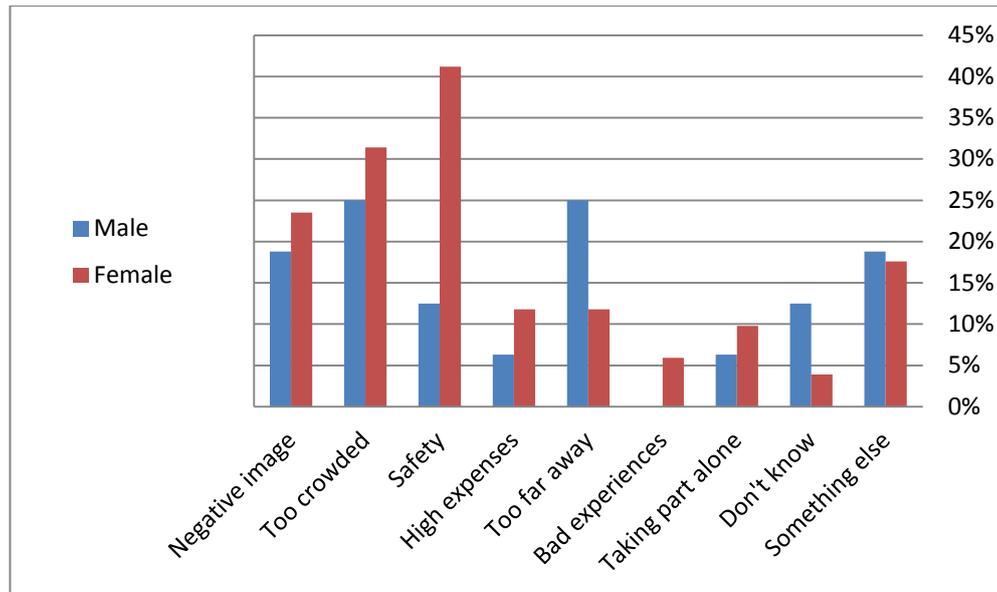


Figure 13. Concerns towards attending to a rock festival.

8.5.6 Reasons to attend to a rock festival

The question concerning why respondents have attended to a rock festival received only 37 responses out of 124. Out of these responses, the music (81% of responses) was the biggest reason for attending to a rock festival. Atmosphere was a reason for 62%, fun for 35%, adventure for 32%, and 49% of respondents mentioned friends as a reason. Only 11% considered alcohol as a reason to go to a rock festival, and new people were the reason for 16%. The closeness of a festival was not a reason for any of the respondents. One respondent mentioned receiving a free ticket to the event as a reason for attending.

All the respondents who already had participated in a rock festival abroad mentioned music as the reason to attend. 86% mentioned atmosphere and 71% having fun as similar reasons. Friends were also an important reason for more than half of the respondents being to a rock festival abroad. Most of the respondents being to a rock festival chose several options as being their reasons for attending to a rock festival. There were no big differences in the reasons why respondents have been to a rock festival between those being to a rock festival abroad and those being to a rock festival in Russia.

8.5.7 Information before rock festival

Before a rock festival, 81% of respondents would like to get information about the artists and about 70% about the prices. Location of the festival interested 45%, safety of the event 37% and 36% were interested in the festival area. Information about alcohol serving was not considered that important. Festival visitors and accommodation interested beforehand 27% of the respondents. However, if the respondent was interested in attending to a rock festival, they were also more likely to be interested in getting information about accommodation, the prices, and the location of the festival.

8.5.8 Interest towards Finnish rock festivals

When asked about respondents' interest to attend to a Finnish rock festival, 45% were interested, out of which 58% were men and 42% women. One respondent mentioned already having been to a festival in Finland.

The main reason that reduced interest in attending a Finnish rock festival was not knowing any Finnish rock festivals, with 52% of responses. Out of the respondents, 15% did not have any reasons, and some respondents listed their own reasons. These reasons included e.g. not knowing Finnish music, not knowing Finnish language, not liking Finnish people, not knowing anyone in Finland (*could go if knew someone to stay at*), and visa issues. The question about concerns was left empty by 14% of the respondents, of which 82% were interested in attending to a Finnish rock festival.

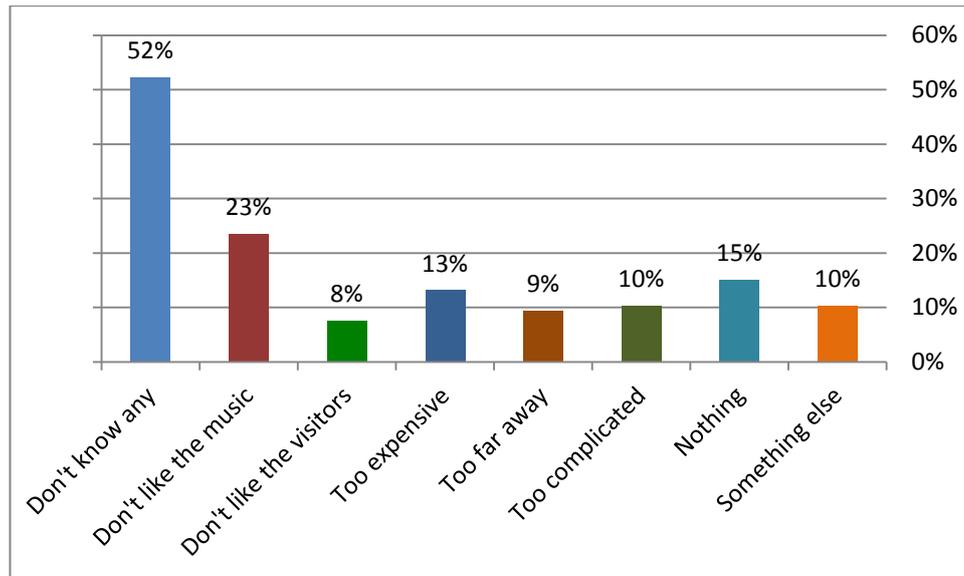


Figure 14. Reasons reducing the interest in Finnish rock festival.

The majority of respondents interested in going to a rock festival were also interested in going to a Finnish rock festival. Only 25% of respondents interested in attending to a rock festival in general were not interested in Finnish one. Some of the respondents who were not interested in going to a rock festival in general were, however, interested in attending to a Finnish rock festival.

