



TO MOSCOW!

Networking & Mobility Guide

*A Handbook for theatres
in preparation of guest
performances in Russia*

**Editor-in-chief
Helena Autio-Meloni**

Seeds of Imagination

Networking & Mobility Guide has been published in the framework of the Seeds of Imagination project - a project completed in 2009-2010 by a pool of Finnish and Russian organizations to advance cross-border cultural cooperation between the EU and Russia.



The Seeds of Imagination project was funded with the support from the European Union. More information is available online at www.seeds.fi and www.delrus.ec.europa.eu.

© Finnish Theatre Information Centre (TINFO)
Meritullinkatu 33 A
FIN-00170 Helsinki Finland
© Tamara Arapova
© Dan Henriksson
© Martina Marti
© Eva Neklyaeva
© Kristin Olsoni
© Judith Stanes

Translations: Angelika Nikolowski-Bogomoloff, Tamara Arapova.

Published by Russian Theatre Union on behalf of the Seeds of Imagination project partners in 2011.

Networking and Mobility Guide is made available free of charge.
Permission is granted to print this publication for personal non-commercial use.

This publication has been produced with the assistance of the European Union. The contents of this publication are the sole responsibility of its authors and can in no way be taken to reflect the views of the European Union.

TABLE OF CONTENTS

FOREWORD	»	5
WHY NETWORKING AND MOBILITY TRAINING?	»	6
» What Were the Challenges of Going to Russia?	»	6
» Are There Mobility Issues Particular to Russia?	»	7
» What Were Your Experiences in Russia?	»	7
» What Is Hot in Terms of Mobility Now?	»	8
» What Kind of a Guide Book Do You Think Artists in Russia and Finland Need?	»	8
HOW TO PREPARE A GUEST PERFORMANCE IN RUSSIA?	»	9
» First, some personal experiences of Russia	»	10
» Preparations	»	12
» On Our Way	»	19
» At the Theatre	»	22
» Appendixes	»	23
ZOLOTAYA MASKA (GOLDEN MASK) FESTIVAL MODEL AGREEMENT	»	25
» Subject of agreement	»	25
» Responsibilities of the presenter	»	27
» Responsibilities of the company	»	29
» Financial items	»	32
» Liability	»	33
» Settlement of disputes	»	33
» Amendments or termination of agreement	»	34
» Concluding clauses	»	35
» Signatures	»	36

A WEEK IN ST. PETERSBURG	»	37
» Sunday the 10th of November	»	37
» Monday the 11th of November	»	37
» Tuesday the 12th of November	»	39
» Wednesday the 13th of November	»	39
» Thursday the 14th of November	»	40
» Friday the 15th of November	»	40
» Saturday the 16th of November	»	41
» Sunday the 17th of November	»	41
WHERE THERE IS A WILL THERE IS A WAY	»	42
INTERNATIONAL MOBILITY AND NETWORKING FACTSHEETS	»	46
ABOUT THE WORKING GROUP OF THIS GUIDE	»	47
» Tamara Arapova	»	47
» Helena Autio-Meloni	»	47
» Dan Henriksson	»	47
» Martina Marti	»	47
» Eva Neklyaeva	»	47
» Judith Staines	»	47

FOREWORD

The handbook is a small guide for the major project a guest performance in Russia still inevitably will be. It is primarily aimed at independent companies, but other theatres planning to cooperate with Russian theatres and festivals also benefit from the guidebook. We focus on cultural exchange, the encounter between two cultures. There is other information available for those aiming at business contacts.

The handbook contains practical advice and suggestions based on our own experience. It also includes some useful contact information and deals with the following aspects:

- planning (budget, time, financing, transport)
- contracts (partner theatre, festivals, transport, rights)
- customs and visa (different models and cooperation)
- at the theatre (accommodation, technical matters, interpreters, interpreting/ subtitles, hierarchy)
- the culture clash (the border between Finland and Russia is psychological and concrete)
- partners (previous contacts)
- anecdotes and experiences

We are grateful for the material to our friends and companions in our common passion: theatre on tour! For the idea of this guide we want to thank the artistic director of Klockrike theatre in Helsinki, Dan Henriksson, whose very informative but also witty and entertaining text forms the basic of our guide. We are most happy to be able to include professional material from Judith Staines, Martina Marti and Tamara Arapova, and thank the Zolotaya Maska Festival for letting us use their agreement as a template. Our special thanks go to director Kristin Olsoni, the founder of Klockrike theatre for a very warm and supportive report from a tour to St. Petersburg.

A handbook need not always be a list of templates and dull facts, it can be more an edition of collected stories, which more describes this attempt to a "holdall". Studying this little guide we wish you will enjoy planning your next tour to Russia, and hope you in due time will collect your own stories of experience to share!

Parts of the materials of this handbook are also available at the following internet sites:

www.seeds.fi

www.rtlb.ru

Helena Autio-Meloni

Project Manager

Seeds of Imagination

WHY NETWORKING AND MOBILITY TRAINING?

An interview with **Martina Marti**, trainer at the Networking and Mobility seminars of *Seeds of Imagination*.

In the arts sector, mobility is often a necessity rather than a choice and as a consequence our sector has internationalised more and more in recent years. At the same time, mobility has become a hot topic of political debate. A policy on cultural mobility was embedded in the European Agenda for Culture in 2007 and today the importance of mobility for artists and cultural professionals has been increasingly recognised.

The freedom of movement brought about by the common market has made cross-border mobility within the EU a lot easier. All the same, artists and other cultural professionals still experience considerable obstacles both when travelling within the EU and outside. Particularly small organisations and individual artists suffer from burdensome administrative procedures related to mobility or from a lack of transparency in terms of funding opportunities. International mobility is however not a subject on the curriculum of arts education and so artists and cultural professionals are often not prepared for the complexities of working internationally. This is why it is vital to provide training in this field and give cultural professionals the tools to successfully master international mobility and to build their careers both at home and abroad.

What Were the Challenges of Going to Russia?

The first challenge I experienced was the actual word “mobility” as I was very early on informed that the word doesn’t exist like that in Russian and that it has to be translated with “international co-operation” or “international exchange”. In the course of preparing for the training I noticed that there are many other terms that we use very lightly, particularly in an EU policy context. It often seems to me that terms like “capacity building”, “sharing best practices” as well as “mobility” are used so frequently and often as a golden key to EU funding treasure pots that the actual meaning of them has somehow gotten lost. So for the training in Russia we tried to use these words very consciously and also point out that vocabulary is important when working internationally.

Language of course is a big challenge when working in Russia or with Russian colleagues. Again, within the EU we’re very comfortably speaking an English peppered with mots-clés from other languages. In Russia the communication almost only happened with the help of interpreters.

Are There Mobility Issues Particular to Russia?

I deal with mobility issues every day through my work at the Finnish Theatre Information Centre but also in my own artistic work. I notice that we have nowadays gotten very used to international exchange in Europe. The sector is highly mobile and actively lobbying on a policy level to improve mobility. Formal and informal networking is no longer a side-product of our work. It has become the actual focus of attention... My recent trip to Omsk was like an eye-opener: the reality there is very different than in Europe. The 1,1 million metropolis has five state-subsidised theatres, and an independent scene doesn't exist. Theatre holds a high status in society, performances have been invited to neighbouring countries as well as the EU. Equally the producers I met almost all had experiences in receiving foreign companies at their theatres. Nonetheless most of them felt that they are novices in the field of international mobility and more importantly: they were extremely keen on entering into a dialogue.

The point I'm trying to make is that mobility issues are similar wherever you go: people want to know where they can apply for funding, where to declare and pay taxes, what visa to obtain for what country etc. But our training focused on two issues: mobility and networking. And it is in this second field that I noticed a big difference. A mere 2-hour flight away from Helsinki (closer than Lisbon!), artists and cultural professionals in Yekaterinburg have very few opportunities to make contacts with international producers and artists. In Omsk the lack of networking opportunities is even more evident.

It's good for us Europeans to remember that there's a reality outside Europe – especially when talking about mobility and networking...

What Were Your Experiences in Russia?

My experiences were very positive – also thanks to the exceptional help from my Russian colleagues who never got tired of interpreting or providing insight into local particularities. The people I met through the training were very interested in learning about the EU and acquiring skills in networking and international mobility. At the same time I noticed that the structures are very rigid. It seems difficult for young people to climb up the hierarchies. Maybe it will be thanks to their good language skills that the younger generations find their way into professional posts that allow them to shape the structures in which they work.

Another interesting experience was at the end of the festival Young Theatres of Russia in Omsk when the jury announced the winners of the festival. Our training participants also talked of participating in a festival in order to win the “grand prix”. For me this was a very strange concept. In Western countries we do not see festivals as competitive events, being invited is a form of recognition in itself. Nonetheless I think that the danger of instrumentalising the arts exists everywhere, the danger of using the arts for an ulterior purpose without consideration or respect for their intrinsic values and the motivations of the artists. So we need to be aware of our intentions, particularly when trying to convince our funders of the importance of a certain project or an international co-operation. Also in the case of mobility there's the risk of instrumentalising the arts to obtain a certain hidden agenda.

What Is Hot in Terms of Mobility Now?

Right now I feel that virtual mobility and green mobility are really the hottest topics in Europe. I'm sure artists in Russia explore new communication tools for virtual interaction and cooperation but I wonder whether green mobility will be a topic there in the near future... I made an interesting experience in Omsk where I wanted the trainees to discuss certain topics related to mobility in a first session. Questions like Why are you interested in international co-operation? were meant to get us started with the training's topics. I added a question about the ecological consequences of mobility which some of my Russian colleagues could not relate to. In their opinion no-one in Russia thinks about the ecological consequences of travelling and therefore the question was pointless. Later on in the discussion we learnt from our Swedish colleagues that they very much think about ecological issues when planning their tours. This raised quite some interest amongst the Russian participants.

What Kind of a Guide Book Do You Think Artists in Russia and Finland Need?

Despite the hot topics mentioned above I think it is still at the grassroots level where mobility is hottest. My experience from the training in Russia and from my other work in the field of cultural mobility is that we need concrete, clear and very practical information to ease international mobility. Professionals in both countries encounter problems with visa applications, copyright declarations, double taxation and the likes. These issues are extremely complex and we need practical tools to navigate successfully through this administrative labyrinth. I think the guide can be really useful if it gives concrete answers to practical questions.

Also, I think we need to foster a culture of openness and share our experiences rather than being protective of the knowledge we've acquired. Networking is an open process and the more people who contribute to it the more we can benefit from it. Involving people makes the experience richer, not poorer. So I hope that we can all learn from [Dan Henriksson](#), who's so openly sharing what he's learnt during his international career, and give concrete tips on how artists from both countries can engage in networking and put the advice given by this guide into practice.

HOW TO PREPARE A GUEST PERFORMANCE IN RUSSIA?

A small guide for a big project:

a guest performance in Russia.

Primarily aimed at independent theatres but can also be applied by others.

About cooperation with Russian theatres and festivals. About cultural exchange and interchange. Practical advice, suggestions and contact information.

Dan Henriksson

List of Contents

A. PREPARATIONS

Russia is a country where nothing is possible but everything turns out well in the end.

Planning – start two years in advance!:

- timetable, repertoire
- budget and financial planning
- contacts and partners
- contracts with partner theatres or festivals, about transport and rights...

Financing – take nothing for granted:

- EU-projects, Nordic founding, the Ministries
- cultural export and exchange
- the funds and Russia
- sponsors in Russia?
- marketing

Supporting the producer – a joy that's shared is a joy doubled:

- interpreter and (culture) guide
- customs and visa (different models and cooperation partners)
- current Russia projects
- Embassy, Consulate, Culture Institute

B. ON OUR WAY!

Take along at least one person familiar with both the Russian language and theatre.

