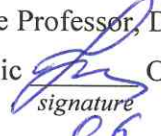


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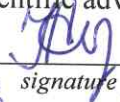
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Economic  Olga P. Nedospasova  
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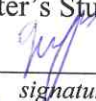
MASTER'S FINAL QUALIFICATION THESIS  
(Master's Dissertation)

CREATIVE INDUSTRIES AS A FACTOR OF SUSTAINABLE DEVELOPMENT OF  
TERRITORIES

Field of studies: 38.04.02 – Management  
“International Management”

Zaikova Ksenia Yurievna

Scientific advisor  
  
18 June 2024  
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Written by  
Master's Student group 272211  
  
18 June 2024  
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Tomsk – 2024

Ministry of Science and Higher Education of the Russian Federation

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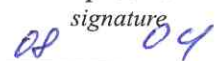
Head of the main educational  
program

Academic credentials, rank

 prof. Olga P.

Nedospasova

signature



2024

THE TASK

of completing the final qualification work of a master to a student

Zaikova Ksenia Yurevna

in the direction of training 38.04.02 Management, main educational program (profile)  
“International Management”

1 Topic of the thesis

Creative industries as a factor of sustainable development of territories /

Креативные индустрии как фактор устойчивого развития территорий

2 The deadline for student to complete the thesis:

a) to the academic office /  
dean's office –

19.06.2024

b) to State Examination  
Commission –

25.06.2024

3 Initial data for work:

The object of the study – The process of sustainable development of creative industries

The subject of the study – Organizational, managerial and economic relations arising in the process of development of creative sector companies in the framework of sustainable development

The aim of the study – To study theoretical foundations, analysis of trends and practices of sustainable development in the creative Russian business environment on the example of the activities of companies in the city of Tomsk.

Tasks:

1. To explore the concept of sustainable development and its relationship with creative industries.

2. To study the evolution of approaches to the phenomenon of creative industries and their classification.

3. To conduct an analysis of sustainable development practices of territories in different countries

4. To explore Tomsk's creative business environment and to formulate recommendations for the further development of creative projects for the sustainable development of the region on the example of IP Laas Alina (BALANCE PROJECT).

Research methods:

classification, in-depth interview, bibliographic analysis of literature and Internet materials,

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benchmarking, observation, comparison.

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The organization or industry on which the work is being carried out –  
IE Laas Alina Dmitrievna (BALANCE PROJECT)

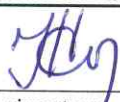
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4 Summary of the work:


The research work includes the analysis of approaches to the definition of the phenomenon of creative industries. In addition, the concept of sustainable development, its goals and principles are considered. In the first chapter, it is revealed that creative industries are becoming a driver of the economy, the basis for sustainable development of regions, which significantly increases the need to study the phenomenon of creative industries and the implementation of successful practices. The analysis and prospects for the development of creative industries in Russia indicate the need for a unified policy in this area by the state, the development of education in this area, research into existing practices of sustainable development in the creative industries. The third chapter reviews successful sustainable practices in the activities of companies from the creative cluster of Tomsk.

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Supervisor of the final qualification work  
Ph.D. econ. Sciences, Associate Professor  
*rank, place of employment*

  
*signature* / Redchikova N.A.  
*Full name*

The task was accepted by  
Student, group №272211  
*rank, place of employment*

  
*signature* / Zaikova K.Y.  
*Full name*

## АННОТАЦИЯ

Магистерская диссертация выполнена в рамках обучения по основной образовательной программе подготовки магистров направление подготовки 38.04.02 - Менеджмент Института экономики и менеджмента НИ ТГУ, на тему «Креативные индустрии как фактор устойчивого развития территорий» Зайковой Ксении Юрьевны.

Выпускная квалификационная работа (магистерская диссертация) содержит 112 страниц, 9 таблиц, 32 рисунков, 110 источников, 2 приложения. Выпускная квалификационная работа (магистерская диссертация) базируется на использовании теоретических методов (сравнительный анализ, синтез, обобщение, системный подход, моделирование); эмпирических методов (наблюдение, сравнение, описание, тестирование, интервьюирование); математических методов (количественный и качественный анализ, визуализация).

Ключевые слова: креативные индустрии, устойчивое развитие, развитие креативных индустрий для развития территорий.

Цель работы. Исследование теоретических основ, анализ тенденций и практик устойчивого развития в креативной российской бизнес-среде на примере деятельности компаний города Томска.

Задачи работы. 1. Рассмотреть концепцию устойчивого развития и ее взаимосвязь с креативными индустриями.

2. Исследовать эволюцию подходов к феномену креативных индустрий и их классификации.

3. Проанализировать практики устойчивого развития территорий в разных странах.

4. Изучить креативную бизнес-среду Томска и сформулировать рекомендации по дальнейшему развитию креативных проектов для устойчивого развития региона на примере ИП Лаас Алины Дмитриевны (BALANCE PROJECT).

Объект исследования. Процесс устойчивого развития креативных индустрий.

Предмет исследования. Организационно-управленческие и экономические отношения, возникающие в процессе развития компаний креативного сектора в рамках устойчивого развития

Актуальность выбранной темы исследования состоит в том, что интеграция устойчивых практик в креативных индустриях является важной, т.к. их эксклюзивное сочетание может стать мощным драйвером развития не только креативных компаний, но и других секторов экономики, городов и страны в целом.

Создание креативных инновационных проектов в современных условиях

являются устойчивым конкурентным преимуществом как отдельных организаций, так и территорий, вплоть до национальных государств.

Практическая значимость: полученные в ходе исследования положения позволят сформировать представление о феномене креативных индустрий и его взаимосвязях с современными изменениями в области устойчивого развития.

Краткое содержание работы. Исследовательская работа включает анализ подходов к определению феномена креативных индустрий. Помимо этого, рассмотрена концепция устойчивого развития, ее цели и принципы. Во первой главе, выявляется то, что креативные индустрии становятся драйвером экономики, основой устойчивого развития регионов, что значительно увеличивает необходимость изучения феномена креативных индустрий и внедрения успешных практик. Проведенный анализ и перспективы развития креативных индустрий в России говорят о необходимости создания единой политики в данной области со стороны государства, развитие образования в данной области, исследований существующих практик устойчивого развития в креативных индустриях. В третьей главе проводится обзор успешных устойчивых практик в деятельности компаний из креативного кластера г. Томска.

Автор работы подтверждает, что приведенный материал правильно и объективно отражает состояние исследуемого процесса, а все заимствованные из литературных и других источников теоретические и методологические положения и концепции сопровождаются ссылками на их авторов.

## ABSTRACT

Master's thesis is carried out within the framework of the main educational training program of Master's degree 38.04.02 - Management of the Institute of Economics and Management of NI TSU, on the topic «Creative industries as a factor of sustainable development of territories» by Zaikova Ksenia Yurievna.

The graduate qualification work (master's thesis) contains 112 pages, 9 tables, 32 figures, 110 sources, 2 appendices. The final qualification work (master's thesis) is based on the use of theoretical methods (comparative analysis, synthesis, generalization, system approach, modeling); empirical methods (observation, comparison, description, testing, interviewing); mathematical methods (quantitative and qualitative analysis, visualization).

Keywords: creative industries, sustainable development, development of creative industries for the development of territories.

Aim of the work. To study theoretical foundations, analysis of trends and practices of sustainable development in the creative Russian business environment on the example of the activities of companies in the city of Tomsk.

Objectives of the work. 1. To explore the concept of sustainable development and its relationship with creative industries.

2. To study the evolution of approaches to the phenomenon of creative industries and their classification.

3. To conduct an analysis of sustainable development of territories in different countries.

4. To explore Tomsk's creative business environment and to formulate recommendations for the further development of creative projects for the sustainable development of the region on the example of IE Laas Alina (BALANCE PROJECT).

Object of the research. The process of sustainable development of creative industries.

Subject of the study. Organizational, managerial and economic relations arising in the process of development of creative sector companies in the framework of sustainable development

The relevance of the chosen research topic is that the integration of sustainable practices in the creative industries is important, as their exclusive combination can become a powerful driver of development not only for creative companies, but also for other sectors of the economy, cities and the country as a whole.

Creation of creative innovation projects in modern conditions are a sustainable competitive advantage of both individual organizations and territories, up to the national states.

Practical significance: the provisions obtained in the course of the study will allow to form an idea of the phenomenon of creative industries and its interrelations with modern changes in the field of sustainable development.

Summary of work. The research work includes the analysis of approaches to the definition of the phenomenon of creative industries. In addition, the concept of sustainable development, its goals and principles are considered. In the first chapter, it is revealed that creative industries are becoming a driver of the economy, the basis for sustainable development of regions, which significantly increases the need to study the phenomenon of creative industries and the implementation of successful practices. The analysis and prospects for the development of creative industries in Russia indicate the need for a unified policy in this area by the state, the development of education in this area, research into existing practices of sustainable development in the creative industries. The third chapter reviews successful sustainable practices in the activities of companies from the creative cluster of Tomsk.

The author of the paper confirms that the material presented correctly and objectively reflects the state of the process under study, and all theoretical and methodological provisions and concepts borrowed from literature and other sources are accompanied by references to their authors.

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## INTRODUCTION

An effective management system for creative industries is one of the most significant factors in the sustainable development of territories. In modern conditions of a dynamically changing market, the need to search for alternative ways of developing territories, as well as the use of new methods, is obvious.

Creative industries are an important strategic resource of any country existing in modern reality. A resource that carries hidden potential that allows you to build processes more efficiently and create sustainable competitiveness of regions, which is especially important in resource-dependent countries and regions. The effectiveness of the development of creative industries directly affects the success of the entire region, and nowadays, to succeed means to survive. Competent management of creative potential has a positive effect on the subjective performance indicators of regions. To obtain a high result, it is necessary to take into account not only formal indicators and practices for their development, but also take into account the characteristics of each territory, culture, languages and history.

Creative industries currently account for 6.2% of global employment, up from 48.4% million jobs worldwide. Creative sectors of the economy contribute more than 3% or \$2,250 billion. US per year in global gross domestic product (GDP). A further increase is beneficial to every state, as it has a positive effect on the development of the country's economy.

Many countries strive to make the most of the potential of territories and creative human capital. Small and medium-sized businesses do not always have at their disposal the resources necessary for development; therefore, problems associated with sustainable development are especially acute in such organizations.

Thus, the degree of relevance of the presented problem is quite high. The issue of integrating sustainable practices in the creative industries is important, since their exclusive combination can become a powerful driver for the development of not only creative companies, but also other sectors of the economy, cities and the country as a whole.

In the creative industries, sustainability is reflected in practical ways such as localized production, local community involvement, waste reduction, as well as decent wages and flat hierarchies in companies. Sustainability is already in the DNA of creative entrepreneurs - more so than in other fields. From an economic perspective, a sustainable approach to business increases a company's credibility and attracts new customers.

**Object of research:** the process of development of creative industries

**Subject of research:** organizational and managerial relations arising in the process of development of companies in the creative sector within the framework of sustainable development.

**The purpose of the research:** to study the theoretical foundations, analyze trends and practices of sustainable development in the creative Russian business environment using the example of the activities of companies in the city of Tomsk.

**Objectives:**

1. To define the concept of sustainable development and its relationship with creative industries.

2. To study the evolution of approaches to the phenomenon of creative industries and their classification.

3. To conduct an analysis of sustainable development of territories in different countries.

4. To explore Tomsk's creative business environment and to formulate recommendations for the further development of creative projects for the sustainable development of the region on the example of IE Laas Alina (BALANCE PROJECT).

The element of the scientific contribution is to consider the specifics of the application of creative industries, taking into account the dynamic interaction of the system with factors of the internal and external environment.

The theoretical basis of the dissertation research is based on the results of scientific works conducted by domestic and foreign authors in the field of sustainability and creativity. The works of foreign researchers served as a theoretical basis: S. Galloway and S. Dunlop, T. Adorno, I. Horkheimer, C. Smith, National Endowment for Science, Technology and the Arts and others.

The information base of the study included: scientific and educational literature, materials of scientific and practical conferences, seminars, periodicals; reference and regulatory systems, official statistics, laws and regulations; global information networks, data of IE Laas.

**Research methods:** classification, in-depth interview, bibliographic analysis of literature and Internet materials, benchmarking, observation, comparison. The research was carried out on the basis of a systematic approach, as well as comparative analysis and statistical methods. The analysis also used descriptive research methods.

**Practical significance:** the provisions obtained during the study will allow us to form an understanding of the phenomenon of creative industries and its relationships with modern changes in the field of sustainable development.

## **1 Theoretical aspects of creative industries**

### **1.1 Definition/essence of creative industries**

The concept of creative industries and creative economy was derived from the concept of cultural industries combined with digitalization and the need for innovation in a situation of crisis of previous economic models at the end of the last century. Major world organizations included terms such as "innovation" and "creativity" in their strategies and documents (Organization for Economic Cooperation and Development (hereinafter - OECD), the World Trade Organization (hereinafter - WTO), the World Bank and others).

Since the beginning of the 19th century, we have experienced three industrial revolutions. Each industrial revolution has introduced new technologies that have reshaped industries, created new job opportunities, and transformed different aspects of our daily lives. The driver of each of them was a new breakthrough technology: the mechanics of the steam engine, the principle of the assembly line and the speed of the computer.

Latest revolution is characterized by the fusion of technologies that blur the lines between the physical, digital, and biological spheres. Artificial intelligence, robotics, the Internet of Things, 3D printing, and blockchain are some of the key technologies driving this revolution. Innovation, creativity and critical thinking are becoming increasingly popular and crucial for the global economy.

Despite the fact that all international organizations, companies and many countries understand the growing importance of the creative economy, there is no clear and universally accepted definition of the term "creative industries". In order to discuss the meaning of the term, it is important to understand how "creative industries" emerged and evolved from "cultural industries". The history of the term "cultural industries" goes back to the Industrial Revolution of the 19th century, when the term was first used, albeit in a highly critical context. When radio, gramophone, movies, and novels started to be more affordable, it quickly became widespread. At the same time (1930s) many sociologists and scientists started researching this phenomenon of culture accessible to the masses. During this time there was a lot of criticism and irony surrounding this topic, it seemed like this mass culture was diluting the value of this art through its ongoing reproduction and widespread circulation.

That's why the first appearance of the term "cultural industries" was, as well, in the critical perspective. Theodor Adorno in the 1940s criticized the "culture industry" for top-down control from producers, not giving any chance that culture emerges spontaneously from the masses themselves<sup>1</sup>.

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<sup>1</sup> Адорно Т.В. Диалектика просвещения. Философские фрагменты (пер. с нем.) / Т.В. Адорно, М. Хоркхаймер. М. СПб.: Медиум, Ювента, 1997. 312 с.

Adorno highlighted that mass culture means that it is *produced for the masses*. The conflation of the term "culture" and the term "industry" (industry) referred to the economic concepts of commodity exchange, concentration of capital, and division of labor. Attention was shifted from the content of culture to its forms, and from the cultural product to the relationship between producers and consumers of culture. As Nicholas Garnham explains, Adorno, referring to the term "industry", focuses not on the production process, but on the "standardization of the thing itself" and on the rationalization of distribution methods<sup>2</sup>. Despite its origins in criticism, the term "cultural industries" explains the paradoxical relationship between culture and industry. It explains the notion of cultural production in capitalist society and shows how technological innovation has transformed artistic practice.

As a result, the term "cultural industries" describes a group of industries that involve the development, production, and marketing of intangible cultural content. Usually protected by copyright, the content can be a product or service. Cultural industries typically include printing, publishing and multimedia, audiovisual, phonographic and cinematographic products, as well as crafts and design.

Nicholas Garnham, a British scholar, was known for his work in critical political economy of media and cultural industries. He was among the scholars who highlighted the distinction between cultural industries and other sectors of the economy.

Garnham pointed out that cultural industries, which encompass sectors such as publishing, film, music, television, and fashion, serve a dual purpose of economic output and cultural expression. Unlike traditional industries that primarily focus on manufacturing goods or providing services for profit, cultural industries also contribute to the production and dissemination of culture, ideas, and values within society.

By emphasizing the unique characteristics of cultural industries, Garnham highlighted the importance of considering their social and cultural implications, in addition to their economic dimensions. This perspective has influenced academic research and policy discussions on the role of cultural industries in shaping society, identity, and public discourse.

Also, Garnham also concluded that cultural industries represent the riskiest sector of the

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<sup>2</sup> Garnham, N. *From Cultural to Creative Industries; An analysis of the implications of the "creative industries" approach to arts and media policy making in the United Kingdom* / N. Garnham // Media, culture and society series. Sage, 2005. 216 pp.

economy because success cannot be guaranteed<sup>3</sup>. This thesis was picked up and developed mainly by French sociologists, who formulated the paradox inherent in cultural industries: on the one hand, the production of cultural goods (movies, novels, paintings, etc.) is characterized by relatively high costs, on the other hand, the replication of these goods on an industrial scale is relatively inexpensive<sup>4</sup>. This ratio of production costs and replication costs, despite all the risks, makes cultural industries extremely profitable. In addition, an important feature of the goods produced by cultural industries is the possibility of their repeated consumption: the goods are not destroyed after consumption, but can be consumed over and over by other individuals.

The global implementation of cultural industries policies gained momentum with initiatives such as those led by UNESCO. The United Nations Educational, Scientific and Cultural Organization (UNESCO) has played a key role in promoting cultural diversity, safeguarding cultural heritage, and supporting the development of cultural industries worldwide.

UNESCO's initiatives aim to address the inequalities in countries' access to cultural resources and investment, particularly in the face of the international expansion of entertainment corporations and the dominance of Western cultural products in the global market. By advocating for policies that protect and promote diverse cultural expressions, UNESCO seeks to empower local cultural industries, enhance cultural sustainability, and foster cross-cultural dialogue and understanding.<sup>5</sup>

Governments have been encouraged to play an active part in cultural industries policy. Cultural policy served as a tool for solving social problems. It was causing social and regional distortions in the economy. International organizations analyzed, generalized and adopted different practices of implementing cultural industries and creating policies. After that (in the 1980s and 1990s), cultural industries policies were adopted by many governments around the world and became a global trend.

The appearance and switch to the term "creative industries" was made by British, American and Australian cultural managers and activists in the 1980s. Actually, at that time, this term didn't have its own importance and did not differ practically from the term "cultural industries". After cultural policy became a global trend, intensive commercialization of culture and art started, attracting private capital and entrepreneurs to the sector. All of that contributed to the creation of competitive

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<sup>3</sup> Hesmondhalgh D. *Cultural and Creative Industries* / T. Bennett, J. Frow (eds.). // *Handbook of Cultural Analysis*. L.: SAGE, 2008. P. 553–555

<sup>4</sup> Miège B. *The Capitalization of Cultural Production* – N.Y.: International General, 1989. p. 34.

<sup>5</sup> *The Cultural Industries* // UNESCO. [S. l.], 1982. URL: <http://unesdoc.unesco.org/images/0004/000499/049972eo.pdf> (access date: 06.04.2024)

conditions and to the search for new sources of income and capitalization.

The independent meaning and definition of creative industries began to emerge in the 1990s, when society was caught up in the great wave of the new, digital age. A new demand for the commercial use of design, text, and music mixed with IT solutions was brought by a service-based economy and digital environment. The post-industrial service economy of the twenty-first century is fueled through innovation, which raises the standard for creative thinking.

The concept of creative industries was first documented in 1994 in Australia when the government released its new cultural policy called Creative Nation, designed to help Australia realize new opportunities in IT, and to be "on the wave" of the global culture provided by digital media. By acknowledging the transformative power of digital media and information technology, the policy signaled a proactive approach to harnessing these tools to propel Australia's cultural and economic landscapes forward. It aimed to position the country at the forefront of the global creative economy, embracing the opportunities presented by the digital age. The notion of creative industries encompasses a diverse range of sectors, including design, advertising, film, music, publishing, and software development, among others. These industries are characterized by their reliance on creativity, innovation, and intellectual property, driving economic growth and shaping cultural identities. Through the Creative Nation policy, Australia sought to nurture and support its creative industries by fostering collaboration, providing infrastructure and funding support, and promoting skills development. This strategic approach aimed to leverage the country's rich cultural heritage and creative talent to capture new opportunities in the rapidly evolving global marketplace.<sup>6</sup>

In the UK, however, the concept of creative industries began to formulate when New Labour came to power in 1997. At that time, like in Australia, the development of information and communication technologies (hereinafter - ICT) and ideas about the parallel construction of creative industries and economy (which was facilitated by developments in the field of ICT), were actively considered.

Since the late 80s information technologies became available to mass audiences in the developed and the developing countries. This was a historic moment for the cultural industries: in just a single decade, the amount of creative content and entertainment consumed through ICT infrastructure increased tenfold, and ICT businesses began to distribute all digitally capable cultural products. This has completely transformed the entire world, and we are still seeing the effects of this

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<sup>6</sup> Creative nation: Commonwealth cultural policy // Commonwealth Department of Communications and the Arts. Canberra, 1994. URL: <https://inlnk.ru/w4gzX9> (access date: 06.04.2024)

today. Free access to cultural content has led to a significant increase in the consumption of digital media, as more people are able to discover and engage with a wide range of content online. This has created new opportunities for content creators, as they are able to reach larger audiences and generate revenue through advertising, sponsorship, and other monetization models.

The accessibility of cultural content has also expanded the reach of digital platforms, making it easier for people around the world to connect and share their interests and experiences. This has led to the development of vibrant online communities and social networks, where users can collaborate, communicate, and consume content in real-time.

The ICT industry is poised to continue to benefit from this trend, as more people embrace the digital revolution and seek out new ways to discover and engage with cultural content online. Most modern electronic devices are specifically designed to maximize convenient access to creative content and cultural services. Cultural content consumption is estimated for up to 50-60% of total usage uptime, up to 70-80% of global Internet traffic, and up to 80% of the payload of the ICT industry's technical infrastructure. With such a large portion of users spending their time-consuming videos, music, photos, texts, games, and other cultural content, it is clear that this form of media plays a crucial role in shaping online experiences and interactions. The popularity of cultural content consumption has driven innovation in the ICT industry, leading to the development of new technologies and platforms that cater to the growing demand for digital media. The vast majority of traffic and revenues, as well as a significant (by some estimates, the majority) of ICT industry profits, are generated by creative content and leisure services. Companies are constantly striving to enhance the user experience, improve content discovery, and optimize monetization strategies to better serve their audiences.

Therefore, the term "creative industries" can only be understood in the context of the information society<sup>7</sup>.

Once Chris Smith, the Minister for Culture, published the book "Creative Britain" in 1998, the idea of the "cultural industries" was finally transformed into the "creative industries." The concept's range expanded, making it possible for other creative businesses like software, advertising, and others to contribute to the creative industries<sup>8</sup>. The book makes a clear link between the

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<sup>7</sup> Garnham, N. From Cultural to Creative Industries; An analysis of the implications of the "creative industries" approach to arts and media policy making in the United Kingdom / N. Garnham // Media, culture and society series. Sage, 2005. 216 pp.

<sup>8</sup> Вейнмейстер А.В., Иванова Ю.В., «Культурные индустрии» и «креативные индустрии»: границы понятий // Международный журнал исследований культуры. 2017. №1(26) С. 38-48., 41

development of the creative industries and ICT. The principle is that when the creative and media industries are combined with digital technologies, they become an important source of jobs and creativity for the whole economy. The book also recognizes that links with ICT and creativity will require public policies to help businesses, improve IT training, and strengthen intellectual property issues, without which it would be difficult to add value to the product created and distributed through digital networks. Now the ICT industry has become a delivery system for creative content and leisure services to the population, thus being the main segment of the creative industries.

The UK Department of National Heritage has been renamed the Department for Culture, Media and Sport (hereafter DCMS) in order to develop creative industries policy. On the one hand, this signals a move away from the "traditional " high arts and their connection to the values of the "golden age" to the new creative standard (often associated with the young, trendy and "cool"). On the other hand, there is a transition - CI used to be treated as entertainment, but now it's taking a central place in economic policy. Graham's opinion is that the creative industries are becoming a key sector of the economy, both nationally and globally.<sup>9</sup> Within this broad shift, the four key themes of creative industries policy are presented as "access", "excellence", "education" and "economic value".

In 2001, 13 creative industries were identified by the UK DCMS: art and antiques market, publishing, architecture, fashion, design, interactive software, software and computer services, performing arts, music, film production, television and radio, advertising, crafts.<sup>10</sup> A brief history and key points in the development of approaches to the creative economy in the UK are summarized in figure below.

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<sup>9</sup> Garnham N. From cultural to creative industries: An analysis of the implications of the "creative industries" approach to arts and media policy making in the United Kingdom //International journal of cultural policy. 2005. T. 11. №. 1. C. 15-29.

<sup>10</sup> Creative Industries Mapping Document // The Department of Culture Media and Sport. – [S. l.], 2001. – URL: <https://static.assets-cdn.co.uk/wp-content/uploads/2016/12/DCMS-Creative-Industries-Mapping-Document-2001.pdf> (access date: 07.02.2024).



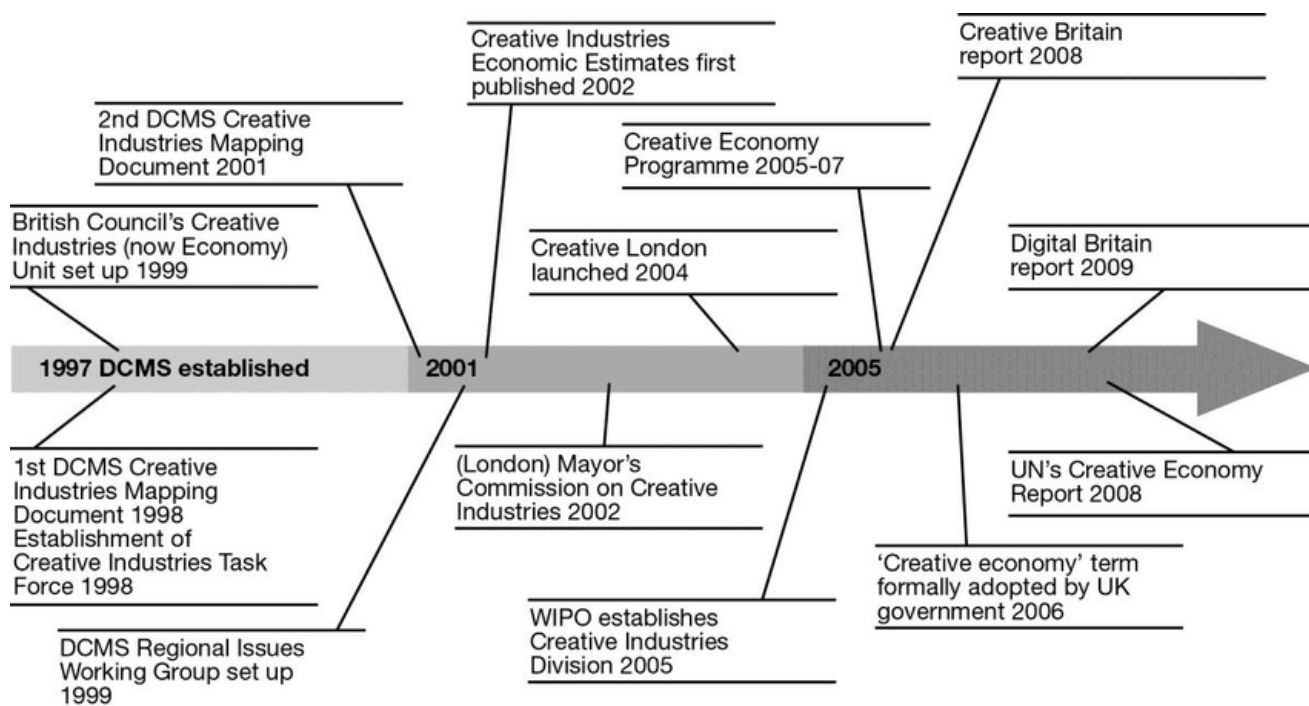


Figure 1 – Key points in the development of approaches to the creative economy UK<sup>11</sup>

There's still no unity not only in the diversity of activities involved in this sector of the economy, but also in the basic approaches and definitions (see in Appendix A). Every country determines creative industries differently, according to national legislation and intellectual property rights, as different nations may prioritize certain sectors over others based on their economic and cultural priorities.

Thus, if the British view is characterized by the above-mentioned name Creative Industries and the notion of Creative Economy expanding it, the French and German terminology uses the definition of the Frankfurt School of Cultural Industries. The Scandinavian approach is characterized by the term Experience Economy, focusing on the entertainment industry and the economic component.

Official definitions of cultural and “creative” industries in all countries are now built on a casual principle - they are enumerations of activities that are very diverse and associated with national traditions. For example, architecture in Anglo-Saxon and Scandinavian countries is considered a cultural industry, but in France and India it is not; in Denmark and Spain sport is considered a cultural industry, in most other countries it is not; governmental, religious and social organizations are

<sup>11</sup> Mikić H., Radulović B., Savić M. Creative industries in Serbia: Methodological approaches and economic contribution //Ekonomika preduzeća. 2020. T. 68. №. 3-4. C. 201-214.

included among the cultural industries in Spain and New Zealand; jewelry - only in China and Hong Kong; museums - in most countries, but not in France, China and Norway; etc.

When the concept of the creative industries first gained popularity, it was advised to use the most developed cultural sectors in the region as a general standard. While it suggested a personalized approach, it also totally undermined the concept's universality and coherence. Different countries' creative industries can be analyzed to see how different criteria are used to classify different industries. This makes it impossible to recognize them, carry out comparative research, create tools for universal development, or establish supranational cultural policy and support structures.

Despite criticism, the UK Department for Culture, Media and Sport in 1998 is considered to be the most successful of the attempts to classify creative industries.

The terms "cultural industries" and "creative industries" are separated by UNESCO. The development, production, and sale of cultural and intangible content are all combined into the cultural industries. This content, which may be in the form of products or services, is often covered by copyright. Printing, publishing, multimedia, audiovisual goods (film and music records), crafts, and design are all considered to be part of the cultural industries.<sup>12</sup> An important aspect of cultural industries for UNESCO is that they are a central engine for the development and preservation of cultural diversity, as well as contributing to the democratization of culture. The term "creative industries" refers to a wider spectrum of endeavors encompassing the cultural industries as well as all forms of artistic and cultural creation.