If the respondent had been to a rock festival in Russia or abroad, they were also more likely to be interested in going to a Finnish rock festival. All the respondents who already had been to a rock festival abroad were also interested in Finnish rock festivals. In addition, 71% of respondents had been to a rock festival in Russia were interested in attending a Finnish counterpart.

8.5.9 Knowledge about Ilosaarirock and holidays

The majority of respondents, 61%, had been to Finland, but only 11% had heard about Ilosaarirock. None of the respondents who had not been to Finland had heard about Ilosaarirock, when 17% of those who had been to Finland had heard about it. Hence, it can be said that visiting Finland increases the knowledge of different events in Finland, such as Ilosaarirock. Perhaps this is due to the interest of finding information about what is going on in or nearby the location Russians are going to visit.

Respondents who had heard about Ilosaarirock mentioned hearing about it from their friends (82%) and from the Internet (23%). None had heard about it from Facebook, but one person mentioned vKontakte as the source of hearing about the event. One respondent mentioned knowing of the festival because s/he had lived there (Joensuu), and one knew from previously visiting Joensuu. None of the respondents had heard about the festival from clubs, bars, or from magazines.

The majority of respondents, 64%, goes on a holiday with their friends. Almost half goes on a holiday with their families, and one-fourth with their girlfriend or boyfriend. Only 15% enjoy their holiday alone.

8.5.10 The cost of a rock festival weekend in Finland

Roughly 40% of respondents estimated that a rock festival weekend in Finland, including tickets to the event, accommodation, travelling and visa, costs from 4,000 to 8,000 roubles (Euro 100 to 200). One-fourth estimated this kind of weekend to cost from 8,001 to 12,000 roubles (200 to 300 Euros), and 13% predicted the cost to be less than 4,000 roubles (100 Euros). Furthermore, among the respondents being interested in attending to a Finnish rock festival, the price option from 4,000 to 8,000 roubles received the largest amount of responses (48%). Half of the respondents who had already participated in a rock festival in Russia or abroad estimated the costs to be in the same category. Hence, previous rock festival experience did not influence on the cost estimation.

8.5.11 Tickets to events

Most commonly respondents obtain their tickets to different events from ticket office (82%). Ordering tickets from the Internet and receiving them via post or courier service were not as commonly used. Tickets were being ordered from the Internet and being printed out by 25% of respondents, with only 5% getting their tickets as a mobile ticket to their phone. Tickets to different events were bought from the location by 22% of the respondents.

8.5.12 Media followed

The Internet was the most followed form of media with 94% of responses. However, only about 19% mentioned following social media. TV and magazines were also followed among young Russians, with more than 30% of responses. Newspapers and radio were the least popular alternatives.

According to survey results, 80% of the respondents found information about different events from their friends. The Internet was even more followed when finding information about events; 89% mentioned it as their primary information source. vKontakte was more popular in finding information than Facebook, 61% versus 19%.

8.5.13 Mobile usage

The majority of all the respondents use the Internet with their mobile phones. Only 31% answered that they do not use the Internet at all with their mobile phone. Usually the Internet was being used with a mobile phone several times a day; 36% of the responses and 16% used it about once a day. Men were more active using the Internet with their mobile phones. The majority of them used it several times a day, when 27% did not use it at all. When compared to women, 33% did not use the Internet with their mobile phones at all, whereas 29% used it several times a day.

The majority of respondents used social media with their mobile phones (54%). These percentages were about the same with both men and women, although women used it slightly more. Pictures and videos were shared via phone by 28%, and 19% shared music. Male respondents mentioned downloading different mobile contents more than female respondents. Among all the respondents, both music and games were downloaded with mobile phone by one-fifth. Other mobile contents than music or games were downloaded by 28%. Only 9% used their mobile phones as means of payment: men more than women. This is probably due to men using the Internet with their mobile phones more than women, and hence the different ways of exploring its possibilities, such as using it as means of payment, are more known to male respondents.

Rather many respondents were willing to receive a mobile ticket to their phone. Definitely willing were 29% of respondents: 38% of men and 26% of women. Only 15% were not willing at all: 9% men and 17% women. One-third would maybe be willing to receive a mobile ticket and one-fifth answered not knowing. Figure 15 shows how male respondents' responses curve from being definitely willing to receive a mobile ticket to not being willing at all strongly descends.

Out of respondents using the Internet with their mobile phones, it seems that the more the Internet is used, the more willing they are to receive a mobile ticket to their phone. One-third of respondents using the Internet with their phone several times a day were definitely willing to receive a mobile ticket, when the same number among respondents using the Internet about once a week was 16%. However, respondents using the Internet less often than once a week seemed to be the most interested in receiving a mobile ticket, with 40% of responses.

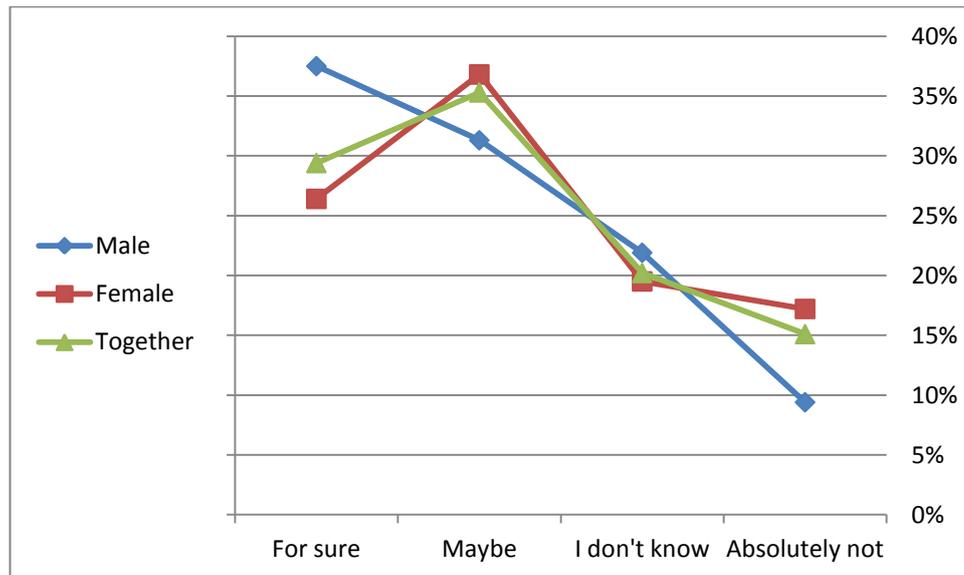


Figure 15. Willingness to receive a mobile ticket via phone.

