

Modern Development of Cultural Industries

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Abstract—This article discusses the role, characteristics of formation and development of the creative industry in the regions of the country analysis of practical developments in the field of creative industries. Identify critical trends, justified the development potential of creative economy. Relevance of the research is to develop creative potential, which is a fundamental resource of production, so the creative economy can unsubscribe from commodity dependence and can provide stability for development the region, improve the investment climate, create conditions for socio-cultural society. In Europe an intensive development of the postindustrial economy and global markets, making the economic importance of culture becomes apparent and is supported by Governments and international institutions. Cultural industries sector is only beginning to emerge, so productive interaction between science, art, industry and business are not yet sufficiently developed. The aim of the research is to study the concepts of cultural industries.

Keywords—*culture; economy; cultural industries; creative industries; creative activity*

I. INTRODUCTION

Cultural industries—a synthesis of cultural, economic and social policy, which includes the following areas: culture, performing arts, design, fashion, Visual Arts, filmmaking. For the first time the concept of "cultural industries" was mentioned by German philosophers and sociologists, M. Horkhajmerom and T. Adorno in the dialectics of enlightenment "in the year 1947. In their work, the authors note that the cultural industry is an industrial machine for the production of uniform, standardized novelties in the sphere of art, painting, literature, movies [4].

Creative potential supports fundamental resource production, so today's creative economy can unsubscribe from commodity dependence and can ensure the stability of the region's development, improve the investment climate, create favorable conditions for the socio-cultural society. To form creative area representatives of the creative class attract colleagues, tourists, and investment. This combination of resources provides a gradual increase and transformation of

territories. Therefore, for the development of cities and regions, it is important to create centers of creative activity, which serve as a supportive environment to stay and work of creative class that will generate and implement new ideas.

II. OBJECTIVES AND METHODS

The methodological basis of the study was the analysis of the literature on the subject, working with documentary sources of the corresponding profile, cultural-institutional analysis, and methods of economic-statistical analysis. The relevance of the topic is confirmed by the fact that already at the end of 1990 many researchers felt that the world was entering a new era, which did not fit the definitions of "information society" or "knowledge economy". There is an understanding that creativity will be the basis of the economy of the upcoming future. And although the Millennium-date, in fact, conditional, that in 2000 yr. magazine "Business Week" was first introduced the concept of "creative economy", and in 2001 year John Hawkins ' book "creative economy", which proved to be symbolic. For several decades, specialists in the sphere of economy, sociology, culture, have done significant work on the study and education of creative industries, as a result of the analysis and lessons learned [3]. At the same time, it is difficult to call the scope of creative industries developed enough. So far it remains many questions and directions, which require investigation and explanation, as the sector is experiencing strong growth in the creative industries everywhere, with each passing day, increasing the amount of material to study.

III. RESULTS AND DISCUSSION

Cultural industries sector is only beginning to emerge, so productive interaction between science, art, industry and business are not yet sufficiently developed. For example, the drafters of the report on the development of cultural and creative industries in Russia: "at the moment the policies almost ignore the economic impact of cultural industries and they fail to successfully develop the cooperation between the

private and public sectors in Russia." However, the transition from "cultural industry" to the "creative industry" took place in the year 1998, when the head of the Department for culture, media and sport, Chris Smith published the book "creative Britain", dedicated to new approaches of the Labor Party, indicating the new status of cultural policy and cultural industries. Major change was the name change. "Cultural industries" became "creative industries".

To date, the share of small creative enterprises in Russia is estimated at 13-17%, in United States-50-60%, in China-55%, in the EU countries-up to 70%, 90% in Canada. United States are the absolute leader on the conditions for the development of creativity, making competition for European Union countries in attracting smart, educated and talented people who are able to create, promote, and implement original creative products. For the retention of such social capital worldwide initiated a new programme of support for the creative industries. Financial indicators cited UN reports confirm that the creative industries have great potential for developing countries willing to diversify the economy and to encourage domestic entrepreneurs to global markets. Support environment from the State will give ground for the growing of crisis resistant industries, capable of attracting investors from abroad, technological innovation and businesses. With the development of the postindustrial economy and global markets, the economic importance of culture becomes apparent and recognized by Governments of developed countries and international institutions [2].

In Europe an intensive development of the postindustrial economy and global markets, making the economic importance of culture becomes apparent and is supported by Governments and international institutions.

For example, the cultural sector, including the creative industries sector provides 5.3% of the GDP of the EU countries and 3.4% of the total employment in Europe [1].

Today creative industries in the digital economy become the driving force for the development and the emergence of a new layer. Creative industries in the digital space are a multitude of industries and activities that are related to content creation, publishing, production and distribution.

Creative people having complete freedom of action and the right to experiment with technology, found it possible to move the process further and come up with something completely new and different. The digital space has become an integral part of modern life and a platform for Exchange of experience between creative associations. Today digital fully turned companies interact with their customers. Many companies that produce content felt the impact of this process. Currently, it is impossible to imagine a successful architect who does not speak the 3D visualization, or musician who is not the streaming their songs puts services music (for example, Sound Cloud), today a rare fashion-project or creative start up is not without social media marketing (Instagram, Facebook). This industry, like the music industry for a decade or even longer, tried to resist the coming of digital formats. The other, for example, print periodicals, industry is only now fully felt the effects of this trend. Only in the past few years, we have witnessed the

emergence of new participants in the market for creative economy such as 3D printing and digital museums, which eventually develop into independent separate sectors of the industry [3].

