

The influence of the cultural industry market on the quality of life of the population of the arctic regions

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Abstract—The article presents the main approaches to analyzing the impact of the cultural industries market on the quality of life of the population of the Arctic regions and the results of an empirical study of consumer satisfaction with the quality of goods and services in the cultural sphere of the Murmansk region, as well as the involvement of students in the cultural industries as consumers and potential producers of cultural goods. Based on the conducted research, the potential of cultural industries in ensuring the sustainable development of the Russian Arctic territories is revealed.

Keywords—*cultural industries, sustainable development, quality of life, arctic regions.*

I. INTRODUCTION

Identifying the main socio-economic and cultural factors, indicators of the level and quality of life, the degree of socio-psychological satisfaction of the population is the most important task of socio-economic monitoring and sustainable development planning of the Arctic regions. Cultural industries are increasingly becoming a kind of benchmark for social and economic development. In regional programs for the development of territories, cultural industries are called growth drivers, resources for the formation of innovative clusters.

The market of cultural industries of the Arctic territories is quite young, and in some cases its subjects (consumers, organizations and enterprises, the state) can apply the experience of other regions to reduce development risks. However, the specificity of the Arctic territories does not allow to use of stereotypical commercial models, which leads to a significant distortion in the design, and, consequently, insufficient improvement and sometimes deterioration in the quality of life.

The relevance of the study of cultural industries of the Murmansk region have determined by public change, which have been confirmed by the inclusion of cultural industries in regional development programs, as well as by the growing number of realized and expected creative projects. The development and implementation of new benchmarks in the management of the development of cultural industries contributes to solving social problems in all age cohorts related to employment and self-employment in the face of changes in the labor market of small and medium businesses. Stability in the field of human resources is a stimulating factor for attracting investment.

The study of cultural industries had began in the second half of the twentieth century. To the greatest extent this topic is represented in foreign studies (Landry C. (2000); Throsby D. (2008); Hesmondhalgh D. (2002)). Part of the research is

devoted to the formation of a creative economy, as the next stage in the development of production in a post-industrial society (Howkins J. "The Creative Economy" (2001); Florida R. "Cities and Creative Class" (2005), Hartley J. "Creative Industries" (2005)).

A well-known study undertaken by the Calvert Fund 22 in 2013 to determine the factors that influence the development of the economy in cities. The task of the study was to determine the creative capital. The 2016 report had examined 9 Russian cities, which considered social and cultural infrastructure, institutional environment, which helps to attract representatives of creative professions and provides conditions to realize of the creative potential of the population¹. Such research projects, the object of which had began several cities, had provided an opportunity to explore creative capital, its transformation, the impact of its implementation opportunities to sustainable development.

Understanding the value of human capital in the modern world lies at the heart of the concept of creative capital. Creating conditions for its implementation is associated with the basic principles of sustainable development of regions (Rubinstein A. Ya. (2018), Gorodetsky A. E. (2018), Demidov D. D., Komarova I. I. (2014), Hestanov R. Z (2018), Thiel, J. (2017)

In Russia, there is experience in scientific and practical work in this area, for example, the results of studies of the cultural industries of the Murmansk region were published in the works of T.V. Ashutova, Z.Yu. Zhelnina (2019), T.V. Belevsky (2018).

Effective studies of the quality of life confirm that in any combination of factors the key condition remains social and psychological well-being and the ever-increasing role of consumption in cultural industries. (Karayannis E., Grigorudis E. (2017), Linton J. (2018) Ponomareva A. M, T. Ignatova (2018).

II. RESEARCH METHODS

The development of a methodology for multifactor analysis of the well-being of life in the Arctic regions, where economic, social, cultural and other indicators are taken into account, revealing cultural processes in conditions of borderland, high urbanization and outflow of the population are now becoming the most important theoretical and practical task.

¹ Index of creative capital of Russian cities. Methodology and research results. – URL: http://creativecapitalindex.com/uploads/attachment/file/28/CCI_Otchet_01032017.pdf.