9 RESULTS

9.1 First InnoStudio®

When looking at the first InnoStudio® and its first task in which participants were asked to write down everything coming to mind from Finnish a rock festival, both negative and positive answers came up. Alcohol and drugs were mentioned among several groups, as well as security. Security was more used to describe the work of the festival organizer to provide a safer event, such as with security officers and first aid personnel, than the safety of the festival itself. Muggings or crimes in general were not the main issues on the minds of the respondents when they thought about the image of a Finnish rock festival. The reason for this could be that in Russia, Finland is considered a safe country.

The participants of the InnoStudio® had previous knowledge about Finland. Several groups listed Finnish bands (*Lordi, HIM, Dusha Pitera*), and others listed Finnish beer brands. Every group mentioned nature, of which Finland is famous for, when listing the images coming to their mind about a Finnish rock festival. This also led to worries about how littering in the event might damage the beautiful environment.

Every group in InnoStudio® connected to the festival the so-called “abnormal” visitors (*bikers, freaks, and crazy people*). The *heavy metal scene* was a very clear thought for many groups. Black leather clothes on the festival visitors and hard rock music were connected to this thought. Despite the image of hardcore festival visitors, several groups considered a rock festival as a social event to be visited along with friends. Listening to music and meeting new people was also part of festival image. Some groups even mentioned a rock festival as an international, people-uniting event (*international unity*).

When marketing a rock festival in Russia, the organizer could try to break down the prejudices about marginal visitors towards the event. Marketing material could therefore include images reflecting the wide range of styles found at festivals in Finland. Images of young people enjoying music, sun, and the company of friends, instead of only e.g. pictures of punk rockers, would help creating an image of an event closer to every possible

visitor. This might in turn lower the threshold for Russians heading to a rock festival across the border.

The second task was to think about hopes, expectations, and feelings towards a rock festival before, during, and after the event. The results show that before the festival the mind of a young person is excited and filled with positive expectations while taking care of the practical matters. Practical matters include purchasing the ticket, organizing transportation to the festival and accommodation, but also deciding and even buying the festival outwear. The expectation is that the event will not only offer a break from everyday life, but also the possibility to meet new people and have fun. Music is important to young people and popular, great bands, of which the visitor has gotten to know beforehand, are expected to perform at the festival.

During the rock festival the participants want their pre-expectations fulfilled and the festival to offer social contacts and good music. The event itself is hoped to have different stalls from which the visitor can purchase both food and beverages, but also t-shirts of the bands playing in the festival. Drinking alcohol seems to have a place in during the festival experience for young Russians.

After the festival the visitors expect themselves to be tired but happy. Despite the exhaustion the desire to return to the next festival is the strongest feeling. After the event returning home and the practical matters related to that were mentioned by every InnoStudio® group.

A noticeable feature in the second task compared to the first one was that when imagining of going to a rock festival personally, the participants of InnoStudio® experienced it almost entirely as a positive and wonderful happening. In the first task, when participants were asked to list down all the things coming to their mind from Finnish rock festival, also some negative issues came up. This shows that when experiencing the festival it is considered more as an overall positive event than if the festival is thought about on a more general level from a distance. Hence, when marketing a rock festival it should be done in a manner that the visitor could imagine himself taking part in the event even beforehand and therefore receive more positive feelings from the festival.

The third task, in which the results from the second task were deepened, showed that before the festival the visitors need to search for information and make practical arrangements. On top of organizing accommodation and transportation, a visa is also required from a Russian tourist coming to Finland. An event organizer could support this process by offering a ticket-transportation-accommodation package to possible festival visitors. After paying for the package, the visitor would then only need to get the visa, be on time for the transportation to Finland, and enjoy the festival. A comprehensive festival package would reduce the amount of work needed by a visitor himself, and hence could attract more visitors who are not that keen to make much of an effort to participate in the event.

Another important matter arising from the task was a proposition to take into account the wishes of the visitors when planning a festival (*special page for wishes*). The visitors of the upcoming rock festival could write their hopes and wishes about how the event could be made even better and more visitor-friendly to this page.

Several ideas concerning during the rock festival period concerned different additional activities around the festival. Participants of the InnoStudio® suggested activities for the festival visitors who are not so keen on spending the entire time in the festival area. These activities could include sightseeing tours, a game room (where one could play e.g. Guitar Hero), master classes (where musicians could teach special tricks to those interested), and making own video greetings and sending them to friends via email or Internet platforms. Creating memories, including concrete memories, was seen as important. These include selling sideline products, possibility to have one's own picture taken in the area and autographs of the performers. Performers in general were hoped to be closer to the audience instead of merely performing on the stage.

Based on the responses from the first InnoStudio®, young Russians hope for the comprehensive possibility to take part in a festival. They do not want to only follow music shows, but to have an active part in their own festival experience, to create the event as they personally want it to be. A young Russian also wishes to have concrete memories in the forms of autographs, sideline products or photography/video. They want to have something that will help them return to the atmosphere of the festival later. These concrete memories would also work as marketing tools for the next festival, not just to the people

who already have been to the festival, but also to their friends who get to see the video greetings.

Groups reflecting on rock festivals thought about matters such as returning home after the event. In this, the ticket-accommodation-travel package is again pertinent since it would guarantee a safe journey back home.

It is clear that for young Russians the Internet plays an important role in searching for information before a festival and also after it. After the event participants hope to find pictures and videos taken from the festival on the Internet, written festival experiences from other visitors, and even to have the ability to discuss them online. Because pictures as memories are important, one of the InnoStudio® groups suggested that after the rock festival the visitors could download their own pictures to the Internet to be viewed by others. The best picture by a visitor could then win a ticket to next year's festival. This kind of competition would not only increase webpage visitors but also create an interest in the following year's event. This would ensure the start of the next festival's marketing immediately after the previous one, or even during it.

