

Principles of Organization of Creative Clusters

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Abstract—The paper analyzes the formation of creative clusters, where young artists come to abandoned industrial spaces, transforming them into productive zones. The relevance of the study lies in the fact that the creative economy is one of the most dynamic sectors of world trade in goods and services, whose annual growth since the early 2000s averaged 8.7%. At present, it is understood that Russia needs to develop as one of the leading states and an equal member of the world community, not merely as a raw materials resource. This is possible only by changing the national priority of the country's development to emphasize culture. Today, the "creative class" in Russia is not sufficiently large or developed so such services are often imported. Even though these are generally cheap, the total imports exceed exports by more than two times.

Keywords—culture; state; cultural policy; sphere of culture and art; creative clusters

I. INTRODUCTION

Creative industries are the consolidation of creative and intellectual resources into a "creative product". A group of creative clusters can often be found in abandoned industrial territories of a city; thus, the city is also transformed. Inside the cluster, there is a common, specific, open creative environment for communication and cooperation. New networks of relationships are formed, on the basis of which there is an exchange of ideas [1]. Creative clusters give new life to abandoned territories, which then become more attractive to young people and they begin to live in these spaces. Creative sites always offer an attraction for tourists since many people go to visit the cultural, artistic spaces while traveling. Creative clusters provide new jobs for young people and become points of interest, which positively affects the development of youth and creativity, and reduces migration. Therefore, creative clusters can become hubs that pull together different practices, branches, and links of the cultural process into one place [2]. The work and development of creative clusters lead to a general result: the development of infrastructure, employment and jobs for young people, the opportunity to implement creative initiatives, the influx of tourists, the design of the urban environment, the enriching of urban spaces, and the renting of empty factories.

The purpose of this article is to analyze the existing scientific literature and the results of this study of the creative clusters development in Russia - an analysis of the prerequisites for the emergence of creative platforms, and the

construction of a periodization of the history of their formation, evolution, and status to date. The following methods were used in the study of creative clusters: analysis of official statistics, sociological research, and document analysis.

The authors focused their attention on the development of creative clusters in Russian cities. The primary focus was on the foundation, development, and functioning of creative platforms in Moscow and St. Petersburg, which are considered pioneers in the development of creative clusters in Russia, as well as in smaller but no less important cities - Yekaterinburg, Ulyanovsk, Novosibirsk, Yaroslavl, Krasnoyarsk, Vladivostok, Krasnodar, Ivanovo, and Kazan. The experience of other countries (the UK, Germany, and Sweden) was also reviewed in the analysis. Numerous publications and documents, as well as the authors' own research describing the activities of creative platforms in different cities of Russia, became an important component of the empirical base of the research.

II. PECULIARITIES OF FUNCTIONING OF CREATIVE CLUSTERS ABROAD

Due to the difference in cultural policy and local contextual factors currently, it is necessary to describe different models of development of creative industries. In the most general terms, as a result of the analysis of the literature on the development of creative industries, four main models of the development of creative industries can be distinguished [3]. The characteristics of each model are presented in "Table I":

TABLE I. CHARACTERISTICS OF CREATIVE INDUSTRIES MODELS

Model	Policy	Accents
USA	The separation of the spheres of art (culture) and entertainment industries. The limited role of cultural policy in the development of creative industries	The development of creative cities. The role of tourism in labor mobility as a source of urban growth.
European	Cultural significance and mission of creative industries. Implementation of a broader strategy of the social value of cultural goods to a wide range of consumers.	The prominent role of cultural tourism in the development of cultural industries.
Asian (China – Hong Kong, Shanghai)	The predominance of forms of creative industries which attach special importance to the role of national socio-cultural, and political factors.	Concentration of the main array of creative industries around information technology. Focus on domestic and, to a growing extent, foreign markets.
Developing countries (South America, South Africa, Caribbean)	The preservation and maintenance of cultural heritage. Reducing poverty. Improvement of infrastructure in the service sector.	There is no emphasis on the technocratic component of the creative industries.

World clusters come in different sizes — from the larger areas of Hollywood (Los Angeles area), Indian cinema center of Bollywood (Mumbai area, former Bombay), Silicon Valley, and Emscher Park (industrial culture park in the center of the Ruhr basin) - to the smaller scale of urban buildings that have changed from their traditional purpose in "Table II" [4] [5].

TABLE II. FOREIGN CREATIVE CLUSTERS

Name	Description
Truman Brewery, The United Kingdom	The cluster is located in London's East End as a University city and center of culture and art. It accommodates art galleries and workshops of artists, cinemas and film production companies, bookstores and publishers, cultural centers, and offices of a variety of creative enterprises.
Ruhr region, Germany	Home to 5.3 million people, there are five operas and five universities. It acts as "the cultural capital of Europe".
Lithuanian city of Užupis	It restored and transformed the "House over the river" into an incubator of the arts. Over time, the House became the center of attraction for the local Bohemia and gave impetus to the development of the city. Its impact on the cultural, economic, and social life went beyond the limits of Vilnius and even Lithuania.
Botkyrka – a small town near Stockholm, Sweden	The main social effects that have occurred due to the implementation of their creative cluster: a greater demand for real estate, a significant increase in employment and opportunities for work, an increase in employment in the creative industries, and schools training better teachers. Today, the reputation of this municipality is very high. Private capital was also attracted. One of those companies decided to build the largest amusement Park in Northern Europe here, in which they plan to invest 1.2 billion Swedish kronor (5 billion rubles). The opening of a theme park will create numerous jobs for Botkyrka residents.

