

Creative economy: regional government tasks

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Abstract. Nowadays special attention is paid to the development of the creative economy. The creative economy develops through industries based on creative activity, which make full use of human intellectual and creative resources. The authors note that it is very important that the entire system of public administration is focused not only on increasing incomes, but also on enriching the cultural life of the population. This would certainly contribute to the socio-economic development of the region. The authors believe that creativity should become the backbone of the region's creative economy and suggest that the efforts of creative collectives in Novosibirsk should be concentrated within the single economic space as well as suggest creating a tool that will allow the region to integrate creative ideas and the results of creative work into the region's economy.

1 Introduction

The theme of creative economy is a trend of modern scientific research, which is with increasing frequency interdisciplinary at the interface of cultural studies, sociology, Economics, and other socio-economic and humanitarian Sciences.

Despite the difference of approaches to conceptualizing the creative economy and the difference of the allocation of the research subject, all visions have common terms: "creative output," "intellectual environment", "digitalization". In doing so, information technologies are placed at the center of the creative economy. This new form of economy is defined as a combination of cultural elements and technology based on creativity and innovation.

The term "creative economy" first appeared in 2001 in a book by John Hawkins about the relationship between creative and economic systems. Hawkins, not being an economist (he is an architect), conceptualizes the idea that if a specialist is given the freedom of creativity in performing any, even algorithmized routine functions, the results will become much more interesting and broader than usual. The focus on the creative economy is based on the growing participation of creative industries in the economic growth of countries. The idea of a creative economy focus on creative assets and rich cultural resources of national culture. Creative industries that use these resources not only allow countries to show their unique cultural identity, but also contribute to economic growth and increase the participation of countries in the global economy [1]. Some modern researchers note the connection between the digital and creative economies and identify common points of contact. The Foundation for the growth of the digital and creative economy is data at 3

levels: the economic sphere, the digital environment, and the institute for development and support [2].

The industries and activities based on individual creativity, skill or talent are becoming the productive force of society and the main resource for the territorial development in the current era. This approach to understanding the role of the creative economy actualizes the development of creative competencies of young people and requires modernization of mechanisms for financing and managing creative industries in the region.

The relevance of research in the context of the creative economy is also based on the need to describe the complex of relationships between the creative and socio-economic space of the territory as a human environment.

2 Materials and approaches

The discussion of the cultural industry began in the 1940s with a critical (pessimistic) analysis of the problems of industrialization and massization of the cultural sphere, the problems of the relationship between the capitalist economy and art. A positive view of the entertainment industry emerged in the 1970s in research on the cultural and entertainment economics, as reflected in the UNESCO Convention on the Protection and Promotion of the Diversity (2005). The cultural industry includes industries that play a role in the trade of cultural goods and services, as well as make a significant contribution to cultural activities and their diversity, without taking into account commercial value [3].

The border between the cultural industry and the creative industry is very blurry due to the complexity of the demarcation between the creative industry and the cultural one. In most cases, researchers define these concepts as synonyms. This is the approach used in the report on the creative economy of UNCTAD (United Nations Conference on Trade and Development) [4].

This approach is used by the authors in this article: the creative economy develops at the expense of those industries that are based on creative activity, use individual skills and talents of a person, as well as those who create jobs and gross product through the use of intellectual and creative resources of a person.

Cultural industries as a new concept of scientific research in the socio-cultural sphere is based on the works of foreign authors who consider the subject and elements of creative industries in different ways (table 1.)

Table 1. Evolution of concepts that integrate the ideas of cultural (creative) industries

Author	Year	The essence of the concept
Andy C. Pratt	2000	creative city, creative environment, social structure of creativity, creative industry
Richard Florida	2005	driving force of creative people, creative capital, creative class
Joe Ford	2006	economic value and identity of the city, quality, creativity and cultural content of the cities
Allen J. Scott	2010	creative workforce, sustainable development
Charles Landry	2008	creative people and institutions, creative environment, culture of creativity, cultural industry
Alberto Vanolo	2008	art, diversity, public space
Graeme Evans	2009	creative economy, attraction of cultural products, cultural quarter
Masayuki Sasaki	2010	cultural and artistic creation, social welfare, creative dominance, quality of life
Fusco Girard	2011	creative city, creative entrepreneurs, quality of life, creative activity
Tuzin Baycan	2011	creative lifestyle, creative space
Jinliao He	2014	cultural production and consumption, cultural organization of production, underground economy of culture, local market, creative worker

Therefore, the creative industry covers multiple sectors of the economy that were not previously classified as an industry: advertising, architecture, art and the antique market, crafts, design, fashion, cinema, video and photography, software, computer games and electronic publishing, music, visual and performing arts, publishing, television and radio.

If we define what a creative economy is, then a creative economy is a new type of entrepreneurship that contributes to improving the quality of life in social and cultural terms, gives you the opportunity to earn on ideas and develops entire regions..

3 Results and interpretation

Russia has a very serious potential for developing a creative economy, more precisely, creative potential that is poorly used. According to UNCTADStat, the share of exports of creative goods in the Russian Federation is decreasing (table 2) [5].

The creative industry is an important segment of the economy nowadays. Moreover, the influence of creative industries on economic development is fundamental. It is the sphere of creative industries that can influence on the approaches and the realization of certain tasks in other industries. This is primarily due to the fact that today the main capital for all economic systems is human capital, which, among other things, includes creative potential.

Socio-economic development of the region is a central function of the regional authorities, which becomes especially relevant during the crisis and constant structural changes [6]. Today it is very important that the entire system of government is focused not only on increasing incomes, but also on enriching the cultural life of the population, which will certainly contribute to the socio-economic development of the region.