One of the responses, *feeling you were part of something unique*, combines the responses received during the first InnoStudio®. A young Russian does not only want to be a side listener or –watcher at a rock festival, they wish to be a part of creating the festival to be more personal for them. A rock festival is a great experience to be talked about long after with memories to cherish. A Russian festival-goer does not only value the security of the event, but also the ability to be initiative in creating the event and experience with an active role as a visitor. The festival organizer should create a possibility for the visitor to leave his mark on the event, either through some concrete act (work shop, game room) or through media (video greetings). This would offer the visitor a choice on how to act: participate or rest on the lawn.

Concrete memories, such as printing a t-shirt with an own image from the festival or buying souvenirs and gifts for friends are important to a Russian festival visitor and are a part of the rock festival experience. Hence, a rock festival weekend in Finland should also include the possibility to go sightseeing and shopping.

Comprehensive service especially for foreign visitors would guarantee the fluency before, during, and after the event. This would include organizing the necessary documents, travels, and accommodation. There are several transportation companies in Saint Petersburg that transport people directly from their front door to Finland, usually to the Lappeenranta area. At the cheapest, this kind of transportation costs around 20-25 Euros for a customer with a valid passport and visa. Co-operation with such companies and organizing transportation, if needed, would lower a festival visitor's travelling expenses considerably. Especially when alluring Russian visitors, their already existing networks in Finland should be utilized. Several Russians living close to the border have either family or friends in Finland. Hence, travel- and accommodation arrangements are easier and cheaper to execute. At the same time they would also have some kind of a built-in safety net should something happen.

The Internet plays a very important role in the information search, -sharing, and after marketing. In order for Ilosaarirock to utilize the Russian markets, the webpage needs to offer comprehensive contents also in Russian (history, blogs, band introductions, map of the area, shops, ATMs etc.).

When looking at image marketing, both security and nature came up. In the marketing materials these subjects should be utilized by modifying the festival image to something more alluring and distance the idea of a hard rock scene. When creating Internet- and mobile content, one option to consider would be to take into consideration the recent events in the gaming industry and create an own festival game. At the same time the look, history, and area of the festival could be introduced.

9.2 Second InnoStudio®

According to the second InnoStudio® participants, the positive feeling when travelling comes from friends, having fun, and sightseeing. Nature also came up as one aspect of getting a good feeling when travelling, in addition to shopping and experiencing new things, such as eating different foods.

Even though Russia and Finland are neighboring countries, it is not that easy to come from Russia to Finland for a rock festival. When looking at the service paths students created in the second task, they show how many different issues one needs to consider before the actual planning of the trip can begin. The first thing is to receive information about the event beforehand to start contemplating whether or not to go to the festival. The next is to make sure to have enough money for the trip, to find friends to go with and to make sure to get time off from work. Only after this can the actual planning begin, including applying for a visa, purchasing a ticket, finding accommodation and organizing transportation.

When asked about where the festival should be advertised, the participants mentioned social media in general and MySpace. Lappeenranta as a location for advertising the festival was believed to be a place to reach Russian visitors. According to the InnoStudio® participants, the right time for advertising Ilosaarirock in Russia would be February to ensure enough time to plan and make arrangements for the summer. The correct order to apply for a visa, according to the students, was to first get the visa, then get the ticket.

The best way to receive a ticket for the festival would be to buy it at the scene or to get it from the Internet by paying for it with a credit card and then receiving confirmation via email that the ticket is waiting at the location. What came up about accommodation was that if the visitor comes to the event by car, tent accommodation is fine, when travelling by train or bus, a hotel room in a near-by festival location is a better option.

There were several issues participants hoped the mobile guide to contain. When looking at the more practical matters, the students listed the possibilities to book accommodation or transportation, buy the ticket or fill in an online visa application. Map of the area, news, on-line radio and translator were also mentioned. SMS reminders could send information to mobile phone about what, when, and where something happens. On top of the common band introductions, program and prices, it was also hoped that the users of the mobile guide could log in to the service and chat with other users or send messages. Stories of other Ilosaarirock visitors would also be interesting in addition to commonly asked questions with answers.

Despite the fact that marketing channels were discussed only shortly in the second InnoStudio® in November, young Russians follow different media rather much. Today the

role of social media alongside more traditional TV and radio has increased among young people. The usage of vKontakte, the Russian version of Facebook, has grown rapidly during recent years. Ilosaarirock is represented on the pages, yet not very actively. Street advertising is also a very popular marketing channel for many entrepreneurs in Saint Petersburg. Several businesses of different fields hand out flyers along busy pedestrian passages. It is common to hand out small, business card-size advertisements with a map of the St. Petersburg metro on the other side.

In general, the participants of both of the InnoStudio@s had a positive image of Finland and Finnish events. In part the similarities of Finns and Russians as well as the image transmitted from Finland explain this. In case there would be famous Russian bands or performers in Ilosaarirock, it might lower certain barriers to participate to the event.

9.3 Survey

Quite few young Russians have been to a rock festival, only 26% in Russia and 6% abroad. Rock festivals, in general, interest 59% of the respondents, with the corresponding number for Finnish rock festivals at 45%. However, when analyzing the demographics in St. Petersburg where the survey was held, there are over 900,000 young 18-29 year olds (Комитет по социальной политике Санкт-Петербурга 2010). Hence, it can roughly be said that there are as many as 400,000 young people in St. Petersburg alone interested in attending a Finnish rock festival.

By percentage more male respondents had been to and were more interested in attending a rock festival than female respondents. The knowledge of foreign rock festivals was fairly low; only 28% mentioned some festival or festivals, with male respondents doing this more commonly than women. It is possible that the low percentage of answers can partly be explained by an open question itself, because this type of a question is easy to leave unanswered when the aim is to fill the form quickly. For example, only two respondents wrote down Ilosaarirock when asked about the foreign rock festivals they knew, when later 11% mentioned having heard about the event.

Pop music listeners were the least interested in attending a rock festival, and respondents listening rock or heavy metal were most interested. Perhaps the word *rock festival* itself turns away some of the young Russians by making them believe this kind of a festival includes only rock bands. However, the majority of respondents mentioned listening to rock music.