Travels, accommodation, authorities:

- travels, hotels, transport
- authorities: visa, stamps, customs and the police

On location:

- set-up, technical equipment
- subtitling or interpreting?
- the culture clash (the Finnish-Russian border is psychological and real)
- hierarchy
- hospitality and gifts

C. AT THE THEATRE

“Trofimov:

All Russia is our garden. The earth is great and beautiful; it is full of wonderful places [---] We have fallen at least two hundred years behind the times. we have achieved nothing at all as yet; we have not made up our minds how we stand with the past; we only philosophise, complain of boredom, or drink vodka.”

ANTON CHEKHOV *The Cherry Orchard, 1904*

D. APPENDIXES

But first, some personal experiences of Russia...

When the Klockrike theatre has been travelling east we have not performed any big international names or well known classics, but the audience we have met have appreciated our performances. Russia is a theatre nation even though the current trend is going towards boulevard comedies and shows – *enterprise*. These shows provide our colleagues with an income, as do film and TV. The problem is that they challenge the concept of a calm working environment, theatre companies and traditions. The salary for freelance jobs exceeds the monthly salary at the theatre, at the same time dividing the artists as well as the theatre houses. But the theatre holds a strong position in Russian history, and until now the actors have been regarded as respectable citizens.

So far the Klockrike theatre has performed three times in Russia. In November 2002 we played “It will never happen” (read [Kristin Olsoni’s account](#) later in this publication) and in March 2007 “A dress made of Snow”. The third one took us to Siberia in 2009.

We have performed at the Teatr im. Lensovetu, which is a medium sized theatre (with approximately 70 actors!) in central St. Petersburg. The first play was performed on the big stage, with simultaneous interpretation via earphones. The second one was performed on the smaller stage, with subtitles on a screen, and both plays were performed twice.

In the summer of 2009, despite the financial crisis, we travelled to perform a directed reading of “A dress made of Snow” in Omsk, Siberia. And it almost became a charter trip

– without set design or costumes or problems – in other words, a fine encounter with colleagues as well as with the audience.

I have been a tour producer, with the great help by Tanja Ljungqvist (nee Enberg) among others. There is quite a few of us who have received valuable help from Tanja over the years, and she continues to share her knowledge of Russia through ACE Production, strongly linked to the Swedish Theatre in Helsinki.

Prior to the first guest performance I negotiated several rounds with tens of theatres in St. Petersburg, with the city's culture authorities and with independent producers; at first travelling with Tanja Ljungqvist, and later taking trips by myself. It was a long and windy road, a bit like making ones way through a forest although we are talking about a metropolis here. It could have been easier had I realised the paths available, but perhaps not as much fun? Prior to the second tour the contacts were there, as well as a cooperation agreement with the host theatre. There were other surprises that time, but more about that later.

With a guest performance in Moscow in mind, I repeated almost the same manoeuvre, albeit with better knowledge how to go at it the right way. Had I learnt nothing? Yes indeed, but I believe in the personal visit, the personal contacts and wanted to prepare the ground.

In December 2007, armed with letters of recommendation, e-mail contacts in fresh memory, I visited the Russian Theatre Association and the giant theatre of the Red Army as well as a remote little suburban theatre, experiencing zakuska negotiations and vodka and all that...

Some months later during a second visit and after meeting the Russian partner also in Finland we finally succeeded. We got the invitation I intended us to, to the Meyerhold Center. It is one of the most interesting houses, with a fine black box- hall, guest performances, research and an interest in new drama on the agenda. Most convenient, we were happy anticipating the visit and the financing seemed promising. Then the financial crisis came and all the plans were postponed.

I had a brief encounter with the Novaya Opera in Moscow as an assistant director, amazed at the senseless adventures the director Ralf Långbacka and set designer Lennart Mörk had. They had a lengthy adventure in connection with *Rigoletto*; their stories were almost too bizarre to be true, unless one knows Russia. There were language barriers, divas and fierce dogs, set designs going up in flames, shady contracts and cooperation problems between the Opera Festival in Savonlinna and the Opera in Moscow – in other words, anything one might expect in a wintry Moscow. Apart from the occasional fallout between people, we also experienced the fantastic Russian culture.

Lennart Mörk, set designer at the school, was a wonderful guide, not only in the museums, which we rushed through during our free time. May he rest in peace.

Together with Långbacka and Mörk we had time for a trip by car just before Christmas to Stanislavski's dacha (summer house), Lyubimovka. After all, it was there it all started. After their long discussions at Slavyanski Bazar, Konstantin Stanislavski and Vladimir Nemirovich-Danchenko as we know travelled to the dacha to write the manifesto to the

Arts Theatre in Moscow, MXAT. Finnish director Raija-Sinikka Rantala's book, *Klovni*, tells about a failure at that very theatre.

Another visit took me to Vladimir Vysotski's home, now a museum, in the backyard of the Taganka theatre. And thanks to Kerstin Kronvall, the cultural attaché, I also visited the legendary director Yuri Lyubimov who turned 90 that spring but still was ready for another first night after 75 years at the theatre. After the evening at his house we discussed a possible guest performance in Finland in the famous director's room at the old Taganka theatre. As so much else in Russia today, the theatre is divided due to intrigues and changes.

As an actor or theatre director in Helsinki or as an assistant director in Savonlinna Opera Festival I have been working with Russian artists, directors and set designers, singers or conductors on an annual basis since 1989. I have been visiting theatre festivals in St. Petersburg and Moscow since 2001.

Once I have performed in Russian, as Sergey Yesenin in *When She Danced* with the Klockrike theatre, but I don't speak Russian! I try to make myself understood with a few hundred words or so, sometimes even succeeding. After a week in the country I can understand more than people would think. My grandmother who emigrated from St. Petersburg with my grandfather in 1919 taught me the Cyrillic letters and pronouncing. My grandfather's father was imprisoned at the Peter Paul- fortress after the Revolution.

That was long ago. Now Russia is again undergoing a similar change, this time the tentative adjusting to market economy and democracy is shaking the country. But much is still the same, read Gogol! It helps to see society through the eyes of a satirist.

What follows is written by an ordinary Finnish theatre person equipped with *sisu* and the spirit of *talko* (words used for famous Finnish stubbornness) . I am neither a Russia expert nor an international tour producer but I have taken my theatre to Russia – and back! – a couple of times. For my part of the book I have been interviewing a lot of people; my heartfelt thanks goes to all of them!

A. PREPARATIONS

Start two years in advance!

Russia is a country where nothing is possible but everything works out in the end.

There are things going on in Russia at the moment. Democracy is taking its first steps forward, or sometimes, rather, backwards. Russia is still an extremely hierarchical country, both in the theatres and centrally governed in the (cultural) politics.

"Trofimov:

...We have fallen at least two hundred years behind the times. We have achieved nothing at all as yet; we have not made up our minds how we stand with the past; we only philosophise, complain of boredom or drink vodka. It is so plain that, before we can live in the present, we must first redeem the past, and have

done with it; and it is only by suffering that we can redeem it, only by strenuous, unremitting toil. Understand that, Anya."

ANTON CHEKHOV *The Cherry Orchard*, 1904

It is a rather tedious but rewarding work project you are now planning. Make up your mind for whom and why you want to perform in Russia: it helps if the difficulties get you down. They are part and parcel of this paradoxical country.

What conditions for an invitation?

In case of a regular invitation where the host pays for everything, a lot of preparations still have to be made in Finland. Check the conditions first and then formulate an agreement in case there is none.

In case of an exchange between two theatres, perhaps a wish to visit each other, maybe you will reach an agreement in which both parts contribute with something on each side of the border.

'If only we get the cooperation going, the Ministry of Culture will join', is what I have heard quite a few times. Roughly it means that the first mutual visits take place at your own risk, but then there is a chance of the Russian Ministry of Culture (on a local level, or in Moscow) will join to support proven success. If that will materialise I do not know yet...But Russia is not a poor country. There are simply a lot of poor people living there. And alongside with them a minor part which is very wealthy.

If it is a festival, find out about the organisation, status, audience. Find out about the host theatres or festival's profile and current situation. The financial crisis meant a lot of changes in the structures. The basic economy of the theatres is steered by the Ministry of Culture which is steered by... who knows?

In case you need financing from Finland, be prepared for a lot of paperwork. Big EU money usually calls for more than one-year projects, and at least one full-time administrator. But there might be projects starting or loopholes allowing you to join an ongoing project. Here it is also worth asking around, there is always someone who has already been down that road. Have a look at TINFO's (The Finnish Theatre Information Centre) Seeds of Imagination, which has built new networks, collected information and built up future projects (www.seeds.fi).

Planning

Once again, start well in advance! Negotiate the time, what is going on there, holidays, festivals and other factors, which might affect the numbers of audience. As far as the amount of performances is concerned discuss with the host, estimate the size of the auditorium and the massive choice in the metropolises in the theatre nation Russia.

Spend a great amount of time preparing well. The culture differences are huge and sometimes surprising. Make a budget for several planning- and negotiation trips, if possible. Travel there, make notes, take photographs, formulate contracts and the model for cooperation, and make sure that you and the host theatre are talking about the same things. Rather than assume, ask.

The Finnish Institute in St. Petersburg and the counsellors for cultural affairs at the Moscow Embassy and the Consulate in St. Petersburg as well as TINFO in Finland have to be kept informed about your plans. Start preparing them well ahead. Try to already at the initial stage become included in their planning, pick up useful information and perhaps develop something together.

For whom and why

What is the position of the guest performance in the plan of your own theatre, how much can it be stressed? How much resources are you able to invest? What are your expectations?

Some help on the way in the native country

Take along at least one person who knows Russian as well as theatre.

Budget for an interpreter-producer:

- who will translate the language as well as the culture. The language barrier is rather high unless you speak Russian. A yes does not always mean your new Russian friends have understood your wishes. English is not a given, although it obviously gets easier as time goes by.
- who is familiar with your theatre. It helps if the interpreter knows your way of working, the resources and potential of the theatre, and also knows Russian theatre.
- who possesses patience and a sense of humour.

After the first contact in Russia it is good to be able to analyse the situation with someone who was there. What happened and what could the consequences be? Was this lip service or serious negotiations?

How to get started?

Today there are many people to turn to in Finland. A fair amount of theatres and dance theatres visit Russia on an irregular basis. Give a producer a call – but do read this guidebook on Russia before that! Here you can collect your own little ABC.

In 2009 and 2010, the Finnish Theatre Information Centre was working with a project, Seeds of Imagination, financed by the EU and led by Helena Autio-Meloni, the former director of the Finnish Institute in St. Petersburg. Since the late 1970s she has been involved in practically every Russian theatre project in Finland, working with the great directors ranging from Georgi Tovstonogov and Lev Dodin to Kama Ginkas. At Seeds of Imagination she was assisted by Anna Sidorova, who was born in Vyborg. Together they possess perhaps the most valuable knowledge about co-operation between our theatre nations.

Seeds collected valuable information, and valuable contacts were made. Interestingly enough, Finland is the country to have taken its know-how to Russia! So much is new in the former 'state monopolized' theatre country. There is a great interest for new drama. But – how will it be financed? How does one plan westward tours? Could an independent theatre, based on our model, function in Russia?