Creative industries are industries in which the product or service contains a significant amount of artistic and creative activity. They include such fields of activity as architecture and advertising. That is, the definition of creative and cultural industries is formulated through a list representing specific activities somehow related to creative labor. A 2010 UNCTAD report provided four definitions of "creative industries"<sup>13</sup>.

The first definition that stands out to UNCTAD is the definition used above from the UK Department of Culture, Media and Sport.

The second definition is based on symbolic texts, derived from the texts of cultural studies<sup>14</sup>.

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<sup>12</sup> Understanding Creative Industries. Cultural statistics for public-policy making / UNESCO. 2006. URL: [http://portal.unesco.org/culture/es/files/30297/11942616973cultural\\_stat\\_EN.pdf/cultural\\_stat\\_EN.pdf](http://portal.unesco.org/culture/es/files/30297/11942616973cultural_stat_EN.pdf/cultural_stat_EN.pdf) (access date: 06.02.2024)

<sup>13</sup> Creative Economy Report 2010 // UNCTAD. [S. l.], 2010. URL: [http://unctad.org/es/Docs/ditctab20103\\_en.pdf](http://unctad.org/es/Docs/ditctab20103_en.pdf) (access date: 16.04.2024).

<sup>14</sup> Hesmondhalgh D. Cultural and Creative Industries / T. Bennett, J. Frow (eds.). // Handbook of Cultural Analysis. – L.: SAGE, 2008. – P. 553–555

Cultural industries are the processes by which the culture of society is formed and broadcast, including the distribution and consumption of symbolic texts and messages that are transmitted through various media.

The third definition is built on the concentric circles model based on the assumption that the hallmark of cultural industries is cultural value.

The fourth definition is formulated by the World Intellectual Property Organization and is as follows: cultural industries are industries that are directly or indirectly involved in the creation, production, broadcasting and distribution of copyrighted works.

Thus, the creative industries sector is analyzed and segmented by the nature of product production, financing, inputs, and innovation potential. Taken together, all four models represent a complete coverage of the creative industries sector. The key characteristics of creative industries inherent in the scientific approach are: 1) social network markets; 2) potential for large-scale production; 3) innovative character; 4) low-volume production.

Analyzing the table and conceptual approaches, it becomes possible to trace the consistency of opinions of scientists and organizations, which are based on the characteristic features of creative industries - these are sectors of the economy that have economic potential in creating jobs and income; goods and services created on the basis of individual creativity and protected by copyright. Researchers also highlight such characteristics of creative industries as individual skills, talents, emphasize the development of education and the use of innovative technologies. Consequently, based on the aforementioned information, creative industries are sectors of the economy that are defined as cycles of production of goods and services created from individual creativity, knowledge, skills and talents that have the potential to create wealth and jobs through the production and use of intellectual property.

Thus, it can be said that the term "cultural industries" refers to industries that combine the creation, production and commercialization of creative content that is intangible and cultural in nature. Creative industries should be seen in the context of digitalization, not just culture and culture-based creativity.

To understand what the concept of creative industries is, we should know the long history of its formation in the 19th, 20th and the last years of the 21st century. Creative industries contain concepts from the digital age that have changed the context of cultural industries. The industrial revolution brought serious and evolving changes in society such as urbanization, new consumption patterns, principles of workforce organization, adaptation to the economic needs of industrial

production, tensions at different levels of society, and liberalization. In addition, it also brought the concentration of capital and the power of ideology, the industrial environment led to mass culture and the concept of commercial culture.

In conclusion, it is necessary to note that the evolutionary process of defining "creative industries" is not complete. All cultural and creative industries, in the process of developing technologies, opening new markets, and creating new niches, will be formalized with new characteristics. These changes will contribute to the transformation and transformation of the definition.

## **1.2 Current state and key indicators**

Since every country is defining creative industries differently, it becomes really challenging to measure the true impact of creative industries. The methodological basis is still developing every day and becomes more and more apparent that a much more fundamental rethinking is needed.

One of the key challenges in measuring the impact of creative industries is the lack of a standard definition and categorization of what creative industry is. As we found out, different countries include different sectors in their categorization, making it difficult to compare data and assess the overall impact across countries. Additionally, the rapidly evolving nature of creative industries, with new technologies and business models constantly emerging, adds further complexity to measuring their impact. As well, a lot of industries and skills that are not reflected in internationally recognized templates for measuring economic activity, and in the so-called "SIC" (hereinafter Standard Industrial Classifications) and "SOC" (hereinafter Standard Occupational Classifications) codes. And because of that, they become 'invisible' to governments, policymakers, and other stakeholders.

Another challenge is the traditional methods of measuring economic impact may not fully capture the unique characteristics of creative industries. For example, traditional economic metrics such as GDP may not fully reflect the value created by intangible assets such as intellectual property, brand value, and cultural significance. As a result, there is a growing recognition that new methodologies are needed to accurately measure the impact of creative industries.

There are other obvious anomalies - not every job in the creative industries is 'creative', and many jobs outside the creative industries are clearly creative. The British organization Nesta and others have begun to explore this area, concluding that the number of creative jobs in the "non-

creative" industries is probably greater than the number of creative jobs in the creative industries (Table 1, Figure 2).

Table 1 - Employment groups in the creative economy

		Industries	
		Creative	Others
Professions	Creative	"Specialists" (creative professions in the creative industries)	"Integrated" (creative professions in other industries)
	Others	Support staff (other occupations in the creative industries)	

The following approaches to measuring and analyzing the creative economy are the most common:

- Analysis of employment in creative occupations and industries
- Estimating the scale and contribution of creative industries to the economy based on their sectoral classifications
- Analysis of foreign trade in creative goods and service

In addition, important indicators may include:

- Analysis of the level of digitalization and content consumption

#### *Analyzing employment in creative occupations and industries*

The UK Department of Culture began publishing their regular economic estimates at the end of the 20th century. At first there were some technical and conceptual problems. Such as mixing the terms such as "creativity" and "intellectual property", that is the key to defining why some sectors have been included and others not. Also, the lack of transparency in the process of defining which industries and occupations can be classified as creative and which should not. This lack of open

dialogue led to the classifications not being sufficiently precise. A good and quite obvious example is not taking into account the large number of freelancers working as designers in other sectors not considered creative or in new and emerging industries, such as video games, because they were not covered by the SIC codes.

To address these issues, Nesta (formerly NESTA, National Endowment for Science, Technology and the Arts) is an independent charity that works to increase the innovation capacity of the UK, developed a framework: Dynamic Mapping. In the original Dynamic Mapping report<sup>15</sup> the definitions were based on an assessment of each standard occupation code in the UK workforce. Nesta then calculated the percentage of the workforce engaged in creativity in each sector of the UK economy (in other words, its creative intensity) and analyzed how this creative intensity was distributed across different sectors. This allowed them to define as creative industries those sectors with exceptionally high creative intensity, while a separate definition of employment in the creative economy combined those working in the creative industries and those working in creative jobs but in sectors outside the creative industries.

In 2014, DCMS adopted the core principles of Dynamic Mapping and with this more transparent and robust methodology, the UK Office for National Statistics agreed to give it official status. This has enabled a better understanding of the structure and geography of the UK creative economy workforce. It also made it possible to make more accurate international comparisons of the UK creative economy through the use of SIC codes and workforce studies conducted in other countries. Nesta has subsequently published studies of the creative economy in Europe and North America using the 'creative intensity' methodology (this is the methodology that could form the basis for an international standard).

Diving deeper into the information on table above (employment groups), we can see how creative employment can be found outside of cultural and creative sectors. According to OECD Report, around 40% of cultural and creative employment can be found outside of creative sectors. It is really important that creative workers move across other sectors of the economy, they bring with them ideas, skills, knowledge and attitudes. Additionally, creative practices and approaches are becoming increasingly adopted by non-creative industries. In that way, creative skills are directly giving innovation across the whole economy, which highlights the importance of creativity as an economic driver.

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<sup>15</sup> Dynamic mapping of the UK's creative industries // NESTA. [S. l.], 2013. URL: [https://media.nesta.org.uk/documents/a\\_dynamic\\_mapping\\_of\\_the\\_creative\\_industries.pdf](https://media.nesta.org.uk/documents/a_dynamic_mapping_of_the_creative_industries.pdf) (access date: 12.03.2024).

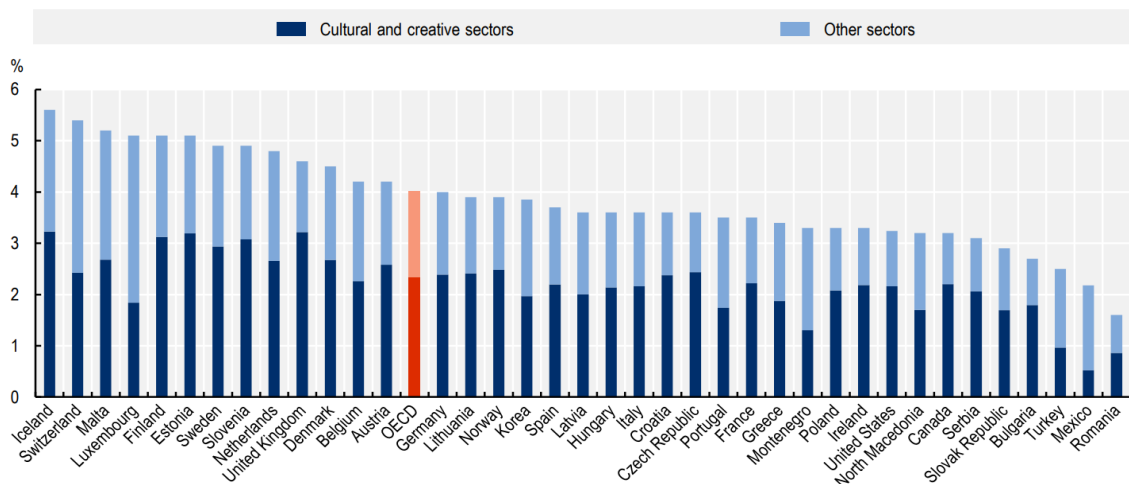


Figure 2\* – Cultural and creative employment as a share of total employment within and outside cultural and creative sectors, 2020<sup>16</sup>

The largest group of people employed in Russia's creative economy is the following "integrated", i.e., people of creative professions employed in non-creative industries. Over the period from 2017 to 2019, the number of people employed in Russia's creative economy grew by 14.6%, with positive dynamics in all categories. The most pronounced changes occurred in the group of "integrated" workers (Figure 3).

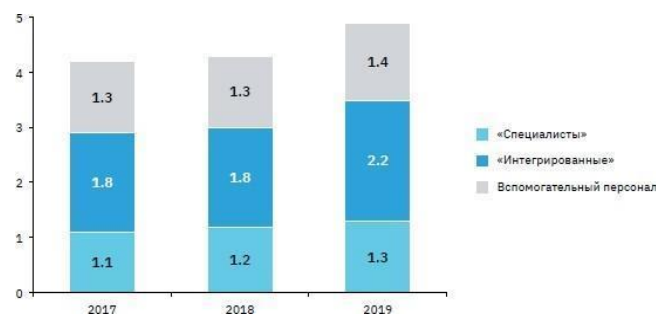


Figure 3 – Structure of the employed in the creative economy of Russia, mln people.<sup>17</sup>

\*Note: Data for Canada, Mexico, the United Kingdom, and the United States are from 2019. Please refer to Eurostat (2018[17]) for the list of cultural and creative sectors included in the calculation.

<sup>16</sup> OECD calculations on Eurostat (2021[3]) Cultural Statistics, <https://ec.europa.eu/eurostat/web/culture/data/database>; American Community Survey, 2019; Canadian Labour Force Survey, March 2019; Mexican National Survey of Occupation and Employment, 2019 quarter 4; and Australian Census, 2016.

<sup>17</sup> Развитие креативных индустрий в России: ключевые индикаторы // Институт статистических исследований и экономики знаний Высшей школы экономики. 2020. URL: [https://www.hse.ru/data/2021/08/05/1425538563/Human%20Capital\\_NCMU\\_Digest%201\\_Creative%20Industries\\_2021.pdf](https://www.hse.ru/data/2021/08/05/1425538563/Human%20Capital_NCMU_Digest%201_Creative%20Industries_2021.pdf) (access date: 15.03.2024).

In the decade prior to the pandemic crisis, growth in the number of creative enterprises was higher than in the rest of the business economy (18% vs 12%). Growth in cultural and creative employment outpaced growth in overall employment in most OECD countries (13.4% vs 9.1%).<sup>18</sup>

The International Labour Organization estimates that creative industries worldwide accounted for 1,4% of global employment in 2019 (which is more than 46 million jobs). Considering regional distribution, Asia is estimated to have the biggest share of creative employment (Figure 4).

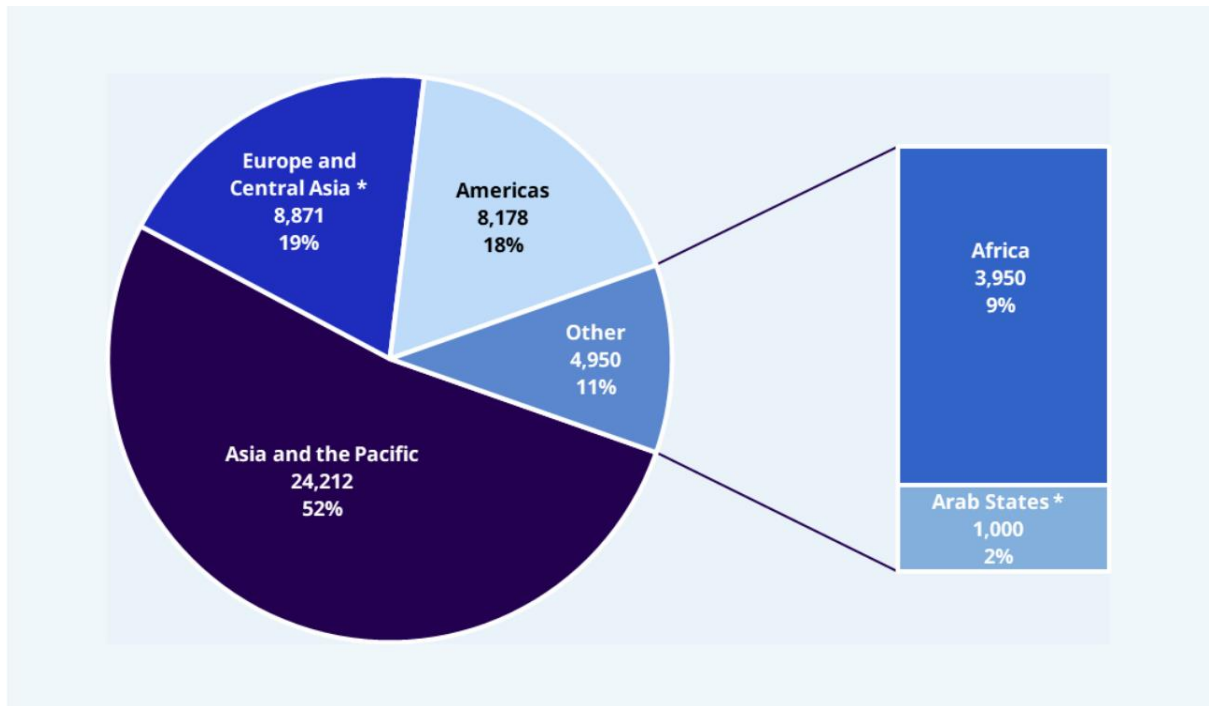


Figure 4\* – Regional contribution to global media and culture employment, 2019, in thousands of employees and shares <sup>19</sup>

When analyzing the geographic location of those employed in creative industries, another trend can be observed. Major urban centers and creative hubs such as Los Angeles, New York City, London, and Tokyo tend to attract a significant concentration of creative talent. These cities offer a vibrant cultural environment, access to resources and networks, and a diverse talent pool, making them attractive destinations for creative professionals. In almost all (90%) of countries with available

\*Regions with an asterisk (\*) had less than 50 % of countries included in the modelling of estimates. Data for Canada, Mexico, the United Kingdom, and the United States are from 2019.

<sup>18</sup> The Culture Fix: creative people, places and industries. // OECD Publishing, 2022. URL: <https://www.oecd-ilibrary.org/docserver/991bb520-en.pdf?expires=1717519502&id=id&accname=guest&checksum=635684D91DF8D0D6F31C49B1C2E8F05E> (access date: 25.03.2024).

<sup>19</sup> The Future of Work in the Arts and Entertainment Sector // International Labour Organization 2023, Sectoral Policies Department. Geneva, 2023.



regional data, capital regions, which typically have a country's largest city, have the highest shares of creative employment. This also supports an idea that more can be done in smaller cities to promote creative industries as a driver of regional development.<sup>20</sup>

Russia confirms the global trend: like abroad, employees of the Russian creative economy more often than employees of other professions live in urban areas. This is due to the fact that the market there is more competitive and solvent, and demand is higher (Figure 5).

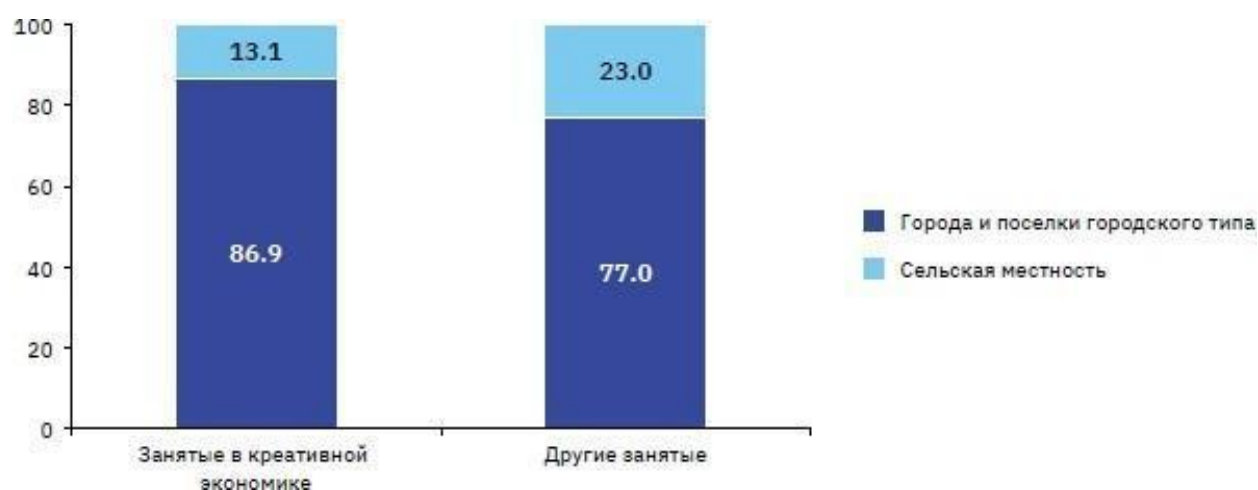


Figure 5 – Employed in Russia's creative economy by type of settlement: 2019, %<sup>21</sup>

Creative employment is concentrated in the largest cities - Moscow and St. Petersburg, as well as in the Moscow Region. The share of creative workers in total employment in these regions is much higher: the figure for Moscow (13.6%) is almost twice as high as the Russian average. We attribute this to the fact that it is in Moscow that Russia's main creative industries (TV companies, concert venues, music labels, etc.) are concentrated.

Important to note, the average age differs all over the world. In developed regions, such as in Europe, there are still quite a lot of workers aged over 65 (it is much higher than in other economic sectors). Video and television, as well as motion picture and music sectors are accounting for the most share of youth employment in selected countries or territories. It is mainly connected with the digital shift and greater demand for digital skill (Figure 6).

<sup>20</sup> The Culture Fix: creative people, places and industries. // OECD Publishing, 2022. URL: <https://clck.ru/3BH7tp> (access date: 25.03.2024).

<sup>21</sup> Развитие креативных индустрий в России: ключевые индикаторы // Институт статистических исследований и экономики знаний Высшей школы экономики. 2020. URL: [https://www.hse.ru/data/2021/08/05/1425538563/Human%20Capital\\_NCMU\\_Digest%201\\_Creative%20Industries\\_2021.pdf](https://www.hse.ru/data/2021/08/05/1425538563/Human%20Capital_NCMU_Digest%201_Creative%20Industries_2021.pdf) (access date: 15.03.2024).

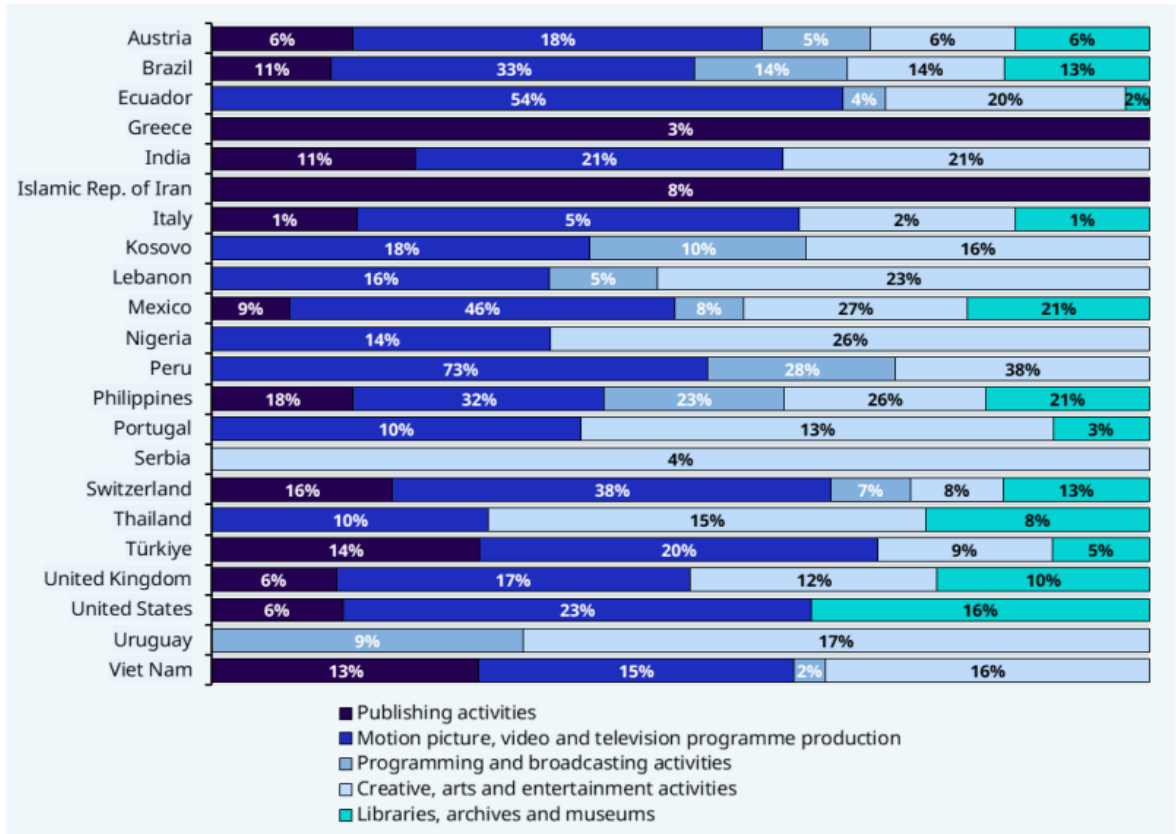


Figure 6 – Share of people aged 15–24 employed by subsector, selected countries or territories with available data, 2019<sup>22</sup>

Overall, the geographic location of those employed in creative industries is diverse and evolving. While major cities continue to dominate as key creative hubs, there is a growing trend of decentralization and the rise of creative clusters in non-urban areas. This trend is expected to continue as technology enables greater flexibility in where creative professionals can work and collaborate.

*Assessing the scope and contribution of creative industries to the economy based on their sectoral classifications.*

Creative industries in 2018 contributed an average of 2.2% of total business economy gross value added (GVA) in OECD countries, representing around USD 666 billion among the 28 countries with data (Figure 7). In 2018, an average of 7% of all enterprises in OECD countries were from the creative sector.

<sup>22</sup> The Future of Work in the Arts and Entertainment Sector // International Labour Organization 2023, harmonized microdata. URL: <http://ilostat.ilo.org>. (access date: 01.04.2024)

Despite the fact that the creative market has a lot of big international players (such as Disney, Sony etc), 99% of businesses are small- and medium-sized enterprises (SMEs). It is one of the highest proportions compared to most other sectors of the economy, with micro enterprises comprising 88.9% of the total business economy.

In 2013, the results of the next NESTA monitoring revealed that the UK is losing its status as a leader in the creative industries sector and is losing its position to China and the US. China absolutely dominates in terms of the volume of exports of creative goods and its share in the total exports of the country, in terms of trade balance and growth rates of the creative economy, leads in the number of patents granted annually and revenue from the sale of video games, and has an impressive share in the global market of fine arts.

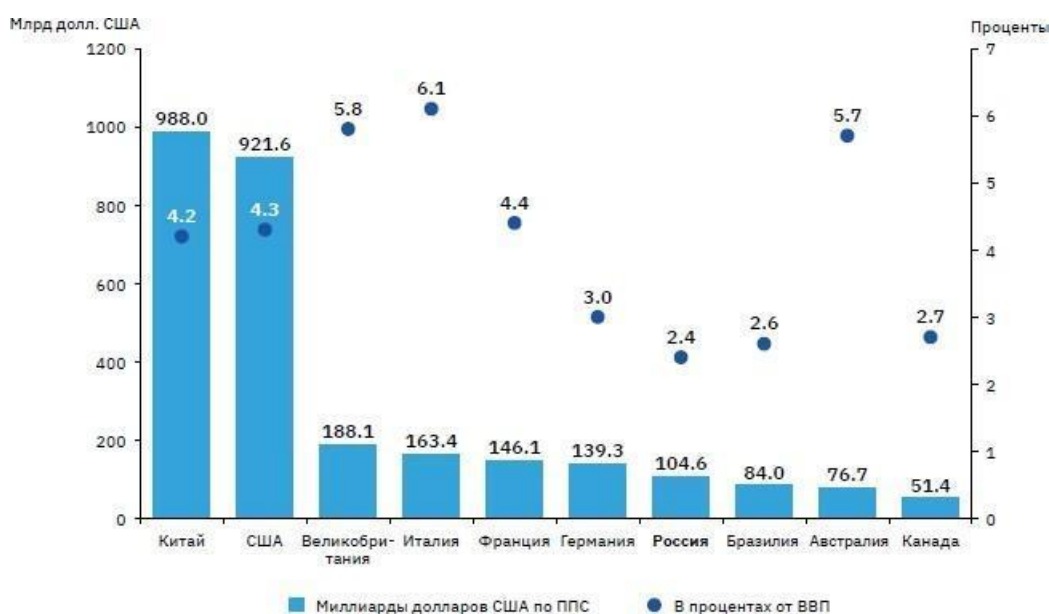


Figure 7 – Gross value added of creative industries by country: 2019\*<sup>23</sup>

### *Analysis of foreign trade in creative goods and services*

Overall, between 2010 and 2019, the value of imports and exports of cultural and recreational services registered an increase in different countries (Figure 8). Between 2010 and 2020, exports of creative services grew more than exports of creative goods.

\*Data on share in GDP – for 2019 or the nearest available years

<sup>23</sup> Развитие креативных индустрий в России: ключевые индикаторы // Институт статистических исследований и экономики знаний Высшей школы экономики. 2020. URL: [https://www.hse.ru/data/2021/08/05/1425538563/Human%20Capital\\_NCMU\\_Digest%201\\_Creative%20Industries\\_2021.pdf](https://www.hse.ru/data/2021/08/05/1425538563/Human%20Capital_NCMU_Digest%201_Creative%20Industries_2021.pdf) (access date: 15.03.2024).

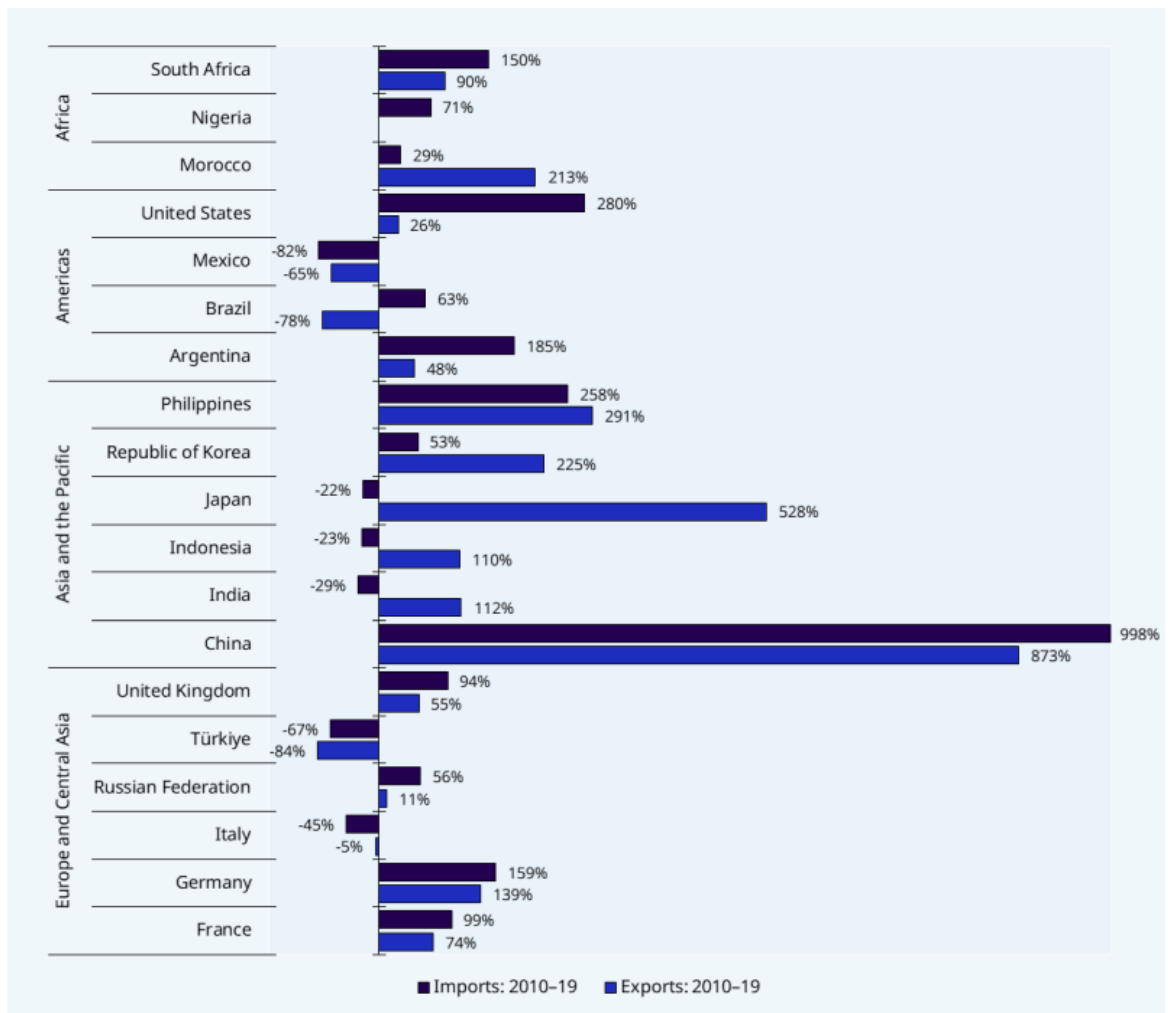


Figure 8 – Change in imports and exports of cultural and recreational services, selected countries with available data, by region (2010–19)<sup>24</sup>

The demand for creative goods are still driven by North America, Europe and East Asia, while low-income economies in sub-Saharan Africa, the Caribbean and the Arab States still have a marginal role in international flows of cultural goods and service<sup>25</sup>

The worldwide leader in creative industries development UK had a total creative industries service exports worth £45.6bn, compared to total creative industries services imports of £26.9bn (Figure 9).