Any economic development, including the development of a creative economy, requires certain resources: information, human, and financial. In addition, a certain space should be created for the organization and development of competencies necessary for this economy. Today Russia has created serious prerequisites for allowing creative people to realize their creative ideas. Ideally, the opportunity to implement and promote ideas should be given to as many creative individuals as possible. But this is impossible without forming a system that can meet the demand for creative staff.

In the context of real economic stagnation and the beginning of an environmental crisis, it is necessary to pay more attention to non-economic values and the development of creative competencies [7].

The meaning of the creative economy today is multifunctional and differs significantly from the understanding of this industry a few years ago. The creative economy contributes to the transformation of a creative intellectual resource into a specific creative product that has its own valuation.

Understanding creativity as a process of generating new things, observing and describing creative processes at the level of personality of key participants, modern researchers highlight the special relevance of network interaction between employees and consumers of the creative economy. It is the special conditions of communication between the subjects of the creative economy that form a powerful potential for its development.

In the authors' opinion, the main task of regional government in the management of creative economy is to mobilize creative forces, which should be carried out through development activities and / or through horizontal (creative collaborations and ties with other regions) and vertical (creative collaborations and ties with Federal subjects), as well as social Summit with other people or institutions. The social space formed by the region will make a significant contribution to the creative process, providing the social infrastructure of the region through which creativity is facilitated. Therefore, the socio-spatial approach to the creative economy provides an integral relationship between the economic and spatial structure of the creative region.

The basis of the structure of the creative region as a socio-spatial structure will be a network of social communication between creative people and significant representatives of the local, government and business community, and key figures in the region. Using a small number of reputable "key contacts" will form creative groups and creative spaces to generate the atmosphere and then the result of the region's creative industry.

Cultural and creative industries and their development policies at the regional and national levels have historically been built around the idea of investing in material support infrastructure - a museum, theater, public art space, and incubation space for creative businesses - that result in activities that revitalize a city, region, or country in general.

The spread of transnational forms of cultural production and the development of digital technologies in Russia contribute to the innovative development of culture in the regions [8].

The idea of proactive intervention in the development of creative clusters based on creative cooperation within the local community, and, therefore, the formation of creative models of the region population's life allows to intensify the development of the creative economy of the region. (For example, the experience of CreativeBritain shows the great importance of "creative centers" in cities)

Therefore, the authors conclude that the division of the economic space into a creative cluster and "non-creative" ones is inefficient. Integration of any economic clusters around the idea of a creative approach to any type of activity (Hawkins) will allow to modernize the economic potential of the region and ensure its sustainable development. In connection with this conclusion, the authors believe that it is the creative potential that should become the backbone of the creative economy of the region and suggest concentrating the efforts of creative collaborations of Novosibirsk within the single economic space and creating a tool that will allow to integrate creative ideas and the results of creative work into the economy of the region (figure 1).

This method will require a revision of the adopted system of allocation of industry clusters of the regional economy and the traditional system of finance and management.

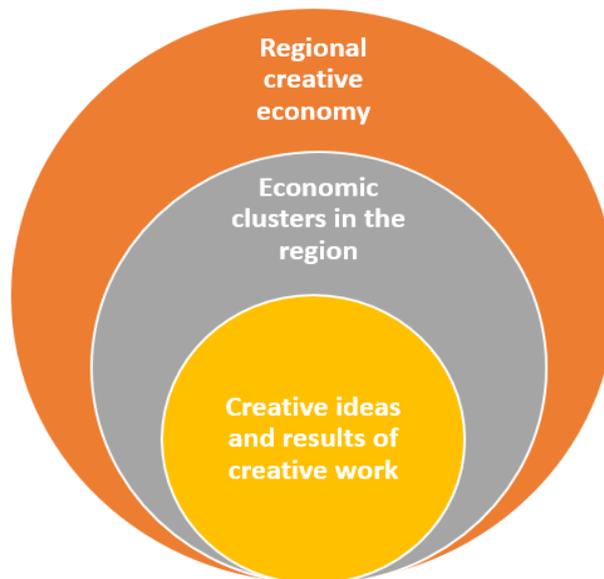


Fig. 1. Regional creative economy

4 Conclusions

The development of regional creative economy will allow to provide cross cultural diversity and the convergence of the Sciences. This will contribute to the creative movement and development of business through the creation of a network of scientific and University communities, the consolidation of these communities in the horizontal sense and the vertical collectivity of intergenerational interaction.

Research on creative locality (creative city/quarter) would allow to integrate the possibilities of the creative economy as a combination of the cultural sphere and technology.

Currently, the borders between industry and the socio-cultural sphere in the regions do not allow culture to become a productive force. Until now, the socio-cultural sphere is seen as a costly sphere of the economy, and only technology as a sphere that creates a gross economic product.

The relevance of creative modernization of the urban environment through revitalization and redevelopment of existing buildings also becomes important in the context of degradation of urban space, associated with the gap between the ultra-rapid development of requirements for the quality and comfort of the human living environment and the low updatability of the physical level of urban space and architectural environment.

In the current era urban space is becoming a source of conflicts between the postmodern development of visual arts and creative technologies and their material presentations in the architectural space.

Problems of research and management of socio-cultural meanings integrated into the creative economy and their impact on the transformation of social space, problems of convergence of traditional and modernized spaces, mechanisms of interaction between the processes of space revitalization and population gentrification, as well as intergenerational gaps and problems of forming creative competencies of young people are actualized in the context of modern risks of the country's humanitarian development. The creative and intellectual abilities of each individual in modern economic conditions are becoming increasingly valuable and important, and this can not but contribute to the economic development of a particular region and Russia.

References

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