So, the British Museum has Center for digital education for children and adolescents to explore the Museum's collection. Digital Museum Center offers technology of augmented reality, image recognition and 3D printing. In the first five years, training programmes in digital format has attracted more than 51 000 visitors. In 2014 subscription service for independent magazines "Stack" announced its earnings growth to 78 percent and growth in the number of subscribers to 76 per cent. This surge in the popularity of independent publications prompted mag Culture, an online magazine store, to open its first traditional store and studio in London in 2015. Many of the publications, for example, Betty Magazine, started business as a free online blog, later transformed into a printable format [7].

If you look at the rest of Europe, with the assistance of the Berlin "startups" was created approximately 100 000 jobs, many of them in the creative sectors. In Holland the added value resulting from the work of the Amsterdam creative industries amounted to 4.3 billion euro contribution 40 312 enterprises. Rome, Stockholm, Madrid and Budapest also boast centers of creative thought, which leads to the conclusion: creative economy is a key component of economic development in the vast territory [5].

Similarly, digital technologies added a new dimension to the gaming industry, one of the most dynamically developing networks among cultural industries. Graphic arts and advertising are considered the main branches of creative economy, but games currently draw the focus. This industry generates the highest sales proceeds with the coefficient of one work place compared to all cultural industries averaging 148 euros. In Germany, where the number of Internet users more than other European countries, more than 26 million people play video games on Smartphones, tablet computers and set-top boxes that represents great potential for business development.

In the UK creative industries in the digital space is estimated at 76.9 billion pounds a year, which means that their hourly contribution to the economy of the country is as much as 8.8 million pounds. Growth of the creative sector of the UK economy is also significantly ahead of the country's economy as a whole, developing three times faster. Only the design (including product design, graphic design and fashion design) as an industry is growing twice as fast, thanks to digital technology. In the fashion industry by using e-commerce small brands were able to enter the world market fashion, and now there are hundreds of thousands. Experts noted the fact that, thanks to such small brands global clothing market for the year 2025 will increase two times [4].

It is known that in collaboration innovative ideas are born and the creative process is stimulated, therefore, by supporting teamwork, you can get the maximum benefit from technology. Enterprises worldwide have trusted cloud services to share ideas and to work on common projects staff from around the world. For enterprise cloud technology

cultural industry can extend the field for creative inspiration and exchange of best practices. Use of collective resources or crowdsourcing is one example of combining creative people to create something unique.

Owners of multinational brands quickly took advantage of the treatment resources. Today, many brands are turning to paid web platforms, such as the Talent house Tongal or to place an ad about finding a musician, designer, operator, or other creative artists [6].

As for the current state of the creative industries in the digital economy of the Russian Federation, today Russia is only gaining momentum in the development of this industry. According to experts, there is an acute shortage of professional specialists in the country. There is a lack of a systematic approach in education, focused on the "rapid" changes in the digital industry.

The author's programs and intensive courses for which the trend appeared in the last 8 years could not compensate for the staff failure. According to the Analytical Center under the Government of the Russian Federation, the share of employment of the Russian population in the creative industry is about 4% of the total working population of the country. At the same time, about 30% fall on small and medium business, and about 2% — the share of self-employed in this field [10].

IV. CONCLUSION

In connection with the emergence and development of creative clusters in Russia, this issue is being studied by various studies. Number of creative platforms increases every year. However, the creative industries are not formalized at the State level, so the statistics do not reflect the dynamics of creative clusters. At the same time, the initiators and leaders of creative clusters, a number of management issues related to attract the creative class in the region, enhancing the effectiveness of the creative cluster, the commercialization of creative products and services, expanding space, access to the Russian and international markets, etc. Answers to these questions do not yet exist, as between the different cities extremely weak interactions and partnerships.

Financial benefits from work in the creative industries can be big, but, especially when the worker only you begin the work or work on the specific project, the payment which he you receive can be rather small. Besides, as the freelancer working under the urgent contracts there can be periods when the employee has less work, than it would be desirable. Therefore this sector of economy cannot always guarantee financial safety to the working population [9].

As experts specify, work in the creative industries attracts many young and talented people. Performance of creative work and occupation by of what you are fond in everyday life, gives the chance and to self-actualize and take true pleasure from the work.

However, there is an important feature of the creative branch of economy which is connected with the sphere of

employment: the most part of labor is non-staff, and most the companies — small or microbusinesses.

Relevant for the development of the creative industry in Russia are [8]:

- Political and legislative action in support of the creative industries. Adoption of the creative industries as an important priority of cultural policy and public policy, the simplification of the visa regime for foreign citizens, legislative initiatives of various kinds (preferential taxation system, simplification bureaucratic procedures, introduction of modern forms of statistical reporting in the field of creative industries at all levels);
- Modernization of education in the field of creative industries. Introduction of modern standards of education, high levels of teaching (invitation of foreign specialists) for the education of new staff in areas of management of creative enterprises, economics, culture, education design, advertising, fashion, film, etc. It is important to solve the problems with the deficit not only management, but also technical expertise in these industries;
- Support for small businesses and the creation of business incubation in sphere of creative industries;
- Support infrastructure and network projects in the field of creative industries. Holding regular forums, meetings, creation of specialized online resources, resource centers for young entrepreneurs, the presence of a permanent research programme;
- The development of international research and projects. Shortage of creative initiatives in Russian cities can compensate for inviting foreign entrepreneurs to work that will give local entrepreneurs the opportunity to learn new practices work qualitatively to update its activities.

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