<sup>24</sup> The Globalization of Cultural Trade: A Shift In Consumption – International Flows of Cultural Goods and Services 2004–2013 // UNESCO. World Trade Report, 2019.

<sup>25</sup> Ibid.

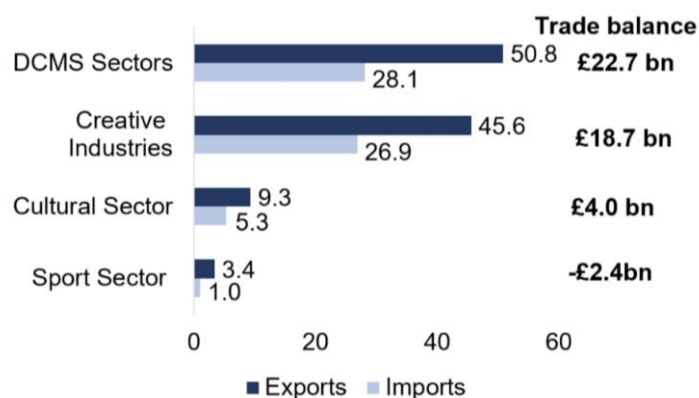


Figure 9 – The value of UK creative industries services traded by each DCMS sector, 2021<sup>26</sup>

Russia's foreign trade in creative goods and services is characterized by a negative trade balance. In 2016-2019, against the background of insignificant (within 10%) fluctuations in export volumes, there was a tangible (by about one third) increase in imports of creative services - mainly due to the consumption of advertising and engineering services from non-CIS countries (Figure 10). In trade in creative services, our country's position is somewhat more favorable than in trade in creative goods: the trade deficit amounted to USD 3 billion (for goods - USD 4 billion). The trade deficit amounted to USD 3 billion (for goods - USD 4 billion), while the foreign trade turnover of services is approximately twice as large.

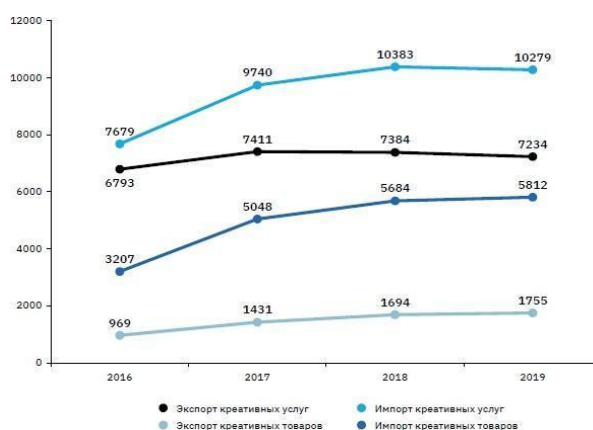


Figure 10 – Dynamics of Russia's foreign trade in creative goods and services, mln. dollars<sup>27</sup>

<sup>26</sup> DCMS sectors economic estimates: Trade, 2021 - main report // Department for Culture, Media & Sport. UK, 2021. URL: <https://www.gov.uk/government/statistics/dcms-and-digital-sector-economic-estimates-trade-2021/dcms-sectors-economic-estimates-trade-2021-main-report> (access date: 10.10.2023)

<sup>27</sup> Развитие креативных индустрий в России: ключевые индикаторы // Институт статистических исследований и экономики знаний Высшей школы экономики. 2020. URL: [https://www.hse.ru/data/2021/08/05/1425538563/Human%20Capital\\_NCMU\\_Digest%201\\_Creative%20Industries\\_2021.pdf](https://www.hse.ru/data/2021/08/05/1425538563/Human%20Capital_NCMU_Digest%201_Creative%20Industries_2021.pdf) (access date: 15.03.2024).

Russia, while remaining a net exporter of marketing and advertising services, as well as research and development, is largely dependent on imports of architectural, engineering and technical services, which makes innovation processes in the country vulnerable to external shocks.

*Analysis of the level of digitalization and content consumption*

The digitalization of society and the evolution of content consumption are intricately connected to the creative economy, shaping the way creative industries operate, thrive, and innovate. Digital platforms have democratized access to global audiences for creatives across various sectors such as music, film, art, design, and literature. Since, it can be accessed by almost anyone which empowered individuals to create and distribute content independently. This democratization of content creation has led to a surge in user-generated content, online communities, and creativity across various digital mediums (Figure 11, Figure 13). As well, it has brought new ways of monetization, such as subscription-based platforms, crowdfunding, digital marketplaces etc.

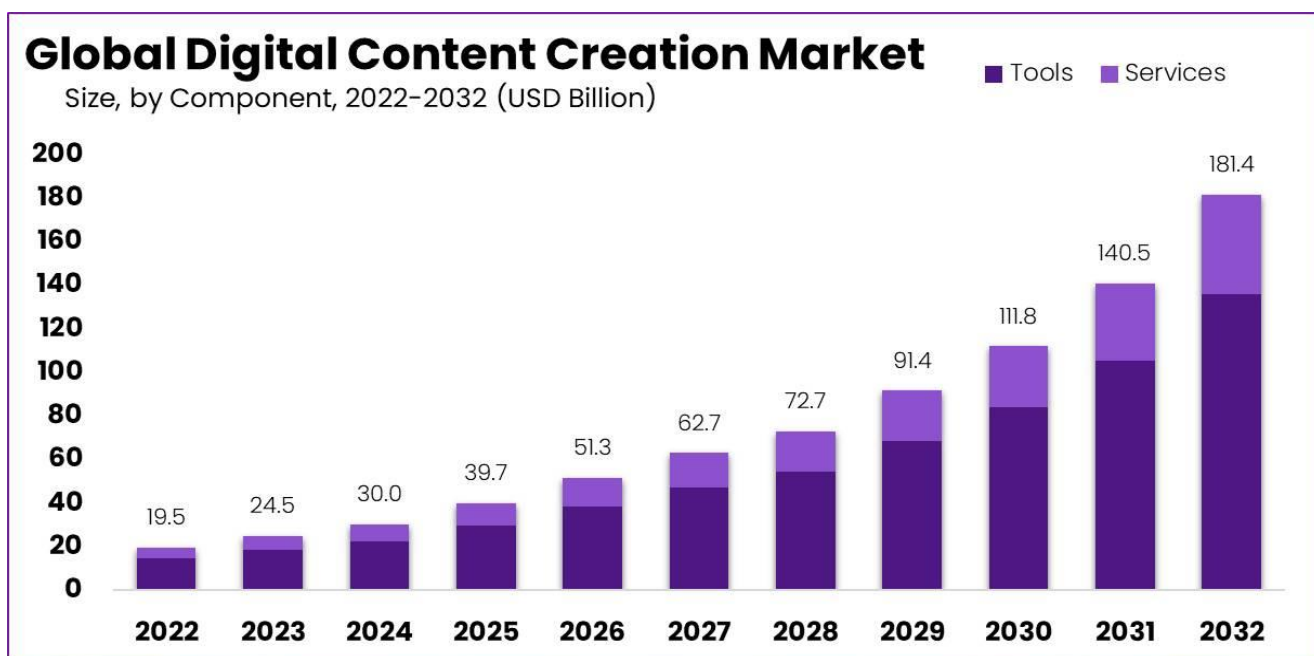


Figure 11 – Global Digital Content Creation market, 2022-2032 (USD, billions)<sup>28</sup>

<sup>28</sup> Digital Content Creation Market // GlobalNewswire. [S.l.], 2024. URL: <https://www.globenewswire.com/en/news-release/2023/04/19/2649709/0/en/Digital-Content-Creation-Market-to-Hit-US-181-4-Bn-in-2032-Grow-CAGR-by-25-7-Y-O-Y.html> (access date: 10.05.2024)

The growing popularity of video streaming services has transformed the way people consume entertainment content. Platforms such as Netflix, Amazon Prime Video, and Disney+ have experienced rapid growth in subscribers globally. Statista projects that the global video streaming market will reach a value of \$184.3 billion by 2027, reflecting the increasing demand for digital video content. Because of the pandemic, the amount of users of video-on-demand grew to roughly 1.11 billion, according to a Motion Picture Association report from 2020, and are predicted to reach 2 billion users by 2023 (Figure 12).

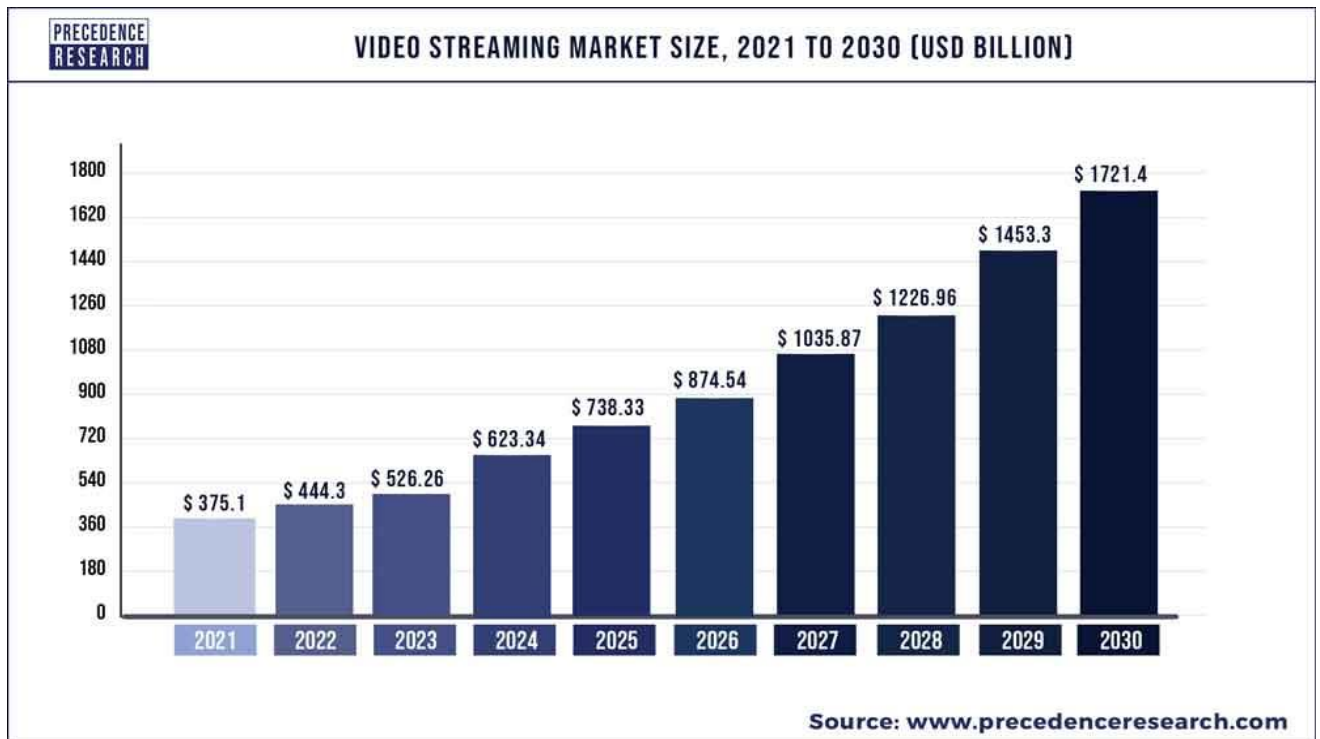


Figure 12 – Video streaming market size, 2021 - 2030 (USD, billions)<sup>29</sup>

With an estimated total population of 1.4 billion people in 2022, India is the second largest social media market by the number of users and the largest market by the number of hours spent on video streaming apps. There is thus a notable opportunity for significant growth of the content market in the populous developing countries where a large number of young consumers lead consumption of

<sup>29</sup> Video Streaming Market Size and Companies // Precedence Research. USA, 2023. URL: <https://www.precedenceresearch.com/video-streaming-market#:~:text=Video%20Streaming%20Market%20Size%20and,18.45%25%20from%202022%20to%202030>. (access date: 01.04.2024)

content by using mobile and social media networking services.<sup>30</sup>

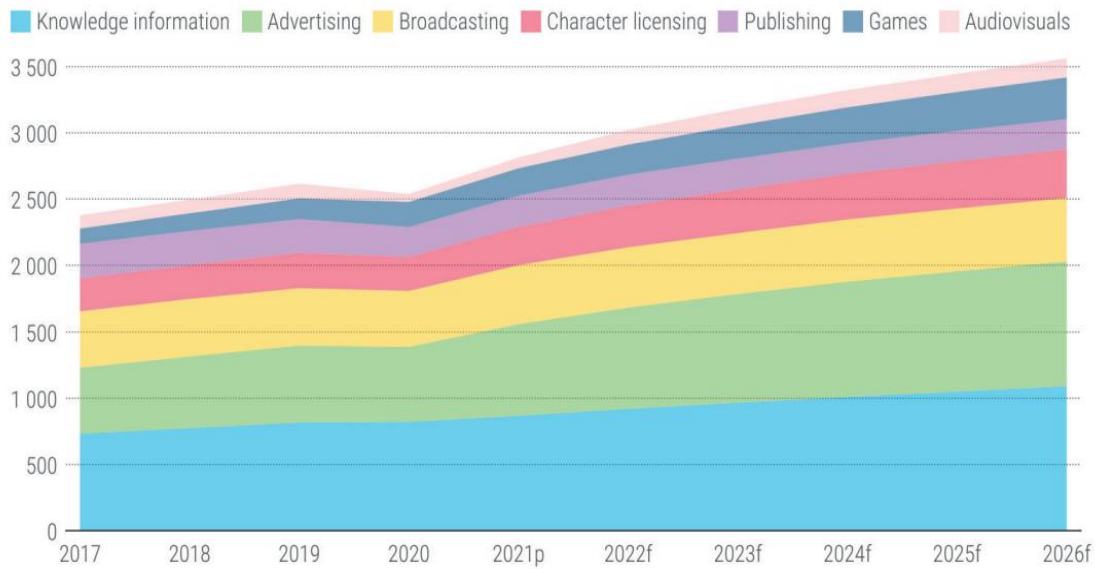


Figure 13 – Global market size of content-based industries (USD, billions)<sup>31</sup>

In essence, the digitalization of society and the evolution of content consumption are reshaping the creative economy, offering new opportunities for creatives, businesses, and audiences to engage, connect, and thrive in an increasingly interconnected world.

Overall, the digitalization of content consumption is a global trend that is reshaping industries, business models, and consumer behaviors. As more people gain access to digital platforms and content, there are significant opportunities for creatives, businesses, and content creators to reach a global audience and engage with consumers in new and innovative ways.

### 1.3 Worldwide experience in the development of creative industries

Worldwide, there has been significant growth in the creative economy. We can see it through the quantitative and qualitative evaluation of scientific production<sup>32</sup>.

<sup>30</sup> Perspectives from the Global Entertainment & Media Outlook 2022–2026. Fault lines and fractures: Innovation and growth in a new competitive landscape // PwC. [S.l.], 2022. URL: [https://www.pwc.com/gx/en/industries/entertainment-media/outlook/downloads/PwC\\_Outlook22\\_v2.pdf](https://www.pwc.com/gx/en/industries/entertainment-media/outlook/downloads/PwC_Outlook22_v2.pdf). (access date: 01.04.2024)

<sup>31</sup> Ibid.

<sup>32</sup> Donthu N. et al. How to conduct a bibliometric analysis: An overview and guidelines // Journal of business research. 2021. T. 133. C. 285-296.



The table 2 shows the ten countries with the highest number of publications and citations out of 64. The nation leading in creative economy issues are the United Kingdom, with 140 publications and 4148 citations, Indonesia (85 articles and 309 citations), and the United States (70 papers and 1707 citations).<sup>33</sup>

Table 2 - The TOP-10 of countries with the highest number of publications about creative industries.

Rank	Country	Documents	Citations
1	United Kingdom	140	4148
2	Indonesia	85	309
3	United States	70	1707
4	Australia	69	1337
5	France	46	623
6	Italy	30	1075
7	Canada	27	680
8	Netherlands	27	1116
9	Taiwan	25	409
10	Germany	23	769

The figure 14 below shows that European countries are at the forefront of research on the creative economy, followed by Asia.

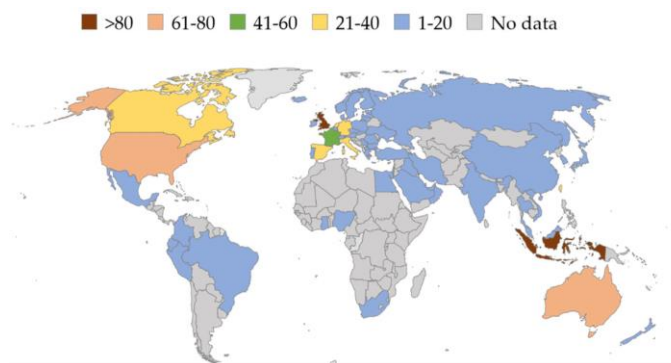


Figure 14 – Collaboration of countries in the scientific production of creative economy (1985–2021).<sup>34</sup>

<sup>33</sup> Rodríguez-Insuasti H. et al. Creative Economy: A Worldwide Research in Business, Management and Accounting // Sustainability. 2022. T. 14. №. 23. C. 16010.

<sup>34</sup> Ibid.

It can be seen that the UK is, unsurprisingly, the main contributor, with 140 articles collaborating with 25 countries. As it was mentioned above, the UK is a pioneer in the development of creative industries, which makes their experience kind of a benchmark for everyone else, spreading this knowledge to other European countries, North America and even Asia<sup>35</sup>.

In the process of researching the experience of foreign countries, four groups of models were identified: American, Scandinavian, European and Asian.

Table 3 – International models of creative industries development

<b>Model</b>	<b>Countries</b>	<b>Features</b>	<b>Product of creative industries, area of realization of creative potential</b>
European	UK, Germany, Spain, Italy, France	project-spaces, mapping, creative clusters, support agencies	architecture, film and audiovisual production, advertising, video games, IT, publishing
Asian	Hongkong, Singapore, China, South Korea, Japan	support of the film industry, creative sciences; development of individual creativity, digital technologies; taking into account the creativity of territories	audiovisual products, video games, instant messaging services, instant messaging, architecture, content
American	USA, Canada, Latin America	glocalization, “copyright industries”, cultural policies on state and city levels	design, print, audio and visual production
Scandinavian	Sweden, Denmark, Finland	creative skills in entrepreneurship, grants, stimulating innovation and investment in creativity	media, audiovisual productions, theater productions, museums, literature, advertising

<sup>35</sup> Granger R. Exploring value in the creative and cultural industries // Value construction in the creative economy: Negotiating innovation and transformation. 2020. C. 3-18.

Therefore, creative industries has become an important topic for countries and their economies<sup>36</sup>, both in developed<sup>37</sup> and developing countries<sup>38</sup>. Existing examples and models of the development of the creative economy in different countries can provide valuable insights and lessons that can be applied elsewhere.

This chapter is going to explore experiences of the development of creative industries all around the world, focusing on the most inspiring examples.

### ***Europe***

EU countries occupy a special place in the discussions about the creative economy. As it was mentioned, the UK is the leading country in terms of the level of development of the creative economy. They had the very first attempt to measure the value of the creative economy as a whole, in the context of the country's economy.

Europe is the second largest creative industries market, with \$709 billion in revenue (32% of global revenue) and 7.7 million employees (26% of global employment). Europe's cultural economy is rooted in history: the region has a one-of-a-kind concentration of heritage and arts institutions. Europe remains a trend setter on the world stage. For example, the UK is the market leader in the visual arts, especially in contemporary art, and France's Publicis is a key player in the global advertising industry. 7 of the 10 most visited museums are in Europe, and 30 of the 69 "creative cities" recognized by UNESCO are European<sup>39</sup>. The European cultural economy also relies on a well-structured ecosystem with major companies producing creative economy goods and services (WPP Group, Pearson, Axel Springer, Universal, Ubisoft, etc.).

Various programs for the development of creative industries are implemented in Europe, supported by governments and ministries. Main infrastructural components of support are:

- 1) professional networks and associations;
- 2) special education;
- 3) business incubators and accelerators;
- 4) creative clusters;
- 5) internationalization.

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<sup>36</sup> Flew T., Cunningham S. Creative industries after the first decade of debate // Creative industries and urban development. Routledge, 2013. C. 68-78.

<sup>37</sup> Lazzarotti L., Capone F., Innocenti N. Exploring the intellectual structure of creative economy research and local economic development: A co-citation analysis // European Planning Studies. 2017. T. 25. №. 10. C. 1693-1713.

<sup>38</sup> Fahmi F. Z., McCann P., Koster S. Creative economy policy in developing countries: The case of Indonesia // Urban Studies. 2017. T. 54. №. 6. C. 1367-1384.

<sup>39</sup> Creative Cities Network. // URL: <https://www.unesco.org/en/creative-cities> (access date: 01.02.2024)

The UK provides premises and grants for creative enterprises, which contribute significantly to the economy. The arts, culture, and heritage industries received a support package of 157 billion pounds in 2020. The UK Federation of Creative Industries noted that creative industries are often underfunded, suffer from a lack of skills that hinder growth, and there is also the problem of unequal access to the opportunities needed to reach their full potential.

British experience shows that creative industries develop in certain creative spaces, which become drivers of economic development of cities and the whole country. The concept of the "creative city" is emphasized, recognizing that creative industries can contribute up to 20% of a city's GDP<sup>40</sup>. London, with over 386 thousand creative entrepreneurs, generates 16% of the city's economy. Berlin and Barcelona are also experiencing active growth in the creative sector.

The UK's experience had already been deeply explored in chapter 1.1. Currently the UK thinks that key to future growth is embracing technological change and the creative industries are at the forefront of this work with innovation being central to the creative process. Creative businesses spent £3.3 billion on R&D in 2020, equivalent to 3.2% of the total GVA of the creative industries and a greater proportion than the UK economy average of 2.3% (Figure 15).<sup>41</sup> The technologies of the Fourth Industrial Revolution, such as AI and virtual reality, will continue to radically alter creative production processes, consumption patterns and business models.<sup>42</sup> As set out in the government's National AI Strategy, the UK has an opportunity to position itself as the best place to live and work with AI over the next ten years.

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<sup>40</sup> Лэндри Ч. Креативный город / Пер. с англ. М.: Классика-XXI, 2006. 399 с.

<sup>41</sup> Cost of living latest insights // Office of National Statistics. UK, 2024. URL: <https://www.ons.gov.uk/economy/inflationandpriceindices/articles/costofliving/latestinsights> (access date: 20.04.2024)

<sup>42</sup> Economic Estimates: GVA for DCMS Sectors and the Digital Sector, 2020 // Government of UK. UK, 2023. URL: <https://www.gov.uk/government/statistics/economic-estimates-gva-for-dcms-sectors-and-the-digital-sector-2020> (access date: 20.04.2024)

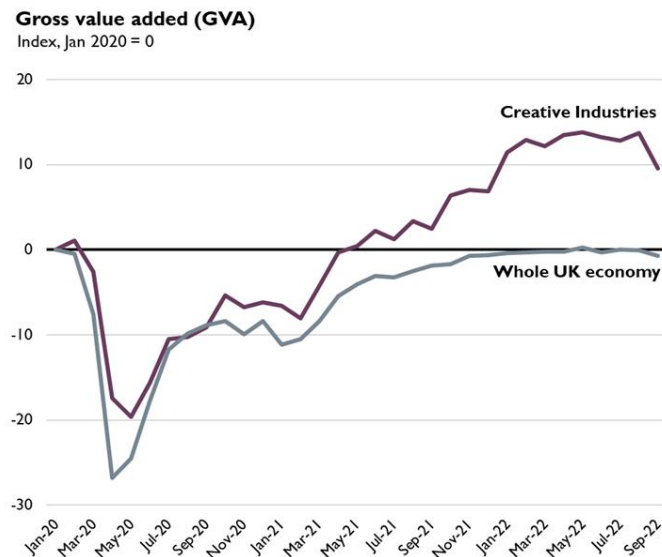


Figure 15 – Changes to UK economy and the creative industries sector, January 2020–September 2022<sup>43</sup>

Deloitte predicts that by 2030 there will be an additional 1.2 million creative industry jobs in Britain, led by the IT, music and television industries. In this regard, the government announced its intention to allocate £77 million to develop this sector.<sup>44</sup>

Thus, the main areas of the UK government's strategy for the creative industries include: further measures to tackle copyright infringement; reducing barriers to accessing finance and investment; increasing the supply of skills and talent by supporting an industry-wide creative careers program.

### *Asia - South Korea*

One of the most outstanding and inspiring examples in developing the creative economy is South Korea. A decade ago, South Korea faced<sup>45</sup> the challenge of stagflation<sup>46</sup> — a combination of stagnant economic growth and high inflation. As well as the UK, to overcome this economic crisis,

<sup>43</sup> Scott E. Arts and creative industries: The case for a strategy // UK Parliament. UK, 2022. URL: <https://lordslibrary.parliament.uk/arts-and-creative-industries-the-case-for-a-strategy/> (access date: 15.01.2024)

<sup>44</sup> The future of the Creative Economy // Deloitte. UK, 2022. URL: <https://www2.deloitte.com/content/dam/Deloitte/uk/Documents/technology-media-telecommunications/deloitte-uk-future-creative-economy-report-final.pdf> (access date: 01.02.2024)

<sup>45</sup> From Indonesia and Philippines to South Korea, stagflation-free Asia 'leads in the race to keep inflation low' // South China Morning Post. [S.l.]. 2022. URL: <https://www.scmp.com/news/asia/article/3192960/indonesia-and-philippines-south-korea-stagflation-free-asia-leads-race> (access date: 01.03.2024)

<sup>46</sup> Randall S. Jones The Outlook for the Korean Economy: Will Stagflation Curb Growth? // Korea Economic Institute. Korea, 2022. URL: <https://keia.org/the-peninsula/the-outlook-for-the-korean-economy-will-stagflation-curb-growth/> (access date: 01.03.2024)

South Korea has recognized the potential of creative economy<sup>47</sup> as a key driver of innovation, job creation and sustainable growth.

As it was mentioned in the beginning of this paper, all countries define creative industries differently. In the Republic of Korea, the term “creative industries” has not gained support. Instead, the sector is referred to as the “content industry” or the “content-based industry.” But researchers<sup>48</sup> point out that in Korea, unlike in other countries, there has not been much debate about what the content industry includes or excludes. The “content industry” refers to the tradable outputs generated by the sector, not any philosophical notion of human creativity and innovation.

Korea’s astonishing cultural success did not happen by chance. It was engineered by a strategic combination of government policy and private sector innovation. The main factor for success was an institutional framework led by the Ministry of Culture, Sports and Tourism. It acted as the ‘main headquarter’ to coordinate the work of the government bodies promoting the country’s creative sectors, such as the Korea Creative Content Agency, the Korea Foundation for International Cultural Exchange and the Korea Film Council. With the backing of trillions of won (₩) in government funds, the government bodies contributed to shaping the nation's rise to prominence in the field of arts. The circumstances that were favorable for innovation and technical growth were created by government financial incentives, such as loans and tax breaks, in conjunction with policies like intellectual property protection.<sup>49</sup>

But despite the success, the Korean approach differs from Western one. Western cultural policy tends to focus on more generic and “horizontal” policies which are not specific to any particular industry. Such policies include general support, focus on balanced regional development, non-specific education and overall human capital development. This makes the role of government limited to providing a business-friendly environment through providing access to finance and protecting intellectual property rights.<sup>50</sup> On the other hand, the cultural policy of Korea focuses on highly specific interventions in particular industries, which are selected for promotion with a view to

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<sup>47</sup> Policy priorities for a dynamic, inclusive and creative economy // OECD. Paris, 2015. URL: <https://www.oecd.org/korea/korea-policy-priorities-for-a-dynamic-inclusive-and-creative-economy-EN.pdf> (access date: 01.03.2024)

<sup>48</sup> Lee H. K. Making creative industries policy in the real world: differing configurations of the culture-market-state nexus in the UK and South Korea // International Journal of Cultural Policy. 2020. T. 26. №. 4. C. 544-560.