Today there are tens of Finns, artists as well as producers, who have been educated in Russia, usually in St. Petersburg (for example at the Theatre Arts Academy) or in Moscow (GITIS). Not only have they learnt the language, the craft and the ethics of the arts, but are also capable of translating cultural differences. Among these are actors, directors and producers, of which the latter have studied cultural administration and economics. Some of them, such as Joel Lehtonen, director in Moscow, have stayed on, as has the superstar in Russia, Ville Haapasalo who today makes a living working with film and TV both in Finland and Russia.

The Swedish Anna Allgulin studied and worked for ten years together with Anatoli Vasilev at the 'School for Dramatic Art' (that is what the theatre is called) in Moscow where she met her husband-to-be and actor Wladimir Tschernich. They now live in Stockholm and possess a profound knowledge in culture, as does the Belarus born Eva Neklyaeva in charge of the Baltic Circle Festival in Helsinki. Her predecessor Johanna Hammarberg has studied directing in Russia, as has the Swedish speaking Finn, Sofia Molin just recently, and Jotaarkka Pennanen and Kristiina Repo during the Soviet era. As mentioned before, there is a whole new generation who knows a great deal about Russia and has strong emotional ties to the country. Anna Franzén and her company Rusalka helps you with the language and travel (in Swedish and Russian), and the above mentioned Helena Autio-Meloni's and Anna Sidorova's company, Adelfa Agency, offers market analyses, project planning, interpreting and translation services etc. to culture export projects to Russia.

Of these contact persons, someone is likely to help you find an interpreter who knows theatre and who not only translates the language but really is able to read situations and make a difference between petty problems and real crises which are bound to appear. The language barrier is still rather impressive and visible at all levels. Moving around in the city and travelling by tube is not a problem but in case you want to sort out crucial questions, language skills as well as structural insight are needed.

Organisations, which have been active towards Russia during the last few years, are, among others:

- The Swedish Theatre and in particular ACE Production (www.svenskateatern.fi)
- Korjaamo Culture Factory in Helsinki (www.korjaamo.fi)
- Finnish National Theatre (www.kansallisteatteri.fi)
- Tampere Theatre Festival (www.teatterikesa.fi)
- Finnish Theatre Information Centre (TINFO) (www.tinfo.fi)

Do not forget the Ministry of Education and Culture's focusing on Russia (www.minedu.fi).

The contacts and the managers in Russia

Try achieving a personal level and mutual understanding among colleagues. Make it clear from the very beginning that you are not arriving loaded with dollars. Keeping the doors open in the other direction will benefit you both. If possible, invite the host or go there to discuss. Take along a reliable interpreter already at this point.

Russia is still a most hierarchical country. Negotiate and make decisions with the top leaders: the theatre manager (artistic issues), the administrative manager (finances and

personnel). The 'administrator' is the theatre secretary or production manager who knows everything. I would say that he or she is the most important partner once you and your luggage arrive.

Should problems arise on a lower level it is easy to refer to those mentioned above. But take good care of those working with you: technicians, stage crew and doormen in order to avoid problems.

Besides, everything will be so much more fun. One reason for going there is, at least for me, is to meet people. The Russians often are generous, hospitable as well as funny. It is a mystery how some of them manage to forget all this behind various uniforms – but then again, Russia is full of mysteries.

Potential partners and other Finnish contacts:

- The Finnish Embassy in Moscow and/or the Consulate in St. Petersburg / the cultural attaches. They might be able to help, but do not rely on them only – and start preparing early! (www.finland.org.ru).
- The Finnish Institute in St. Petersburg, for contacts and marketing (www.instfin.ru).
- TINFO, Korjaamo Culture Factory, the Swedish Theatre/ACE Productions, the National Theatre etc. (see above).
- The Ministry of Education and Culture (www.minedu.fi).
- The Central Chamber of Commerce/ the Russian department (www.keskuskauppakamari.fi).
- various Swedish networks, Finnish contacts, Nordic contacts.

In Russia:

- the host theatre.
- the Russian Theatre Union – www.rtlb.ru.
- festivals – there are around 20 of annual dramatic theatre festivals in Moscow only! You can check on these at the Russian Theatre Union.

Your most important partner is your own group. Make sure your group is prepared for changes and alterations during the trip.

Check list for financing and the budget

A list of cooperation partners and financing is likely to become outdated faster than Russia changes but they might be a good start. Here I am just suggesting models as ideas.

Russia is no gold mine for us working with cultural exchange. Exporting culture is taking its first tentative steps and since there is enough being written about the company-oriented aspect I leave it outside the discussion here. The website posted by the Ministry of Education and Culture is a starting point.

For financing in Finland:

- apply with the foundations as before, but try finding new ones.
- the Foreign Ministry (the department for culture) (www.formin.finland.fi).
- the Ministry of Education and Culture. There is little money available for guest performances but being persistent might help (www.minedu.fi).

- the National Council for Performing Arts and the Arts Council of Finland (www.taiteenkeskustoimikunta.fi).
- Finland-Russia Society (www.kaapeli.fi/svs).
- the Nordic Council of Ministers in St. Petersburg (check special requirements) (www.norden.org).
- the Nordic Culture Point (www.kknord.org).
- count on volunteer work.

In Russia:

- the services rendered by the host theatre.
- try finding Finnish companies stationed there, not easy for a small theatre but we succeeded in 2002 (the Chamber of Commerce might be able to help?). This year we did not make any serious effort, it takes time and energy and the outcome is uncertain.
- the host theatre might benefit from your contacts to the local culture authorities.

In most cases it is worth forgetting about box office takings since they are often insignificant; furthermore you cannot affect the marketing in the big theatre country (well, let me return to that point...) The situation is changing though, some of the theatres, especially in Moscow, keep very high prices on their tickets.

Costs

Apart from salaries, daily allowances and other fees you have to consider the following:

- hotels + booking fees, a fee for registering at the hotel (is it possible to invoice through the travel agents, perhaps cash payment or credit card payment, or advance payment?). The Russian side is often able to negotiate lower prices for accommodation, and sometimes even covers the costs altogether
- travels, note that you might not get taxi receipts
- transport (be prepared for extra expenses)
- visa
- customs charges, warehouse expenses for the customs area, stamp fees, service fees, ATA Carnet fees, and a deposit which will be refunded
- the services rendered by the travel agency
- gifts; take along suitable gifts for your hosts
- bribes? (I have not been using bribes so far)
- interpreters, translations, texts for plays, press material?
- consider insurances (personal travel insurance is required for the visa, how much is the set design etc worth?)

Planning

Once again, start well in advance!! Negotiate the timetable, happenings, holidays, festivals and other factors, which might affect the audience numbers. Discuss the amount of performances, estimate the size of the auditorium, and take into account the massive choice of performances in the metropolis in the theatre country Russia. This is the time for exchanging the technical plans of the venue and the technical rider of your show.

Dealing with the authorities takes time (customs!), hotels and trips should be booked well in advance (also cheaper?).

Contract

Russia is a haven of bureaucracy so the initial suggestion the Russian partner comes up with is likely to be a far cry from your final agreement.

Write the contract in Swedish (Finnish) and translate into Russian. Make clear which language is relevant should anything be unclear. Also make sure there is enough time to check the text with a lawyer before translating the contract into Russian and possibly into English.

Make a note of what you expect of each other but aim at more detailed contracts than would be necessary for cooperation in Finland. There should be a note of at least the following:

- timetables, working hours, staff
- possible sanctions
- conditions of lodging
- royalties (if you can hold the rights for the tour it becomes easier)
- clear facts about the cooperation, numbers, percentages or shares, terms of payments
- partners (previous contacts)
- (partnership theatre, festival, transport, rights)

See [a sample agreement](#) later in this publication. It is the agreement in use at Zolotaya Maska (The Golden Mask), the biggest and most significant Russian theatre festival, which has a thorough experience of inviting theatres from abroad.

Marketing

Since there is a wide choice of theatre performances there is not much to do to about influence except for being seen on the town. Last time we did a meagre contribution but it led to Lensoveta not making a full effort either. But because we played on the small stage the theatre was sold out anyway, largely thanks to the connections the consulate and in particular the institute had.

Graphic material

We have tried printed material. It used to be cheaper to print in Russia, but it might not be so anymore. We have had our own graphic planning and have been using the traditional "Petersburg-style" (only text on a yellow background). We have been making flyers, among other things. It is crucial to ask the local partner for advice.

Be clear about what information you give the host theatre, what goes out, translations, the TITLE! In Estonia, a local organizer wanted to have his own way, in Russia our initial translation of the title went totally wrong due to a Russian idiom...

Do keep in mind that printed material still can cause trouble in customs! Do not add it to the ATA Carnet-list, take it along in the suitcase.

Press

The Culture Institute, the Consulate or the Embassy is vitally important for press contacts. When the consulate/ embassy arrange a press conference, the issue gets visibility. Our guest performance in 2002 was a starting point for Finland's programme during the SPB 300 year anniversary and was noted in newspapers, on the radio and on TV. Skilled culture journalists turned the press conference into a witty dialogue.

Personal contacts, recommendations might attract important critics etc.

Seminars

In cooperation with the Culture Institute we have arranged literary seminars (around the theme, translation matters) the previous day, which also increases the audience numbers. Consider if you can arrange an exhibition or a workshop around the performance. Also, what else is going on, is it possible to get some help through coordinating?

Other traditional channels are through marketing, the ticket selling points around town, Swedish and Finnish networks in Russia, the University, and so on. The significance of social media, websites and other new channels is still growing. But how to reach the theatre audience I still don't know.

Bring your own audience!

When we performed "It Will Never Happen" we arranged a trip for our home audience. And it was a success with a whole busload of theatre fans joining. There were parties, sightseeing, theatre and adventures. A couple of years ago, the festival in Naantali arranged their own cruise from Finland.

B. ON OUR WAY!

Travel, hotel and visa

Turn to a travel agency with experience in Russia, which will find a suitable hotel (expensive as hell in Moscow, said Bulgakov) in a convenient area (within walking distance?) so that you avoid sitting in the metro or on a train, or being stuck in traffic jams. If the inviting theatre is accommodating you, try to press them with the distance. Don't forget to send the rooming list in advance (single rooms, double rooms?) The metro works well providing you are able to read Cyrillic letters. The metro in St. Petersburg does in fact have signs also in English nowadays.

Let the travel agency take care of visa – group visa or individual is for you to decide. However, an individual visa gives more flexibility. Check the visa requirements on your travel agency's site! And start early – collecting passports and filled-in applications for visa from everybody in your group takes time!

Visa should be for free of charge for us theatre people, as part of a culture programme (between the EU and Russia). But again, do check as changes occur frequently.

Take up the question of vaccine with your group – there are tuberculosis, diphtheria and wild dogs in Russia, although the risk is not very high for a few days' trip. But if you plan a tour in the country...

Prepare a hand-out to the members of your group with important information about time-tables, addresses and telephones. It is also useful to include a copy of the map of the city you are going to and mark your hotel and theatre on it. If your producer can dig up a few cafes or restaurants near-by, you will not be so hungry as usual. A few words in Russian with pronunciation advice always makes everybody feel happy and adventurous!

By train or plane or car?

St. Petersburg: Taking the train is convenient in order to avoid queues at the border, bus fares are cheap, check budget flights, having your own car can be convenient at times.

Moscow: travelling by night train is exhausting and the following day is demanding. Nowadays it is possible to find reasonably priced flights and there are express trains to the city centre from both Sheremetevo and Domodedovo airports.

Take one day just for travelling, although the morning train to Petersburg gives you plenty of time upon the day of arrival. Performing the same evening is no good, even though everything is ready and prepared.

If possible, take one full day or more in both ends, at least for yourself, the interpreter and the technical staff. There is likely to be something that needs sorting out.