Concerns respondents have about rock festivals were mostly safety and crowds. It is possible that rock festivals have an image of large scale events with a lot of people. Crowds of people can seem terrifying and uncontrolled; hence the crowd itself can be considered as unsafe – both because falling down in a crowd can lead to being trampled and also because it is easy to get pick-pocketed among masses of people.

The main reasons why respondents do take part in a rock festival were music and atmosphere. Alcohol was not considered as an important reason. Before the rock festival respondents would like to get information about the artists and the festival prices. The location of the festival and accommodation interested in beforehand would also be appreciated.

Respondents who already had been to a rock festival either in Russia or abroad were more likely to be interested in attending a rock festival in general and in Finland. All the respondents who had previously been to a rock festival abroad were interested in Finnish rock festivals; this was also true for the majority of those who had been to a rock festival in Russia. Hence it can be said that the rock festival experience increases interest in attending other festivals, including foreign ones. Furthermore, perhaps some of those being interested in attending a rock festival might have already being to one or several, and have no reluctance in doing so again.

The main reason that reduced the respondents' interest in Finnish rock festivals was that they did not know of any. This was reasonably expected since the knowledge of foreign rock festivals in general did not seem to be that high. The Finnish rock festivals are also fairly small scale events when compared to some of the larger European ones and hence might not exceed the news boundaries in Russia.

Not every respondent who was interested in attending a rock festival was interested in going to a Finnish one. One-fourth of respondents being interested in attending to a rock festival in general were not interested in going to a Finnish one. There can be several reasons for this, one being that not all respondents are willing to go to a rock festival abroad although they might be interested in attending to a Russian festival. Also some respondents might not be that interested in Finland as a country or a location for a rock festival, and some might believe that if planning to go to a rock festival abroad, the option of going to a bigger and better known one might take precedence.

The majority of respondents had been to Finland. This says that there is a willingness among young Russians in St. Petersburg to come to Finland. None of the respondents who had not been to Finland had heard about Ilosaarirock. Despite the fact that very few people had heard about Ilosaarirock, the main thing in common with these people was that they all had been to Finland. This can be interpreted in the way that visiting a place such as Finland increases the desire to find information on the location and what is going on there.

Most respondents who knew about Ilosaarirock had heard about it from their friends. Hence, as was expected, word-of-mouth is an important source of information. NKUAS and FINEC co-operate together, and many Russian students come to Joensuu to visit the local university in addition to the several students from NKUAS visit FINEC. It is likely that these visits increase the communication between FINEC and NKUAS students, and therefore the knowledge about Joensuu and Ilosaarirock is being transferred.

The respondents estimated that a rock festival weekend in Finland, including the ticket to the event, travelling expenses, accommodation and visa, costs from 100 to 200 Euros. This gives some idea about the price range young Russians might be willing to pay for this kind of event.

Despite the fact that the respondents use the Internet moderately with their mobile phones, the tickets to different events are still mainly purchased from ticket offices. Every fourth respondent mentioned ordering their ticket from the Internet and printing them by themselves. Almost 30% would be willing to receive a mobile ticket to their phone.

The Internet is the most followed media among the respondents. The Internet, alongside with friends, is also the most popular source for finding information about different events. According to respondents, social media is not so well followed, although vKontakte is fairly commonly used as a search tool for information about events. In addition, the reports of social media usage in Russia gave a rather different outcome. Perhaps respondents do not understand the concepts of social media and hence have not answered following it, even though according to the responses, vKontakte is a rather popular source of information. It is also possible that social media is considered as a part of the Internet and therefore did not receive that many separate responses as a followed medium.

10 DISCUSSION

The aim of this study was to find out the expectations and interest of young Russians towards rock festivals, Ilosaarirock in particular. Based on the findings, some main topics arose; they are presented in the following. Suggestions for marketing activities are introduced to the event organizer.

10.1 Attitude towards rock festivals

The image of a rock festival in Russia is narrower than what it is in Finland. The event is considered to be for a marginal audience, for the hard rockers and bikers and not so much for regular youth. Furthermore, a festival for Russians is a place to show up with fine clothes and suitable makeup rather than in such casual attire as common in Finland.

Rock festivals are not as common in Russia as in Finland. When in Finland almost every city holds a music festival of some kind during the summer time, the festivals in Russia are rarer and take place in major cities such as St. Petersburg or Moscow. The lack of rock festival experience leads to false attitudes, which likely lead to low level of participation. In the past there have also been skinhead attacks at different events; this has given a negative and unsafe image of festivals. For a rock festival organizer, these images and attitudes create a challenge on how to alter these prejudices into a more factual picture.

10.2 Information/marketing

Knowledge of English language is poor or insufficient in Russia. Hence, the webpages and other marketing information should be available in Russian. At the moment, Ilosaarirock's webpages do not include enough material in Russian language and are not updated from the previous year's event. If the organizer wishes to attract Russian speaking visitors, they need to take into consideration the language barriers and offer correct and up-to-date information in Russian early enough for the Russians to start the required preparations.

Moreover, in Russia the country symbol *.ru* should be used for webpages and hence it would be important to have this type of domain instead of simply translating the content. Webpage optimization in different search engines is also needed to ensure the rock festival's visibility. In Russia, Yandex is the most commonly used search engine, superseding Google's share.

Ilosaarirock offers a mobile guide in Finland, but in order to utilize it in the Russian markets as well, it needs to be translated into Russian. However, direct translation is not sufficient as Russian festival-goers require supplementary and diverse information about the event compared to Finnish visitors. The challenge also lays in the Internet connections in Finland. High roaming rates for foreign Internet users would make access problematic without a WLAN connection in the festival area or at least in Joensuu.

When considering methods on how to get Russians interested in Ilosaarirock and maintain that interest after the event, one can utilize the AIDAS marketing model:

- **Attention.** Getting the attention of a potential visitor towards Ilosaarirock.
- **Interest.** Making customers interested in the event by focusing on the advantages and positive features of Ilosaarirock
- **Desire.** Making the customers believe that Ilosaarirock is what they need to satisfy their needs and desires
- **Action.** To get the people act: buy the ticket and make arrangements to come to Ilosaarirock
- **Satisfaction.** For future events, the customer needs to be satisfied with Ilosaarirock. This will make him come back.