At the same time, it is very difficult to assess the effectiveness of the development of cultural industries and their growth potential in different social strata. Conventional economic indicators are used (income level of the population, level of development of the consumer market, provision of the population with basic material goods, state of the labor market and migration attractiveness, etc.), socio-cultural indicators in this methodology actually become derived (dependent) data.

Murmansk Arctic State University conducts continuous monitoring of the cultural industry market of the Murmansk region. This is facilitated by professional contacts: MASU is part of the creative clusters of the region (cluster of northern design, tourism and recreation cluster) under the Ministry of Industrial Development and Entrepreneurship of the Murmansk region. The University is actively involved in the formation of regional development programs, representatives of the MAGU are included in the project office for the development of a program for the development of the Kola Support Zone of the Arctic zone of the Russian Federation (AZRF), as well as to the Economic Council under the Governor of the Murmansk Region and to the core coordinating and expert councils of the executive authorities of the Murmansk Region².

In February 2019, as part of the creative project “Creative City - Territory of Development” of the Murmansk State Arctic University, a study of consumer satisfaction with the quality of goods and services in the cultural sphere of the Murmansk region, as well as student involvement in the cultural industries as consumers and potential producers of cultural goods was conducted. The study was conducted among students of 1-4 courses and included several stages (from discussion about the importance of cultural industries, meetings with the administration of the region to a formalized survey and expert session on the results). University students as a target group were not chosen by chance, since young people are not only consumers, but also a resource for reproduction and development of cultural industries.

The hypothesis of the study - the dynamics of cultural industries shows stability in the event that they contribute to the involvement of all new resources, so if the young generation is ready for initiatives and entrepreneurship in the field of cultural industries, their development will have significant social potential.

The complexity of researching the ideas of the young generation about the role of cultural industries and the prospects for their influence on the long-term sustainability of positive social processes in the region is related to the fact that young people largely appreciate the bright and quick results, and they do not have enough experience for comparative assessments. These positions were taken into account in the study; therefore, a series of questions included positions that remove an unambiguous choice and suggest combining solutions.

Students were asked questions combined into five blocks, in particular:

Assessment of the involvement of young people in the sphere of cultural industries as consumers;

Evaluation of the opinions of young people on the differences in the sphere of cultural industries of peripheral and capital cities;

Study of students' experience in the consumption of products of cultural industries in the digital environment;

The study of youth self-assessments of their personal potential for work and entrepreneurship in cultural industries;

Study of students' opinions on the possibility of the development of cultural industries as a factor ensuring the sustainability and quality of life of the local community.

To conduct the study, a questionnaire was developed and a campaign was conducted to attract students to the survey.

III. FINDINGS

Interest in the study was shown by 256 students, whose answers were grouped for analysis by content of questions.

The first set of questions showed that students evaluate their consumer experience in cultural industries differently (cinema, cultural tourism, music concerts, festivals, theater performances, exhibitions, folk crafts, circus, fashion, books, publishing business, media, creative studios). 100% of respondents indicated that their contacts with cultural institutions are ongoing,

It should be emphasized that students view their involvement in the sphere of cultural industries to a greater extent as a process mediated through the initiative of mentors (72%), parents (84%), peers (12%). The usefulness of such activities is high for the formation of personality (74%), professional knowledge (56%), social competences (92%). However, low marks in this case received such positions as “formation of personal uniqueness” (17%), ability to cultural entrepreneurship (6%), competence in managing the cultural development of a territory (2%). In explaining such answers, it was stated that the cultural practices of the university are mainly group-based.

Thus, it can be noted that the involvement of young people in cultural industries has the character of general cultural traditions, where young people act as recipients of the educational program. And since urban culture is built on the exchange of cultural products, young people receive the necessary experience of cultural consumption.

The second block of questions was related to the first one and concerned the study of evaluative judgments about the degree of development and quality of cultural industries in the region. The answers in this part were divided into groups depending on the student travel experience. At their age, 100% of respondents traveled outside the Murmansk region, 56% were in Moscow and St. Petersburg, and another 18% were in big cities in Russia. 42% were traveling abroad, of which 65% were on sightseeing tours in European cities.