Customs, ATA-carnet and visa

Everything you have heard is true and probably more unbelievable than that. Time and patience is called for, and a sense of humour doesn't hurt either. Last spring we got in touch with a small transport firm, our 'Georgi' visited the customs in advance and agreed on the procedure but we still missed one full working day because the car was stuck in customs. Reading Gogol will make you understand more!

The easiest way is to transport everything among the personal belongings.

But do read on if you come to the conclusion that costumes, set design and props require transport.

There are two customs declaration systems, TIR or ATA-carnet, see the Customs at www.tulli.fi. Forms and help is available at The Chamber of Commerce, see www.keskuskauppamari.fi.

ATA-carnet is to be recommended, but also requires careful planning. ATA-carnet is an international customs document that permits duty-free and tax-free temporary import of goods for up to one year and the customs clearance is therefore easier. At departure it consists of about 50 pages in four different colours and the pages are stamped and torn according to a logic of its own (the customs will take care of that).

Also ATA-carnet is so complicated that customs in Porvoo (which, while it still existed, did not have queues like Helsinki but was not used to receiving ATA-carnet) had problems, and consequently we were short of some stamps for the Russian side.

The customs are involved four times per direction: at departure (for example Helsinki), at the border (Finnish and Russian), at arrival (St. Petersburg). Our difficulties have invariably arisen in Petersburg, at the customs station at familiar Vasili island, PanBalt - mon amour!.

The Chamber of Commerce in Helsinki will assist in filling out the forms – start well in advance, at the latest one month prior to departure. Take one month at home to write lists, measure, take photographs, check, check with the Chamber of Commerce.

List EVERYTHING that is included, and EVERYTHING that is taken to Russia should be taken back to Finland!

Consider what you name objects to avoid misunderstandings.

- make a note of absolutely everything, amount, size, weight (my meticulous producer took this seriously, making a note of the length of the screws!)
- make copies, translate into English and Russian
- take photographs, categorize according to packages you pack, number them
- remember that the meticulous customs officer (male or female) has all the time in the world to take a look at everything. They have a certain amount of time for each customer and that time is used to the full. You won't be able to claim the goods before the time is out – and you will not know when it's your turn...

Do not place the following items in the packages going through declaration:

- programme sheets, rivets, nails, fluids, first aid kits and other items being used (we were in trouble due to empty white sheets of paper supposed to be used as flyers during the performance; one could presume not all of them were going to be returned.)
- tools, advanced technology, weapons (not even theatre props)

One alternative could be diplomat transport but that would have to include the embassy or the consulate, adjusting to their transport timetable (could the set design be sent one month ahead the guest performance etc).

Transport

Find out if the host theatre can help or take care of the transport and the customs altogether, from door to door, but do agree on the price and what is or is not included. The host theatre has some experience in tours and the customs. In case they are unwilling to take care of everything, ask their 'administrator' to prepare for your transport.

Major international logistics companies, such as Schenker, are expensive. There are cheaper ways. Take time to ask for offers, also from Russian companies.

Check the agreement with a transport firm, especially if you get a car from Russia which should still be a lot cheaper. Write a contract:

- is fuel, the driver, possible waiting times included? daily wages?
- distance, timetables. Consider the fact that the queues at the border sometimes have been up to over 100 kilometres during the last few years.

- who compensates if something goes wrong (delays, theft, fire? – cf. insurance)
- make sure you have the telephone number of the driver, and that he has yours

Make an agreement with the host theatre about help with carrying, loading, storage.

Stamps and proxies

This is a section that will probably never become outdated. Get a ROUND stamp, preferably with the theatre's name and logo but that is less important... The stamp you will need – perhaps at the theatre, certainly at the Russian customs.

The driver will need a proxy to allow him to drive your things and take care of the customs clearance. Take along several proxy forms which can be filled out in a hurry and don't count on being able to print at that moment. Possibly the customs demand that a Russian, or perhaps a Finnish citizen has a proxy to clear customs. Or that the driver needs a proxy. Last time, while the customs officer was watching, I was a good boy, writing a proxy to myself and stamping the documents. Looking for the logic? Russia!

Fill in beforehand in Russian or English: the name of the theatre, production, guest performance, address. Leave a blank for the authorized person, date, for what purpose. Use the theatre's official stationery, with names, contact information etc – and don't forget the stamp! - use an 'official' document (the logo of the theatre, names, contacts etc. + a stamp).

C. AT THE THEATRE

- Accommodation, technical matters, interpreters, interpretation/texts for the audience, hierarchy)
- The culture clash (the border between Finland and Russia is psychological and for real)

Set design, building and technical equipment

Be prepared for improvisation and adjusting.

Technical riders and drawings are only suggestions. The sound-and lightning equipment might be outdated and/or function only partly. At least it differs from your own at home. The tools are locked up somewhere unless you have specifically asked for the person in charge to turn up. Ask for help in advance from the theatre (check the agreement) and remember that there might be a need for more Russian speaking persons in your group.

Agree on what kind of help you are going to receive: from whom, when, what is included. Ask in advance about tools, material, timetables, working hours. Don't leave your tools lying around, and take care of personal belongings. There are other people moving about the theatre than just the staff.

Text-based or simultaneous interpreting?

In case of text-based theatre, texts, simultaneous interpreting or synopsis on paper will be needed.

If you perform a classic, pick out the translation well in advance, or have it re-translated. Consider alterations in case it is an adaptation. Have a new translation made. The Klockrike theatre is familiar with text being projected on a screen and with simultaneous interpreting via headphones.

- Texts are cheaper, but take away the attention from the stage. In 'A Dress made of Snow' it worked well; there was poetry, and song texts and a small stage. The texts were shown on Power Point, white text on black background (please note that there were HUGE problems with Cyrillic letters and the power point as the last adjustments were being made at the theatre). Who is in charge of the texts during the performance?
- The noise of the simultaneous interpretation is annoying for the actors, but the Russians are used to dubbed films. It is expensive but we managed to find a sponsor.

D. APPENDIXES

Useful information

TINFO www.tinfo.fi.

The National Board of Customs

Postal address PB 512, 00101 Helsinki

Street address Skillnadsgatan 2

Phone: 09 6141

Fax: 020 4922852

www.tulli.fi

Central Chamber of Commerce

World Trade Center Helsinki

PB 1000, Alexandersgatan 17, 00101 Helsingfors

(09) 4242 6200, fax (09) 650 303

keskuskauppamari@chamber.fi

www.keskuskauppamari.fi

www.keskuskauppamari.fi/kkk/International/Russia/sv_SE/handelskamrarnas_projekt_i/

Russian Embassy in Helsinki

Tehtaankatu 1 b, 00140 Helsinki, Finland

Phone: +358 9 661876

Fax: +358 9 661-006

rusembassy@co.inet.fi

helsinki.rusembassy.org

helsinki.rusembassy.org/rusvisa.html

The Finnish Institute in St. Petersburg

B. Konyushennaya 8, 3rd floor, St. Petersburg

trainee@instfin.ru

Phone: +7(812)606-65-65

Fax: +7(812)606-63-70

www.instfin.ru

The Finnish Embassy in Moscow

Kropotkinski pereulok 15-17
 119034 Moskva G-34
 Russia
 Phone: +7(495)787-41-74 (09.00-17.00)
 Fax: +7(499)255-33-80
sanomat.mos@formin.fi
www.finland.org.ru

The Consulat General in Sankt Petersburg

Preobrazhenskaya pl. 4
 191028 St. Petersburg D-194
 Phone: +7(812)331-76-00
 Fax: +7(812)331-76-01
sanomat.pie@formin.fi
www.finland.org.ru

Theatre Union of Russia

Strastnoy Blvd., 10, Moscow, 107031, Russia
 Phone: +7(495)650-28-46
 Fax: +7(495)650-01-32
stdrf@stdrf.ru
www.stdrf.org

Festivals**The Golden Mask – Zolotaya maska Festival and competition**

Except from being Russia's Theatre Oscar Award with a directly broadcast TV-gala, The Golden Mask is also a festival offering the Moscow audience the highlights of the year from all over the big theatre country. During the long lasting annual spring festival there is also a Russian Case for foreign guests.

The competition is held in some thirty categories within opera, operetta, drama, dance and puppet theatre. Russian Case offera established master directors which simply 'have to be included'; young newcomers representing the strong Russian tradition of drama school, and also the other Russia with ethnic exoticism, show trends and so on.

www.goldenmask.ru.

About other Russian festivals see www.rtlb.ru/en_festivals_upcoming/.

Reading tips

Raija-Sinikka Rantala: Klovni – Like 2009

Anna-Lena Lauren: De är inte kloka de där ryssarna – Söderströms 2008

Jukka Hytti: Teatterituottajan opas – Like 2005

Anders Mård: St. Petersburg – en guidebok – Söderströms 2009

Anders Mård, Milena Parland och Magnus Londen: St. Petersburg – metropolen runt hörnet – Söderströms 2003 (Finnish translation: Pietari – metropoli nurkan takana – Tammi 2009)

Anna Franzén: Express – lär dig ryska på en timme – Söderströms 2008

ZOLOTAYA MASKA (GOLDEN MASK) FESTIVAL MODEL AGREEMENT

Agreement provided
courtesy of **Golden Mask Festival**.

ДОГОВОР № ____

Об участии в ____ Всероссийском
театральном фестивале «Золотая
Маска» в Москве
Программа ____

г. Москва ____ 2008г.
Антверпен, Бельгия ____ 2008 г.

Организатор: Автономная
некоммерческая организация
«Фестиваль «Золотая Маска»,
юридический адрес: 107031,
г. Москва, Страстной бульвар
дом 10/34, стр.1, телефон/факс
+7(495)7558335, e-mail: ____,
в лице Генерального директора
____, действующего на основании
Устава, в дальнейшем именуемая
Организатор, с одной стороны
и
Юридический адрес: ____
Факс: ____
Телефон: ____
Email: ____
в лице ____, в дальнейшем
именуемый **Театр**, с другой стороны,
заключили настоящий Договор о
нижеследующем:

1. ПРЕДМЕТ ДОГОВОРА

1.1. Театр обязуется принять участие
(далее Выступление) в программе
XV Всероссийского театрального

Agreement # ____

On participation in the ____ edition of
the Golden Mask Festival in Moscow
within the program ____”

Moscow ____ 2008
Antwerp, Belgium ____ 2008

The Agreement is made between the
Autonomous Non-commercial
Organization “Golden Mask Festival”
Legal address: 107031, Moscow,
Strastnoi boulevard 10/34, building 1,
tel/fax +7(495)7558335, email: ____
represented by General Director ____
acting on the basis of the Charter,
hereinafter referred to as **Presenter**,
and
Legal Address: ____
Fax: ____
Tel: ____
Email: ____
represented by ____,
hereinafter referred to as **Company**.

The parties hereby agree on the
following:

1. SUBJECT OF AGREEMENT

1.1 The Company undertakes to
participate (hereinafter referred to
as Presentation) in the program of

фестиваля «Золотая Маска» (далее – Фестиваль) ____ со спектаклем ____.

Организатор обязуется организовать данное выступление.

1.2. Выступление ([**количество спектаклей**]) состоится ____ (даты, время, площадка) в Москве.

1.3. Количество людей, принимающих участие в проекте со стороны Театра, составляет ____ человек.