<sup>49</sup> K-pop blueprint: Drawing inspiration from South Korea's creative industries // United Nations Trade & Development. [S.l.], 2024. URL: <https://unctad.org/news/k-pop-blueprint-drawing-inspiration-south-koreas-creative-industries> (access date: 01.03.2024)

<sup>50</sup> Lee H. K. Making creative industries policy in the real world: differing ... C. 544-560.

increasing their growth and export earnings. Also, Korean culture policy does not focus on balanced regional development but rather in providing successful business-consulting services in large cities.

However, there is some criticism of this state-lead approach to cultural policy. Despite the fact that it has been working well in the manufacturing sector, Otmazgin<sup>51</sup> argues that because of the unique qualities of the creative sectors, this strategy might not work as well there since it denies the "freedom and flexibility needed for artistic and cultural creation."

Another noteworthy feature of the more recent cultural policy of the Republic of Korea is the reduction in censorship, quotas and restrictions on imports. Some researchers argue that freedom of expression and democracy is a requirement for the dynamic creativity that led to the Korean Wave. In the 1990's the Korean government made the decision to end censorship, which allowed artists to create more freely exploring new forms and diversify their art and visions. By the beginning of 2000 it went even further - several laws that clearly indicated a shift from regulation & control culture to promotion were adopted.

What sets the Republic of Korea's cultural policy interventions apart is not only the state-led approach, but also the careful design and effective implementation of the policy interventions. Here are the highlights that might be helpful for countries seeking to learn from the approach of the Republic of Korea

- Coordination and effective implementation

The Republic of Korea's approach emphasizes coordination through the Content Industry Promotion Committee. This committee oversees the development and updates of the Content-Based Industry Master Plan, making sure no responsibilities are overlapping.

- Reducing risk and leveraging private sector investment

South Korea's copyright policies aim to reduce administrative responsibilities for creators and enhance policy effectiveness. These policies include authorized copyright management organizations, standardized remuneration rights, contracts, and authentication services. Additionally, statutory damages for copyright infringement are set. These measures have led to increased earnings from intellectual property rights and copyright, demonstrating their success.

- Adaptable and responsive policymaking

Cultural policy for the content-based industry needs to be flexible and responsive to opportunities that may emerge, some of which will be unexpected. The Master Plan is revised every

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<sup>51</sup> Otmazgin N. A tail that wags the dog? Cultural industry and cultural policy in Japan and South Korea // Journal of comparative policy analysis: research and practice. 2011. T. 13. №. 3. C. 307-325.

three years in consultation with a broad range of stakeholders, and the legislative framework for the sector undergoes regular extensive reforms. Recent policies have encompassed small and micro-enterprises and venture startups, recognizing their significance in driving creativity and innovation.

It seems that strategy has borne its fruits. Government policies have had a significant positive impact on the rise of the content-based industries in the Republic of Korea as shown in Figure 16.

Recently, the creative industries in Korea have demonstrated a dramatic increase in sales and exports and are regarded as a driving force for the nation’s economic growth. The content industries involve 99,551 businesses with employment of 642,086 in 2020. Total sales revenue of the content industries has soared to US\$106.9 billion in 2020, up 76.9% from 2010, and total export value has reached US\$11.9 billion in 2020, up 288% from 2010.

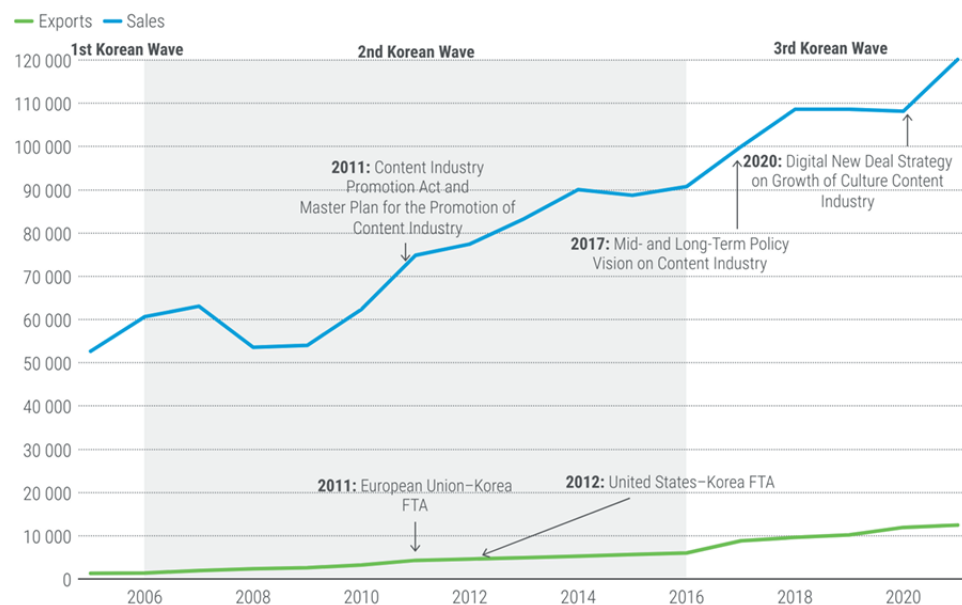


Figure 16 – Timeline of policy measures, domestic sales and exports of content-based industry in the Republic of Korea (US\$ million)<sup>52</sup>

Particularly, the gaming industry is strongly competitive in the global market, occupying 68.7% of total exports in the content industries in Korea. In terms of employment, publishing (185444, 28.9%), knowledge and information (93182, 14.5%) and games (83303, 13%) are the top three categories with the largest number of jobs. Advertising, broadcasting, character licensing and

<sup>52</sup> Korean Statistical Information // UNCTAD. [S.I.], 2020. URL: [https://unctad.org/system/files/official-document/ditctsce2023d3\\_en.pdf](https://unctad.org/system/files/official-document/ditctsce2023d3_en.pdf) (access date: 10.10.2023)



content solutions are some of the fastest growing sub sectors with an average job increase rate exceeding 4% during the past five years (Figure 17).

Industry	2010			2020		
	Sales (US\$)	Exports (US\$)	Employees (Number)	Sales (US\$)	Exports (US\$)	Employees (Number)
<b>Total</b>	60,448,053	3,074,340	532,445	106,905,863	11,924,284	642,086
<b>Publishing</b>	16,790,804	258,498	204,432	18,040,708	345,960	185,444
<b>Cartoons</b>	591,659	7,754	11,068	1,278,703	62,715	11,230
<b>Music</b>	2,524,088	80,971	77,756	5,053,957	679,633	65,464
<b>Games</b>	6,544,561	1,598,228	48,834	15,737,903	8,193,562	83,303
<b>Film</b>	2,779,233	15,478	29,118	2,489,229	54,157	10,497
<b>Animation</b>	406,981	92,719	4,262	461,075	134,532	5,472
<b>Broadcasting</b>	10,571,584	196,710	34,192	18,303,935	692,790	50,239
<b>Advertising</b>	7,265,158	93,151	33,205	14,518,125	119,935	68,888
<b>Characters</b>	4,816,158	251,610	23,080	10,181,730	715,816	36,505
<b>Knowledge and information</b>	5,819,693	356,087	47,626	16,144,473	691,987	93,182
<b>Content solutions</b>	2,338,134	123,134	18,872	4,696,025	233,196	31,863

Figure 17 – Key statistics of creative industries in Korea. 2010 vs 2020<sup>53</sup>

The recent global success of Korea’s content industries can be attributed not only to government policies, but also to private businesses, particularly in the game, film, and music industries. Actually, small companies and venture start-ups have dominated the process of innovation, development, and commodification. In fact, the national government came to recognize the impact of Korean content industries after private businesses in the cultural sector had made major achievements in the global market, around 2000. Hence, most policies promoting content industries have focused on the private sector, providing legal, administrative, and financial aid.<sup>54</sup>

Well-known recent examples of the popularity of Korean content are the Oscar-winning movie ‘Parasite’ (2019), the Netflix-topping ‘Squid Game’ (2021), and the K-pop phenomenon typified by BTS and Black Pink, etc. (Figure 18). Global phenomenon of the ‘Korean wave’ owes a

<sup>53</sup> Learning from the Republic of Korea's Experience // Library 국토연구원 전자도서관 Korea, 2020. URL: [https://library.krihs.re.kr/dl\\_image2/IMG/07/000000034952/SERVICE/000000034952\\_01.PDF](https://library.krihs.re.kr/dl_image2/IMG/07/000000034952/SERVICE/000000034952_01.PDF) (access date: 10.10.2023)

<sup>54</sup> Otmazgin N. A tail that wags ... C. 307-325.

lot to the development of digital technologies and smartphones, and social media platforms like YouTube. Nowadays, people prefer watching TV shows and movies on Netflix and listening to music videos on YouTube instead of going to actual movie theaters or concert halls.

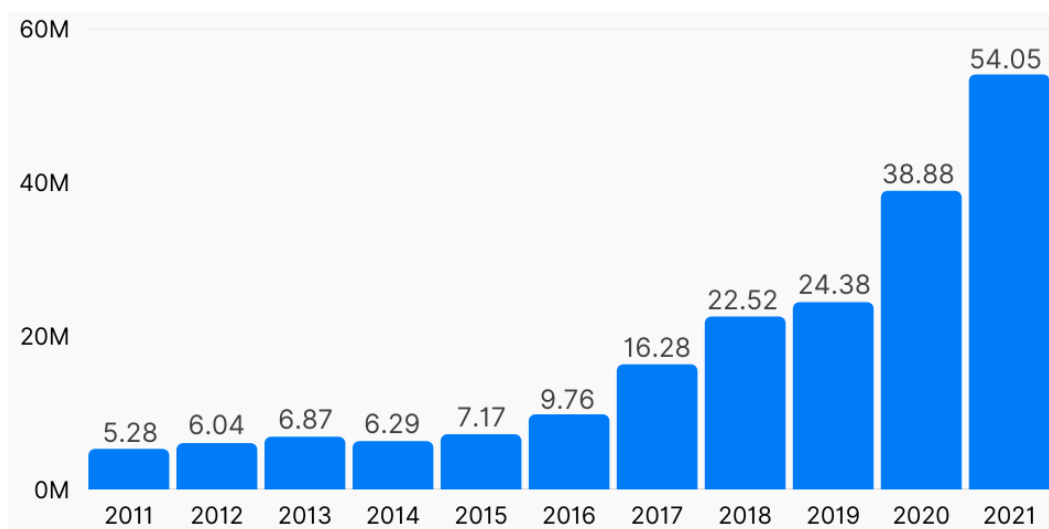


Figure 18 – Physical sales of K-pop music, 2011 - 2021<sup>55</sup>

The Republic of Korea's situation is particularly intriguing because it lacks many of the characteristics that, until recently, helped to explain a large portion of cross-border cultural exchange. Language barriers, historical context, and cultural differences did not appear to lessen the demand for K-content in foreign markets.

According to some reports, the Korean citizens were actually surprised by how well-liked their content was internationally. Even though the content industries' policies and goals were initially solely focused on achieving financial success, they are now beginning to be recognized as an effective way of enhancing the Republic of Korea's brand and preserving national identity in the face of globalization. The Korean Wave's influence has expanded its effects on travel, food, sports, and the export of other manufactured goods to international markets.<sup>56</sup>

What the analysis has shown is that, although the Korean Wave may be perceived as a surprising, sudden development, it is based on decades of careful and innovative policy reform and planning. The cultural policy approach of the Republic of Korea is certainly more top-down and state-

<sup>55</sup> P. Susic 20+ Music Genre Statistics: Most Popular Music Genres // Headphones Addict. [S.l.], 2023. URL: <https://headphonesaddict.com/music-genre-statistics/> (access date: 10.03.2024)

<sup>56</sup> Ryoo W. Cultural politics in the South Korean cultural industries: Confrontations between state-developmentalism and neoliberalism // Trade and Culture. Routledge, 2020. C. 69-83.

led than many western and developing countries, but it has still adopted a market-friendly, entrepreneurial approach that can provide valuable policy lessons. In a context of rapid change and shifting demand for cultural content, the stable, well-resourced, and strongly implemented cultural policy of the Republic of Korea has been instrumental in driving and growing the Korean Wave.

### ***United States of America***

The USA is the country that has one of the most developed creative industries. The American approach includes the same number of creative industries as in the UK, on top of several others: R&D, publishing, software, television and radio, design, music, movies, toys and games, advertising, architecture, performing arts, crafts, video games, fashion and arts. As can be seen, the essential difference of the second approach consists in bringing the most promising direction of the modern economy into the creative industry - research and development and design activities.

The American system is based on the principle of encouraging entrepreneurial initiative, developing creative skills and ingenuity. Creative cities act as a territory of convenient life for representatives of the creative class. This country takes a conservative approach to defining creative industries, focusing solely on businesses engaged in the production or distribution of works of art.

The US has been a net exporter of creative industries products since 2006, exporting mainly design, print and audiovisual products. The U.S. creative export strategy is a "glocalization" strategy, as it consists of products and services adapted to foreign consumers. There is no unified federal policy for the development of creative and cultural industries in the USA. Despite this, as it shows in the figure below, in 2022 arts and culture added more than a trillion dollars to the U.S. GDP.

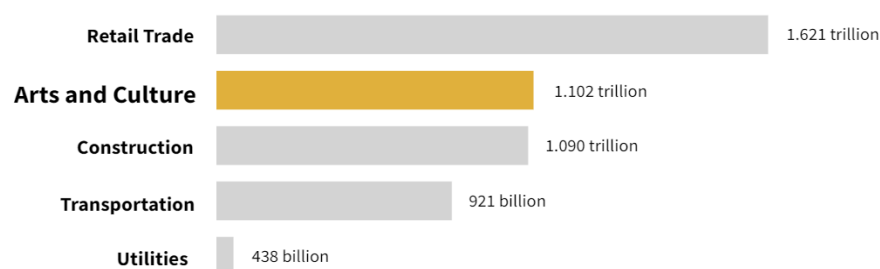


Figure 19 – US Creative industries impact, 2022 <sup>57</sup>

The policy of cultural industries is developed and implemented in the USA at the level of states and municipalities, where various cultural initiatives and experiments are implemented, the

<sup>57</sup> Facts & Figures on America’s Creative Economy // National Assembly of State Arts Agencies Research. USA, 2023. URL: [https://nasaa-arts.org/nasaa\\_research/facts-figures-on-americas-creative-economy/](https://nasaa-arts.org/nasaa_research/facts-figures-on-americas-creative-economy/) (access date: 01.02.2024)

experience of which is analyzed by scholars and practitioners engaged in the research of the "creative cities" movement popular in the USA. There are several cultural sectors in the USA, the principle of construction of which is different: non-profit, dependent on political conjuncture and private donations to the arts sector. Cultural policy at the level of states and municipalities, implementing the cultural mission, provides homogenization of society and reduces the problem of social exclusion<sup>58</sup>. The second sector includes commercial, internationally oriented corporations - "copyright industries", subordinated to consumer demand.

The USA has perfect legislation for the creative economy. It has always attached great importance to intellectual property right protection. The United States has set up administrative departments in order to strengthen the supervision and protection for copyright. The U.S. government has approved the "Copyright Law", "Electronic Piracy Prohibition Act", "Cross-Century Digital Copyright Law" and others, which gives the United States the most detailed legal system covering the widest range of protection. During recent years, the U.S. continues to amend relevant copyright laws and improve the copyright protection system, constituting lots of legislative proposals including database protection, and providing legal guarantees for the prosperity of copyright industries.

Another obvious tendency for the USA is forming groups and agglomerations. Disney successfully changed its business focus from theme parks to film and TV in the early 90s in the 20th century, becoming a complex giant. The development of creative industries and the growth of industry chains usually produce industrial agglomeration and optimized combination of resources, forming advantages of scale. As a result, it improves the abilities of R&D and production, and the overall strength of culture and creative industries.

### ***Scandinavia - Sweden***

The model of creative industries in the Scandinavian countries is centered on the vocational education system, which teaches the practical application of creative skills in entrepreneurship. The Scandinavian model of creative industries development involves "the use of grant support, stimulating innovation and investment in creativity"

The Swedish Creative Sector is a collaboration between 4 associations in film/tv, video games, fashion, marketing communication and music.

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<sup>58</sup> Каменских М.А. Теоретико-методические подходы к понятию «Креативная экономика» и оценка уровня развития креативной экономики США и России //Экономический анализ: теория и практика. 2013. №20 (323). URL: <https://cyberleninka.ru/article/n/teoretiko-metodicheskie-podhody-k-ponyatiyu-kreativnaya-ekonomika-i-otsenka-urovnya-razvitiya-kreativnoy-ekonomiki-ssha-i-rossii> (access date: 03.08.2023).

Some of the biggest names and companies in the worldwide Cultural and Creative Industries (CCIs) are based in Sweden. Famous global "scandi noir" drama successes like *The Bridge* are among them, as are widely known and diverse icons like Zara Larsson, Minecraft, and Acne Studios. Swedish creativity and creative products are in demand worldwide.

Aside from contributing directly, industries like advertising, video games, music, cinema, television, and fashion also indirectly support the expansion of numerous other industries. For instance, SPI analysis<sup>59</sup> reveals that, on average, on average, 67.9% of “below-the-line” film and television production costs are spent in business sectors outside screen production specific sectors.



Figure 20 – Proportion of Production Spend in Other Business Sectors for a \$6m budget film<sup>60</sup>

In 2016, the Swedish Government commissioned five governmental agencies (*Swedish Agency for Economic and Regional Growth, Swedish Agency for Cultural Analysis, Swedish Agency for Growth Policy Evaluations and Analysis, Swedish National Council for Culture, and Statistics Sweden*), charged with overseeing the country’s economic and industrial development, to produce the first comprehensive statistical report and database on the economic value of the country’s creative economy. They agreed on the definition, which is used across the associated agencies, groups

<sup>59</sup> Olsberg S. P. I. *Global Screen Production-The Impact of Film and Television Production on Economic Recovery from COVID-19.* – 2020.

<sup>60</sup> Prospectus for an Economic Impact Study of Sweden’s Creative Industries // Olsberg, SPI. Sweden, 2021. URL: <http://kreativsektor.se/wordpress/wp-content/uploads/2021/12/Prospectus-for-an-Economic-Impact-Study-of-Swedens-Creative-Industries-Kreativ-Sektor.pdf> (access date: 01.02.2024)

businesses based on their Standard for Swedish Industry Classification (SNI) – equivalent to the UK’s Standard Industrial Classification (SIC). Currently Sweden has 9 industry groups: Architecture, Audiovisual, Image & Form, Cultural heritage, Literature & Press, Literary and artistic creation, Fashion, Advertising, Performing arts.

Between 2010-2016, the CCIs in Sweden: grew by nearly 15,000 new businesses; saw added value increase by 11.4%; increased goods exports at a higher rate than the average for the entire business sector.

In 2017, the CCIs in Sweden were estimated to have contributed SEK (Swedish Krona) 36 billion (3.1%) of Sweden’s GDP; employed 148,000 people; provided SEK 127 billion in added value; created SEK 400 billion in turnover.

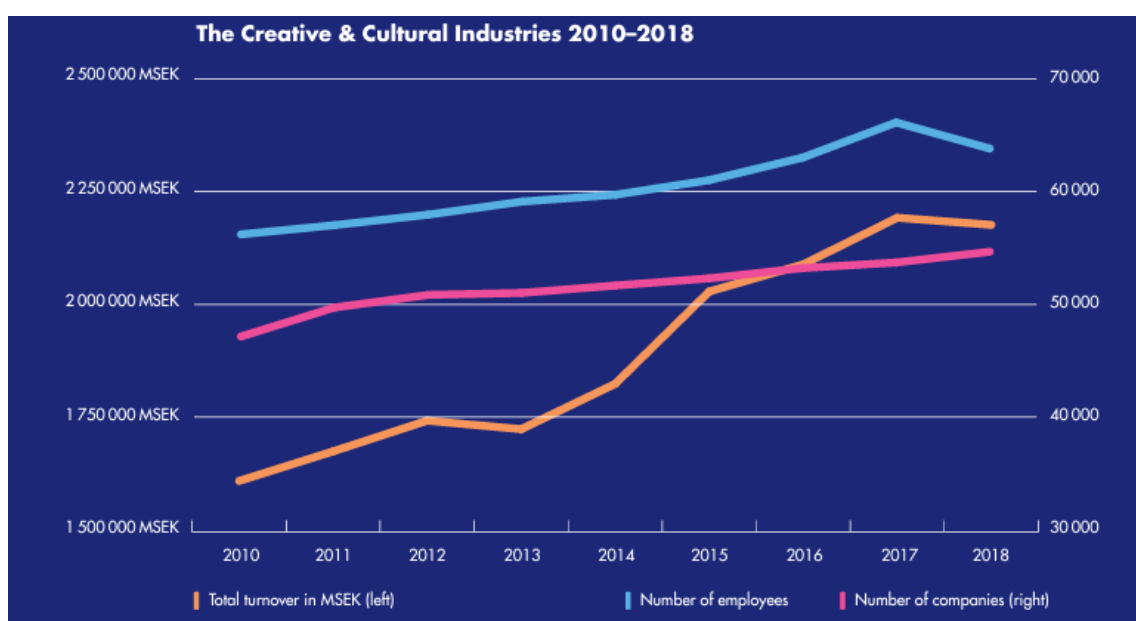


Figure 21 – The creative and Cultural industries of Sweden, 2010-2018 <sup>61</sup>

Contrary to popular belief, Sweden researchers argue that many jobs in the Creative & Cultural sector require quality education that is adapted to meet the industries’ specific needs. Just like most other industries, the Creative & Cultural industries have been becoming increasingly digitized. This has contributed to an increasing need for higher education, as well as more tailored education that is adapted to the technologies being used within these industries. Recent trends also point in the direction that requirement for post-secondary education is still rising in every sector of

<sup>61</sup> Creative & Cultural Industries in Stockholm // Invest Stockholm. Sweden, 2021. URL: <https://stockholmbusinessalliance.se/app/uploads/2021/01/SBA-rapport-Creative-Culture-Industries-in-Stockholm.pdf> (access date: 01.02.2024)

the Creative & Cultural industries, thus further shifting this imbalance. That's why it gives the education system an important role in the success of the Creative & Cultural industries in Stockholm going forward.

In Sweden most kids begin their creative and cultural education at an early age. The elementary school system places a high value on creativity, culture, and the arts with the goal of exposing every child to the world and equipping them with knowledge they will need throughout their professional lives.

The public arts school system in Sweden is one of the things that really makes the country stand out in the educational field. The public arts schools are a publicly supported educational system offered in 283 of Sweden's 290 municipalities. It provides children and teenagers with government-subsidized instruction in a variety of arts-related subjects<sup>62</sup>. Every year, around 400,000 kids and adolescents enroll in various classes in the Swedish arts schools system<sup>63</sup>. With almost 15,000 students enrolled annually, the arts school in Stockholm is the biggest in all of Europe. The Swedish arts school system, which offers highly subsidized tuition costs, is a shining example of how democratizing arts education may enable a larger segment of society to experiment with and gain knowledge of creativity at a young age.

Sweden's educational efforts to introduce kids to culture, creativity and art at an early age gives two key advantages.

First of all, practically all professions benefit from having a basic level of creative ability. The lessons learned in primary school will stick with and impact these people's talents, introducing creativity in their area of work wherever they go, even with no further creative education.

Second, exposing children to the arts and culture at a young age allows those who have a passion, interest, or talent to explore these disciplines from a younger age. This raises the possibility of a successful future career by providing the chance to educate and develop exceptional artists and other abilities from an early age.

It is clear that the post-secondary and specialized educational programs must change to meet their new requirements and attempt to close the labor supply and demand imbalances. Sweden is using this insight to coordinate the interaction between the Creative & Cultural industries and the

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<sup>62</sup> Music and Arts Schools in Sweden // Kultur Skoleradet. Sweden. URL: <https://www.kulturskoleradet.se/sv/om-smok/english> (access date: 03.02.2024)

<sup>63</sup> Vad erbjuder Kulturskolan? // Stockholm stad. Sweden, 2023. URL: <https://kulturskolan.stockholm.se/om-kulturskolan/> (access date: 01.02.2024)

educational bodies in a way that allows the educational bodies to adapt and respond faster and more effectively.

### ***Russia***

Creative industries market in Russia is not fully formed. There is no industry consensus on whether the creative industries should be approached in terms of activity, product or intellectual rights to the creative product.

The volume of the Russian creative industries market is ~ 145 billion dollars, which is generally comparable to individual countries, but less leaders – Great Britain, USA and China. According to UNESCO forecasts, the market share of creative industries in the global economy may increase to 10% of global GDP, which promises growth for the Russian market.

According to various estimates, in Russia there are 3 to 6 million people employed in the creative industries. However, it can be noted that there is a significant hidden potential, since the country has a high quality of human capital, providing education highly rated by international rankings and certification systems. Share of education expenditures in Russian GDP is comparable to global GDP (4.6% and 4.2%, respectively).

The share of young people with higher education is 62%, which is higher than the OECD average (47%)

Russia's share in the global export volume of creative industries is 0.15%-0.4%, with the majority of exports generated by IT segments, game development, and design. The remaining segments, having a significant potential are still underdeveloped, incl. in world markets (architecture, cinema, advertising, performing arts), and in the current sanctions situations receive an additional limiting factor.

Russia's creative industries are predominantly concentrated in large cities, where there are resources and a market for the creative product (Moscow, St. Petersburg, Yekaterinburg, Kazan, Novosibirsk). In small cities with a small economy, the number of creative projects is limited and does not show growth dynamics (Izhevsk, Vologda, Kaluga). Most of these small cities face an outflow of the creative class due to insufficient space for implementation (limited domestic market due to small population, scarce / insufficiently relevant cultural context, transfer of creative projects to larger cities).

The legal framework for creative industries in Russia requires significant improvement. Russia has “Concept for the Development of Creative Industries”, which currently still lacks an approved documentary action plan for implementation, and which also considers creative industries through the prism of companies with intellectual property on their balance sheets, which does not



fully and adequately cover creative companies. But despite that there are no federal regulations to regulate and stimulate creative industries at different levels.

The post-industrial nature of the creative industries does not allow the Russian regulatory system to form a unified approach. The Russian system of monitoring, economic management and distribution of areas of responsibility is designed to work with a separate industry / set of industries with a single production logic (creative industries = set of heterogeneous industries). The industry requires integration of several regulatory spheres at once: creative and cultural activities, entrepreneurial / production activities.

Summarizing the brief overview of international development experience, it is worth emphasizing that the state impact is mostly declarative - the vast majority of them are strategic documents and roadmaps for the development of creative industries at the level of countries and cities, taking into account local specifics.

The main programs, as a rule, are aimed at supporting creative industries: the state defines priority areas (cinema, art market, crafts, education in the field of culture and art, media, games, etc.). In addition to co-financing programs, state programs can be aimed at developing the necessary infrastructure, removing administrative barriers, relaxing state control ("soft power policy"), introducing financial instruments of microcredit, providing state guarantees for the use of banking products, etc. The government can also provide state guarantees in the framework of the use of bank products.

Creative industries often contribute significantly to employment and economic growth, as well as showcasing a country's culture and promoting international trade. The development of digital technologies has also revolutionized the creative industries, allowing for new forms of artistic expression and expanding global reach.

Overall, the worldwide experience in the development of creative industries shows that they play a crucial role in economic and cultural development, and countries around the world continue to invest in their growth and sustainability.

In this chapter, we have come to the conclusion that today countries have recognized that CI is an important segment of the economy, but not everyone realizes that it is not just "another segment" equal to other sectors (raw materials, industry, etc.), and the impact of creative industries is much more fundamental. They will change the approach to the development of the economy as a whole, i.e. it will affect all sectors of the economy.

During this time, creative industries and the attitude towards them have undergone a long development (from criticism and non-recognition of cultural industries to CI, which are becoming the heart of the modern economy).

The key indicators of CI development are employment, the scale of creative industries' contribution to the economy based on their sectoral classifications, and the level of foreign trade in creative goods and services. Also, the level of digitalization and content consumption are important factors of CI development.

Exploring cases of creative industries development in different countries gives us the valuable insights into the innovative approaches, economic benefits, cultural exchanges, policy implications, and social impacts of fostering creativity in different national contexts.

Case studies of creative industries development inform policymakers about effective policy measures, funding mechanisms, and regulatory frameworks that support the growth of creative sectors. By analyzing policy frameworks from different countries, policymakers can design informed strategies to foster a conducive environment for creative industries to thrive. Creative industries can transform urban landscapes, enhance place branding, and revitalize communities. Analyzing cases of creative placemaking, cultural districts, and urban regeneration projects showcases how creative industries contribute to creating vibrant, inclusive, and culturally rich urban environments.

Ultimately, the careful study of existing examples of creative economy development can help policymakers, industry leaders, and entrepreneurs to adapt successful strategies, avoid pitfalls, and create a more vibrant and sustainable creative economy in their own countries.

## 2 International practices of sustainable development of territories

### 2.1 Sustainable development of the territories

The environmental, social, and even cultural environments have seriously degraded as a result of intensive long-term economic development that primarily prioritized minimizing expenses and maximizing profits. In the late 20th and early 21st centuries, nations, businesses, and individuals faced a number of systemic and worldwide issues, including concerns about the environment, global climate change, socioeconomic and gender inequality. A shift in perspective and a consciousness about the significance of sustainable development have resulted from this conflict.

The first basic formulation of sustainable development can be traced back to the 1987 Brundtland Report, officially known as the "Report of the World Commission on Environment and Development: Our Common Future."<sup>64</sup> This landmark report defined sustainable development as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." The Brundtland Report is often credited with popularizing the concept of sustainable development and bringing it to the forefront of global discussions on environmental and developmental issues.

Modern interpretations emphasize three dimensions of sustainable development (hereinafter - SD) (Figure 1): economic, environmental and social, sometimes combined in the acronym 3P ("People, planet, profit").