10.3 Conspicuousness

When evaluating Joensuu as a town and the Finnish bands mainly performing in Ilosaarirock, both of these are largely unknown to Russian festival-goers. Hence, attracting visitors despite the previously mentioned issues can be difficult. To brand Joensuu and Ilosaarirock, co-operation with organizations, marketing the area to Russian tourists should

be considered. The visit Karelia organization works on marketing the area and could be a useful partner to get more visibility to the event. Another web site designed for travel purposes is igotofin.ru. Moreover, a cluster of organizers of events and attractions in the Joensuu region would bring effectiveness, whereas acting alone more likely detains finances and other resources.

Another factor to consider is attracting more recognized Russian bands to play in the festival and use them to promote the event in Russia. Furthermore, other incentives could be used to make the event more appealing to Russian visitors, such as market a holiday in Joensuu/Finland that would extend beyond Ilosaarirock's three-day duration. This would ensure time for sightseeing and shopping, which, according to InnoStudio® participants, is important for Russian tourists. Hence, the festival would not only be seen as a reason to come to Joensuu, but as a bonus for the holiday.

10.4 Attraction of Joensuu (and Finland)

Finland is a popular country for Russian day tourists who enjoying shopping and also those tourists who prefer clean nature. How this image could be made to include festivals is challenging. Rock festivals with crowds and rubbish do not seem to fit to a nature loving and peaceful atmosphere. However, Russian tourists are nowadays increasingly interested in cultural aspects on their holiday as well.

Joensuu as a location, despite its closeness to Russian border, is not as renowned as some other cities in Finland, such as Lappeenranta or Helsinki. This leads to the issue of why festival visitors from Russia come to Joensuu at all. It takes money and effort to go to a rock festival abroad and hence the important thing to consider is what makes Joensuu or Finland attractive. If the costs are high already – with visa, travelling, accommodation and ticket expenses – why would Joensuu be a better option compared to e.g. festivals in Germany, where the performers are more famous and the events are bigger and more known? Joensuu is close to the border and closer to St. Petersburg than Moscow, but doubts remain whether Ilosaarirock attractive enough for one to come and enjoy a rock festival or not.

The connections to Joensuu are not as good as to some other locations in Finland. There are no direct train or airplane connections and only couple of bus connections per week from St. Petersburg. This means that in order to come to Joensuu, the festival-goer is tied to time consuming bus connections or must travel by car.

10.5 Tickets

Ticket offices are commonly used in Russia, but when looking at Ilosaarirock using these offices might not be prudent. Young Russians use the Internet diligently and can order their ticket online to email to be printed out. Another choice is to use mobile tickets, which potential visitors could order to their mobile phones. Furthermore, booking the ticket and claiming it at the entrance is another feasible alternative.

10.6 Visa

Because Russians need visa to come to Finland, no rapid or spontaneous decisions can be made to come to a rock festival. Hence only potential visitors with multiple visas can purchase a ticket to a rock event on a fairly short notice; others need to make the decision to come early enough to be able to apply and get a visa. Therefore, advertising Ilosaarirock must be done with proper time left to make the arrangements necessary, according to the results findings already in February prior the festival. Nevertheless, the marketing actions must be continuous; otherwise the promotion might be completely disregarded or forgotten.

10.7 Money and organizing difficulties

For Russians, travelling to Finland only to attend a rock festival is expensive. In most cases, excluding those, who are frequent travelers to Finland or have existing networks in the region, one has to arrange for the visa, travel and accommodation expenses in addition to the ticket price. For this reason, the organizer could sell reasonably priced all-inclusive packages that include travel, accommodation, and tickets to ease the process. Alternatively,

the information about the cheaper alternatives, such as overnight possibilities in local schools should be available also in Russian, despite the fact that for some this unglamorous alternative might not be appealing. On one hand, bearing in mind that the average festival-goer is under 30 years old means that they have not yet had extensive careers and the previously mentioned costs usually require utilizing the savings. Such is definitely the case with the under and only slightly above 20 year olds. Thus, the advertisement and promotion activities in Russia must be timed early enough, to allow sufficient time to make the needed preparations. On the other hand, for the St. Petersburg residents, the costs for travelling to Moscow are not much higher than those of travelling to Joensuu (with the cheaper carriers).

As mentioned in the previous paragraph, young people, mostly students, might not have the needed financial resources to attend the festival alone, but their parents might, which means that the “festival trip” could be made as a family; the youth attending the festival and the parents their own activities. For this reason, especially as Joensuu has its own “rock festival” for the adult listeners, Ilovaarirock, certain co-operation between the two events could be created to allure entire families. Moreover, the permission and approval to take part in a rock festival or to fund it usually comes from the parents, and also in this case, their presence would be a positive factor, not to mention the security aspects. Nonetheless, although money can be an obstacle for some, those without financial difficulties could see the event as too vulgar.

Attending foreign festivals generates costs accumulating to a sum comparable to a well spent holiday in the Southern Russia. Furthermore, the amount of money invested in attending Ilovaarirock could also be spent in attending any other European festival, several of which were more known to the respondents. Hence, Ilovaarirock must identify what the additional value for potential attendants might be.

10.8 Creating the experience

For most Finnish festival-goers, music, atmosphere, and friends are the elements creating the festival atmosphere. Contrary to Finns, Russians want to be actively involved in creating their own experience; sitting on the grass and listening to music is not enough.

Attending festivals is not something to be disregarded after the event is over, but rather mementoes are kept in concrete form as pictures, videos, autographs etc. Furthermore, spending time outside the festival area is equally important. For this, Ilosaarirock is ideal due to its location in the city center. Thus, location is an important part of the marketing message, and can also be considered as a pulling factor.