1.4. Участие Театра в программе Фестиваля осуществляется в соответствии со следующим графиком:

26 марта 2009 г. – прибытие технической группы (9 чел.) коллектива в Москву;

27 марта 2009 г. – прибытие оставшейся части коллектива, разгрузка, монтаж декораций, установка света, техническая репетиция;

28 марта 2009 г. – монтаж декораций, направка света, генеральная репетиция;

29 марта 2009 г. – спектакль в 14.00, спектакль в 20.00, демонтаж, погрузка декораций

30 марта 2009 г. – отъезд коллектива из Москвы.

График приездов-отъездов представлен в **Приложении 3**, которое является неотъемлемой частью Договора

1.5. Место проведения Выступления: ____ (далее площадка) юридический адрес: ____.

____ edition of the Golden Mask Festival (hereinafter referred to as Festival) ____ with the production ____.

The Presenter undertakes to organize the Presentation.

1.2. The Presentation ([**number of performances**]) will take place on ____ at ____ in Moscow.

1.3. Number of people in the traveling company is ____ persons.

1.4. The Presentation is organized according to the following schedule:

March 26, 2009 - arrival of the technical team of 9 persons to Moscow;

March 27, 2009 – arrival of the remaining part of the Company, unloading, set up and focusing, technical rehearsal;

March 28, 2009 – focusing and set up, dress rehearsal;

March 29, 2009 – performance at 14.00. performance at 20.00, strike down, loading the track;

March 30, 2009 – departure of the company from Moscow

Travel Schedule is presented in **Annex 3** which is an integral part of the Agreement.

1.5. The Production will be presented at ____ (hereinafter referred to as Venue). Address of the Venue: ____.

2. ОБЯЗАННОСТИ ОРГАНИЗАТОРА

Организатор обязан:

- 2.1. организовать и оплатить доставку участников театрального коллектива по маршруту;
- 2.2. организовать и оплатить размещение участников театрального коллектива в гостинице классом не ниже *** с завтраком в соответствии со **Списком участников ** списком размещения (**Приложение № 2** к настоящему Договору, являющееся его неотъемлемой частью) на весь период, в соответствии с Графиком пребывания;
- 2.3. обеспечить сопровождение участников театрального коллектива ____ профессиональными переводчиками с английским языком на весь период, в соответствии с графиком пребывания;
- 2.4. обеспечить и оплатить предоставление площадки для Выступления, а также функционирование всех штатных систем Площадки и работу подразделений по их обслуживанию в период пребывания Театра на Площадке в соответствии с **Техническим райдером (Приложение №1)**, и дополнительными техническими требованиями, которые должны быть предоставлены Театром не позднее ____ 2008 г;
- 2.5. оплатить гонорар за показ ____ спектаклей в соответствии с разделом 4 настоящего договора;
- 2.6. обеспечить и оплатить услуги по транспортировке декораций и театрального реквизита и таможенные платежи и сборы при ввозе и вывозе сценического

2. RESPONSIBILITIES OF THE PRESENTER

The Presenter undertakes to:

- 2.1. to cover the airfare of the traveling company;
- 2.2. to provide and pay for accommodation of the Company in Moscow (min. 3-star hotel with breakfast provided)) in accordance with the **Rooming List** which is presented as **Annex 2** as an integral part of the Agreement, for the period of the Presentation in accordance with Travel Schedule;
- 2.3. to provide and pay for ____ interpreters fluent in English who will assist the Company during their stay in Moscow in accordance with the Itinerary of the Company's stay in Moscow;
- 2.4. to arrange and pay for the Venue for the Presentation of the Production, to ensure technical support on the Venue required for the Presentation in accordance with the **Technical Rider (Annex 1)** – including additional technical requirements – to be provided by the Company before ____, 2008;
- 2.5. to pay the fee for ____ performances as specified in Par. 4 of the Agreement;
- 2.6. to arrange and pay for the transportation of the sets and props; to cover custom duties related to the transportation of the sets and equipment; to cover against an invoice

имущества и оборудования; оплатить процедуру оформления Театром Карнет АТА по предъявлении квитанции, удостоверяющей оплату;

2.7. предоставить для согласования Театру График транспортировки декораций не позднее ____ 2009 г. (**Приложение №5**);

2.8. обеспечить и оплатить услуги МИДа по оформлению визовых приглашений для членов Театра; организовать получение бесплатных виз или оплатить визы членам театра;

2.9. организовать предоставление необходимого дополнительного оборудования, обеспечить адаптацию спектакля, материалы и услуги специального персонала в соответствии с **Техническим райдером (Приложение № 1 к настоящему Договору)**;

2.10. организовать и оплатить предварительный приезд в Москву (включая гостиницу) технического директора (ознакомление с площадкой);

2.11. организовать и оплатить внутригородской транспорт в Москве (аэропорт – гостиница, гостиница – аэропорт, а также, по согласованию с Театром, гостиница – театр – гостиница) согласно Графику внутригородского транспорта, согласованному с Театром;

2.12. организовать и оплатить информационную поддержку выступления Театра на Фестивале.

2.13. предоставить администрации ТЕАТРА по ____ бесплатных мест на каждый спектакль.

2.14. возместить Театру возможный ущерб оборудования или другого

the expenses related to arranging ATA Carnet;

2.7. before ____ 2009 to submit the **Set Transportation Schedule (Annex 5)** to be agreed with the Company;

2.8. to arrange and cover the expenses related to visa support (official invitations), to arrange free visas or pay for visas for the members of the traveling company;

2.9. to provide all required additional equipment, adjustment of the set, supplies and services according to the **Technical Rider (Annex 1 to the Agreement)**;

2.10. to provide and pay for a technical visit to Moscow (incl. accommodation) for the Company's technical director/ manager (technical visit);

2.11. to provide local transportation in Moscow (airport – hotel , hotel – airport and as reasonably necessary hotel – theatre – hotel) according to the Local Transportation Schedule agreed with the Company;

2.12. to arrange and cover the expenses related to the information support of the Presentation;

2.13. To provide the Company with ____ free tickets for each Performance;

2.14. to compensate the Company for any damage of equipment or other

имущества, произошедший по вине Организатора согласно Акту, подписанному двумя сторонами.

3. ОБЯЗАННОСТИ ТЕАТРА

Театр обязан:

3.1. до ____ октября 2008 предоставить Технический райдер **(Приложение № 1)**;

3.2. предоставить информационный материал по Выступлению до 15 декабря 2008 года;

3.3. до 01 февраля 2009 года подготовить и предоставить Организатору Список участников / Список размещения **(Приложение № 2)** и График приездов-отъездов **(Приложение №3)** с возможностью внесения незначительных изменений, не влекущих дополнительных финансовых затрат для Организатора, а также визовую информацию, необходимую для оформления визовой поддержки, включая ксерокопии паспортов всех членов Театра;

Не позднее 15 дней до выступления Театр обязан согласовать с Организатором График пребывания Театра в Москве **(Приложение № 6)**, подготовленный Организатором;

3.4. обеспечить своевременное прибытие в г. Москву членов Театра и подготовку к транспортировке костюмов, сценического имущества и оборудования, необходимых Театру для Выступления;

3.5. для транспортировки декораций, костюмов, сценического имущества и оборудования, оформить международный таможенный

property that may be caused through the fault of the Presenter; on the basis of the Act of Damage signed by both parties;

3. RESPONSIBILITIES OF THE COMPANY

The Company undertakes:

3.1. To provide the Presenter before ____ 2008 with the Technical Rider **(Annex 1)**;

3.2. to provide the Presenter with all required information related to the performance before December 15, 2008;

3.3. To provide the Presenter before February 1 2009 with the List of Traveling Company/Rooming List **(Annex 2)** and the Travel Schedule **(Annex 3)** subject to minor modifications at short notice which do not entail additional costs for the Presenter; to provide the Presenter before February 1, all visa information required for the arrangement of visa support/official invitations for the traveling company (including passport copies);

The Company undertakes to agree with the Presenter a detailed Itinerary of the Company's stay in Moscow in accordance with the travel and technical schedules provided by the Company; the Itinerary **(Annex 6)** should be finalized 15 days before the Company's arrival to Moscow.

3.4. to ensure a timely arrival of the Company to Moscow, and a timely preparation of equipment, sets, props and costumes for transportation;

3.5. For the transportation of the sets, props and equipment required for the Presentation, to prepare the international customs document ATA

документ Карнет АТА и не позднее 10 февраля 2009 предоставить Организатору Описание декораций и театрального реквизита в соответствии с Карнет АТА на английском либо русском языке (**Приложение 4**), а также фотографии транспортируемого сценического имущества до прибытия трейлера в Москву.

Театр несет ответственность за соответствие погруженного имущества (театральных костюмов, декораций, оборудования), ввозимого театром, заявленному в описи Карнета АТА, а также за правильное оформление Карнета и регистрацию его в таможенных органах _____. В случае конфликтной ситуации театр за свой счет компенсирует все убытки, связанные с исками по данному вопросу, предъявляемыми как к Организатору, так и его партнерам;

3.6. на весь период, в соответствии с графиком, застраховать по всем рискам членов Театра, а также ввозимые на территорию России костюмы, сценическое имущество и оборудование;

3.7. выплатить заработную плату членам Театра;

3.8. выплатить суточные членам Театра;

3.9. обеспечить соблюдение членами Театра графика пребывания в г. Москве, режима работы и правил проведения Фестиваля, а также правил проживания в гостинице, правил технической и пожарной безопасности;

3.10. предоставить Организатору право на фото и видео съемку для использования в информационных целях продолжительностью не

Carnet; to provide the Presenter before February 10, 2009 with the List of sets and props in accordance with ATA Carnet, in English or Russian (**Annex 4**); to provide the Presenter **before** the arrival of the truck to Moscow with photos of sets, props and costumes.

The Company assumes responsibility for the correspondence of the freight (costumes, scenery, equipment) to that declared in the ATA Carnet list, as well as for a proper arrangement and registration of ATA Carnet in _____ custom authority. In the event of a conflict situation the Company shall pay all damages that may arise from the suites against the Presenter and its partners;

3.6. to insure against all risks for the entire period of travel the company members, equipment, sets and props that will be traveling to Russia;

3.7. to pay the salaries to the Traveling Company;

3.8. to pay per diems to the Traveling Company;

3.9. to follow the Itinerary of the Company`s stay in Moscow agreed by the Parties, the working schedule in Moscow; to adhere to the Festival policy, to follow the rules of conduct in the hotel, and the safety and fire regulations;

3.10. to give to the Presenter the right for video and photo sessions for the information campaign purposes (max duration of screening 3 mins). The

более 3 минут. Театр не имеет права предоставлять права на фото, теле и радио съемку другим, не аккредитованным Организатором, корреспондентам. Сторонами ясно согласовано, что Выступления Театра, указанные в разделе 1 настоящего договора, могут быть предметом какой-либо видеозаписи для целей иных, чем использование в программах новостей, только при условии заключения отдельного соглашения между Театром, Организатором и соответствующей компанией, имеющей намерение сделать такую видеозапись;

Содействовать Организатору в привлечении ведущих актеров ТЕАТРА к участию в пресс-конференциях, интервью, PR-мероприятиях;

3.11. Театр самостоятельно регулирует отношения с авторами и производит все авторские отчисления;

3.12. предоставить Организатору копии документов о техническом состоянии оборудования и огнезащитной пропитке декораций;

3.13. возместить Организатору причиненный ущерб, в случае порчи оборудования и другого имущества Площадки по вине участников проекта со стороны Театра (допущенного умышленно или по неосторожности), в соответствии с актом, оформленным в установленном законом порядке, с участием представителей сторон Договора;

3.14. принять на себя ответственность за охрану труда и выполнение работ участниками гастрольного коллектива Театра на период выступления;

Company may not give the right to photography, film or video recording of the performance to any representatives of mass media other than those accredited by the Presenter. The parties herewith agree that presentations, specified in Par. 1 of the Agreement, will be used for video recording purposes other than those intended for the Presentation information campaign only subject to a separate agreement between the Company, the Presenter and a company that intends to make this video recording.