All models of creative industries are characterized by cluster-type development trends. Creative industries utilize creative and intellectual resources in "creative products". Thus, in unclaimed industrial territories of the city, zones containing a collection of clusters are transformed also. Inside the clusters, there is a common, specific, open creative environment for communication and cooperation. New networks of relationships are formed, based on which there is an exchange of ideas.

The rise of creative clusters in Europe is due to the emergence of a number of acute social problems in connection with the economic crisis. To solve the problems of unemployment, growing crime rates, and migrant

populations, the first projects were implemented to create creative clusters, considering the resources that were already available in the area in the form of representatives of the creative class and the abandoned industrial spaces. To these were added external resources in the form of experts and managers.

One of the features of the European approach to the organization of creative clusters is that it takes place throughout the city, with strong support from the civil authorities and businesses. The main benefits of the organization and development of creative clusters for cities and states are youth employment, transformation of abandoned territories into creative communities, the creation of competitive products, the creation of tourist attractions, the solution of social problems, and the reduction of public discontent.

III. EXPERIENCE IN CREATIVE CLUSTERS ORGANIZING IN RUSSIA

Creative clusters give a new life to neglected areas, which become suitable for young people who then settle in them. Creative sites always create an attraction for tourists, as many people go to visit cultural and creative sites. Creative clusters also generate new jobs for young people and become points of attraction, which positively influences the development of youth, creativity, and reduces migration away from the region [6]. Therefore, creative clusters can be seen as centers, pulling together in one place different practices, branches, and links of the cultural process. The development of creative clusters leads to a common result which is working in general for the entire region: infrastructure development, employment and jobs for young people, the opportunity to implement creative initiatives, an influx of tourists, a redesigning of the urban environment, reviving the territories, and renting of empty spaces. The undisputed leader in the production and capacity of cultural clusters is Moscow. Thousands of square meters of creative industries and new forms of cultural life in the capital appeared in the space of former industrial plants. Especially since 2012, creative clusters have come to other regions. At the moment, creative clusters are actively developing in Ulyanovsk, Kostroma, Krasnoyarsk, Novosibirsk, Ekaterinburg, Ivanovo, Vladivostok, Kaliningrad, Kazan, Tyumen, and Yaroslavl in "Table III" [7].

TABLE III. CHARACTERISTICS OF CREATIVE AREAS OF RUSSIA

Name <i>1</i>	Type <i>2</i>	Financing <i>3</i>	Mission <i>4</i>	Known products of activities <i>5</i>
Loft "Trava (Grass)", Novosibirsk	Creative cluster	Private	Creation of the art industry	Nights of museums, city festivals
MTBTS "Pilot", Krasnojarsk	Multifunctional creative platform	State	Socialization and self-realization of youth	Non-museum nights, New Year's art, flea market, graffiti
Creative Space, Rostov-on-Don	Cultural and Business Center	Private	Infrastructure for work and leisure. A democratic environment for communication, teamwork.	Space style, quality and number of tenants
Cultural space "Kamenka", Krasnoyarsk	Loft-project	State	Support of gifted and talented youth in the field of creative and art business.	Cultural space, festivals, and repairs
Creative business space "Kvartal (Quarter)", Ulyanovsk	Multifunctional creative platform	State	Creation of a model of work with creative entrepreneurs and the creative class	Program "Cadres of a new culture"
Center for Contemporary Art "Oblaka (Clouds)", Ufa	The Center for Contemporary Arts	Private	Supervision and establishment of resident companies	Formation of the Creative Class
TEXTIL, Yaroslavl	Cultural Center	Mixed	Establishment of an independent cultural center in the city	City weekend
Cultural center Smena (Change) Kazan	Cultural Center	Private	Popularization of contemporary art and science knowledge	Summer and winter book festivals, art criticism lecture.
ZARYA, Vladivostok	Contemporary Art Center	Private	Present the best in Russian contemporary art	Graffiti
NMLOFT, Ivanovo	Loft-project	Private	Work with urban communities and new developments.	Terrace and containers
STATION, Kostroma	Multifunctional creative area	Private	Presentation of art products and their promotion	Summer Residence

The development of creative clusters in Russia can be associated not only with the solution of socio-cultural or economic problems, but also with the creation of conditions for increasing the competitiveness of cities and regions.

IV. CONCLUSION

Creative industries have become a priority for the development of Russia as a modern country which can confidently look to the future through developing not only natural but also creative resources [8] [9].

Intangible benefits of creative clusters include:

- Development and popularization of contemporary art.
- The attraction of creative youth, increasing the competitiveness of the city.
- Development of social capital.
- Transformation of abandoned premises and adjacent territories into a new creative urban environment.
- Tourist attractions.
- Increased business opportunities.
- Behavioral and attitude changes in city residents.
- Cultural exchanges.
- Volunteer movements.
- Creative education.
- Development of responsibility for their actions among young people.
- Formation of communities.

Thus, in Russia, there is a huge resource, related both to the drive for cultural consumption, and to amateur creative activities. The cultural industries still have much potential to develop. At the same time, creating an attractive environment for the creative class in Russia is the most important challenge in terms of both attracting and retaining this primary resource of modern development [10]. The work and development of creative clusters lead to a general result: the development of infrastructure, employment and jobs for young people, the opportunity to implement creative initiatives, the influx of tourists, the design of the urban environment, the ennobling of territories, and the rent of empty factories.

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