During the trips, all respondents were consumers of cultural industries, and also highly appreciated the role of cultural tourism in the development of the quality of life of each person. At the same time, in the course of an organized trip (tour), the development of cultural benefits occurs more intensively and consciously (94% of confirmations), while trips to relatives and free travels are more focused on recreation and communication.

Answers to questions about the similarities and differences in cultural industries have clearly traced the view that peripheral cities have their own attractiveness, however, their cultural industries depend on government support, are traditional in nature, and creative projects are implemented in

² <http://www.masu.edu.ru/files/admin/programma-razvitiya-magu-2017-2021.pdf>

the likeness of the capital. As a result of data grouping, this opinion was expressed by more than 84% of respondents. According to students (68%), in capital cities (including major regional centers), the development of cultural industries is largely based on creative projects that are based on entrepreneurial initiative

Another 26% indicated the need for sponsorship of cultural projects, 34% of respondents noted that cultural industries are very sensitive to international processes, and since foreign participants know little about the periphery, they are also willing to cooperate with capital participants of cultural industries.

In fact, on the basis of data on the second block of issues, one can speak of the high role of cultural tourism in the development of consumption experience in cultural industries. Respondents identify the dependence of cultural industries on external processes and initiatives of entrepreneurs, while regions (regional cities) can offer traditional cultural products. Also, the answers showed a rather low targeted mobility of involvement in cultural projects, if we are talking about independent trips to festivals or other events.

In the third block, the closest answers were received in assessing the role of the digital environment in the development of trends and the quality of cultural industries. All 100% of respondents indicated that they are active consumers of digital products, media are actively looking at various portals, while 27% indicated that they themselves placed videos that were not only shot on a mobile phone or camera, but also processed in a creative way. It is important for students to find support for their creativity. 32% of respondents indicated that they are active users of game portals, 75% of the players pointed to combination of advertising and computer games, the use of technology to promote the majority of product groups through computer games.

All research participants pointed out that cultural industries received a new impetus for their development when they entered the World Wide Web. Information promotion primarily contributes to this, however, 68% suggested that the expansion of major participants in the cultural product market would continue, while 27% indicated that regions could become full participants in the market through electronic platforms. Evaluating the consumption of media products, students indicated that 14% very often watch online broadcasts of cultural events, 18% - sports events, "sometimes" 26% and 34% watch such broadcasts, respectively.

Only 7% of students indicated that they are readers of paid electronic libraries. 30% of respondents have experience of online learning in short courses (by interest). Of those who did not study online, 65% expressed confidence that they would learn and that someone else's positive experience was a guide for them. All respondents expressed concern that the rapid growth of digital education will also lead to the growth of a poor-quality product, therefore critical thinking skills are needed to evaluate online courses. In the course of the survey, 81% of respondents indicated that over the past 3 years they began to download less applications in electronic stores, avoid paid content. Among the downloaded applications are those that can be used for creativity (photo, media, design editors).

As a result, according to this block, it is necessary to highlight the trend - for students the digital environment is increasingly becoming a sphere of application of personal skills, but respondents treat the issue of paying of personal creativity as an uncertain future, although they are ready to actively discuss these technologies of personal success.

In the fourth block, most of the questions were related to subjective assessments of the life trajectory, which caused significant differences of opinion. 25% said that they connect their lives with work in the megalopolis, so competencies for cultural industries are key for them, moreover: these students indicated that only creative skills will allow them to be competitive in the megalopolis.

Another 68% indicated that their chosen profession belongs to the cultural industries, but they do not intend to follow the path of entrepreneurship, but will only work in cultural and educational institutions, but 25% of them pointed out that such organizations will be successful their leaders will be guided by the realities of the cultural industries market.