To support the Presenter in making available the leading actors of the Company for press conferences, interviews and other PR activities that the Presenter will organize for the Presentation.

3.11. the copyrights commitments including the author's fees remain the responsibility of the Company;

3.12. to provide the Presenter with copies of documents related to the technical condition of the equipment and fireproofing of the sets;

3.13. to compensate the Presenter for any damage of equipment or other property of the Venue that may be caused through the fault of the Company members (if carried out intentionally or grossly negligent). Compensation shall be made on the basis of the Act that shall be drawn up in the established order in the presence of representatives of both Parties;

3.14. to assume responsibility for labor safety and execution of the works by the Company during Presentation;

3.15. гарантировать строгое соблюдение плана показа спектакля (в том числе: наименование спектакля, время начала показа спектакля, количество показов спектакля). Для внесения любых изменений в план показа спектакля Театр обязуется в письменном виде проинформировать Организатора о готовящихся изменениях и получить согласие Организатора, оформленное в письменном виде;

3.16. в случае внесения изменений в список людей, принимающих участие в проекте после выписки билетов для проезда членов театра, за исключением случаев замены из-за серьезной болезни или травмы артиста, подтвержденных документально, театр обязуется за свой счет производить обмен билетов;

3.17. не позднее 20 (двадцати) рабочих дней после завершения выступления представить Организатору оригиналы отчетных документов, включая проездные документы (в случае электронных билетов - посадочные талоны и письмо о подтверждении бронирования билетов), счета и пр., а также подписанный Акт о выполненных работах.

4. ФИНАНСОВЫЕ ВОПРОСЫ

4.1. Организатор оплачивает ТЕАТРУ гонорар за два показа спектакля в сумме ____ (нетто). Сумма гонорара включает оплату за показ спектакля, по согласованному сторонами расчету;

Кроме того НДС 18%.

3.15. to guarantee the observance of the Schedule of Presentation (including the title of the production, time of beginning of the performance and performance time, number of performances). The Company undertakes to inform the Presenter in writing about any changes that may be made to the agreed Schedule of Presentation and will seek for the Presenter's consent;

3.16. to exchange air tickets at their own account if the changes in the traveling company are made after the moment the tickets have been booked except for the cases of a serious disease or injury that is verified in writing;

3.17. within 20 working days upon completion of Presentation, the Company shall provide the Presenter with the originals of reporting documents, including travel documents (**in case of electronic tickets - boarding passes** and a booking confirmation letter), invoices, etc. and a signed Completion Report).

4. FINANCIAL ITEMS

4.1. The Presenter pays to the Company for two performances a net fee of ____.

Apart from that, an additional amount of ____ as 18% VAT shall be paid on the territory of the Russian Federation by the Presenter.

4.2. уплата вознаграждения осуществляется в следующем порядке:

_____.

4.3. оплата гонорара осуществляется посредством перечисления сумм, указанных в п. 4.2 настоящего Договора, на следующий счет Театра:

[Банковские реквизиты Театра]

4.4. Выручка от реализации билетов на Выступления Театра остаются в распоряжении Организатора и идёт на компенсацию расходов по Выступлению;

5. ОТВЕТСТВЕННОСТЬ СТОРОН

5.1. В случае неисполнения или ненадлежащего исполнения условий настоящего договора виновная Сторона возмещает другой Стороне ущерб, на основании Двустороннего Акта;

5.2. стороны освобождаются от ответственности за неисполнение или ненадлежащее исполнение обязательств по настоящему Договору, если надлежащее исполнение оказалось невозможным вследствие действия чрезвычайных и непредотвратимых при данных условиях обстоятельств, в частности: пожара, наводнения, землетрясения, войны, забастовки, моратория и иных обстоятельств подобного характера.

6. РАЗРЕШЕНИЕ СПОРОВ

6.1. Стороны обязуются принимать все зависящие от них разумные меры по разрешению разногласий и споров, которые могут возникнуть из настоящего Договора или в связи с ним;

6.2. если внесудебное разрешение разногласий и споров будет

4.2. the payments to the Company shall be made as follows:

_____.

4.3. the payments shall be made by transferring the money specified in par.4.2 to the account of the Company

[Company bank details]

4.4. The proceeds from the tickets sales are retained by the Presenter and go towards covering the expenses born in relation to the Presentation;

5. LIABILITY

5.1. In the event of the Parties failing to fully or partially fulfill the responsibilities specified in the Agreement, the guilty Party reimburses the documented expenses on the basis of a Bilateral Act;

5.2. The Parties shall be released from their responsibilities for failure or improper fulfillment of the engagements specified in the Agreement in case this was caused by force major circumstances, including fire, flood, earthquake, war, strike, moratorium and other similar circumstances.

6. SETTLEMENT OF DISPUTES

6.1. The parties shall take all reasonable measures to resolve any dispute arising from the Agreement or in connection with the Agreement.

6.2. In the event of an out-of-court settlement of disagreements or disputes

невозможным, возникшие разногласия и споры подлежат рассмотрению в Международном коммерческом арбитражном суде при Торгово-промышленной палате России;

6.3. судебное разбирательство осуществляется в соответствии с регламентом суда, указанного в п. 6.2 настоящего Договора;

6.4. к существу спора применяются нормы российского материального права.

7. ИЗМЕНЕНИЕ И РАСТОРЖЕНИЕ ДОГОВОРА

7.1. Настоящий Договор вступает в силу в момент его подписания Сторонами и действует до полного исполнения Сторонами своих обязательств;

7.2. настоящий Договор может быть расторгнут в любое время по соглашению обеих Сторон;

7.3. по инициативе одной из Сторон настоящий Договор может быть расторгнут на основании письменного уведомления, сделанного не менее, чем за 10 (Десять) недель до даты начала Фестиваля;

7.4. при расторжении или досрочном прекращении действия настоящего Договора Театр обязуется вернуть ранее полученную сумму вознаграждения, перечислив ее на следующий банковский счет - **[банковские реквизиты принимающей стороны]**.

7.5. обязанность, предусмотренная п. 7.4 настоящего Договора, должна быть исполнена Театром в течение

is not possible, such disagreements and disputes shall be treated by the International Commercial Court of Arbitration at the Chamber of Commerce and Industry.

6.3. Any lawsuit will be subject to the jurisdiction specified in Par. 6.2 of the Agreement.

6.4. Russian rules of law are applied to merits of disputes.

7. AMENDMENTS OR TERMINATION OF AGREEMENT

7.1. The Agreement comes into force the moment it is signed by the Parties and is valid until full execution of the commitments by both Parties;

7.2. The Agreement can be cancelled at any time based on consent of both Parties;

7.3. The Agreement can be cancelled by one party based on a written notification that must be given no less than 10 (ten) weeks before the beginning of the Festival;

7.4. In the event of cancellation or anticipatory repudiation of the Agreement the Company undertakes to return the fee with transferring the sum to the following account - **[bank account details]**.

7.5. the responsibility specified in Par. 7.4 of the Agreement should be fulfilled by the Company during 30

30 (Тридцати) календарных дней с момента прекращения обязательств;

7.6. расходы, понесенные Сторонами до расторжения или досрочного прекращения действия настоящего Договора, а также расходы, связанные с расторжением настоящего Договора, возмещению не подлежат;

7.7. любые изменения или дополнения настоящего Договора будут действительны, если они совершены в письменной форме и подписаны Сторонами.

8. ЗАКЛЮЧИТЕЛЬНЫЕ ПОЛОЖЕНИЯ

8.1. Все соглашения, переговоры и переписка между Сторонами по вопросам, изложенным в настоящем Договоре, имевшие место до его подписания, теряют силу с даты подписания настоящего Договора;

8.2. в части, не урегулированной настоящим Договором, отношения Сторон регламентируются нормами действующего законодательства Российской Федерации;

8.3. настоящий Договор совершен в двух подлинных экземплярах на русском и английском языке, по одному экземпляру для каждой из Сторон и составляет ____ листов вместе с **Приложениями №№ 1, 2, 3, 4, 5 и 6**. Тексты приложений могут быть изложены на английском языке;

8.4. все приложения и протоколы к настоящему Договору являются его неотъемлемыми частями;

8.5. в случае возникновения разногласий по поводу толкования положений настоящего Договора, приоритет имеет текст, изложенный на русском языке.

(thirty) calendar days from the date on which the responsibilities are ceased;

7.6. the expenses incurred by the Parties before dissolution or anticipatory repudiation of the Agreement as well as the expenses that arise from dissolution of the Agreement are not subject to reimbursement;

7.7. any changes or amendments to the Agreement are valid if made in writing and signed by both Parties.

8. CONCLUDING CLAUSES

8.1. All agreements, negotiations and correspondence between the Parties on the issues outlined in the Agreement that have taken place before its signing will be invalid from the date on which the Agreement is signed;

8.2. The relations between the Parties that are not specified in the Agreement are regulated by rules of law currently in force in the Russian Federation;

8.3. The Agreement is made in two original copies, in Russian and in English, identical in content, one copy for each Party, and makes up ____ pages together with **Annexes 1, 2, 3, 4, 5 and 6**. The Annexes can be set out in English;

8.4. All annexes and protocols to the Agreement are treated as an integral part of the Agreement;

8.5. In the event of disagreements emerged from interpretation of the Agreement the text in Russian takes priority.

Список приложений:

Приложение №1: Технический райдер.

Приложение №2: Список участников / список размещения.

Приложение №3: График приезда-отъезда.

Приложение №4: Список декораций и реквизита согласно Карнету АТА.

Приложение №5: График передвижения грузового транспорта.

Приложение №6: График пребывания Театра в Москве.

9. ПОДПИСИ СТОРОН**List of Annexes:**

Annex 1 Technical Rider

Annex 2 List of Traveling Company/
Rooming List

Annex 3 Travel Schedule

Annex 4 List of Sets and Props/ATA
CARNET

Annex 5 Set Transportation Schedule

Annex 6 Itinerary of the Company's Stay
in Moscow

9. SIGNATURES

A WEEK IN ST. PETERSBURG

Kristin Olsoni

On Sunday the 10th of November Dan, our light expert Mari, our interpreter Tanja, Alexander and myself take the afternoon train to St. Petersburg. The remaining actors are due to arrive the following morning together with the communications person and interpreter Jukka. Alexander takes care of the loading, borrowing of costumes etc, and of course he is participating in “It will never happen” both as statist and stage technician together with Elmer who, due to the official status of the guest performance is on VIP leave from the brigade in Dragsvik.

For almost two years, Dan has been paving the way for the guest performance in St. Petersburg; he has the connections to the Finnish consulate, the Finnish Institute and Finnish sponsors. And last but not least to N who takes care of the transportation of the décor – the car left already mid-week last week and we are due to embark on our life in St. Petersburg by carrying the décor into the theatre on Monday... Eating, drinking and being merry we toast in dry – in other words semi-sweet - Russian champagne in the lovely restaurant car, which has preserved tables with white tablecloths, frilly curtains and waiters. The waiter bears a certain resemblance to the white rabbit in Alice in Wonderland - and consequently becomes increasingly stressed out as we approach the station. While St. Petersburg’s suburbs are still floating past, we wait for the Russian blini pancakes, the increasingly strong smell of frying emerging from the kitchen, people calling out loudly for their soup or the bill, and the poor white rabbit rushing through the carriage mumbling the order ‘selyanka, selyanka’. This becomes a mantra for Tanja and me whenever there are stressful moments – “selyanka, selyanka”, everything will be all right, and then we laugh.