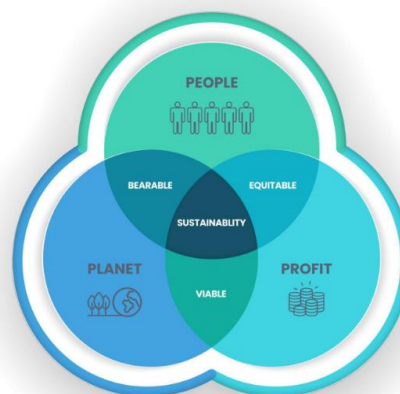


Figure 22 – The triple bottom line concept

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<sup>64</sup> Our Common Future - Brundtland Report / United Nations World Commission on Environment and Development. 1987. C. 3

*People.* Sustainability in the context of people refers to the social and human well-being aspects of a country. It encompasses factors such as healthcare, education, social equity, human rights, and quality of life for all citizens. A sustainable country (city, any other territory) prioritizes the well-being and empowerment of its population, ensures social inclusivity and diversity, promotes gender equality, and provides access to essential services such as healthcare, education, and social welfare. Protecting and enhancing the quality of life for present and future generations is fundamental to achieving social sustainability.

*Profit.* The profit dimension of sustainability focuses on economic prosperity, business development, and financial stability within a country. Sustainable economic growth is characterized by a balance between economic development, resource efficiency, responsible consumption, and equitable distribution of wealth. A sustainable country promotes a thriving economy that creates opportunities for employment, stimulates entrepreneurship and innovation, supports small and medium-sized enterprises, and fosters a healthy business environment. Sustainable economic practices aim to generate prosperity in a way that does not compromise the well-being of current or future generations.

*Planet.* The planet aspect of sustainability relates to environmental conservation, resource management, and protection of ecosystems. A sustainable city (country, territory etc.) adopts environmentally friendly practices, reduces carbon emissions, minimizes waste generation, safeguards natural resources, and promotes biodiversity conservation. It emphasizes sustainable land use, energy efficiency, renewable energy sources, water conservation, waste reduction and recycling, and climate change mitigation strategies. Prioritizing environmental sustainability is crucial for preserving the planet's ecosystems, ensuring ecological balance, and mitigating the impact of human activities on the environment.

Thus, the goals of sustainable development are to achieve a high standard of living, a prosperous economy and a preserved nature.

The challenge is how to ensure that all three of these areas, which are very often in direct conflict, flourish and are reflected in the organization's performance. Maximizing the 3Ps touches virtually every aspect and function of an organization and is never truly complete.

The principles of sustainable development were established in order to guarantee the successful implementation of sustainable development generally, and each of its directions specifically. The principles outlined in the UN Conference's report "Our Common Future" provide a comprehensive framework for understanding and achieving sustainable development. These

principles emphasize the interconnectedness of environmental, social, and economic factors in the pursuit of long-term well-being for both current and future generations.

1. The capacity for sustainable development highlights the importance of balancing present needs with the needs of future generations. By making informed and responsible choices today, we can ensure a sustainable future for all.

2. Recognizing the relative nature of resource limitations underscores the need for using technology and societal organization effectively to manage our natural resources. It reminds us of the need for responsible stewardship of the environment.

3. Meeting the basic needs of all individuals and addressing poverty are essential components of sustainable development. Empowering individuals to lead dignified lives not only enhances their well-being but also contributes to a more sustainable and equitable society.

4. Harmonizing lifestyles with ecological limits stresses the importance of responsible consumption and production patterns. It emphasizes the need for more sustainable practices to reduce our environmental footprint and ensure a healthier planet for all.

5. Population growth and its impact on the Earth's ecosystem highlight the need for considering demographic trends in our development strategies. Balancing population growth with the planet's carrying capacity is crucial for achieving sustainable development.

But no single organization or government can ensure sustainable development and implementation of these principles alone. Therefore, the UN Sustainable Development Goals (hereinafter - SDG) were created (see Figure 23). The majority of governments around the globe have implemented them after they were accepted on an international level. It is impossible to synchronize sustainable development policies between nations and businesses without them. Unity is necessary, because it is impossible to implement the goals and increase the level of awareness only at the global level without it. Inclusive participation of governments, private businesses, and society as a whole is essential for successful sustainable development initiatives. The collaboration and commitment of these stakeholders are crucial in addressing complex challenges.

# SUSTAINABLE DEVELOPMENT GOALS



Figure 23 – UN Sustainable Development Goals and Directions<sup>65</sup>

These goals have 169 targets all together. There is a growing public demand for substantial changes towards sustainability, ranging from environmentally friendly consumption to climate strikes. The UN does remark that it is nevertheless frustrating how slowly the SDGs are being accomplished. The primary issue stems from the authorities' lack of political will, frequently siding with corporate interests above those of society.

One of the goals is sustainable cities and human settlements. Sustainable Development Goal 11 focuses on creating urban environments that are livable, environmentally friendly, and socially inclusive. It addresses issues such as urbanization, housing, transportation, infrastructure, and cultural heritage. Achieving this goal requires collective action from governments, businesses, civil society, and individuals to ensure that cities and human settlements are developed in a sustainable and equitable manner.

Sustainable territories are critically important due to the fact that they can serve as hubs of economic growth, innovation, and cultural exchange, but they also bear significant environmental, social, and economic burdens. Therefore, promoting and building sustainable cities is essential.

<sup>65</sup> Цели в области устойчивого развития ООН // Организация Объединенных наций. [Б.м.], 2021. URL: <https://www.un.org/sustainabledevelopment/ru/sustainable-development-goals/> (access date: 01.02.2024).

With the majority of the world's population now living in urban areas, cities are major contributors to greenhouse gas emissions, energy consumption, and waste generation.<sup>66</sup> By implementing sustainable urban planning, green infrastructure, renewable energy systems, and efficient transportation networks, cities can significantly reduce their ecological footprint and mitigate the impacts of climate change.

Furthermore, sustainable territories are crucial for fostering social inclusivity and addressing inequality. By providing affordable housing, safe public spaces, and accessible public transportation, cities and other residences can offer improved living conditions for all residents, regardless of income or background. This inclusivity extends to basic amenities such as clean water, sanitation, and healthcare, which are essential for maintaining public health and well-being.

Economically, sustainable territories can drive innovation, entrepreneurship, and job creation. Through investments in green industries, clean technology, and sustainable infrastructure, they can stimulate economic growth while simultaneously enhancing environmental sustainability. Moreover, urban areas that prioritize sustainability can attract and retain a talented workforce, leading to increased competitiveness and economic prosperity.

Culturally, sustainable territories have the potential to preserve and promote diverse heritage, arts, and traditions. By protecting historic sites, supporting local artists, and promoting cultural exchange, cities can create vibrant and inclusive communities that celebrate their unique identities while embracing global interconnectedness.

In essence, the importance of sustainable territories cannot be overstated. From mitigating climate change to promoting social equity, stimulating economic growth, and nurturing cultural vibrancy, building sustainable cities is instrumental in achieving a more prosperous, equitable, and environmentally resilient future for all. By prioritizing sustainable development of territories, we can create cities that are not only livable and resilient but also serve as beacons of hope for a more sustainable world.

The synthesis report of Sustainable Development Goal (SDG) 11 presented at the High-Level Political Forum (HLPF) in 2023 provides a comprehensive overview of the progress, challenges, and

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<sup>66</sup> Climate Change 2022 Mitigation of Climate Change: Summary. // IPCC. [S.l.], 2022. URL: [https://www.ipcc.ch/report/ar6/wg3/downloads/report/IPCC\\_AR6\\_WGIII\\_SPM.pdf](https://www.ipcc.ch/report/ar6/wg3/downloads/report/IPCC_AR6_WGIII_SPM.pdf) (access date: 28.03.2024)

recommendations related to making cities and human settlements inclusive, safe, resilient, and sustainable.<sup>67</sup>

The report acknowledges significant advancements in achieving the targets of SDG 11, such as improved access to safe and affordable housing, enhanced public transport systems, and strengthened disaster resilience measures in cities. Several countries have demonstrated successful initiatives in promoting sustainable urban development.

Despite progress, the report highlights persistent challenges and gaps that hinder the full realization of SDG 11. Issues like inadequate affordable housing, insufficient public transport infrastructure, vulnerability to natural disasters, and environmental pollution remain prevalent in many urban areas around the world.

Researchers underscore the need to address social inequalities, promote cultural diversity, enhance access to public spaces, and protect cultural heritage as integral components of urban sustainability. One of the key instruments might be smart technology, data-driven strategies, and digital solutions that may enhance resource management, urban planning, and service delivery in metropolitan areas. As well, collaborative partnerships among governments, private sector entities, civil society organizations, and local communities is a key in achieving SDG 11 targets.

To track progress, identify gaps, and measure the impact of interventions related to SDG 11 we need enhanced monitoring and evaluation mechanisms.

Creative industries can play a crucial role in achieving these targets and advancing sustainable development in cities.

Creative industries can contribute to innovative urban design and planning solutions that prioritize sustainability, aesthetics, and functionality. Designers, architects, and urban planners can collaborate to create inclusive and resilient urban spaces that enhance the quality of life for residents. The coming years will witness a surge in the demand for environmentally friendly and energy-efficient real estate solutions, such as green buildings, eco-districts, and sustainable communities. Data indicates that the global green building market size is projected to reach \$474.21 billion in 2024 to \$1199.52 billion by 2032 at a CAGR of 12.3%.<sup>68</sup> Startups, entrepreneurs, and creative professionals

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<sup>67</sup> Rescuing SDG 11 for a Resilient Urban Planet // United Nations. [S.l.], 2023. URL: [https://unhabitat.org/sites/default/files/2023/11/sdg\\_11\\_synthesis\\_report\\_2023\\_executive\\_summary\\_2023.pdf](https://unhabitat.org/sites/default/files/2023/11/sdg_11_synthesis_report_2023_executive_summary_2023.pdf) (access date: 25.03.2024)

<sup>68</sup> Green Building Materials Market Size // Fortune Business Insights. [S.l.], 2024. URL: <https://www.fortunebusinessinsights.com/green-building-materials-market-102932> (access date: 12.12.2023)



can develop sustainable products, services, and technologies that address urban challenges such as waste management, energy efficiency, and transportation.

As well, creative industries can support sustainable tourism initiatives that promote responsible travel practices, showcase local culture, and minimize the environmental impact of tourism. Artistic and cultural attractions can attract visitors, stimulate economic growth, and preserve the authenticity of destinations.

In essence, the future landscape of real estate and the creative economy will be characterized by a dual focus on environmental sustainability and social connectivity, underscoring the need for innovative solutions that blend technological advancements with human-centered experiences to create thriving, inclusive communities.

Creative industries impact can be seen as an example in the UK. The UK's BEIS Final Greenhouse Gas Emissions National Statistics from 1990 to 2019 reveal progress in reducing carbon emissions (Figure 24).<sup>69</sup> While the creative industries may not be major emitters, they impact sustainability through energy use, transportation, and waste. By adopting eco-friendly practices, creative firms contribute to emission reduction. Their role in shaping public perceptions can influence sustainable behavior in cities. Collaborating with urban planners and policymakers, creative industries can embed sustainability in urban design, promoting green spaces, and sustainable architecture. Showcasing sustainability through storytelling and cultural events, creatives can inspire environmental stewardship, driving action for greener cities. In conclusion, creative industries, through innovation and collaboration, have the power to drive sustainable change, making cities more resilient, inclusive, and environmentally friendly.

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<sup>69</sup> Final UK greenhouse gas emissions national statistics: 1990 to 2019 // Department for Business, Energy & Industrial Strategy. UK, 2021. URL: <https://www.gov.uk/government/statistics/final-uk-greenhouse-gas-emissions-national-statistics-1990-to-2019> (access date: 12.12.2023)

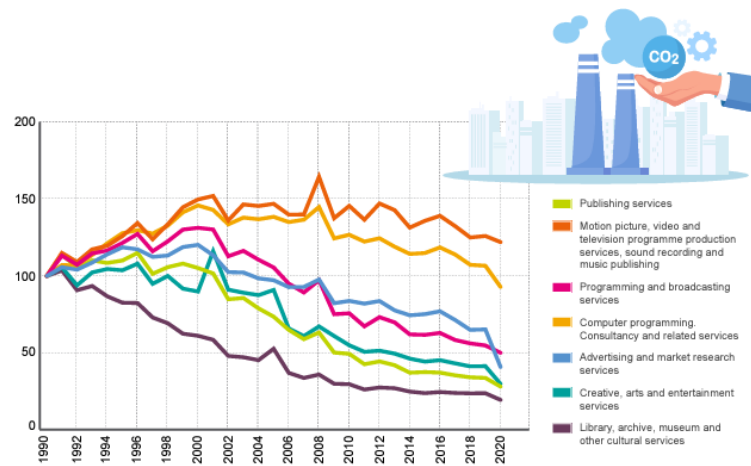


Figure 24 – UK emissions in the creative industries<sup>70</sup>

Currently, territories (cities, towns and villages) all around the world are being reimaged to meet the demands of the post-industrial, digital and creative workforce.

The phenomenon of clustering creative activities within urban centers serves as a catalyst for the convergence of artistic expression, cultural vibrancy, and economic development. This process of urban revitalization encompasses the adaptive reuse and repurposing of existing structures to introduce innovative real estate offerings. With a notable rise in collaborative endeavors and the proliferation of shared third spaces, there is a shift towards collective engagement and knowledge-sharing among individuals within the creative sphere. Warehouses and abandoned spaces that become apartments and office spaces breathe new life into communities and as traditional industries decline or transform, their physical spaces can turn into studios, galleries, co-working hubs, contributing to the overall growth of the orange economy.

In conclusion, achieving Sustainable Development Goal 11 requires a holistic and collaborative approach that integrates creative industries into urban development strategies. By harnessing the creativity, talent, and innovation of artists, designers, and cultural professionals, cities can become more inclusive, safe, resilient, and sustainable for all residents. Creative industries have the power to inspire change, shape urban environments, and create a brighter future for cities and human settlements around the world.

<sup>70</sup> Creative Industries and the Climate Emergency // Arts and Humanities Research Council on behalf of UK Research and Innovation. UK, 2023.

## 2.2 Successful international cases featuring sustainable development of territories

Sustainable development of territories has emerged as a critical focus in addressing the complex challenges posed by rapid urbanization, environmental degradation, and socio-economic disparities worldwide. As the global community grapples with the imperative of balancing economic growth with environmental preservation and social equity, studying successful international cases of sustainable territorial development becomes paramount. This part aims to explore and analyze notable examples of effective sustainable development initiatives in various regions across the globe. Understanding the key drivers, challenges, and outcomes of successful sustainable development initiatives in different territories not only provides valuable knowledge but also inspires new ideas and catalyzes action towards creating more sustainable, livable, and resilient communities globally.

The 2023 Sustainable Development Report by the United Nations' Sustainable Development Solutions Network serves as a comprehensive assessment of progress towards the Sustainable Development Goals (SDGs) and also serves as a valuable resource for policymakers, researchers, and practitioners working in the field of sustainable development. It provides data-driven insights and best practices that can inform policy decisions and actions at the national and global levels.

By analyzing indicators such as environmental performance, social inclusion, economic development, and governance, it provides insights into which countries are leading in sustainable development.

As of the latest available information from the 2023 Sustainable Development Report by the United Nations' Sustainable Development Solutions Network, the most sustainable countries are Scandinavian.<sup>71</sup>

### *Scandinavian cases - Finland*

The Scandinavian region is famous for its environmentally conscious policies, but one Finnish city is setting the standard and acting as an inspiration to the rest of the globe—and it's not Helsinki. Lah-ti is considered the world's fourth most sus-tai-nab-le ci-ty on the list of the world's most sustainable cities, prepared by the research company Corporate Knights.<sup>72</sup>

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<sup>71</sup> Sachs J. D. Sustainable Development Report 2023: Implementing the SDGs Stimulus / Sachs, J. D., Lafortune, G., Fuller, G., Drumm, E. // [S.I.], 2023. URL: <https://s3.amazonaws.com/sustainabledevelopment.report/2023/sustainable-development-report-2023.pdf> (access date: 12.12.2023)

<sup>72</sup> 2023 SUSTAINABLE CITIES INDEX // Corporate Knights. [S.I.], 2023. URL: <https://www.corporateknights.com/issues/2023-04-spring-issue/sustainable-cities-index-2023/> (access date: 18.04.2024)

Finland excels in *environmental sustainability* with a strong commitment to renewable energy, biodiversity conservation, and climate action. The country has made significant investments in clean energy sources such as hydropower, wind, and biomass, reducing its carbon footprint and promoting sustainable resource management.

*Good practice that can be highlighted* here is Finland's comprehensive legal system because it serves as the cornerstone of its environmental sustainability development. The Finnish Climate Change Act<sup>73</sup>, which mandates that the nation cut greenhouse gas emissions by at least 80% below 1990 levels by 2050, is one of the nation's fundamental laws. A long-term climate change policy plan must also be created and reviewed by the government every five years, guaranteeing a continuous effort to advance and adapt to emerging environmental challenges and technological advancements.

Extensive waste law has also been adopted by the Finnish government, which pushes companies and cities to prioritize recycling. Programs known as extended producer responsibility (EPR), which hold businesses accountable for the waste produced by the products they manufacture, have been especially successful. A major factor in the high rate of participation in recycling programs across the nation has been the combination of public awareness campaigns and publicly accessible recycling facilities.

Finland boasts high levels of *social equality and inclusion*, with robust social welfare programs, universal healthcare, and quality education for its citizens. Strong social safety nets and policies that prioritize equality contribute to Finland's high rankings in social sustainability indicators.

*Lessons for other countries might be:*

- Provide quality education for everyone. Finnish schools focus on critical thinking, without competition and standardized testing. Other nations could take inspiration from this by offering opportunities for teachers to pursue professional growth and by supporting creative approaches to learning. Equal access to education for people from all socioeconomic situations, encouraging lifelong learning also results in happier and more fulfilled citizenry.

- Provide social services, such as healthcare, affordable childcare etc. Other countries can prioritize social welfare by developing laws that guarantee access to affordable housing, healthcare, and assistance for people experiencing financial difficulties or unemployment.

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<sup>73</sup> Climate Act (423/2022) // Food and Agriculture Organization. [S.l.], 2022. URL: <https://www.finlex.fi/en/laki/kaannokset/2015/en20150609.pdf> (access date: 12.10.2023)

Also, Finland is one of the happiest countries in the world.<sup>74</sup> Finland places a high priority on urban green space creation and protection in order to foster happiness. By making investments in parks, gardens, and leisure spaces, societies can benefit from the recreational properties of the environment. Promoting outdoor activities like riding, hiking, and gardening might help people feel more connected to nature. Adopting sustainable practices can help nations protect the environment for coming generations and improve the general well-being of their population.<sup>75</sup>

### *Scandinavian cases - Sweden*

Sweden as well is often considered one of the most sustainable countries in the world due to its comprehensive and ambitious approach to sustainability across various sectors. Several factors contribute to Sweden's reputation for sustainability.

1. Renewable Energy. Sweden has made significant investments in renewable energy sources, particularly hydropower, wind power, and biomass. Sweden's peak reported renewable energy capacity for the period under review was roughly 38 terawatts in 2022. Sweden has a low emission rate since it produces 70% of its electricity using nuclear power (29%) and hydroelectric power (41%). Six nuclear reactors are now operating at three nuclear sites in Sweden.<sup>76</sup>

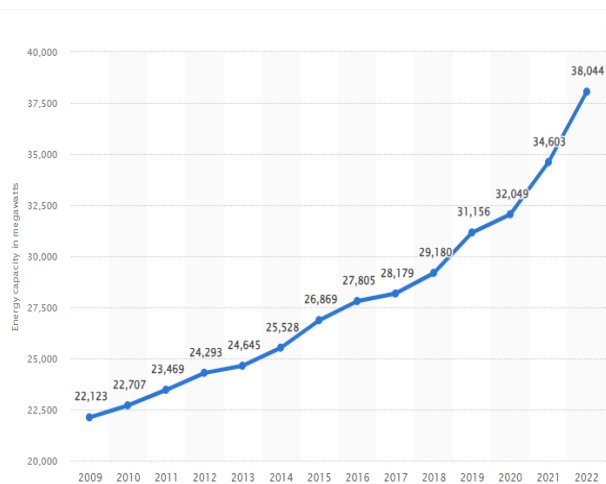


Figure 25 – Renewable capacity in Sweden from 2009 to 2022 (in megawatts)<sup>77</sup>

<sup>74</sup> World Happiness Report // Wellbeing Research Centre at the University of Oxford, UK. 2024. URL:<https://worldhappiness.report/ed/2024/> (access date: 09.05.2024)

<sup>75</sup> leBrasseur R. Linking human wellbeing and urban greenspaces: Applying the SoftGIS tool for analyzing human wellbeing interaction in Helsinki, Finland // *Frontiers in Environmental Science*. 2022. T. 10. C. 950894.

<sup>76</sup> Energy use in Sweden // Sweden Sverige. Sweden, 2023. URL: <https://sweden.se/climate/sustainability/energy-use-in-sweden> (access date: 12.10.2023)

<sup>77</sup> Renewable capacity in Sweden from 2009 to 2022 // Statista. [S.l.], 2022. URL: <https://www.statista.com/statistics/1066413/total-renewable-capacity-in-sweden/> (access date: 10.10.2023)

Sweden promotes sustainable transportation options, such as electric vehicles, efficient public transport systems, and cycling infrastructure. In capital cities, public transportation is typically a highly coordinated operation that requires significant planning, sufficient finance, and, regrettably, the introduction of a variety of harmful practices and vehicles. Notwithstanding the challenge at hand, Stockholm's trains and buses have been operating entirely on renewable energy since 2017, surpassing the norm and promising to become the world's most sustainable public transportation system.

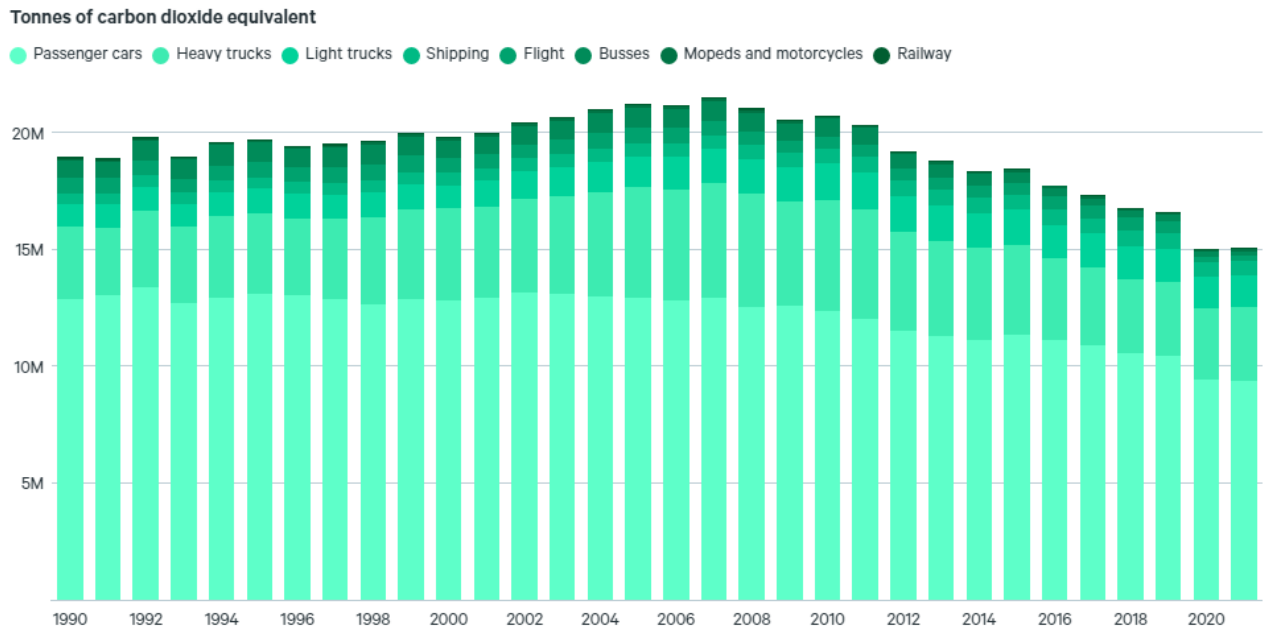


Figure 26 – Sweden’s domestic transport emissions in tonnes of carbon dioxide equivalent between 1990 and 2020 based on Swedish Environmental Protection Agency’s data.<sup>78</sup>

Despite an increase in the number of vehicles on the road, preliminary data indicates that Sweden's road transport was reduced by 5% in 2022, primarily because of the rise in electric cars and a rising energy economy.

As well as Finland, Sweden prioritizes energy-efficient and sustainable building practices, with a focus on green building certifications and standards and has adopted stringent environmental regulations and policies to protect natural resources, reduce pollution, and promote sustainability.

<sup>78</sup> Accelerating Sweden’s climate action in transportation // Stockholm Environment Institute. Sweden, 2023. URL: <https://www.sei.org/perspectives/swedens-transport-climate-action/> (access date: 12.10.2023)

*What can be learned from Scandinavian cases in sustainability:*

- Systemic Approach. Finland and Sweden demonstrate the importance of taking a holistic and systemic approach to sustainability, integrating environmental, social, and economic considerations into policy-making and decision-making processes.

- Innovation and Technology. Nations' emphasis on innovation and technology in driving sustainable solutions highlights the role of research, development, and innovation in advancing sustainability goals.

- Collaboration and Stakeholder Engagement. Countries' success in sustainability is also attributed to strong collaboration between government, industry, academia, and civil society. Engaging stakeholders and fostering partnerships are essential for implementing sustainable initiatives effectively.

- Long-Term Vision and Commitment. Setting ambitious goals, implementing coherent strategies, and staying committed to sustainability objectives are crucial for achieving meaningful progress.

In conclusion, Scandinavian status as a sustainable leader offers valuable insights and lessons for other countries looking to enhance their sustainability efforts. By prioritizing renewable energy, waste management, sustainable transportation, green building practices, and robust environmental policies, and emphasizing innovation, collaboration, and long-term commitment, countries can learn from Scandinavian experience and work towards a more sustainable future.

#### ***Asian cases - South Korea***

Seoul and the South Korean government consider sustainable development in their actions for quite a while.

Reducing the urban sprawl, which was so prevalent and nearly uncontrollable in the last few decades of the 20th century, a top priority. A significant green space should surround the city to slow down expansion and force city planners to find ways to accommodate the expanding population. Presently encompassing 13.3% of the Seoul metropolitan region, the "Greenbelt" offers numerous advantages for the environment and human health.

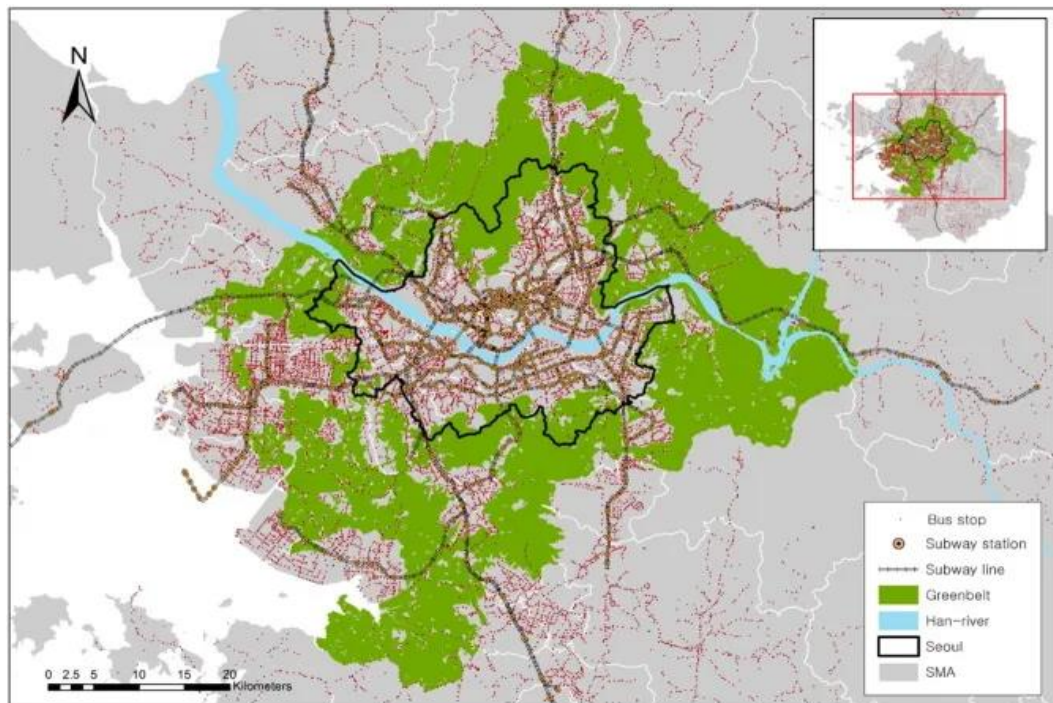


Figure 27 – Greenbelt of Seoul<sup>79</sup>

Another example would be the Seoul suburb of Goyang, Gyeonggi-do Province, that has been named Asia's top eco-friendly city to live in for the second year in a row (2023, 2024).



Figure 28 – Goyang's key social indicators<sup>80</sup>

Goyang adopts a participation-oriented strategy for lifelong learning by fostering ongoing communication between stakeholders and residents who are interested in education. The accessibility, diversity, and continuation of learning are the main objectives of the city's educational strategy. Goyang makes it easier for anyone to study at anytime, anyplace by enhancing access to time, space,

<sup>79</sup> Sustainable Cities: Seoul, South Korea // Think Sustainability. UK, 2018. URL: <https://thinksustainability.uk/2018/02/28/sustainable-cities-seoul-south-korea/> (access date: 12.03.2024)

<sup>80</sup> Goyang, South Korea // The Global Destination Index. [S.I.], 2023. URL: <https://www.gds.earth/destination/Goyang/2023/> (access date: 12.03.2024)



and information. In addition, the city encourages residents to participate in voluntary learning activities, recognizing that this builds an integrated system for lifelong learning and enhances a community of learners.

*What can be learned from South Korea case in sustainability:*

Goyang runs a council that acts as an expert-centered lifelong learning organization. This community consists of learning field partners who assist in creating an integrated promotional system for lifelong learning that is sustainable. To meet the demands of the emerging middle-aged population, Goyang, for example, provides social and recreational activities, lifetime planning for retirement and old age, re-employment and start-up help for business operations, and medical and leisure activities.