To sum up, a comprehensive strategy in gaining media awareness and thus festival-goers from Russia is needed. As a key element in fulfilling the increase in Russian festival-goers is defining the marketing message and transmitting it effectively, as well as determining the main co-operative partners. In this, also the marketing channels have a heightened value, when targeting the desired demographics and segments. Presumably, the growth of social media and its usage in Russia will continue to grow, adding to the number of potential marketing channels, increasing the reachability of the target groups. Social media will partly obtain a significant role in increasing the conspicuousness of the event as the festival has a youthful appearance and based on this study, the youth in Russia are a potential customer group, although with some reservations. For a young person residing in St. Petersburg, in terms of the location it is somewhat meaningless whether to attend a festival in Joensuu or Moscow. This should also be utilized in the marketing, as the additional value for that particular young person is the participation in a foreign event.

10.9 Themes for further studies

Considering that the sampling in this study represents only a fraction of the total population in the St. Petersburg area, and furthermore, is demographically restricted to a certain age group, the results of this study might be misleading. In addition, the study was conducted only in one university (FINEC) and does not represent all youth. It can be stated that the target group for the research might not have been the most suitable one in terms of interest in rock festivals. For this reason, further studies should be conducted in a more accurate environment e.g. rock clubs, concerts or festivals.

In terms of competitors, analyzing their strengths, marketing approaches, accessibility, visibility and recognition in Russia is recommended. Through these benchmarking

activities cultural insight and knowledge on local consumer behavior is gained. As a result of the comparative analysis, Joensuu Pop Musicians' Association can build a competitive strategy for Russian markets.

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Tables 1 and 2. Social Networking worldwide; Web Properties in Russia (Source: comScore 2011)

Top 10 Countries for Social Networking Ranked by Time Spent per Visitor, August 2010, Total Worldwide Audience, Age 15+ - Home and Work Locations* Source: comScore Media Metrix			Top 15 Web Properties Ranked by Unique Visitors (000) August 2010 Total Russian Audience, Age 15+ - Home & Work Locations* Source: comScore Media Metrix		
	Social Networking			Total Unique Visitors (000)	% Reach
	Average Hours per Visitor	Total Unique Visitors (000)			
<i>Worldwide</i>	4.5	964,305	<i>Total Internet: Total Audience</i>	44,027	100.0 %
Russian Federation	9.8	34,545	Yandex Sites	34,926	79.3 %
Israel	9.2	4,032	DST	34,407	78.1 %
Turkey	7.6	20,911	Google Sites	30,202	68.6 %
United Kingdom	7.3	35,792	vKontakte	28,015	63.6 %
Philippines	6.2	5,176	RosBusinessConsulting	19,308	43.9 %
Canada	5.8	22,087	Wikimedia Foundation Sites	14,979	34.0 %
Indonesia	5.3	7,183	Rambler Media	14,272	32.4 %
Finland	5.0	2,983	Microsoft Sites	12,117	27.5 %
Spain	5.0	18,569	SUP	10,261	23.3 %
Puerto Rico	4.9	1,078	Ucoz.ru	9,823	22.3 %
			Depositfiles.com	9,745	22.1 %
			Gazprom Media	9,263	21.0 %
			Zaycev.net	8,894	20.2 %
			Opera Software	8,792	20.0 %
			Letitbit.net	8,535	19.4 %

*Excludes traffic from public computers such as Internet cafes or access from mobile phones or PDAs

Table 3. Internet users and mobile internet users in Russia, by age, July-August 2011
(Source: comScore)

Age group	Internet users as % of population	Mobile Internet users as % of population
12-17	86 %	51 %
18-24	84 %	45 %
25-34	72 %	26 %
35-44	57 %	12 %
45-54	34 %	5 %
55+	10 %	1 %

- 1 What kind of music do you listen to?
- Pop
 - Rock
 - Heavy metal
 - Dance/Techno/Trance
 - Hiphop/Rap
 - RnB
 - Reggae
 - Classical
- 2 Have you been to rock festivals in Russia?
- No
 - Yes, where _____

- 3 Have you been to rock festivals abroad?
- No
 - Yes, where _____

- 4 Which rock festivals abroad you know?
- _____
- _____
- _____
- 5 Are you interested in taking part to a rock festival?
- Yes
 - No
- 6 Which concerns do you see in taking part to rock festivals
- Negative image of the event
 - Too crowded
 - I'm concerned about my safety
 - Too high expenses
 - Festivals are too far away
 - Bad experiences
 - I don't want to take part to a festival alone
 - I don't know
 - Other reason, what _____

- 7 If you have taken part to a rock festival, why? (you can choose several options)
- Music
 - Friends
 - Meeting new people
 - Atmosphere
 - Alcohol
 - Having fun
 - The closeness of the festival to where you live
 - Adventure
 - Other reason, what _____

- 8 Which Medias do you follow?
- TV
 - Radio
 - Newspapers
 - Magazines
 - Internet
 - Social media
- 9 Where do you find information about different events?
- From friends
 - In TV
 - On radio
 - In magazine
 - In clubs/bars
 - In Internet
 - In Facebook
 - In vKontakte
 - On the street (e.g. posters, fliers)
 - Somewhere else, where _____

- 10 What kind of information would you wish to have before the rock festival?
- Of artists
 - Of safety
 - Of visitors
 - Of alcohol serving
 - Of the festival area
 - Of accommodation alternatives
 - Of prices
 - Of location
 - Of something else, what _____

- 11 How do you usually get tickets to various events (e.g. concerts)
- Ticket office
 - Order ticket from Internet via post
 - Order ticket from Internet via courier service
 - Order ticket from Internet to be printed out

- e. As a mobile ticket to my phone
f. At the location
- 12 Have you been to Finland?
a. Yes
b. No
- 13 Have you heard about Ilosaarirock – a rock festival held in Joensuu?
a. Yes
b. No
- 14 If you have, from where did you hear about it?
a. From friends
b. From TV
c. From radio
d. From magazine
e. From clubs/bars
f. From Internet
g. From Facebook
h. From vKontakte
i. From somewhere else, where

- 15 Are you interested in participating to a Finnish rock festival?
a. Yes
b. No
c. Yes, I already have taken part to it
- 16 What reduces your interest to participate to a rock festival?
- a. I don't know any Finnish rock festivals
b. I don't like the music selection in the event
c. I don't like the visitors of the rock festival
d. It would be too expensive
e. It would be too far
f. It would be too complicated
g. Nothing
h. Some other reason, what _____