Having arrived in the city we negotiate a reasonable taxi fare among a wide choice of official, semi-official and definitely unofficial offers. The hotel “Oktyabrskaja” turns out to be outstanding – comfortable rooms and a bath tub in the ensuite – something which pleases the bathtubless peasant in me profoundly. Despite relaxing bath I cannot sleep at night. This is a crazy endeavour! How will it all go? Will the audience be coming to our performance? Will there be any audience? Will our host theatre be regretting their trust in us? The worries later turn out to be unfounded - while threatening clouds appear.

Monday the 11th of November

We hurry to the theatre at 9 o’clock in order to carry décor, costumes and props with some extra help, but are met by a reserved stage manager who informs us that he really will not be present at all and wants to know how much help we will need. I try in vain to refer to agreements made months ago about who is going to pay what for whom, but chaos is already lurking behind the scenes. Except that we have no scenes – let

alone a décor car to speak of. What we do have at the theatre is our set designer Katrin and our sound technician Uffe who have arrived by plane from Stockholm. Unfailingly energetic, Mari and Katrin put two stage technicians to work who eventually bring lighting arrangements and floor coverings. After some time and countless calls also the sound check room is unlocked so that Uffe can start working. At this point we have learned that the décor van is at the Vasili island and will remain so until we present our guest performance agreement with a stamp on it. Right, the paper is on the train with Martin who has done all the negotiating with the theatre director.

Right, then I shall sign a new paper and fax it back to the office – Lasse may stamp it and fax it back. The idea is presented to Georgi, a most helpful and worried man who is ordered to find the copy of the agreement and let me sign it. One hour passes, then another, and indeed I have time to talk to our translator and to prepare for the simultaneous interpreting and sort out the programme sheets with Dan's help – but then we start asking ourselves what Georgi is up to. We find the Administrator where not only Georgi is located but also an even more friendly and even more worried person, called Alexander Petrovich who seems to be the human crocodile Gena. On top of all this, a number of people keep running back and forth, the tv is on full blast with Putin, shampoo adverts and talk shows in a well known, everyone is discussing everything with everyone and it becomes blatantly clear that Grigori cannot possibly find nor copy nor any agreement in this cosy mess. Our unexpected entry however results in a paper being hastily presented under my nose and I sign it without having a clue but trusting the crocodile Gena totally. We send Lasse a fax, Georgi rushes to the Vasili island, Dan and I go to the Finnish Consulate who are arranging a press conference. We find all our actors there – it feels like a wonder and as if we had not seen each other for years. It is a good press conference. We all fear for the silence which usually occurs after the presentation and the question 'are there any questions'. Here, not only are there questions, but they are educated, interested ones, in particular about language and music and the meaning of music. It makes me happy, the actors are so fantastic in their diverse knowledge of music. All of a sudden the host, the consul general Kauko Jämsen disappears followed by Dan. I exchange questions and answers with sign language across the big hall when Dan returns – no, the car is still steadily standing at the Vasili island and one stamp will not do, now the consul must interfere! Later it turns out that the problem with our transport is that there are boxes containing papers which are NOT returning, i.e the program sheets. The décor should be shipped out in a week's time.

In the evening there is another presentation of the theatre and the audience learns about Eero Järnefelt's painting and the fresh translation of "Elisabetin romaani" by Pirjo Hämäläinen-Forslund. The Finnish Institute is hosting the extensive Järnefelt-programme with caviar and champagne in the beautiful rooms at the theatre.

After such a Monday there is not much room for material consumption but the Consul Jämsen's interfering in the bureaucracy of the customs feels comforting as we head towards the hotel at midnight. The younger members of the group have been amusing themselves horseriding! At Nevski Prospekt later in the night, I learnt from Borgar who always was the one to arrive first for coffee but still knew everything.

Tuesday the 12th of November

Not even the consul general had any immediate success in trying to appeal to the highest authorities of the Customs. Dan, Tanja and Lensovetas administrative manager Gradkovski are negotiating at the Vasili island from 8 am until 3 pm – explaining, menacing, swearing (in Finnish), phoning the consul general and regularly sending text messages not fit for print to us who are trying to illuminate invisible walls and repeat sitting in the air. Luckily there is a grand piano on which Tuffe is able to rehearse Valse Triste on. Thank god Henrika, Niklas and Frank have taken their instruments as hand luggage so that some other pieces of music can be rehearsed – though without Dan who is not in the mood to sing Russian romances since he has just learned that the three documents he brought with him have grown into 40 documents with three pages each and that the programme boxes now have been sealed.

I run between the stage and the administration where the crocodile Gena's eyes are filled with tears although he should be used to anything and tells us about the various guest performances which haven't materialised due to the Custom's ardour. But: a quarter past three our car arrives! All the actors rush downstairs with our and Lensovetas stage crew and the unloading is done in a wink. The Russian stage technicians watch the carrying actors in awe, wondering whether we are an amateur theatre – never before have they seen anything like this! In the evening we have a stressed-out but energetic run-through of the first act. Not until after the rehearsal does Frank reveal that he is suffering from terrible pain in his shoulders and his back which he sprained while carrying, and his jumping from one of the high towers in one scene didn't make things better. The Russian technicians were right: actors shouldn't be carrying heavy décor parts. It has become a norm that everyone at our poor theatre does the carrying, the carpenters' work, paint work, calculates finances and writes advertisements but nothing good comes out of it except maybe in terms of the group's sense of collectiveness during the first few years. In the long run it gnaws the artistic work around the edges – perhaps even in the centre, which is not to say that one should accept the rigid roles of the institutions, nor the Russian hierarchy which Katrin, as it turns out later, came to torpedo rather efficiently. Right now we need a masseur for Frank! Tanja – help! Selyanka, selyanka...

On the **Wednesday the 13th** Frank hardly makes it out of bed in the morning but appears on stage in the evening without pain. He recommends the masseur to everyone, but nobody has the time. In the morning the 500 kilos of washed potatoes arrive as agreed, as does a poor frightened rabbit – a real one, that is, which is participating in the play, not the scared waiter from the train. I let the rabbit out from the cage so it can jump around but obviously it is totally unused to freedom and hides under a piano. It takes five people to get it out from its hideaway. (It is utterly incomprehensible how the lady with the keys all of a sudden has turned into four ladies and one gentleman, but the staff just seems to be increasing, as does our own group by the way - Anki arrives with her pupils to help out). The amount of interest seems to increase behind stage during rehearsals. Ivan, Raf and Kostya who are in charge of the stage laugh a lot, especially as Alexandra Kollontai makes an appearance. In the afternoon the interpreting apparatus arrive but not the earphones. In other words we are not able to even once test what it sounds like, how it affects reactions, pauses, silences.

Thursday the 14th of November

At the first night we notice this lack of practice. The incessant hissing in the auditorium is most stressful for the actors. I wriggle like a worm – why doesn't it get quiet! The rhythm is constantly disrupted and I want to go home. Others seem to want the same – some people leave during the first act and I am no longer a worm but a wet rag. During the interval I am taken to the theatre director Pazi who, together with his dramatist and the Consul General is toasting the successful performance. Sic! Thanks to them and the brandy I survive the second act where nobody leaves and the applause are long and heartfelt. With the next performance in mind, the evening comes to an abrupt end, we have learned how to walk in groups at night time, which is good because just as we are entering the street Uffe has been punched in the face, losing his glasses, and Raf throws himself at the attackers – two young men with seemingly no other intention than having a fight. Raf finds it hard to accept that his guests be beaten up and wants revenge. All the girls in the group hang at his arms to prevent bloodshed but as we try to get him out of the way the attackers follow. Katrin who seems to be the only one to have understood the message of the play walks up to one boy, taking his hand: What do you want? Look me into the eyes! It helps as long as she is standing there. But when we oldies are packed into a taxi, also Dan receives a blow on his ear. At coffee the next morning it was said that the blood had been streaming but Dan said there was but a drop. Well, all's well that ends well.

Friday the 15th of November the mothers Henrika, Hanne and Anki have founded WMC, the Wild Mothers' Club, and allowed Raf to compensate his impolite country men at a distance. The night's performance is a great joy and feast, and well attended with wonderfully keen and sensitive audience. The actors, always sensitive, adjust to the simultaneous interpreting. The audience responds strongly afterwards, and someone eagerly asks Marjorita to make sure we are going to perform also in Moscow where they know nothing about St. Petersburg. And the official part including general Consul Kauko Jämsen's speech and reading the letter sent by Culture Minister Kaarina Dromberg, the Russian Culture Minister's welcoming greetings conveyed by Olga Ivanova, the theatre director Vladislav Pazi's wish for a continued exchange, and the President of the Swedish Assembly of Finland, Henrik Lax who has arrived to witness the newborn cooperation. Furthermore, a busload of Finns who want to see us in St. Petersburg – for the first, second, or even the fourth time. All this feels good. If this performance which has been realised step by step and under severe hardship during five years now is going to come to an end, this is precisely the right way to end it: beautifully, dignified – and above all, the beginning of something new. The group once more packed and loaded everything without any problems, and I'm not blaming anyone sighing with relief rather than with regret. More than the festive speeches, the sound of loud singing in Russian, Finnish and Swedish proved that the cooperation stood on solid ground.

The stage technicians thanked Katrin for being the first set designer showing them some respect – oh, eternally hierarchical, bureaucratic Russia! But never before did we have such nuanced and insightful comments as from the Russian colleagues. There is a love for the profession, a respect towards the profession and an ethic which has been flattened in Finland, partly as a side effect of the democratisation process – a positive process per se – and partly due to the celebrity cult.

Saturday the 16th of November I missed out on the visit to the Hermitage which was said to have been a success with an excellent tour guide who, it was said, later was going to show Putin and Bush around. I send him a wish that he may lock the gentlemen up until they soften before the cultural treasures and stop exterminating culture. Henrika however made an alarming observation. The woman playing Alexandra Kollontai had been looking out over the square outside the Winter Palace and said: So this is where the Bloody Sunday took place? – What Bloody Sunday, was the quick reply. Is this how history is written today? The reason for missing out on the Hermitage and the new history writing was that Martin and I had four hours of sorting out working hours, salaries, rent agreements, customs fees and so on. The financial manager Gradkovski surrounded by a court of cashiers and secretaries signs the last documents with Martin who has been preparing by going through heaps of receipts, tickets and bills during nights at the hotel while simultaneously practising pronouncing Russian. It goes without saying that actors should not spoil their backs carrying and loading, or spoil their sleep by acting as cashiers, but this is what we wanted and what we did. And it's not over yet – perhaps it is a new beginning. Pazi invites us to a superb dinner and we agree on a visit from Lensoveta. Their fine dramatization of Anna Karenina would go well at our small stage if we are still there in one year's time.

Sunday the 17th of November we travel back to Finland where the financial support for culture is no longer cut but sawed. The crocodile Gena taught me an expression which comes in handy now: "potom, potom, sup s kotom" which means we will make soup of the cat later, in other words that things are going to get even worse. In the morning we have time for a tour with Jukka who knows Petersburg and shows us the Fontanka quarters, Brodsky's balcony and the quarters of one or the other artist or anarchist. Exile or execution has been the option for many of the thinkers of the Russian Empire. As if it was possible to kill thoughts.

Kristin Olsoni

who, with these notes, would like to thank all who made the production and the guest performances possible – everyone on stage and behind the stage, in the auditoriums and the workshops, in the official rooms and in private homes.