Another good practice might be the establishment of a lifelong learning performance management system. This entails the creation of Goyang-specific indicators. To diagnose the performance of the learning city, the city has built a big data analytic platform, conducted citizen performance surveys, and analyzed the results.

As we found out in the previous chapter, Korea has an outstanding experience in boosting their creative industries and having a comprehensive strategy. The prime minister of Korea said he believed that the vision of the creative economy would make a great contribution to the discovery of alternative energy sources and the development of new technologies that will lead to an innovative boost in energy efficiency.<sup>81</sup>

### ***Asian cases - China***

One of the eight program areas of the Energy Foundation's China Sustainable Energy Program is the Sustainable Cities Program. The primary goals are to assist sustainable urbanization and infrastructure for transport in order to lower carbon emissions and air pollution in Chinese cities.

Let's see *what can be learned* from Chinese case:

*Pilots.* China Sustainable Energy Program supports planning and implementation of projects that demonstrate the benefits of incorporating sustainability principles, and promote the formulation and enactment of related policies at all levels of government regulation. They are designed to influence China's urbanization process by testing methodologies and providing design standards.

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<sup>81</sup> South Korea will promote green growth by viewing the 'creative economy' // Camara de Comercio España-Corea. [S.l.], 2023. URL: <https://www.camaracomercioespanacorea.es/en/communication/news/388-south-korea-will-promote-green-growth-by-viewing-the-creative-economy.html> (access date: 10.02.2024)

testing if that can be replicated and scaled up by other Chinese cities. It is especially important considering different lifestyles in different countries and communities.

For example, in Kunming, the Cities Infrastructure Improvement Project worked with the Kunming Urban Transport Institute in launching studies on Kunming’s parking development policies. Based on an analysis of the Kunming parking plan and management conditions, the project explored the relationship between the capacity of parking facilities, public transit service, and land use functions in order to refine Kunming’s parking development strategy and objectives.

Another example is starting in 2011 – the creation of Chongqing Yuelai Eco-City Planning project. Yuelai Eco-City is a 1,000+ hectare urban development district in northern Chongqing, China. The future vision for Yuelai Eco-City is one that places a special emphasis on sustainable transportation, infrastructure and energy-efficient uses. In doing so, the term ‘Eco-City’ will take on a greater meaning, and in reality, a model community for all of China to emulate. Aiming at a public transit-oriented development mode, the regulatory plan emphasizes pedestrians, bicycles, and public transit, the construction of pedestrian friendly streets and small-size blocks, as well as readily accessible parks and footpaths.



Figure 29 – Overall Illustrative Land Use Plan Yuelai<sup>82</sup>

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<sup>82</sup> Kang W. et al. Building sustainable cities in China: Experience, challenges, and prospects / Kang, W., Wang, M., Liu, J., Lv, X., Zhang, Y., Luo, D., & Wang, D. // Chinese Journal of Urban and Environmental Studies. 2019. T. 7. №. 01.

The Kunming and Chongqing pilot projects have received recognition and praise from the central government and have been selected as national green neighborhood pilot projects by the Ministry of Housing and Urban-Rural Development (MOHURD). As a result, they are eligible to receive central government subsidies to support their implementation and serve as models for other cities in China.

*National Policy.* Mainly investments and putting efforts into supporting research on the development of low-carbon eco-cities. This gives data and comprehensive information for Chinese decision and policy makers on eco-city policy, generating insights into the development of low-carbon emissions cities, reviewing practices and identifying trends and challenges going forward.

As well, China created MOHURD's National Biking and Pedestrian Demonstration Program. Based on the summary of pilot project results, MOHURD and the National Development and Reform Commission (NDRC) jointly issued the "Guidance on Development of Urban Walking and Biking Traffic System", which requires local authorities to move forward with the building of more sustainable walking and biking systems, improving housing conditions in cities and promoting sustainable city development. The capital city of Beijing has launched a Planning, Guidance, and Cycling Action Plan to create a more cycling-focused city by 2035.<sup>83</sup>

Currently, the market for national bicycle sales in China is estimated to reach \$16.5 billion USD by 2026.<sup>84</sup> When it comes to electric bikes (e-bikes), that number is even greater — there are an estimated 350 million (as of 2022) on China's roads, a number that is expected to continue to rise.

Even though China's future appears bright with the recent increase in demand for urban cycling, especially after centuries of growth that centered around cars, there is still a long way to go before making sure that is prioritized alongside public transit. China's urban infrastructure, spending, and regulations at the local and national levels need to be completely rethought in order to promote a significant, long-term shift in usage and commuting behaviors. This covers not just the physical and technical infrastructure but also additional systems that deal with things like street design, community involvement, road safety measures, and much more. Promising progress has already been made; now

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<sup>83</sup> THE CURRENT DEVELOPMENT OF BICYCLE SYSTEMS IN CHINESE CITIES // Federal Ministry for the Environment, Nature Conservation and Nuclear Safety. Beijing, 2020. URL: <https://transition-china.org/wp-content/uploads/2021/02/EN-Cycling-System-in-China-Report1633.pdf> (access date: 10.02.2024)

<sup>84</sup> Cycling Becomes More Popular in China // Learning English. USA, 2022. URL: <https://learningenglish.voanews.com/a/cycling-becomes-more-popular-in-china-/6697905.html> (access date: 12.04.2024)

is the moment for China's expanding big cities to keep allocating more funds to the bicycle industry and establish the "Kingdom for Bicycles" as a global model.

*Building clusters.* In China, much attention is paid to the development of clusters as one of the key tools for supporting and developing sustainable and creative cities. Chinese creative clusters play a significant role in enhancing the sustainability of cities and territories by fostering innovation, promoting cultural development, and generating economic growth in a sustainable manner.

For example, the 798 Art District in Beijing and the Redtory Art and Design Factory in Guangzhou are former industrial sites transformed into vibrant creative clusters that have revitalized their respective neighborhoods. By repurposing these areas for creative and cultural activities, cities can preserve their cultural heritage while promoting sustainable urban development.

The M50 Art District in Shanghai, a vibrant creative hub showcasing a variety of art forms and cultural expressions, exemplifies the social inclusivity and cultural diversity fostered by creative clusters. This cluster hosts a wide range of cultural activities, arts festivals, and educational programs that celebrate diversity and foster social cohesion. By encouraging collaboration and interaction among diverse groups, it contributes to building inclusive and sustainable community.

*Strategic Outreach and Capacity Building.* The Chinese government is cooperating with a wide variety of cities, ministries and other stakeholders to maximize impact, educating and inspiring them. As well, the pilot projects establish long-term strategic cooperation frameworks with cities that are from different regions, of different sizes, and have different economic and climatic characteristics. This allows to demonstrate the viability of sustainability concepts and practices in a diversity of settings, and in turn gain traction for progressive new policies at the national level.

#### ***European cases - Germany***

Germany has a strong position for making an impact on global sustainable development since it is a respected and appreciated nation with an economic strength and steady leadership. Germany is fully invested in the Paris Climate Agreement and the 2030 Agenda for Sustainable Development.

The Ruhr region in Germany is a significant example of transformation from a coal region to a creative and sustainable center. Formerly known as the industrial backbone of Germany, the Ruhr witnessed the decline of coal mining and industry in the late 20th century. This represented Germany's transition into an industrialized nation that is climate neutral. Because of the energy reform, which calls for switching to renewable energy sources, Ruhr region had to rethink its place in the nation's economy.

However, thanks to the courageous efforts of leading leaders in urban planning and sustainable development, the Ruhr region has begun to transform itself into a creative and sustainable center.

Now, the Ruhr region has 22 universities, which makes it a great place for startups, innovation and collaboration. Numerous significant firms and a wealthy middle class offer various opportunities for collaboration. Let's take Cybersecurity for example - within the Ruhr region, this is a highly significant startup cluster. Healthcare, together with innovation in industrial technology and logistics, might also become the hallmarks of the western German region, according to the "Ruhr Innovation Report" study conducted by the RAG Foundation and the Federal Association of German Startups.<sup>85</sup>

The creative industries constitute a significant economic sector, with urban areas like Essen, Dortmund, and Bochum serving as hubs for art, culture, and innovation. Essen's Zollverein Mine stands out as a prominent cultural and creative center, situated within a former coal mining site. Originally established in 1847, the mining enterprise has evolved into one of Europe's largest and most sophisticated coal mines. Recognized as a UNESCO World Heritage Site since 2001, the Zollverein Mine has been transformed into a cultural and industrial complex featuring museums, exhibition spaces, dining establishments, and event venues.

*What can be learned:*

The region is actively *investing in infrastructure*, updating public transport, creating parks and greening the cities. This helps improve the quality of life of residents and create sustainable urban environments.

Former coal mines and *industrial areas have been transformed* into cultural, arts, start-up and educational enterprises. Such places have become centers of creative activity, attracting new residents and investors.

Germany has been developing programs for building *energy-efficient* houses, infrastructure for green technologies and the use of sustainable materials. This helps reduce energy consumption and carbon emissions.

*Supporting creative industries and innovation* stimulates economic growth and creates jobs in new sectors. Investments in education, research and the development of innovative technologies have a positive impact on the sustainable development of the Ruhr.

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<sup>85</sup> Ruhr Innovation Report // RAG-Stiftung. Germany, 2020. URL: [https://startupverband.de/fileadmin/startupverband/mediaarchiv/research/innovation\\_ruhr/ruhr\\_innovationsreport\\_2020\\_en.pdf](https://startupverband.de/fileadmin/startupverband/mediaarchiv/research/innovation_ruhr/ruhr_innovationsreport_2020_en.pdf)

Programs for *social inclusion, education* and cultural diversity contribute to the creation of a sustainable community in the Ruhr region. This ensures interaction between different cultures and population groups, which is an important aspect of sustainable development.

Thanks to a variety of efforts and innovative approaches to urban development, the Ruhr region in Germany has transformed itself from a coal-producing region into a creative and sustainable hub. This experience demonstrates how smart planning, investment in infrastructure, support for creative industries and a strong focus on social issues can help create sustainable and prosperous urban and regional environments over time.

Germany is committed to policies for sustainable development and has mechanisms in place to support coherence in many policy areas. But to move forward on matters affecting multiple policy domains Germany needs to build a stronger cooperation between the federal states and the independent federal ministries. Now Germany's decentralized structure serves as a main obstacle in this situation. Furthermore, ministries are not incentivized to recognize and resolve issues with the goals of sustainable development. To find, evaluate, and resolve any possible inconsistency in current and prospective laws and regulations that have an influence on developing nations, there isn't a single, official cross-government body. There is room for improvement in the efficacy of the current institutional processes in handling incoherent policies.

In conclusion, achieving sustainable development requires a multi-stakeholder approach that engages governments, private businesses, and civil society in collaborative efforts. By working together towards common goals, we can create a more sustainable world for current and future generations. In this part we've seen great examples of sustainable development of territories and some of the most effective strategies and tactics. We can also see a great connection between sustainability and creativity. In the next part we are going to dive deeper into the relationship between them.

### **2.3 The influence of creative industries on sustainable development**

Sustainability has been gaining popularity for many years, but it is becoming especially relevant in creative industries (hereafter - CI). This is due to the fact that the creative economy is vital for sustainable development. At a time when innovative solutions are required to tackle global issues, the 2021 International Year of Creative Economy places the creative economy front and center. Resolution 74/198 of the UN General Assembly noted that the creative economy is supporting the Sustainable Development Goals (SDGs) in a number of ways, particularly to:

- SDG - 1 (no poverty)
- SDG - 5 (gender equality)
- SDG - 8 (decent work and economic growth)
- SDG - 9 (industry, innovation, and infrastructure)
- SDG - 10 (reduced inequalities)
- SDG - 11 (sustainable cities)
- SDG - 12 (sustainable consumption and production patterns)
- SDG - 16 (peaceful and inclusive societies)
- SDG - 17 (means of implementation and global partnerships).

According to the UN estimates, the cultural and creative industries account for 3.1% of global GDP and 6.2% of employment worldwide.<sup>86</sup> And according to UNCTAD projections, 3 and 21% of all products and services exported in 2020 were made up of creative goods and services.<sup>87</sup> Creative industries have become a source of constant flow of innovations - the main factors of growth, sustainability and competitiveness of the national economy in the current global socio-economic paradigm.

Creative business meets all the requirements of sustainable development - a concept that implies the most balanced approach to the realization of present and future needs and aspirations of mankind. It is efficient in terms of ecology, exploitation of space and use of material, human and intellectual resources. Creative business actually gives a second life to sectors of the economy and spaces that have been left "outside" of innovation processes. For example, thanks to the active creation and promotion of creative clusters in place of abandoned industrial zones, Moscow has become the leader in creative capital in Russia. In addition, local production and consumption are considered to be one of the foundations of sustainable economic development, which is why the turn to creativity is so actively affecting the regions.

The social significance and innovative role of creative industries was also noted by Astrid Vege, Head of Cultural Programs in Eastern Europe and Central Asia at the Goethe-Institut in Moscow. In her opinion, social responsibility and promotion of sustainable economic development,

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<sup>86</sup> UNDP is Unlocking the Potential of the Creative Economy in Kyrgyzstan / Victoria Petrova // United Nations Development Programme. [S.l.], 2024. URL: <https://www.undp.org/kyrgyzstan/blog/undp-unlocking-potential-creative-economy-kyrgyzstan> (access date: 18.05.2024).

<sup>87</sup> Creative Economy Outlook 2022 // UNCTAD. [S.l.], 2022. URL: <https://unctad.org/publication/creative-economy-outlook-2022> (access date: 13.04.2024).

"smart" urban planning - all of these tasks should be solved by business together with the consumer, maintaining a balance between technology and creativity.<sup>88</sup>

As an alternative to ecologically harmful extraction industries, several Korean writers<sup>89</sup> contend that the cultural industries provide emerging economies with a significant and environmentally sustainable route to development. Creative industries can enhance a nation's image in foreign markets, boost tourism, and strengthen soft power in addition to promoting economic growth and welfare improvements.

According to the UN, creative industries have the following effects on society and the economy<sup>90</sup>:

- Increase in gross world product
- Increasing the export potential of national economies
- Creating a favorable innovation environment and attracting talent
- Development of domestic and foreign tourism
- Formation of new values and social models
- Ensuring the social and economic sustainability of cities

During this internship, we researched how creative industries can boost sustainability of the territory. Here's the few most important highlights on some SDGs. Observations made on Tomsk's example are going to be discovered further in parts 2 and 3 of this report.

**SDG #1** (No poverty). Even in what could be seen as a rich country, there remain areas of poverty in certain locations<sup>91</sup>. Creative industries (for example tourism) has been widely recognized for contributing to poverty alleviation<sup>92</sup>. Certain forms of tourism such as cultural tourism can be beneficial for the economic empowerment of societal groups, as they may improve overall poverty

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<sup>88</sup> Фокус на развитии: почему креативный бизнес стал важным инновационным драйвером // Российская газета. [Б.м.], 2019. URL: <https://rg.ru/2019/12/05/fokus-na-razvitii-pochemu-kreativnyj-biznes-stal-vazhnym-innovacionnym-drajverom.html> (access date: 13.04.2024)

<sup>89</sup> Ścibiorska-Kowalczyk, I., Julia Cichoń. The Significance of Cultural Policy – Case Study of South Korea. Sustainability / DOI: 10.3390/su132413805 // Sustainability. 2021. T. 13. №. 24. P. 13805. URL: <https://www.mdpi.com/2071-1050/13/24/13805> (access date: 14.04.2024)

<sup>90</sup> NEW ECONOMICS FOR SUSTAINABLE DEVELOPMENT: CREATIVE ECONOMY / Marisa Henderson, Chantal Line Carpentier, Raymond Landveld [et.al.] // United Nations Economist Network. URL: [https://www.un.org/sites/un2.un.org/files/orange\\_economy\\_14\\_march.pdf](https://www.un.org/sites/un2.un.org/files/orange_economy_14_march.pdf) (access date: 17.04.2024)

<sup>91</sup> Farmaki A. Poverty and tourism decision-making: a chaordic perspective / Farmaki A., Pappas N. // International Journal of Contemporary Hospitality Management. 2022. T. 34. №. 3. P. 1012-1036.

<sup>92</sup> Ashley C. Tourism and poverty reduction: Pathways to prosperity / Ashley C., Mitchell J., Routledge, 2009.



levels<sup>93</sup>. As it was mentioned above, the creative economy is an important source of economic growth and a key contributor to the GDP for some countries.

Likewise, creative industries have been recognized as a potential generator of regional development. This is particularly conducive to minority or marginalized groups in the host community, as for example women, people with disability and youth, as it offers microenterprise, entrepreneurial and/or employment opportunities..

**SDG #4** (Quality education). SDG 4 represents a shift from the narrow focus on primary education to a more inclusive form of education encompassing pre-primary, primary, secondary, tertiary, vocational and adult education. Creative industry is a highly labor-intensive sector and, therefore, it requires a skilful and well-trained labor force to deliver, operate and manage the creative projects and business. We should consider rapid growth that leads to the need for additional people at all levels.<sup>94</sup> However, in response to the steady growth of creative industries, several countries have invested in creative education by providing a range of formal and informal training<sup>95</sup>. These include undergraduate, graduate and vocational programs in creative and allied fields.

**SDG #5** (Gender equality). Despite the United Nations' almost fifty years of dedication to the advancement of gender equality, women continue to face discrimination in the political, social, and economic spheres. In addition to being victims of violence, especially domestic abuse, women frequently experience discrimination at work and unequal pay for their gender<sup>96</sup>. In and of itself, creativity is a powerful instrument for advancing gender equality. The employee-friendly schedule flexibility of many creative jobs supports a better work–life balance for women, especially women with family commitments<sup>97</sup>. Another example might be content creators and artists, which create

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<sup>93</sup> Moswete N. “Women cannot lead”: empowering women through cultural tourism in Botswana / Moswete N., Lacey, G. // *Journal of sustainable tourism*. 2015. T. 23. №. 4. P. 600-617.

<sup>94</sup> Wilkinson R. Creative industries workforce: It was the best of times, it was the worst of times // *Senedd Research, Welsh Parliament*. [S.l.], 2024. URL: <https://research.senedd.wales/research-articles/creative-industries-workforce-it-was-the-best-of-times-it-was-the-worst-of-times/> (access date: 17.04.2024)

<sup>95</sup> Williams M. Creative leaders call on government to invest in arts education // *Creative Review*. [S.l.], 2023. URL: <https://www.creativereview.co.uk/creative-industries-autumn-budget-2023/> (access date: 17.04.2024)

<sup>96</sup> The sustainable development goals report 2021 // *United Nations*. [S.l.], 2021. URL: <https://unstats.un.org/sdgs/report/2021/The-Sustainable-Development-Goals-Report-2021.pdf> (access date: 17.04.2024)

<sup>97</sup> Dr. Debotti Women benefit from workplace flexibility and creative pathways of growth // *THE TIMES OF INDIA*. [S.l.], 2021. URL: <https://timesofindia.indiatimes.com/blogs/she-thinks/women-benefit-from-workplace-flexibility-and-creative-pathways-of-growth/> (access date: 17.04.2024)

widely consumed material. The communities they attract can be directly impacted by their messages regarding gender awareness.<sup>98</sup>

**SDG #8** (Decent work and economic growth). Decent work and human capital development in conjunction with strategies to attract previously marginalized groups including host populations (poor or ethnically or first nation marginalized) and people with disability, with training and career development, can offer socially sustainable labor pools for the creative industries towards 2030 and beyond.

**SDG #9** (Industry, innovation and infrastructure). Creative economy encourages hard and soft innovations, constantly adapting products and services to consumers and local contexts in real-time<sup>99</sup>. The «Creative Britain» book makes a clear connection between the development of creative industries and information and communications technologies (ICT)<sup>100</sup>. Now the ICT industry has become a system for delivering creative content and leisure services to the population, thus being the leading segment of the creative industries. Emerging technologies that will revolutionize the future of creative content include mobile technology, the internet of things, artificial intelligence, voice assistant and robotics, big data, blockchain, virtual reality/additional reality/mixed reality and biometrics.

**SDG #11** (Sustainable cities and communities). We can clearly see the relationship between the quality of life and sustainability of territories and the level of development of human capital and creative industries is the UN Human Development Index. In the figure below we can see that the level of quality of life in cities significantly correlates with the assessment of the creative potential of cities. This figure is based on an assessment of Russian cities, but the conclusions can be applied to all other countries.

The Human Development Index is sometimes used as a synonym for concepts such as «quality of life» or «standard of living». The Russian Federation's HDI value for 2022 is 0,821, which puts the country in the Very High human development category, positioning it at 56 out of 193 countries and territories.

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<sup>98</sup> How the creative industry is challenging gender inequality // Medium. [S.l.], 2021. URL: [https://medium.com/@alwaleed\\_philan/how-the-creative-industry-is-challenging-gender-inequality-cb52b2e594bf](https://medium.com/@alwaleed_philan/how-the-creative-industry-is-challenging-gender-inequality-cb52b2e594bf) (access date: 17.04.2024)

<sup>99</sup> OECD BOOSTING INNOVATION AND PRODUCTIVITY THROUGH CULTURAL AND CREATIVE SECTORS Paris: OECD publishing, 2018. URL: <https://www.oecd.org/employment/leed/OECD-Project-Boosting-innovation-and-productivity-through-cultural-and-creative-sectors.pdf> (access date: 18.04.2024)

<sup>100</sup> Smith C. Creative Britain / L.: Faber & Faber, 1998. 170 P.

Human capital is the main resource for the development of the creative economy. The conditions for its implementation are the presence of a developed educational infrastructure, functioning public and civil institutions, and a comfortable urban and business environment. Therefore, the development of the creative economy is directly related to the level of human development and the availability of conditions for implementation.

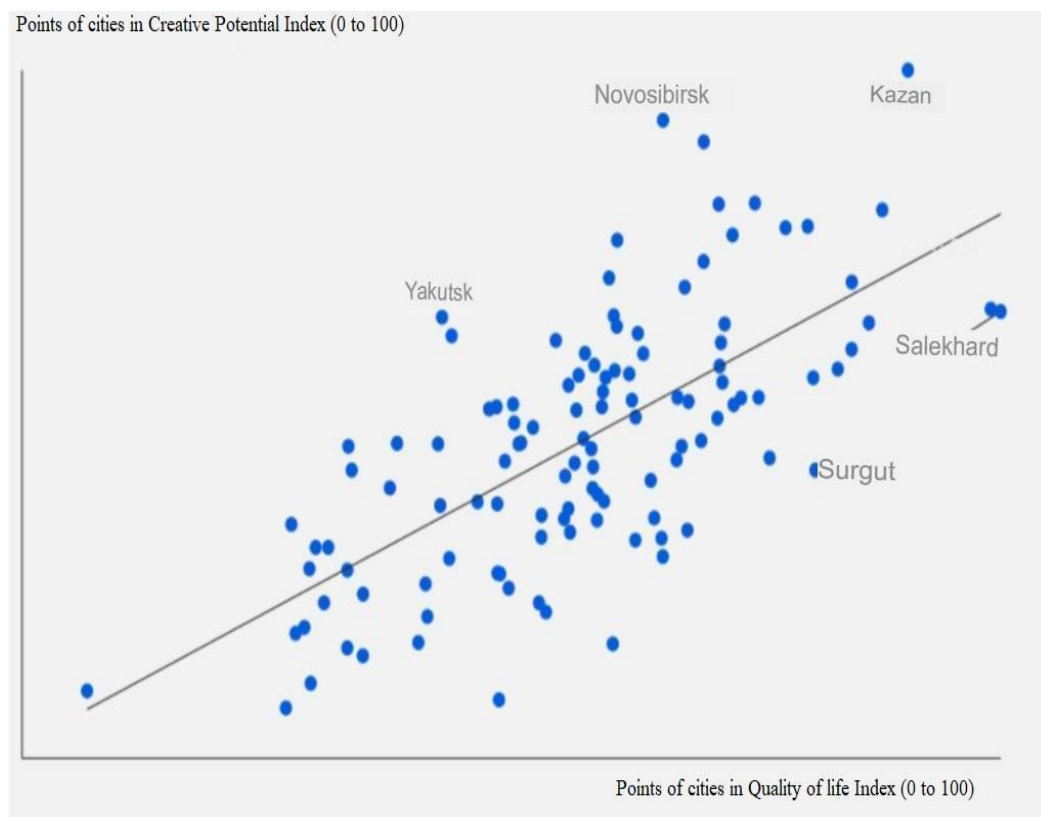


Figure 30 – The level of quality of life in cities correlation with the assessment creative potential of cities in Russia<sup>101</sup>

This correlation was identified between the level of quality of life and creative potential in the analyzed cities. Citizens with high quality of life are often associated with a developed creative economy, and vice versa: a variety of creative businesses stimulate the local market and improve the quality of life of city residents.

In cities with a high level of quality of life, a steady trend towards the development of creative industries is emerging. Instrumentally, this is expressed in the emergence of horizontal models of city

<sup>101</sup> Индекс креативного потенциала в городах России // ВЭБ.РФ / Индекс качества жизни. [S.l.], 2022. URL: [https://citylifeindex.ru/static/files/creative/creative\\_potential\\_RUS\\_020822.pdf](https://citylifeindex.ru/static/files/creative/creative_potential_RUS_020822.pdf) (access date: 25.04.2024)

management, the so-called «creative bureaucracy», creative class and civic engagement - aimed at developing the urban environment, social and cultural potential of cities.

There are a few key reasons for the correlation. Firstly, economically developed cities, consolidating resources and cash flow, can direct their “surplus” to creative businesses. Secondly, as it was mentioned above, creativity is determined by the presence of high-quality human capital, the presence of which, in turn, is characteristic of comfortable and attractive cities and educational centers. And lastly, intense urban life, due to an extensive labor market, high salary supply and a constant influx of human resources, requires expansion and improvement of the level of services, leisure and cultural products.

As practice shows, successful development of creative industries in the regions depends on several factors: support measures of the administration, interest of large and small businesses in the development of territories and initiative of creative people who are ready to implement their ideas and create new ones.

**SDG #12** (Sustainable consumption and production). There are many artists in the creative industries turning scrap metal, waste tyres, plastic bags and bottles, wires and rods and even waste paper into art that they sell both locally and internationally. Examples are companies such as Ocean Sole that recycles old flip-flops (slippers) into sculptures, carvings and jewelry.<sup>102</sup>

Overall, we can see that creative industries are assessed not only for the impact they have on macroeconomic indicators, but also in terms of achieving sustainable development goals and improving the quality of life in cities. In the next part we are going to see Tomsk in that instance.

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<sup>102</sup> OceanSole. Kenya, 1999. URL: <https://oceansole.com/> (access date: 19.04.2024)

### **3 Organizing the city festival in Tomsk showcasing the effects of creative economy onto sustainable development of territory**

#### **3.1 Creative cluster in Tomsk and its sustainability**

Creative clusters appeared in Russia in the early 2000s and have established themselves as spaces for accumulation of creative initiatives, ideas and projects. Today we can observe various forms of creative spaces: residences, lofts, workshops, hubs, centers, etc. But one of the central places is still occupied by the creative cluster.

Clustering is an absolutely natural phenomenon of the modern economy. It has affected all spheres of business and cultural life, first of all, in modern megacities.

Among the authoritative opinions, we can note the definition given by UNESCO in 2006, a creative cluster is a company, association, institution whose main specialization is one of the sectors of the creative industries, which unites non-profit organizations, cultural institutions, art workshops and people to meet their local needs.<sup>103</sup>

Another commonly used definition was proposed by Simon Evans, curator of the UNESCO Creative Cities programme. In his understanding, a creative cluster is a community of creatively oriented entrepreneurs who interact in a closed area; a cluster of places for creativity and its presentation in one territory; the most effective form of territorial interaction between creative industries.<sup>104</sup>

The most distinctive characteristic of a creative cluster is its multifunctionality. On the one hand, the activities of specialized residents can be very different according to the chosen specialization: production, education, gallery, office, studio. On the other hand, on the territory of the cluster there is necessarily supporting infrastructure for residents, as well as public spaces for internal (residents) and external (visitors) audiences, providing a comfortable pastime (cafes, restaurants, etc.).

Ultimately, such spaces have a significant impact on the development of the urban environment, the formation of urban communities, the emergence of culture and consumption habits of creative products, increase the tourist attractiveness of the developed locations and, of course, play

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<sup>103</sup> What are Creative Clusters? UNESCO. [S.l.], 2006. URL: [http://portal.unesco.org/culture/en/ev.phpURL\\_ID=29032&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.phpURL_ID=29032&URL_DO=DO_TOPIC&URL_SECTION=201.html) (access date: 19.04.2024)

<sup>104</sup> Бусалова А.Д. Креативный кластер или творческая бизнес-экосистема? // Журнал Креативная экономика. 2021. Т. 15. №. 11. С. 4215-4224.

an important role in the emergence of creative entrepreneurship and the development of the local creative economy.

On the example of large cities of the world (London, Berlin, Moscow) we see that creative clusters help to attract investments to the region, provide new jobs, attract tourists and create a modern urban environment.<sup>105 106</sup>

Table 4 – Creative clusters of Russian Federation

Indicator	Result
Amount of creative clusters in Russia	85
Total area of property of creative cluster in Russia (2022)	2 255 196,66 m2
Total amount of taxes paid by management companies of creative clusters (2021)	4226,74 million rubles
Total volume of established revenue received by the management companies from creative cluster management (2021)	18954,34 million rubles

At first, it might seem like Tomsk already has everything to build a successful creative and sustainable city. But despite having 9 universities with modern approaches and innovative people managing them, being the home to a lot of talented IT-specialists, designers, musicians, artists etc, there's still plenty of room for improvement. Currently, city administration is trying to understand the trends of developing the sustainable city and trying to implement some of the best international practices, while considering the cultural heritage of Tomsk, which largely determines the identity of the residents themselves.

According to the Agency for Strategic Initiatives<sup>107</sup>, the general assessment of the potential for CI development in the regions based on synthetic classification - Tomsk Region has an *average development potential* and belongs to the developed regions with a reliance on the extractive industry.