15% of respondents suggested that entrepreneurship could become an alternative trajectory of their life path. 18% of study participants expressed confidence that they would try their hand at the market of master classes and hobby courses, although this would not be their main job. 16% of respondents indicated that entrepreneurship in cultural industries carries more risks than benefits, while 23% suggested that entrepreneurial projects can be more independent, unsuccessful projects can be compensated for being successful.

In this regard, 16% suggested that they would be able to launch a startup in the field of cultural industries, since they can already formulate the concept of a productive idea. And more and more of these enterprising students (11%) suggest that their place is in a large cultural project of the university, where they will be able to express themselves as creative performers.

This set of questions showed that students, mastering their first profession, assume that they will receive enough competences to be successful without entrepreneurial risks, but at the same time cultural industries can become a sphere of personal business interests if they receive more practical knowledge for realization of their creativity and socially-oriented aspirations

The fifth block showed that students are interested in improving the quality of life of the local community, 85% indicated that cultural industries directly affect the quality of life. The disadvantages include a small diversity of cultural events (70%), the lack of creative spaces (62%), the desire to create artificial regional brands at the expense of cultural fakes (34%). Students consider the need to create interactive museums (74%), including those on modern art (65%), to be positive requests. If such platforms are created, 48% are sure that they will use them constantly, 23% assume that they will be able to exhibit their creative works there, and 38% personally know people who can become participants in interactive art sites.

Quality of life is often rated high if people appreciate the cohesion of the local community. Such cohesion can be assessed by indirect signs, for example, by the number of active users of the "urban" pages of social networks, as well as by the quality of their content. In the survey, all respondents confirmed that they are subscribers of 2 or more

“urban” pages, 75% highly rated historical networking communities, 82% subscribed to communities of creative local groups, 40% constantly monitor the success of local sports teams. 56% confidently stated that they know about current cultural events in the city, 27% know about volunteer projects, 9% constantly follow the policies of city authorities.

The main achievement of cultural industries affecting the quality of life, students called quick information (72%), with a large number of participants (86%) indicating that the “smart city” model could be considered a branch of cultural industries, since electronic platforms should not be filled only informational, but also cultural content (for example, city guides). All respondents (100%) suggested that if the software of the Smart City allows for the introduction of creative products to the sites, the citizens will be more active to use.

An analysis of the data obtained in the fifth block confirms that students have their own opinions about the socio-cultural processes of city life, and, despite their immersion in their personal lives, are interested in long-term changes based on the resources of cultural industries. The survey showed that basic information about urban events comes to students from social networks and the university community, the answers confirmed the difficulty in formulating signs of sustainable development of the territory, the laws of achieving quality of life, however, research participants have basic knowledge and conviction that cultural industries make up community development potential.

IV. CONCLUSION

As a result, the study confirmed the positive perception of cultural industries to ensure quality of life, satisfaction with available resources that directly relate to student life - the availability of products of the creative cluster, tourist and excursion services, non-formal education, youth leisure, while students have experience in comparing quality and accessibility such services in other cities of Russia, and also, in part, abroad.

In the case of expanding the boundaries of assessments, according to students, the city of Murmansk essentially loses megacities in the development of cultural and creative industries. It should be emphasized that the survey participants could not clearly articulate who directly influences the vector and dynamics of cultural industries, since the discussion highlighted the interests and capabilities of government bodies, entrepreneurs, non-profit and volunteer organizations

To understand the positions it is important that young people have expressed interest in proactive participation in cultural processes, have not excluded their entrepreneurial activity in this area. The barrier to entry into the industry remains a weak prediction of financial success and professional stability; respondents at this stage of life fear business risks. However, in general, cultural industries are considered as an attractive industry for personal creativity, as a resource for the development of territories.

Based on the conducted research, the potential of cultural industries in ensuring the sustainable development of the Russian Arctic territories is revealed. In this vein, we should again indicate the role of the university as a significant force for the development of cultural industries in the region, since it has significant potential for the implementation of creative

projects whose products can be transferred to the local community for use and reproduction. In part, you can see the intersection of the market model and the complex-professional one, when education and cultural industries are built into long economic cycles and trends in the development of local communities.

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