After coming home we learn about our best response: Someone sitting on the side balcony at the second performance tells us a group of Russian soldiers were sitting behind her without the earphones for simultaneous interpreting. She was wondering to herself whether they would be staying for the whole performance. Not only did they stay but rose to applaud after Martin performed Arvid Järnefelts peace talk in Russian. As Niklas put it, only this was worth the while.

The following persons are mentioned in the text: Mari Agge, Henrika Andersson, Hanne Moesgaard-Broman, Katrin Brännström, Elmer Bäck, Uffe Dolk, Tanja Enberg, Borgar Gardarsson, Lasse Garoff, Anki Hellberg-Sågfors, Dan Henriksson, Marjorita Hulden, Niklas Häggblom, Martin Kurten, Jukka Mallinen, Kristoffer Möller, Natalia Tolstoy, Frank Skog and Alexander Ugglå.

WHERE THERE IS A WILL THERE IS A WAY

How do Russian theatres manage to finance their performances going abroad?

Tamara Arapova

While theatre critics and theatre researchers discuss what is exactly the period that the theatre in Russia is currently getting through - renaissance, flourishing, stagnation or decay, producers and organizers of international festivals do not lose interest in the Russian theatre and relentlessly seek out Russian performances for their festival programmes or projects.

One can hardly question the fact that in the programme of festival, whether big or not, a performance from Russia occupies a special place and at least arouses curiosity in the audience. In particular, the program for foreign guests of the Golden Mask Festival, that annually brings together 80 to 90 representatives from some 30 countries around the world, visiting Moscow to pick a show for the poster of their next Festival, serves as a sign of constant interest in what is happening in the Russian theatre.

In their turn, most Russian theatres gladly respond to invitations to take part in foreign tours and projects. Theatres from Russian regions if lucky enough to be noticed by foreign producers show their interest most actively. At the same time, among the theatres that are exposed internationally, theatres from the two capitals and the Moscow region still prevail. For example, according to the data of the RF Ministry of Culture, out of 94 theatres, involved in overseas tours in 2008, twenty-two were from Moscow (30.8%), eleven represented St. Petersburg (11.7%) and twelve theatres - from the Moscow region (12.8%). The remaining 44.7% went to other theatres of the vast country.

Thus, there is mutual interest – the world is interested in our theatre and the Russian theatre wants "to show itself and watch others".

However, as practice shows, festival organizers do not always manage to bring the selected Russian performances, and not every time Russian companies manage to get from invitation to realization of their touring plans.

What is the reason for it?

Obviously, festivals selectors in the first place follow artistic criteria when selecting performances. Other factors, such as technical complexity of the performance, availability of a suitable venue, overlaps of the festival time and the plans of the theatre, and so on and so forth, are also taken into account. While the various technical and organizational issues, one way or another, are resolved through the efforts of festival organizers having professional and life experience, most often financial issues become an insurmountable obstacle for such collaboration.

Most good Russian theatre productions are expensive for presenters. It involves relatively high fees, a big number of people going on a tour, duration and complexity of set up and the need for additional equipment. When inviting a theatre to participate in a festival, its organizers most likely expect the invited theatre to find a possibility to take up some of the presentation costs. To adequately estimate how realistic these expectations are, it is necessary to have some understanding of the current Russian situation in connection with supporting international touring and the way it has changed over the past two years. It should be clarified, that we are talking only about non-profit touring - participation in international festivals and projects.

To study this issue we have talked to the managing directors of several federal and municipal theatres, producers of independent theatre groups, scarce in Russia so far, as well as with officials from the Ministry of Culture of the Russian Federation and the Culture Committee of the Moscow Government.

In summary, the picture looks like this:

Most theatres in Russia are of federal or municipal authority. There are still regional, district and departmental theatres. They are, respectively supported by the federal department of culture and city/county/district department of culture or the agencies involved. There are also several independent non-profit theatre groups, which also may be eligible for state support of their tours.

Having been invited to participate in an international festival or a foreign tour, the theatre can apply to the Ministry of Culture of the Russian Federation or a local culture department, and in principle expect to receive money for travel and set transportation, for example. Until recently, the Department of Culture of the Moscow Government, as a rule, allocated money to cover 50% of the travelling costs and 50% of the set transportation costs. The remaining 50% was supposed to be covered by the theatres from their own non-budgetary resources.

However, if before the economic crisis, such applications were considered relatively quickly and satisfied in most cases, during the recent two years, departments of culture have been practically unable to support foreign theatre tours, unless they get included in important official state programs such as "The Year of Russian Culture in Country X" or "The Days of Russian Culture in Country Y", "The Year of Chekhov" or "The Year of Gogol". In addition, a theatre, celebrating any "round" date, for example, 50 years since its foundation, can expect receiving state support of its tour activities during this season. In these cases, the theatre gets the money not only for travelling and set transportation, but also for other expenses, such as fees, accommodation, etc.

According to a representative of the Moscow Government Culture Committee, in 2010, outside of large government programs, the Committee allocated money for participation in foreign festivals just to two or three theatres. In the 2011 draft budget no funds for this purpose have been planned yet.

So, today the chances of a theatre to get some money for its foreign tour are very small. But still they exist.

To realize them, the theatre must:

- 1 Receive an official invitation from a festival – ideally 8-12 months in advance.
- 2 Really wish to participate in it, be proactive and make every effort to make it happen.
- 3 In due time submit an application to the Ministry or to the local culture authority.
- 4 Carefully monitor the "fate" of the applications, use all arguments with the officials to convince them that it is an important cultural action.
- 5 Be aware that there is no guarantee that the support will be provided and seek their own funds at the same time (non-budgetary resources, sponsors, etc.).
- 6 Be prepared to cooperate with the inviting party on cutting the project costs by minimizing the number of people in the traveling company, adjusting the technical rider with consideration of the host's possibilities, revising of the set up schedule etc.).
- 7 Prepare the hosting side for the situation of no money on the Russian side, when the presenter will have to assume all expenses.
- 8 Having realized that the hosting side due to its own financial problems is not ready or unable to take all the expenses upon itself, triple the efforts to find money at least for travelling.
- 9 Without state support and no money coming from other sources, find them in an "alternative" source (for example, borrow the amount required for traveling and pay it back upon return out of the fee for performances).
- 10 In case of a positive decision to undergo a complicated and convoluted procedure of tender for purchasing tickets and hiring a transportation company.

Practice shows that compared to honored giant theatres, smaller developing companies and theatres from Russian regions are much more proactive in finding opportunities to realize invitations from foreign festivals by working wonders of perseverance and flexibility. Theatre directors, whose performances run at large and small emerging theatres, claim that the chance of their performance appearing on a poster of international festivals is inversely proportional to the size and age of the theatre.

The RF Ministry of Culture, in principle, is interested in advancing Russian theatre internationally and within the limits of its possibilities is ready to support their participation in international festivals in the framework of "Culture of Russia" federal program. But these possibilities are, in reality, very limited as the overall federal programme budget for 2010 is about 1 million Euro. The Ministry accepts applications from theatrical organizations for the following year till September 1 of the current year to consider and specify them in autumn. Theatres must indicate in their applications specific touring plans – which festivals sent invitations to them and which of their performances will be shown there with cost estimates attached and costs borne by the hosting party indicated. If for any reason it turns out later that the theatre will take part

in a different festival and with another performance, the application can be "adjusted". However, the Ministry does not really welcome such changes in financing purposes. It is hard to foresee to which extent the allocated amount will correspond to the requested one. There are doubts as to the existence of clear criteria for decisions taken on full or partial satisfaction of submitted applications or refusal of rendering support. The Ministry accepts applications from theatres of any subordination and legal form, but gives preference to federal theatres. Countries having long-term agreements on cultural cooperation with Russia are deemed preferential. An ideal situation is a project involving mutual partnerships (e.g. cultural exchanges, exchange tours).

In the absence of a law on philanthropy and tax benefits for those who support cultural organization, the number of theatres with permanent partners and sponsors is very small (we're not talking about such giants as the Bolshoi or Mariinskiy theatres).

There are very few private or public foundations in Russia that support projects in the field of culture, but none of them provides funding for international theatre touring.

Thus, theatres in the best case manage to find money for partial or full coverage of travel and set transportation costs. If state support is refused to be granted, theatres have the right to use their own non-budgetary means, i.e. money earned or raised by the theatre. All the other expenses of hosting the group from Russia – accommodation, fees, per diem - must be assumed by the hosting Party. If formerly a Russian theatre company could agree to no-fee participation in international festivals, during the last few years theatres simply cannot afford it. Moreover, to the displeasure of festival producers, the fees of the most popular Russian theatres have been steadily increasing. The performance fees are naturally a result of a negotiation process. According to all Russian theatre managers we spoke to, fees do not only depend on the financial situation of the theatre, but also on its interest, availability of other touring plans, level and prestige of the festival, number of performances, and quite a few other factors. A high degree of interest in the tour and prestige of the invitation will motivate the theatre to find a compromise with the inviting party.

It is surprising and encouraging that under such seemingly pessimistic circumstances theatres from Russia are frequent and active participants at a large number of various international theatre festivals.

And that means that life manifests itself in many unexpected ways!

INTERNATIONAL MOBILITY AND NETWORKING FACTSHEETS

Judith Staines

International Mobility and Networking Factsheets are available as a separate publication, also produced in the framework of the Seeds of Imagination project (www.seeds.fi), and can be downloaded from www.rtlb.ru/file/mobilityFactsheets.en.pdf.

ABOUT THE WORKING GROUP OF THIS GUIDE

Tamara Arapova

director of the International Programs at The Golden Mask Festival in Moscow (www.goldenmask.ru), professional teacher and translator of English.

Helena Autio-Meloni

specialises in Russian theatre, director of Finnish Institute in St. Petersburg (www.instfin.ru) 2005-2008, project leader of Seeds of Imagination EU-project 2009-2010 (www.seeds.fi), now private entrepreneur in Helsinki.

Dan Henriksson

actor and theatre director who has worked in Finland, Sweden, Denmark, USA, Chile, Cyprus and Russia. Now artistic director of Klockrike-teatern in Helsinki (www.klockrike.fi).

Martina Marti

studied drama, directing and arts management in Canterbury and Paris. She worked as a dramaturg and producer for the international festival Ruhrfestspiele Recklinghausen in Germany before moving to Helsinki in 2006, where she worked as coordinator for international projects at the Finnish Theatre Information Centre (www.teatteri.org) until the end of 2010. She now works as a freelance director in Finland and Switzerland.

Eva Neklyueva

director of Baltic Circle International Theatre Festival in Helsinki (balticcircle.fi). She received her B.A. in Art Criticism from European Humanities University, Minsk, and M.A. in Arts Management from Sibelius Academy in Helsinki. Her professional experience includes programming and producing two international festivals (Russian Seasons Festival and Stage Theatre Festival), managing a visual arts gallery (ROR Gallery in Helsinki), producing and curating projects in both visual and performing arts fields, as well as writing about contemporary culture.

Judith Staines

freelance writer, researcher and project manager based in the UK who specialises in European cultural cooperation and international mobility issues. She has worked on many projects for European cultural networks and was General Editor of www.on-the-move.org cultural mobility website 2004-2009. She is co-author of an EU-commissioned guide to mobility of cultural goods between Russia and the EU and has written handbooks for visual artists in the UK.

TO MOSCOW!

Networking & Mobility Guide

A PDF version of this publication is available online
at www.rtlb.ru/file/networkingGuide.en.pdf

*It is permitted to print the PDF version for personal
non-commercial use.*