<sup>105</sup> Сяочжоу Л. Культурные креативные кластеры: место и роль в развитии российских регионов // Социология. 2020. №. 6. С. 148-155.

<sup>106</sup> Креативные индустрии — драйвер инновационного развития // Институт исследований и экономики знаний, 2020. URL: <https://issek.hse.ru/news/412759225.html> (access date: 15.05.2024).

<sup>107</sup> Атлас Креативных индустрий // Агентство стратегических инициатив, М. 2015. 588 с. Электрон. версия печат. публ. URL: <https://100gorodov.ru/creativeindustries> (access date: 21.04.2024)

Table 5 – Top-15 of creative potential of Russian cities 2022

Region	Rating
St. Petersburg and LO	1
The Republic of Tatarstan	2
Nizhny Novgorod	3
Samara region	4
Republic of Crimea	5
Sverdlovsk region	6
Krasnodar Territory	7
Republic of Sakha	8
Republic of Bashkortostan	9
Murmansk region	10
The Khanty-Mansi Autonomous Area – Yugra	11
Primorsky Krai	12
Ivanovo region	13
Tomsk region	14
Karachay-Cherkess Republic	15

According to this report, Tomsk Region requires special attention, because despite being averagely developed (due to low wages and population), it has a high contribution of creative industries into the regional budget. It is mainly connected with innovative companies (especially in the IT sector), as well as universities' research and development activities (See Table 3).

Let's take a look at the brightest companies in different creative industries in the region and how sustainable they are.

***Creative business and entrepreneurship, enviroment***

*1) Fashion, architecture, design*

In 2017, the Siberian Design Center was established at TSU, incorporating initiatives like the FashionLab. This center offers advanced programs for fashion designers, including courses such as "Creating an Author's Collection," "Designing Clothing Collections," "Fashion Designer," and "Stylistics and Image Consulting." The Fashion Laboratory festival held in Tomsk in 2019 showcased works created by participants in these programs.

The Siberian Design Center is committed to providing not only education and theoretical knowledge but also fostering innovation and small-scale production. Projects range from creating a

biodegradable plastic model of a Tyrannosaurus to developing a clothing collection in collaboration with the TSU Botanical Garden, as well as designing stylish hearing aids prototypes. The center offers a variety of courses, workshops, and masterclasses for both aspiring and established designers in industrial design, fashion design, marketing, and branding. Besides catering to designers, the Center also trains photographers and retouchers through the Siberian School of Documentary and Art Photography, equipped with a modern studio and photo lab.

Moreover, the Siberian Design Center runs a barista training program - the Siberian Barista School, which caters to coffee industry professionals and beginners alike. A key objective of the Center is to support the creative community within the city and foster a culture of design within society. Through its diverse educational offerings and innovative projects, the Siberian Design Center aims to enrich the design landscape of the region. The Center has an educational café «Кафедра» (on english - Science\University Department), open for events and work in a 24/7 format. In addition, the Center regularly hosts entertaining and educational meetings for designers, where participants share their experience and knowledge: Ladies, Wine and Design, F\*ck-Up Night и PechaKucha Night.

The Center's activities are in line with SDGs #4 (quality education for all), #17 (partnership for sustainable development), #9 (infrastructure development, innovation).

However, the most successful local brands are created by people without professional training in this field. For example, in 2015, the Daisyknit family manufactory appeared - it was created by Diana and Maxim Ryabykin, trying to make "clothes with a soul".<sup>108</sup> Now the brand's Instagram account has over 257,000 followers, and their goods are sold in its own stores in Tomsk, Novosibirsk, Krasnoyarsk, Kaliningrad, St-Petersburg and Moscow.

The company intentionally avoids the use of polyester and opts for natural materials instead. This choice is driven by their commitment to environmental protection and ensuring the well-being of their customers. Additionally, the company embraces a philosophy of mindful consumption, reflected in their limited collections that are designed to last a long time and complement each other across seasons. Furthermore, all production processes are localized, with the company ensuring competitive wages for workers, rejecting exploitative labor practices, and maintaining ethical standards by only engaging with suppliers who share their values (SDG #12 - Responsible Consumption and Production, #3 - Healthy Lifestyles and Wellbeing, #8 - Decent Work and Economic Growth).

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<sup>108</sup> DaisyKnit. Official website. URL: <https://daisyknit.ru/about/>



The annual summer festival "Fashion Yard" has been taking place in Tomsk since 2022 and is an outdoor fashion show. It is conceived as a platform where Tomsk clothing brands can introduce Tomsk residents to their collections. In 2022, 14 local brands participated in the festival, and in 2023 - about 30.

One of the top architecture universities in Siberia, Tomsk State University of Architecture and Civil Engineering, offers 22 disciplines related to architecture and urbanism, ranging from the traditional design of architectural environments to the reconstruction and preservation of architectural heritage. Along with the team from the Center for Urban Environment Development of the Tomsk region, university professionals and students from various specializations actively participate in city improvement projects. The Center supports public debates on possible changes and maintains a progressive perspective on urban environment design, even though it is a part of the Tomsk Region Administration.

There are also some independent media projects that analyze landscaping solutions and offer ideas for creating a unified design code for Tomsk. Good example might be account of the project «ГОРОД НЕ БЕЧИТ!» (on english - THE CITY THAT DOES NOT PISS OFF!).

Interesting business project in the design sector is the Design Orchestra studio led by art director Pavel Bogdanov. It is quite popular in Tomsk, specializing in naming and visuals. The most outstanding and well-known project of the studio is the identity of First Museum of Slavic Mythology and the design of the concrete wall next to it. Considering the location of the museum, it was quite a challenging task, because it was necessary not only to create the original and authentic branding, but also to solve the navigation issue. Studio is actively involved in solving urban and infrastructure issues, as well as creating events. In its activities it realizes SDG #8 - decent work and economic growth, #9 - Infrastructure development, #11 - sustainable cities and settlements, #17 - partnership for sustainable development.

Businesses are showing interest in the problems of preserving architectural heritage and creating public spaces by getting involved in public discussions and activist projects. Many entrepreneurs are participants in the city's official program for the preservation of architectural monuments «House for a Ruble».

## *2) IT and Digital*

Many IT startups and firms that create software, websites, and mobile applications for global clients and industries can be found in Tomsk nowadays. It can be seen in the table below.

Table 6 - Top 10 Creative Industries of the region by number of organizations (based on All-Russian Classifier of Types of Economic Activities\*), 2022<sup>109</sup>

№	Type of activity (by All-Russian Classifier of Types of Economic Activities)	Number of organizations
1	Computer software development, consulting services in the field and other related services	1282
2	Additional education	582
3	Activities of other public organizations not included in the other groups	535
4	Advertising activities	523
5	Research and development	485
6	Information technology activities	275
7	Recreation and entertainment activities	250
8	Creative activities, activities in the field of art and entertainment organizations	235
9	Technical tests, research, analysis and certification	163
10	Activities in the field of architecture and engineering design; technical testing, research and analysis	161

Tomsk organizes hackathons, master classes, seminars, and other gatherings that foster knowledge growth and experience sharing in the IT industry. Technical personnel from all over Russia and elsewhere are drawn to the city because it actively participates in IT events and conferences. As a result, Tomsk can rightfully be regarded as a desirable location for IT professionals, offering all the requirements for employment, education, growth, and leisure.

The following factors are crucial to the growth of the IT sector in the region:

1) the existence of a technology-innovation-type special economic zone in Tomsk, where more than half of the businesses are information technology-related, and the operation of a unique regime for conducting entrepreneurial activities;

2) The policy for clusters. The innovative territorial clusters "Information technologies and electronics of the Tomsk region" and "Pharmaceutics, medical equipment and information

\*Перевод с русского языка - Общероссийский классификатор видов экономической деятельности (ОКВЭД)

<sup>109</sup> Атлас Креативных индустрий: Издание второе // Агентство стратегических инициатив, М. 2015. 588 с. Электрон. версия печат. публ. URL: <https://100gorodov.ru/creativeindustries> (дата обращения: 21.04.2023)

technologies" are examples of clusters that are successfully operating. Their residents are prominent IT industry enterprises.

The majority of Tomsk IT projects are concentrated around TUSUR - this is due, in particular, to the fact that the first student business incubator in Russia, «Дружба» (on english - friendship), operates on the basis of the university. On its basis, students develop their technological projects, which later go beyond the incubator without losing their connection with the university - they are called the "innovation belt" of TUSUR.

Since 2014, the U-NOVUS forum for young scientists, aimed at interaction between science and business, has been held at the sites of six Tomsk universities to bring together projects in the field of digital and technology. Another conference "IT City" is the largest event in Tomsk in the IT industry. On September 8 and 9, 2023, the 13th IT City Conference brought together representatives from over 80 IT companies. More than 120 speakers from more than 15 Russian cities participated in the conference's 40 themed parts, which were devoted to front- and back-end development, design, mobile development, testing, enterprise development, etc. Such conferences provide opportunities for professionals in the IT industry to network and build relationships with others in their field. Networking can lead to collaboration on projects, job opportunities, and knowledge sharing. As well, conferences offer a platform for professionals to learn about the latest trends, technologies, and best practices in the industry. Attending workshops, presentations, and panel discussions can help professionals stay up-to-date and enhance their skills.

Overall, regional professional conferences in the IT industry play a crucial role in fostering collaboration, networking, learning, and professional development among professionals in the field. They serve as a valuable platform for sharing knowledge, building relationships, and staying up-to-date with the rapidly evolving industry.

One of the most well-known IT-companies in Tomsk is Rubius, which is not only engaged in engineering software development, but also takes an active part in the cultural life of the city. The organization is famous for its approach. Company employees are always trying to analyze the issue and suggest the best course of action to meet the customer's business objectives rather than merely programming in accordance with technical specifications. This method shortens the time it takes to build something, boosts quality, and keeps one's motivation to advance intellectually. Also, that gives the company an opportunity to offer good social package for employees, and high salaries (SDG #8 - decent work and economic growth).

In addition to the realized sustainable projects, the company has its educational project - Rubius Academy. It helps people to find a job in IT, learn to work in a team and gain the necessary skills and experience for employment (SDG #4 - quality education for all).

### 3) *Gastronomy*

Tomsk gastronomic segment is growing rapidly. City has seen a surge in gastronomic innovation and creativity in recent years. Local chefs, restaurateurs, and food entrepreneurs are actively pushing boundaries and experimenting with traditional flavors, fusion cuisines, and sustainable food practices to cater to the evolving tastes of residents and visitors alike.

The city of Tomsk boasts a vibrant mix of dining establishments, including cozy cafes, trendy eateries, and upscale restaurants, offering a wide range of cuisines from traditional Russian dishes to international fare. Local food markets, food festivals, and culinary events also play a significant role in promoting the region's gastronomic diversity and attracting food enthusiasts from near and far. Such festivals as the gastronomic festival «ЕСТЬ!» (on english - Eat!) united Tomsk restaurateurs in 2019-2023. The festival gathered more than 60 thousand visitors in 2023 and was among the most attractive outdoor festival in the city (SDG #11 - Sustainable Urban Development).

Moreover, Tomsk's gastronomic segment is embracing sustainability and locally sourced ingredients, with an increasing focus on farm-to-table concepts, organic produce, and eco-friendly practices. This shift towards sustainable gastronomy not only promotes environmental consciousness but also supports local farmers and producers, fostering a stronger connection between food providers and consumers in the region (SDG #2, #1, #12).

This year (2024) in Tomsk was opened a gastro hall «Лампочка» (on english Lightbulb). This name comes from the history of this place, because a gastro hall was opened in an old building of a light bulb production plant.<sup>110</sup> This practice is quite popular in developing creative industries and spaces. One of the first to redevelop industrial spaces was an English development company that developed the docklands in London and transformed it from an outsider neighborhood into a center for fashion and design. Another major project in 2000, using an abandoned thermal power plant, was the transformation of a trio of gas tanks into luxury apartments with interiors by Jonathan Tuckey Design. In Russia, the trend appeared after 2010: first Винзавод (on english - Winery), Flacon, the design cluster Artplay, and Хлебозавод (on english - Bread factory) and the new space SuperMetal.

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<sup>110</sup> Томская «Лампочка». Как завод пережил 90-е и не выжил в 2010-х // Томский обзор. Томск, 2005-2024. URL: <https://obzor.city/article/667402---tomskaja-lampochka.-kak-zavod-perezhil-90-e-i-ne-vyzhil-v-2010-h> (access date: 25.04.2024)

Each of the clusters has its own specifics and mission. For example, Винзавод supports young artists and develops gallery business in Russia. Хлебозавод №9 is more of a commercial cluster, housing the headquarters of creative companies such as Setters, as well as many IT and young designers.

Overall, Tomsk's gastronomic segment is a vibrant and dynamic part of the city's cultural landscape, blending tradition with innovation, local flavors with international influences, and sustainability with creativity. As the city continues to evolve and grow, its gastronomic scene is expected to further thrive, offering residents and visitors a rich tapestry of culinary delights and experiences to savor and enjoy.

#### *4) Arts and Culture*

Tomsk is the city where the only branch of the ГЦСИ (on english - National Center for Contemporary Art) is located in the Siberian Federal District. Even though the branch was established in Tomsk, a lot of Novosibirsk, Omsk, Krasnoyarsk, and Novokuznetsk were the initial importers of modern art. However, in the fifth year of the branch's existence, a brilliant and forceful presence was felt by young artists and art critics who had "matured" and grown up at the exhibits of the pioneers of Siberian contemporary art. They participated in art exhibitions and organized events. For example, Anastasia Kuklina organized the festival "«МУКА. Склады искусства» (on english - Torture. Warehouses of Art), while Murina and Isaev organized the exhibition "Industrial Reality." They also brought modern art to the streets.

Since 1994, the Institute of Arts and Culture of TSU has been responsible for providing the arts sector with personnel: it trains specialists in Fine Arts, Instrumental Performance, Choral Conducting, Theater and Opera Art, Cultural Studies, Museology, Library and Information Activities. The institute has well-known creative groups - TSU choral chapel, chamber orchestra. In 2018, the Institute opened the art space «В ГЛАВНОМ» (on english - In the main (*meaning the main building of TSU*)), where under the guidance of curator and art director Anastasia Kuklina exhibitions are held with the participation of not only students, but also Russian and European artists. In 2019, they launched another student space - the «Подвал» (on english - Basement) salon - which actively interacts with young Tomsk artists, poets and musicians.

Considering contemporary art, the first project was Technoopera: the existing production site of Sibelektromotor turned into an art gallery for the whole night. The initiative for the cultural event came from the company management.

Another contemporary art project took place at the regional art museum. Four artists from St. Petersburg and Moscow and a dozen local ones showed installations, art objects and performances.

In May 2019, the Flat project launched in Tomsk - a commercial creative space with a bar, which before the pandemic regularly hosted parties, concerts of Tomsk, Russian and European bands and DJs, movie screenings and creative events. Flat includes the project «Теория звука» (on english - theory of sound), which has been functioning since 2015 under the direction of Alexey Budnikov and supports house and techno trends in contemporary music, the gallery «Locus», which hosts an art market of contemporary Siberian art, the library of contemporary art «СБСК» with a collection of current literature on the theory of art, culture and curating, as well as a film club «Музыка больших экранов» (on english - Music of big screens) from the creator of the music magazine «New Rock» Alexander Arlyapov.

Festival life in Tomsk in recent years has been rich and diverse. Ivan Larionov's Street Vision, the most famous street culture festival outside the city, has grown into a business project called Street Vision Agency. This is an agency for artistic design of facades and interiors, which cooperates with Tomsk and Siberian graffiti artists. In 2020, Olga Pavlova, director of the First Museum of Slavic Mythology, and Svetlana Savina, president of the Autonomous Nonprofit Organization Coordination Center «Етис», organized the Tom Sawyer Fest, a festival of historical environment restoration in Tomsk. All of this project definitely in line with SDG #17 (partnership for sustainable development), as well as SDG #11 (sustainable cities and communities).

Among the cultural projects, the city administration, under the patronage of the governor, supports the festival of folk crafts «Праздник топора» (on english - Axe Festival), which goal is to revive Siberian handicrafts. At the same time, not enough attention is paid to modern experimental art formats.

Official culture is represented by a number of cultural institutions traditional for regional centers. Among them are state museums (Tomsk Regional Art Museum, Tomsk Regional Museum of Local Lore named after M. B. Shatilov, Literary Museum «Houses of Art», Siberian branch of the Pushkin State Museum of Fine Arts. M. B. Shatilov, the Literary Museum «Houses of Art», the Siberian branch of the Pushkin State Museum of Fine Arts). The private Museum of Slavic Mythology, the entertainment center «Aelita» and commercial galleries («ArtClass», Picture Gallery on Kartashova Street, «Locus») operate.

In addition to traditional theatrical institutions (Drama Theater, puppet and actor theater «Скоморох»), there is a unique theater of live puppets «2+Ku», a special theater «Индиго». The film industry is developing (CAST, Alexander Neradovsky's activities, Roman Dvaladze's private film studio). In the media environment there are both traditional holdings («Рекламный дайджест», TV2

News Agency). The only full-platform city edition is currently Tomsk Review, which is also the organizer of Creative Mornings Tomsk.

### *5) Media*

In the media sphere, there are both traditional media holdings and independent youth Internet publications. Tomsk is home to several print media outlets, including newspapers, magazines, and journals. «Томская Неделя» (on english - Tomsk Week) is one of the prominent local newspapers that covers regional news, events, and cultural developments. «Томская Газета» (on english - Tomsk Newspaper) is another well-known publication focusing on local news and information. Among the more traditional local media, «Томский Обзор» (on english - Tomsk Review) stands out, because it also works with museums and universities creating projects aimed at preserving the historical image of Tomsk. Among commercial independent publications we can mention Alina Belyaeva's Balance Media about city lifestyle, events and people and new media such as TheMOCT or the Poster. Poster is not afraid to experiment with formats, conducts interviews with local entrepreneurs and personas, publishes stories about the cultural life of the city.

With the rise of digital media, online news portals and media platforms have gained popularity. Websites such as Tomsk.ru, Tomsktime.ru, and Tomskie Novosti provide up-to-date news, information, and multimedia content to local audiences.

TSU School of Journalism (HSJ) graduates journalists, publishers, editors, designers, and TV presenters who strive to diversify the city's media environment. A Higher School of Journalism can play a crucial role in city development by fostering a culture of informed, responsible, and engaged citizenship. A Higher School of Journalism trains journalists to write feature stories, profiles, and cultural reviews that celebrate the city's unique identity, history, and artistic outputs.

Overall, the media sector in Tomsk is characterized by a mix of traditional and digital media outlets, local and regional content, and a growing focus on innovative technologies and platforms. The presence of diverse media companies and businesses contributes to the vibrant cultural and business landscape of the city, offering residents and businesses a wide array of media and advertising options to engage with the local community and beyond.

### *Rankings*

In the ranking of constituent entities of the Russian Federation by the number of organizations involved in creative industries, the Tomsk region ranks 33rd - 5.5 thousand organizations are involved in the region's creative industries. At the same time, 11.7% of all organizations in the region are in CI; in 2022 it was 10.8%.

In the ranking of constituent entities of the Russian Federation in terms of total revenue of organizations involved in creative industries, the Tomsk region ranks 35<sup>th</sup> (Figure 31, Figure 32). 24 billion rubles constitutes the revenue of CI organizations in the region, and 1.9% of the total revenue of all organizations comes from the Creative Industries.

In the ranking of constituent entities of the Russian Federation by the average number of employees of organizations involved in creative industries, the Tomsk region ranks 20<sup>th</sup> - 11.5 thousand people. the average number of employees of CI organizations in the region, and 5% of the total number of employees in the region are in CI.

In addition, Tomsk is one of the 12 regional centers in Russia in terms of the contribution of CI to gross municipal product. The overall ranking can be seen in the table below.

Table 7 – Regional centers with the greatest contribution of creative industries in GMP

№	Regional center	Contribution of creative industries to gross municipal product,
1	Moscow	16.4
2	Tyumen	14.1
3	Saint-Petersburg	14.0
4	Ekaterinburg	10.3
5	Kaliningrad	9.7
6	Kostroma	9.7
7	Kazan	9.3
8	Yaroslavl	9.0
9	Perm	8.7
10	Novosibirsk	8.7
11	Ulyanovsk	7.9
12	Tomsk	7.8
13	Ufa	7.4
14	Krasnodar	7.4
15	Nizhniy Novgorod	7.2

To assist creative enterprises, the Tomsk Region Administration established the "Creative Industries and Tourism" project office in March 2020. It is still challenging to evaluate how the new organization will affect the growth of the creative industries due to the lack of an information website



with project documentation. Grant programs are also implemented by the Tomsk Mayor's Office and the regional government to assist a range of innovative enterprises. Generally, non-profit organizations' with socially oriented projects get priority.

A special economic zone of the technology innovation type operates on the territory of the city. The zone's infrastructure includes two sites - an industrial cluster (chemistry and petrochemistry) and a new business activity center (high-tech industries). As of 2023, 2000+ jobs have been created within the zone, and residents' products are exported to 158 countries.<sup>111</sup>

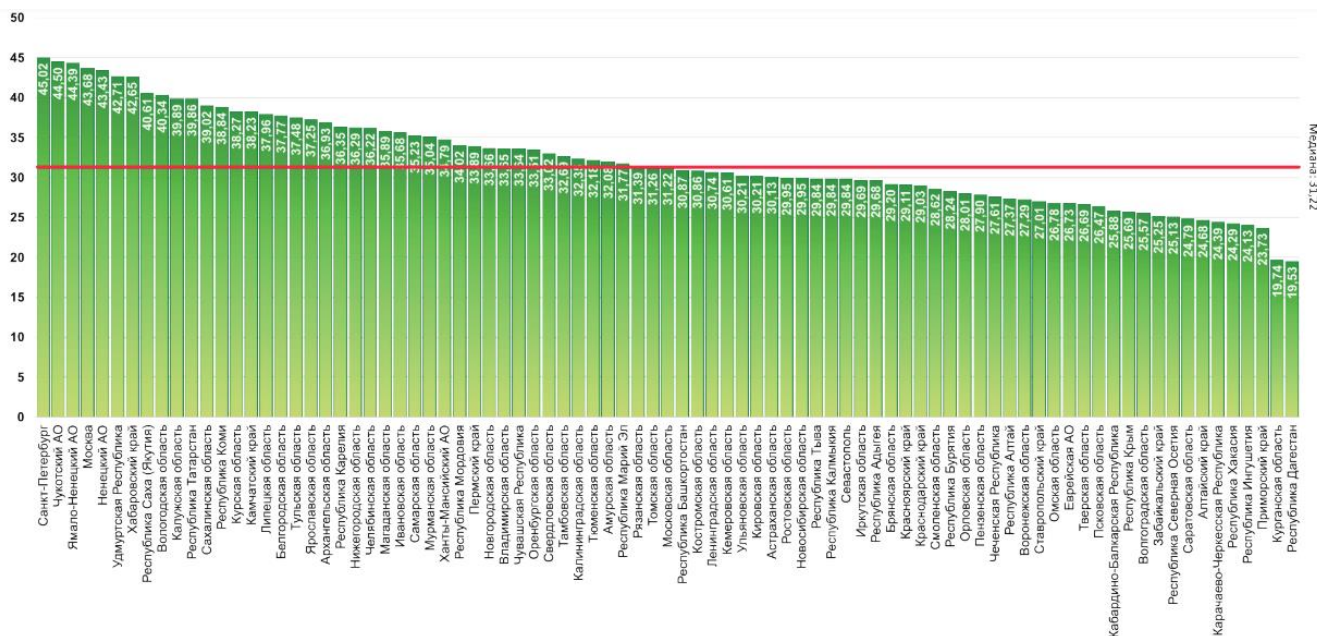


Figure 31 – Ranking of Russian regions 2023 in terms of achievement of the UN Sustainable Development Goals for 2022<sup>112</sup>

In the Tomsk region, the SDGs as a whole are not clearly formulated. In the regional development strategy<sup>113</sup>, only some goals are correlated with SD goals, but progress on them is very slow and active work is not being carried out.

<sup>111</sup> Особая экономическая зона // Томский государственный университет систем управления и радиоэлектронику URL: <https://tusus.ru/ru/nauka-i-innovatsii/innovatsionnaya-devyatnost/osobaya-ekonomicheskaya-zona> (access date: 17.04.2024)

<sup>112</sup> Региональные отчеты по достижению ЦУР 2023 // МГИМО. Москва, 2023. URL: <https://ranking.mgimo.ru/report2023> (access date: 17.04.2024)

<sup>113</sup> Интегрированная оценка Стратегии развития Томской области до 2020 // Центр по экологической оценке «Эколайн» 2016. URL: [https://ecoline-eac.com/wp-content/uploads/2016/10/seo\\_tomsk\\_nov.pdf](https://ecoline-eac.com/wp-content/uploads/2016/10/seo_tomsk_nov.pdf) (access date: 17.04.2024)

The benefit of the Development Strategy of the Tomsk Region until 2020 is the clear formation of priorities for the economic development of the Tomsk Region, which in itself is not often found when planning the development of Russian regions. Depending on the development prospects of the region and the need/opportunity of the Administration of the Tomsk Region to influence this development, three development priorities have been identified: Information technology, biotechnology, NOC, “new economy”, electrical engineering and instrumentation; Oil and gas sector, nuclear sector, food industry, mechanical engineering; Timber industry complex, gas and petrochemical sector, agriculture.

Reorientation of priorities is a serious merit of strategy. In general, the very fact of “moving away” from the traditional focus on the extractive industries and a greater focus on innovative technologies and the development of the scientific and educational complex in itself is a significant step towards sustainable development.

Место в рейтинге: 48/85  
Количество баллов: 641,65

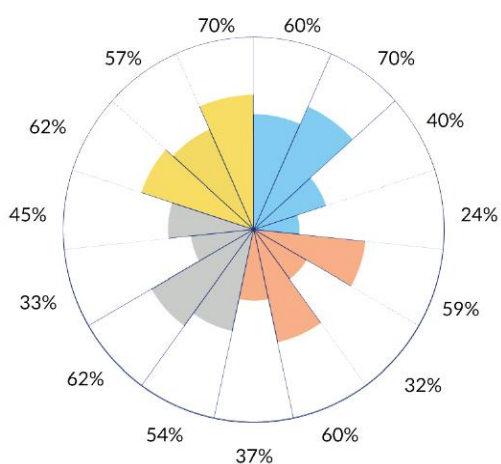


Рис. 1. По каждой ЦУР (по окружности значения указывают уровень достижения наилучшего значения)

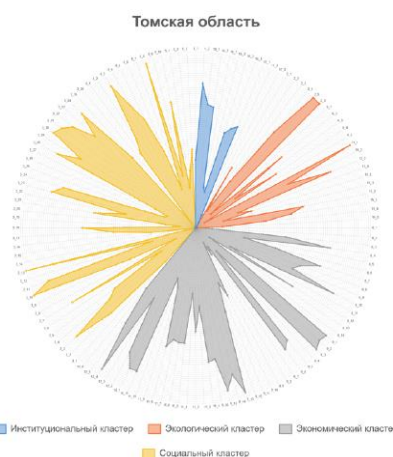


Рис. 2. По каждому показателю ЦУР в сравнении с наилучшим

ЦУР 1	ЦУР 2	ЦУР 3	ЦУР 4	ЦУР 5	ЦУР 6	ЦУР 8	ЦУР 9	ЦУР 10	ЦУР 11	ЦУР 12	ЦУР 13	ЦУР 15	ЦУР 16	ЦУР 17	Итого
↑ 0,50	→ 0,00	↓ -0,39	↑ 0,80	→ 0,00	↓ -17,80	↓ -2,29	↑ 0,38	↑ 3,50	↑ 1,45	→ 0,00	↓ -2,00	↑ 0,60	↑ 4,75	↓ -7,33	-17,83

Figure 32 – Graphic representation of SDG achievements in the Tomsk region for all clusters and indicators in Ranking 2023<sup>114</sup>

<sup>114</sup> Региональные отчеты по достижению ЦУР 2023 // МГИМО. Москва, 2023. URL: <https://ranking.mgimo.ru/report2023> (access date: 17.04.2024)

Ultimately, Tomsk's urban and creative environment is centered on its many universities and students, but the city also has a rich history. Tomsk's history as a center of education, culture, and innovation has shaped its creative environment. The city's prestigious universities, such as Tomsk State University and Tomsk Polytechnic University, have produced generations of talented artists, designers, and intellectuals who have left an indelible mark on the city's creative landscape. Tomsk is home to a wide array of cultural institutions, including theaters, museums, galleries, and music venues, that showcase the city's artistic heritage and contemporary talent. The city's burgeoning startup scene and technology clusters have propelled Tomsk onto the global stage as a hub for innovation and entrepreneurship, attracting talent and investment from around the world.

Tomsk's creative environment thrives on community engagement and participation, with initiatives like art festivals, workshops, and public art installations bringing together residents, artists, and cultural enthusiasts to celebrate creativity and collaboration. These community-driven events help foster a sense of belonging and pride among Tomsk's diverse population.

In conclusion, Tomsk's creative environment is a testament to the city's enduring spirit of innovation, cultural heritage, and artistic excellence. From its historic roots to its contemporary endeavors, Tomsk continues to inspire, educate, and connect its residents through a vibrant creative landscape that embodies the city's unique identity and vision for the future. As Tomsk looks ahead to the challenges and opportunities of the 21st century, its creative environment stands as a beacon of creativity, resilience, and community spirit that will continue to shape the city's cultural legacy for generations to come. Recently, Tomsk has also been living a busy festival life, mainly due to independent projects.

### **3.2 Analysis of the impact of the activities of creative companies on the sustainable development of the region, on example of IE Laas Alina (BALANCE PROJECT)**

Individual entrepreneur Alina Dmitrievna Laas (formerly Belyaeva) seven years ago created her magazine BALANCE. It was a great creative impulse, which later grew into something incredibly big and significant. For more than 7 years Alina's team has been implementing big creative projects in Tomsk that develop the city.