- 17 How much do you think a rock festival weekend in Finland costs (including tickets, travel, accommodation, and visa)?
a. Less than 4000 roubles
b. 4000-8000 roubles
c. 8001-12000 roubles
d. 12001-16000 roubles
e. 16001-20000 roubles
f. Over 20000 roubles
- 18 How do you usually go on a holiday?
a. By myself
b. With family
c. With friends
d. With girlfriend/boyfriend
- 19 How often do you use Internet with your mobile phone?
a. Several times per day
b. About once per day
c. 2 to 3 days per week
d. About once per week
e. Less often than once per week
f. I don't use Internet with my phone
- 20 Which of the following services do you use with your mobile phone?
a. Social media (e.g. update your status, read blogs etc.)
b. Download music
c. Download games
d. Download some other mobile contents to my phone (e.g. offers, news, map services etc.)
e. I use my phone as means of payment (e.g. virtual money etc.)
f. Share music
g. Share pictures/video
h. None above
- 21 Would you be willing to receive a mobile ticket to an event to your mobile phone
a. For sure
b. Maybe
c. I don't know
d. Absolutely not
- 22 Gender
a. Male
b. Female
- 23 Age
a. Under 18 years old
b. 18-20 years old
c. 21-25 years old
d. Over 25 years old

Этот вопросник является частью курса программы по Международному Бизнесу Университета Прикладных Наук Северной Карелии. Результаты опроса являются конфиденциальными и не могут быть персональными.

1. Какую музыку Вы предпочитаете?

- Поп
- Рок
- Тяжелый металл
- Денс/Техно/Транс
- Хип-хоп/Реп
- RnB
- Регги
- Классика

2. Были ли Вы когда-нибудь на рок-фестивале в России?

- Нет
- Да, где

3. Были ли Вы когда-нибудь на рок-фестивале за границей?

- Нет
- Да, где

4. Какие рок-фестивали за границей Вы знаете?

5. Вам было бы интересно принять участие в рок-фестивале?

- Да
- Нет

6. Если Вы не заинтересованы принять участие в рок-фестивале, то почему?

- Негативное отношение к этому событию
- Слишком много людей
- Я беспокоюсь о моей безопасности
- Слишком большие расходы
- Фестивали проводятся слишком далеко
- Плохой опыт
- Я не хочу принимать участие в фестивале в одиночку
- Я не знаю
- Другие причины, какие

7. Если Вы уже принимали участие в рок-фестивале, то почему? (Вы можете выбрать несколько вариантов)

- Музыка
- Друзья
- Встреча новых людей
- Атмосфера
- Алкоголь
- Развлечение
- Близкое расположение фестиваля там, где я живу
- Приключение
- Другие причины, какие

8. Какие СМИ Вы предпочитаете?

- Телевидение
- Радио
- Газеты
- Журналы
- Интернет
- Социальные СМИ

9. Где Вы получаете информацию о различных мероприятиях?

- От друзей
- Из телевидения
- Из радио
- Из газет
- Из журналов
- Из клубов/баров
- Из интернета
- Через Facebook
- Через В-Контакте
- Откуда-либо еще, откуда

10. Какую информацию Вы хотели бы получить перед рок-фестивалем?

- Об артистах
 - О безопасности
 - О гостях
 - О продаже алкоголя
 - О территории фестиваля
 - О возможностях размещения
 - О ценах
 - О расположении фестиваля
 - О чем-то другом, о чем?
-
-

11. Где Вы обычно приобретаете билеты на различные мероприятия (например, на концерты)

- В билетных кассах
- Заказываю билеты через Интернет по почте
- Заказываю билеты через Интернет с помощью курьерской службы
- Заказываю билеты через Интернет на e-mail
- Заказываю мобильный билет на свой телефон
- На месте

12. Были ли Вы когда-нибудь в Финляндии?

- Да
- Нет

13. Вы когда-нибудь слышали про рок-фестиваль Илосаариок, который проводится в г.Йоэнсуу?

- Да
- Нет

14. Если да, то откуда Вы про него слышали?

- От друзей
 - По телевидению
 - Из радио
 - Из журнала
 - Из клубов/баров
 - Через интернет
 - Через Facebook
 - Через Контакт
 - Откуда-либо ещё, откуда
-
-

15. Хотели бы Вы принять участие в финском рок-фестивале?

- Да
- Нет
- Да, я уже принимал/а участие

16. Что снижает Ваш интерес к участию в рок-фестивале в Финляндии?

- Я не знаю финские рок-фестивали
- Мне не нравится выбор музыки на фестивалях
- Я не люблю гостей рок-фестиваля
- Это было бы слишком дорого
- Было бы слишком далеко

- Это было бы слишком сложным
 - ничего
 - Другие причины, какие
-
-

17. Какими Вы представляете расходы на участие в рок-фестивале в Финляндии (выходные включая билеты, транспорт, проживание, визу)?

- Менее 4000 рублей
- 4000-8000 рублей
- 8001-12000 рублей
- 12001-16000 рублей
- 16001-20000 рублей
- Более 20000 рублей

18. Как Вы обычно ездите в отпуск?

- Сам(а)
- С семьей
- С друзьями
- С другом/подругой

19. Как часто Вы пользуетесь интернетом в своем мобильном телефоне?

- Несколько раз в день
- Приблизительно один раз в день
- 2 -3 дня в неделю
- Приблизительно один раз в неделю
- Реже, чем раз в неделю
- Я не использую Интернет с помощью телефона

20. Используете ли Вы в своем мобильном телефоне некоторые из следующих сервисов?
- Социальные сети (например, обновляете свой статус, читаете блоги и т. д.)
 - Загрузка музыки
 - Загрузка игр
 - Загрузка другой информации (реклама, новости, карты и т.д.)
 - Я использую свой телефон как средство платежа (например виртуальные деньги и т. д.)
 - обмена музыкой
 - обмена фотографиями / видеороликами
 - Не один из перечисленных выше
- 21-25 лет
 Старше 25 лет

Спасибо за Ваш ответ!

21. Хотели бы Вы получить мобильный билет на мероприятие на Ваш мобильный телефон?

- с удовольствием
- может быть
- Я не знаю
- Абсолютно нет

22. Пол

- Мужчина
- Женщина

23. Возраст

- Младше 18 лет
- 18-20 лет