All activity is divided into several project offices. Many projects are seasonal, so such a division is necessary for the financial component of the company's activity. All activities are implemented under the name "BALANCE", and the CEO of the company uses the alias Alina

Balance. This pseudonym is familiar to many Tomsk residents, entrepreneurs and even guests of the city. A strong personal brand and belief in its values have been one of the keys to the company's success for many years.

BALANCE projects (IE Laas Alina Dmitrievna):

1. Personal consultations, marketing services and other. Previously it existed as a marketing agency Belyaeva PR, but it was closed by the founders in February 2022 due to political reasons.
2. Balance Education - educational events for entrepreneurs.
3. Balance Gift - shops with stylish gifts for any holiday and professional gift wrapping for them.
4. Balance Media - Balance's personal YouTube channel, author magazine, and social media projects.
5. Balance Project - stylish, soulful and thoughtful festivals and markets made with love for Tomsk.
6. Concept store Balance - a commercial space that offers creative and inspiring products.

All projects (with the exception of the seasonal Balance Gift stores) belong to the creative industries, influence the development of the city and are built on the principles of sustainable development. Let's look at each of them.

### ***Balance Education***

The creative economy focuses on the development of innovation, cultural products, technological innovation and creative thinking. Educational events provide entrepreneurs with the knowledge and skills needed to develop innovative and creative ideas in their business.

First of all, educational events provide entrepreneurs with access to expert knowledge and experience that can significantly improve their business literacy. Experts can share their practical knowledge on various aspects of marketing, finance, operations, human resource management, thus helping participants to understand the complex issues they face in their day-to-day operations.

Secondly, communicating with entrepreneurs through educational events helps them to develop strategic thinking and analytical skills. Such events can help participants better understand market trends, forecast consumer needs, and analyze the competitive environment. This enables entrepreneurs to develop more effective strategies to grow and expand their businesses.

Also, BALANCE educational events foster valuable business connections and partnerships. Participants in these events have the opportunity to network and share experiences with other

entrepreneurs and professionals, leading to new opportunities for collaboration and business development.

Many events are free of charge, giving everyone equal access to education and knowledge **(SDG #4)**.

### ***Balance Gift***

Seasonal gift and professional gift-wrapping stores that have become a trusted destination for shoppers looking to find unique and quality gifts for their family and friends during the holidays.

One of their main accomplishments is creating a festive atmosphere in the stores, allowing customers to enjoy shopping and find inspiration for their gift selections. The team closely monitors trends in decorating and gift fashion, which allows them to offer current and sought-after merchandise. And also actively engages with suppliers to ensure that unique merchandise and exclusive offers are available for customers.

One of the main challenges is the seasonality of the business, which means that revenue is highly dependent on the holiday period. The company has to cope with increased demand and competition at the one time of the year, which requires additional resources and effort to provide a level of service that meets their high standards.

Nevertheless, through a focus on quality merchandise, innovative marketing strategies, the company continues to attract and retain loyal customers. Also, the company strives to improve process efficiency and inventory management to cope with seasonal fluctuations in demand and ensure a more stable financial position.

### ***Balance Media***

The company began its development with the publication of the author's Balance magazine. It was a school project that grew into a large team, a marketing agency and city events.

The BALANCE media project today exists in two formats - a printed newspaper and a digital magazine reflecting the interests of the city and youth.

Each includes thematic content reflected in creative articles and commercial materials. The main themes of the magazine are the city, family, love, relationships, creativity, and inspiration. Each of these themes is revealed through author's materials, stylish photo shoots, unusual text formats - tips, checklists, stories.

Despite the fact that most of the issues are commercial projects and advertising integrations, the company happily responds to interesting creative initiatives and creates products without financial gain. For example, the spring 2020 issue of the magazine was produced in an electronic format and

consisted of useful content from companies that could place in it for free. (SDG #8 - Decent Work and Economic Growth)

Performance results of this Project Office in the table below.

Table 8 – Performance indicators of Balance Media<sup>115</sup>

Indicator	Result
Subscribers	9000+
Unique readers	5000-7000
Companies participating in commercial materials for the last year	20+
Distribution geography of printed editions	Tomsk, Krasnoyarsk, Kemerovo, Novosibirsk
Local brands in each issue	5 minimum
Advertising layouts available for promotion	2-3 in each issue
Collaborations	15+
Other accomplishments	- family shoots - partnership with brands of children's products

Every year the event management of festivals and markets is supported by the issue of the BALANCE newspaper or magazine, which is used as an additional advertising space and a bright newsbreak that stimulates interest in the project. The newspaper also contains the festival poster and material inviting guests to visit and participate. In addition, the newspaper receives additional budget funds for implementation, sponsor information support (in the general context of preparation for the festival among the general sponsor and partners), as well as content for publication within the mechanism of social media marketing.

At the moment, the magazine is not produced constantly, but only for significant events in the life of the company. Nevertheless, the team is working on their project accounts in social networks, as well as CEO Alina's personal YouTube channel. It contains many videos where she shares her story, experiences and business advice. (SDG #4).

<sup>115</sup> Belyaeva PR. Tomsk, 2022. URL: <https://belyaevapr.ru/> (access date: 08.05.2024)

In today's world, personal brand is becoming an increasingly important aspect for entrepreneurs and people involved in creative endeavors. Maintaining a personal channel allows an entrepreneur to share their experience and knowledge with others, which can help them avoid mistakes, get inspired and start their own business or creative project. Providing valuable information and advice builds an entrepreneur's credibility in their field and helps them to become an expert, which in turn helps build their personal brand.

In addition, the personal channel is a great way for an entrepreneur to communicate their story and values to their target audience, which helps strengthen the bond between them and their potential customers or partners. Amidst an increasingly competitive business environment, personal authenticity and honest communication are becoming key aspects of attracting and retaining customers.

Maintaining a personal channel also facilitates feedback and information from the audience, which helps the entrepreneur understand the preferences and needs of their customers and improve their offering. Thanks to this, the entrepreneur can adapt his business to the real needs of the market, which increases the chances of success and development.

At the moment, Alina has over 1,000 subscribers on her YouTube channel and over 10,000 active followers on other social media accounts.

### ***Balance Project***

BALANCE festivals are about love for the place where we live and the people around us. IE Laas wishes Tomsk prosperity and through events supports small businesses, entrepreneurs and craftsmen, and gives the citizens festivals where you can eat delicious food, learn something new at lectures and master classes, buy cool unique goods.

BALANCE festivals are always a celebration of family, love and thirst for knowledge. This activity is guided with **SDG #11, #17**.

Globally, the activities can be divided into two types:

- Markets. They take place mainly in the shopping mall «Изумрудный город» (on english - Emerald City) and are timed to holidays.
- Festivals. They take place in historical places of Tomsk - museums, squares, right on the street near the houses-monuments.

Performance results of this Project Office over the last 6 years presented in table below.

Table 9 – Performance indicators of Balance Project<sup>116</sup>

Indicators	Result
Events	20+
Team	12 people
Annual events	4 every year
Average amount of visitors	30 000
Highest amount of visitors on event	100 000 (2022)

Markets («Глинтвейн» (on english - Glintwein) for New Year, «Оттепель» (on english - Thaw) for March 8, «Лукошко» (on english - Bast basket) for September 1) are an annual events of the BALANCE project, timed to coincide with different holidays.

The annual festival «Лимонад» (on english - Lemonade). Lemonade is a large-scale open-air event that takes place in the historical center of Tomsk. Last year (2023) it united three cultural neighbors at once: the Museum of the History of Tomsk, the Museum of Slavic Mythology and the V.Y. Shishkov House of Arts.

The guests of the festival are active creative people who appreciate the idea, style and novelty in everything. They go to the Lemonade Festival to spend a happy day with their family, friends and acquaintances, to spend money on impressions, delicious food and souvenirs. They are willing to pay for quality and creativity.

Each museum had lectures for a different audience: for older guests - on self-development, for parents - advice from practicing psychologists on raising children, for young people - training from successful entrepreneurs on business and blogging.

Also, during the internship was determined the target audience of Limonade Festival: 68% of visitors were women and 32% were men. Age groups for target audience\*:

- 18-24 years old - 27%
- 25-34 years old - 57%
- 35-44 years old - 12%
- 45-54 years old - 4%

<sup>116</sup> Mission // Balance Project. Tomsk, 2016-2024. URL: <https://balance-project.ru/#rec621073520> (access date: 08.05.2024)



*\*This is based on previous attendance data from Balance festivals and statistics of visitors from three museums mentioned above.*

This area of activity is key for IE Laas, and it is also key in terms of the sustainable development of the region. Let's consider the definition of the term "festival". The Large Encyclopedic Dictionary interprets the meaning of this word as follows: "Festival - (French festival, from Latin *festivus* - festive) - a mass celebration, show (review) of achievements of musical, theatrical, variety, circus or film art"<sup>117</sup>.

This is especially important from the point of view of tourism, because the most significant product of tourism is impressions. At the moment tourism is one of the most important branches of the world economy and the main specialization of many states. Festivals have a direct impact on the formation and development of event tourism and, in general, on the economic performance of the region. Certain regions and countries get profit from visiting tourists, at the same time connecting additional types of tourism, such as gastronomic tourism, cultural and educational, entertainment types of tourism. Over the last 10 years of formation and development of event tourism, namely the category as, the festival acquires a key, and sometimes the main role in the organization and promotion of local tourism (Coachella in USA, Berlinale in Germany etc).

The interrelationship of all festival participants makes this type of tourism quite complex and requires careful attention to all prospective factors contributing to the sustainable development of festivals.

Goetz and Anderson argue that the collective impact of all stakeholders is integral to the creation of a festival<sup>118</sup>. The role of such an organization is to create, strengthen, promote festivals through interaction, exchange of ideas and information<sup>119</sup>. As a result, four main stakeholders of festival tourism can be identified: *tourists, local people, governmental organizations and entrepreneurs*<sup>120</sup>.

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<sup>117</sup> Фестиваль // Большой Энциклопедический Словарь под ред. АМ Прохорова.—2-е изд., перераб. и доп // М.: Большая Рос. энцикл. – 2000.

<sup>118</sup> Getz D., Andersson T. Festival stakeholders: Exploring relationships and dependency through a four-country comparison // *Journal of hospitality & tourism research*. 2010. Т. 34. №. 4. P. 531-556.

<sup>119</sup> Getz D. Event tourism: Definition, evolution, and research // *Tourism management*. 2008. Т. 29. №. 3. P. 403-428.

<sup>120</sup> Liu C. R. et al. Sustainability indicators for festival tourism: A multi-stakeholder perspective // *Journal of Quality Assurance in Hospitality & Tourism*. 2019. Т. 20. №. 3. P. 296-316.

Practical participation of visitors of festival events (*tourists*) in tourism development consists in their respect for local socio-cultural resources, as well as in participation in local consumption of resources. Festival tourism provides an opportunity to study different cultural features, diverse traditions and lifestyles of different territories and ethnic communities, to broaden their horizons, to develop a tolerant attitude to cultural diversity. Acquaintance with authentic art, everyday life, cuisine, and various master classes not only contributes to the spiritual and intellectual development of festival participants, but also makes a significant contribution to social interaction and the development of interpersonal relations. Creating a comfortable festival atmosphere through various entertainment programmes, gastronomic events, attractive infrastructure, along with organizational and artistic forms of festivals not only contributes to the economic growth of the region, but also improves its image as a tourist destination.

The support and participation of *local people* in festivals and cultural events contributes to the transmission of their culture, strengthening the social cohesion and integrity of the host community. By encouraging and facilitating the participation of local people in the organization and running of festivals, the organizers not only create additional jobs, increasing their material well-being and standard of living. Local people realize their belonging to the tourism industry not only by the fact of their place of residence, the festival movement becomes a way of life, a way of thinking, gives an opportunity to preserve local culture, demonstrate its peculiarities and identity, preserve and pass on to the younger generation.

*Government* organizations rely on development factors such as increasing the popularity of the host locality, along with creating a sense of pride in the local population. By promoting the festival, government organizations create an image that highlights the characteristics of the host location, emphasizing its uniqueness in the eyes of potential tourists. By advertising and promoting the authenticity and local value of the host destination, government organizations create a sense of pride in the local community and encourage their involvement in various festival activities, including decoration, workshops, presentations, art exhibitions and concerts.

*Private businesses* and entrepreneurs support the process of preserving local cultural values and creating new jobs for the local community. While benefiting from the attractive tourism resources of a region or a particular locality, they bear social responsibility and share in the costs of the various activities related to the festival and its aftermath. Private entrepreneurs also create temporary jobs for the duration of the festival, including various services and participation in various entertainment and cultural activities.

Taking into account the fact that festival tourism is currently a unique type of tourism, the potential of which is inexhaustible, it is necessary to take into account all the factors contributing to its development, to build relationships and strengthen the interrelationships between their components. Almost every country has a resource for sustainable development of festival tourism, enriching tourism activities and expanding the range of tourist products, increasing the attractiveness of the region. In this regard, the concept of sustainable tourism, based on the interaction of all festival participants, is currently relevant and worthy of attention.

### ***Balance Concept Store***

This is a new project for IE Laas, which is right now in the stage of planning. Opening of the Balance Concept Store is planned for summer 2024. A concept store is a retail outlet that goes beyond simply selling products, focusing instead on offering a unique and cohesive shopping experience. These stores often curate a selection of goods around a specific theme, lifestyle, or ethos. They may offer a mix of fashion, design, art, home goods, and other products, all carefully chosen to align with the store's overall concept. It is important to note that this is the first concept store in Tomsk.

Despite the fact that this store is not open now and we cannot see the results of this performance, we can forecast how it will contribute to making a city more sustainable, according to the concept and idea created by the founders.

First, the concept store is planning to increase consumer awareness and educate them about making more environmentally responsible purchases by concentrating on selecting and promoting products that are sustainably produced, ethically sourced, and eco-friendly.

Also, concept store will collaborate with local artists, designers, and creatives to develop exclusive products or limited-edition collections. It will help small businesses, designers, and artists in the area, which boosts the local economy and lessens the environmental effect of shipping and long-distance transit. Founders want to contribute to the development of a feeling of pride and admiration for regional innovation and craftsmanship by creating a link between customers and the community. This helps sustain and promote diversity, which is essential for the growth of the creative industries.

Furthermore, the Balance concept store will emphasize high-quality, timeless, and long-lasting goods, which will encourage customers to choose products that are made to last and hold their worth over time in order to adopt a more sustainable way of consuming. By doing this, they help to lessen the total amount of garbage that fast-paced consumerism produces. By offering a carefully curated selection of aesthetically appealing and artistically driven products, concept stores engage

consumers on a deeper, more emotional level, prompting them to appreciate and support the creative industries. This consumer engagement plays a critical role in fostering a culture of creativity and design appreciation within the community.

In general, concept stores can help cities become more sustainable by encouraging thoughtful consumption, assisting small companies, and providing an alternative to disposable, mass-produced goods. Concept stores have the potential to make a significant impact on a more ecologically conscious and sustainable urban environment by promoting products that prioritize sustainability, quality, and workmanship, and by creating a more attentive shopping experience. This active support contributes to the vitality and growth of the creative industries and artistic expression within urban environments, thereby fostering a more vibrant and creatively rich society.

In conclusion, we can see how all projects implemented by IE Laas affect the city in different ways.

First of all, we show how annual city festivals are used for image improvement purposes. BALANCE PROJECTS' festivals are organized in order to improve the image of the city and creative cluster among citizens. It is an important topic, because now researchers identify opportunities for event tourism to respond to the global challenges and contribute to a more sustainable world, conducting studies on integrating it into national SDG planning processes<sup>121</sup>.

Secondly, in addition to other studies on events stressing the importance of festivals to create experiences<sup>122 123 124</sup>, we show that festivals can be used for education purposes as well. Also, educational events of Balance are free of charge and help to promote and boost creativity and innovation.

Thirdly, we have found that participants need events such as markets and festivals due to “the need to be there temporarily”, as a response to pressure from clients.<sup>125</sup>

Additionally, BALANCE PROJECTS works only with local vendors, craftsmen and businesses, supporting the regional economy and reducing the carbon footprint associated with long-

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<sup>121</sup> Boluk K. A. A critical framework for interrogating the United Nations Sustainable Development Goals 2030 Agenda in tourism / Boluk K. A., Cavaliere C. T., Higgins-Desbiolles F. // *Journal of Sustainable Tourism*. 2019.

<sup>122</sup> Gotham K. F. Marketing Mardi Gras: Commodification, spectacle and the political economy of tourism in New Orleans // *Urban studies*. 2002. T. 39. №. 10. P. 1735-1756.

<sup>123</sup> Richards G. Why cities need to be eventful / Richards G., Palmer R. // *Eventful cities: Cultural management and urban revitalisation*. Elsevier, 2010. P. 1-37.

<sup>124</sup> Linko M. Infected by arts festivals: festival policy and audience experiences in the Helsinki metropolitan area / Linko M., Silvanto S. // *The Journal of Arts Management, Law, and Society*. 2011. T. 41. №. 4. P. 224-239.

<sup>125</sup> Bathelt H. Between luminaires and meat grinders: International trade fairs as temporary clusters / Bathelt H., Schuldt N. // *Regional Studies*. 2008. T. 42. №. 6. P. 853-868.

distance transportation of goods. As well, festivals offer locally-sourced, organic, and sustainable food options from local restaurants. And festivals can be an important marketing instrument for local businesses.

Annual summer festival is designed to protect and celebrate historic spaces within the city, promoting the importance of traditions and sustainable urban life. All festivals have a concept which is represented in every aspect of it - themed decor, music, workshops. This way festivals serve as platforms to promote creativity and sustainability practices.

New creative space by the Balance team that is going to open this summer also is contributing to sustainability in several different ways described above.

## CONCLUSION

During the work, the goal was achieved and all assigned tasks were completed.

The principles and goals of sustainable development were studied. The importance and necessity of implementing the SDGs is obvious, as well as reviewing its progress. Progress towards achieving the goals is very slow and became even more complicated because of the pandemic, as well as the lack of business sector engagement and investment shortfalls over the past few years.

Based on the reviewed studies on sustainable development, conclusions are drawn about the growing popularity of the SD concept. Creative industries are one of the most important factors in sustainable economic development and a condition for the formation of qualitative characteristics of human capital.

The phenomenon of creative industries provides a wide field for discussion on the part of various stakeholders - the academic community, business, authorities making decisions on economic development strategies, and the media. The main problem of this phenomenon is its definition, which significantly complicates the comparability of research results, and also requires the formation of a separate position when creating supportive policies.

Many international studies note the following dependencies between the development of creative industries and effect on other sectors:

- Stimulation of the cultural sector leads to greater openness to the labor market and higher proportion of young staff hired
- Inclusion in educational school programs of disciplines related to art and creativity, enhances performance in basic disciplines, such as reading and math
- Rich cultural offer ensures a constant flow of tourists
- Involvement in cultural leisure and attention to cultural heritage provides a higher level social and environmental responsibility in society
- Economic sectors, closely interacting with creative areas show higher level of innovation implementation
- Art and culture are significant for the prevention of diseases and health promotion
- Indicators related to creativity (for example, tolerant environment, number national level patents, export creative products) may influence level of subjective well-being

Successful creative industries initiatives have shown significant contributions to economic growth, job creation, and revenue generation. By studying case studies of creative industries

development, stakeholders can understand the economic impact of investing in creative sectors and leverage this potential for sustainable economic development.

We conducted an analysis of sustainable development practices in the Tomsk creative business environment based on in-depth interviews among a number of creative industry companies in Tomsk, a comparative analysis of Tomsk with other regions of Russia on the contribution of CI to the GMP, and also a review of the activities of the creative environment and communities of the city. Based on the data obtained, a number of conclusions were drawn.

Creative business and the creative environment in the city are actively developing. This is happening not only due to state support and city administration, but also mainly due to independent projects and creative business.

Tomsk is not systemic in nature of sustainable development. Many initiatives and activities of creative businesses can be classified as sustainable; they correlate well with the SDGs, but are rather one-time in nature and are not declared to companies as SDGs. This is due, first of all, to the fact that in the Tomsk region the SDGs as a whole are not explicitly formulated. In the regional development strategy, only some goals are correlated with SD goals, but even on them, progress is very slow and active work is not being carried out.

Talking about BALANCE Project activities (IE Laas), we made some important notes and recommendations.

First of all, rather than just copying successful practices from elsewhere, it is wise to use and adapt them to the city's major historical pillar and engage local stakeholders. Good example would be The Festival Lemonade that is directly linked with the history of the city and its citizens.

We believe that the Russian way of the development of creative industries in regions lies in a systematic approach to this area and its comprehensive support, the identification of unique local products, products or services.

Secondly, in order to use creative projects for societal and business development, it is crucial to search for common opportunities or challenges. The BALANCE PROJECT festivals are a major tool to explain the city and its history, features and activities to society. Both the authorities and the city administration, as well as the business society, agree about the relevance of the event to communicate with society that is needed to develop the city and creative cluster further.

The actions of the authorities should be aimed at interaction with other development institutions, major cultural institutions-brands, founders of creative business to create creative clusters, technoparks, towns, etc.

It is obvious that the transition to a qualitatively new stage in the development of creative industries requires the creation of favorable conditions and infrastructure for creative ecosystems to flourish, which requires a number of coordinated steps on the part of society, business and authorities at various levels. Among them, the most important one is still the need to improve mechanisms of cooperation to develop an integrated approach to the development of the creative economy. It is worth mentioning that the viability of the industry depends on the demand for the product, which becomes possible only with the stimulation of its promotion, branding of products and territories, within which it would be possible to concentrate different types of support, to gather unique types of productions.

Thus, the region's creative industries can become the basis for its sustainable development. Creative companies in Tomsk are already creating many projects aimed at implementing the SDGs. It is necessary that this activity be systematic and permanent. In addition, active interaction between city authorities and the creative environment and community of the region is necessary. Taking into account the increasing global competition in the field of innovative economy, in many countries, programs to support creative industries have been developed and adopted at the state level; in Russia, systemic support for the sector is just beginning to take shape. The ways to solve the existing problems and barriers could be: a unified information field among all participants of CI, increasing the importance and significance of the topics of sustainability, creativity and innovativeness in the common agenda; active support of independent projects by the municipality, formation of a clear strategy of CI development (integration with SDGs), unified legislation, creation of creative spaces and art residences.

Observations from this paper open some avenues for further research. More research attention is needed for analyzing sustainable competitiveness and creative industries in other types of cities.



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## APPENDIX A

### Creative industries definitions

Table A.1 - Officially accepted terminologies and structures of creative industries in countries around the world

<b>Segments</b>	<b>Countries</b>				
	<b>United Kingdom</b>	<b>Austria</b>	<b>China</b>	<b>Spain</b>	<b>Russia</b>
	<b>Terminology officially adopted in the country</b>				
	<b>Creative Industries</b>	<b>Creative industries</b>	<b>Creative Industries</b>	<b>Cultural and creative industries</b>	<b>Creative Industries</b>
Architecture	+	+	+	+	+
Film and video Animation and special effects	+	+	+	+	+
Archives		+		+	+
Libraries		+		+	+
Museums		+		+	+
Heritage		+		+	+
Broadcasting (radio and TV)	+	+	+	+	+
Performing arts (theatre, dance, festivals)	+	+	+	+	+
Design (clothing, industrial, graphic)	+	+	+		+
Fine arts, crafts and art market, photography	+	Included in Vienna mapping studies, 2004	+	+	+
Publishing (books, newspapers, magazines)	+		Includes printing and binding	+	+

Music industry	+	Included in performing arts	+	+	+
Software, computer games, multimedia	+	+	+	+	+
Advertising	+	+	+	+	+
Internet cafe, Internet access			+		
Government and public organizations (religious, cultural, educational)				+	+
Jewelry art and related activities		+	+		+
Cultural and educational activities	Included in music industry and performing arts calculations				Included in music industry and performing arts calculations
Botanical gardens and zoos				+	
Wine and food industry, gastronomy					+/-
Sound industry (production of radios, televisions, retail trade in equipment)		Included in Vienna mapping studies, 2004		+	
Sport				+	
Interdisciplinary activities				+	
Tourism				+	+/-
Toys, entertainment				+	
Other supporting activities		+		+	+/-

## APPENDIX B

Таблица — Предметный указатель компетенций выпускной квалификационной работы магистра на тему «Креативные индустрии как фактор устойчивого развития территорий»

Компетенция	Структурный элемент работы (номера глав, параграфов работы, в которых раскрывается компетенция)
УК 1 — Способен осуществлять критический анализ проблемных ситуаций на основе — системного подхода, выработать стратегию действий	Глава 1: обоснование актуальности исследования оценка степени изученности проблемы и анализ подходов к ее решению
УК 4 — Способен применять — современные коммуникативные технологии, в том числе на иностранном(ых) языке(ах), для академического и профессионального взаимодействия	ВКР на языке реализации программы (английский), аннотация на русском языке
УК 6 — Способен определять и реализовывать приоритеты собственной деятельности и способы ее совершенствования на основе самооценки	Заключение: формулирование практической значимости результатов исследования
ОПК 1 — Способен решать профессиональные задачи на основе знания (на продвинутом уровне) экономической, организационной и управленческой теории, инновационных подходов, обобщения и критического анализа практик управления;	Глава 2: Обоснование актуальности исследования, постановка исследовательской задачи
ОПК 2 — Способен решать профессиональные задачи на основе знания (на продвинутом уровне) экономической, организационной и управленческой теории, инновационных подходов, обобщения и критического анализа практик управления;	Глава 2: Анализ предметной области и объекта исследования Глава 3: Анализ конкурентоспособности компании, ее продукта, услуги, оценка перспектив развития, выхода на рынок и проч.
ОПК.3 — Способен самостоятельно принимать обоснованные организационно-управленческие решения, — оценивать их — операционную и организационную — эффективность, — социальную значимость, обеспечивать их реализацию в условиях сложной (в том числе кросс-культурной) и динамичной среды;	Глава 3: мероприятия апробации/совершенствования деятельности компаний креативного сектора в Томске

<p>ОПК 4 — Способен руководить проектной и процессной — деятельностью в — организации с использованием современных практик управления, лидерских и коммуникативных навыков, выявлять и оценивать новые — рыночные — возможности, разрабатывать стратегии создания и развития инновационных — направлений — деятельности и соответствующие им бизнес-модели организаций;</p>	<p>Глава 3: мероприятия апробации/совершенствования деятельности компаний креативного сектора в Томске</p>
<p>ОПК 5 — Способен обобщать и критически оценивать научные исследования в менеджменте и смежных областях, выполнять научно-исследовательские проекты</p>	<p>Глава 2: Критический анализ актуальных управленческих решений, исследование возможности их имплементации в деятельность объекта исследования</p>
<p>ПК 1 — Способен управлять исследованиями новых рынков</p>	<p>Глава 2: Критический анализ лучших практик в сфере научного поиска, оценка их важности для достижения цели ВКР</p>
<p>ПК 2 — Способен управлять портфелем продуктов</p>	<p>Глава 3: разработка рекомендаций по итогам исследования</p>

Руководитель ВКР

канд. экон. наук, доцент

  
(подпись)

Н.А. Редчикова



# Отчет о проверке

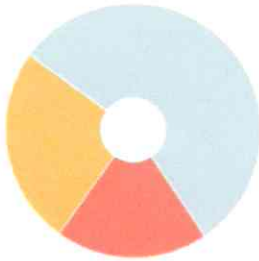
**Автор:** Назарова Светлана Юрьевна

**Название документа:** Копия На проверку 05.06

**Проверяющий:** Назарова Светлана Юрьевна

**Организация:** Томский Государственный Университет

## РЕЗУЛЬТАТЫ ПРОВЕРКИ



Совпадения:  
19,35%



Оригинальный текст:  
55,39%



Цитирования:  
0%



Самоцитирования:  
25,26%



«Совпадения», «Цитирования», «Самоцитирования», «Оригинальность» являются отдельными показателями, отображаются в процентах и в сумме дают 100%, что соответствует проверенному тексту документа.

Проверено: 99,22% текста документа, исключено из проверки: 0,78% текста документа. Разделы, отключенные пользователем: Титульный лист, Содержание, Библиография, Приложение

- Совпадения** — фрагменты проверяемого текста, полностью или частично сходные с найденными источниками, за исключением фрагментов, которые система отнесла к цитированию или самоцитированию. Показатель «Совпадения» — это доля фрагментов проверяемого текста, отнесенных к совпадениям, в общем объеме текста.
- Самоцитирование** — фрагменты проверяемого текста, совпадающие или почти совпадающие с фрагментом текста источника, автором или соавтором которого является автор проверяемого документа. Показатель «Самоцитирования» — это доля фрагментов текста, отнесенных к самоцитированию, в общем объеме текста.
- Цитирования** — фрагменты проверяемого текста, которые не являются авторскими, но которые система отнесла к корректно оформленным. К цитированиям относятся также шаблонные фразы; библиография; фрагменты текста, найденные модулем поиска «СПС Гарант: нормативно-правовая документация». Показатель «Цитирования» — это доля фрагментов проверяемого текста, отнесенных к цитированию, в общем объеме текста.
- Текстовое пересечение** — фрагмент текста проверяемого документа, совпадающий или почти совпадающий с фрагментом текста источника.
- Источник** — документ, проиндексированный в системе и содержащийся в модуле поиска, по которому проводится проверка.
- Оригинальный текст** — фрагменты проверяемого текста, не обнаруженные ни в одном источнике и не отмеченные ни одним из модулей поиска. Показатель «Оригинальность» — это доля фрагментов проверяемого текста, отнесенных к оригинальному тексту, в общем объеме текста.

Обращаем Ваше внимание, что система находит текстовые совпадения проверяемого документа с проиндексированными в системе источниками. При этом система является вспомогательным инструментом, определение корректности и правомерности совпадений или цитирований, а также авторства текстовых фрагментов проверяемого документа остается в компетенции проверяющего.

## ИНФОРМАЦИЯ О ДОКУМЕНТЕ

**Номер документа:** 250

**Тип документа:** Магистерская диссертация

**Дата проверки:** 05.06.2024 16:10:32

**Дата корректировки:** 05.06.2024 16:37:24

**Количество страниц:** 91

**Символов в тексте:** 193602

**Слов в тексте:** 27377

**Число предложений:** 2525

**Комментарий:** не указано