Review of up-to-date evaluation techniques of creative industries and their effect on development of terrirories

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Abstract. Contemporary evaluation techniques to assess the contribution of the creative economy in the innovative development of the territories are quite diverse and include most of the important approaches to the study of the structure and effect of the creative industries. The models are built based on the evaluation of the statistical data array from different countries and territories. These models have shown practical importance for the elaboration of the regional development strategy. At the same time adapting foreign techniques is not always possible due to the lack of statistical information, the measurement errors or the impossibility of direct transferring of a particular methodology. The article considers the up-to-date techniques to evaluate the effect of the creative industries, with consideration of possibility to apply these techniques to analyze the effect of the creative economy in the development of the Russian regions.

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Introduction

Regional economic system of the present and its development level are closely dependent on a complex combination of factors that have an uneven but significant influence and are in a relationship with each other. Specific feature of the Russian economy development consists also in concentration of the resources and potential within the regional center.

Since the advent of the creative economy theory, the specialists in this field are developing models, which take into account the importance of territory development, associated with this concept.

A set of concepts that describe the creative economy, is quite broad. The core of these categories is the concept of John Hawkins [1], who has defined the creative economy as "the equivalent of the creative products value, multiplied by the number of transactions". Hawkins's industry-specific division was reflected in now classic definition of the Department of Culture, Media and Sport of the United Kingdom, denoting these fields as "the industries, arising from individual creativity, skills and talent, and having the potential for wealth and job creation through the production and exploitation of intellectual property" [2]. Human capital accounting models in a broad sense were developed by R. Florida, who formulated the definition of the creative class and its role in the innovative development of the territory [3]. American researcher Jason Potts [4] suggested a different approach to the understanding of the creative industries in the context of the markets class, which he calls social network markets.

In his view, «products of the creative industries are creative not because they were so determined substantially, but because they are new and their value in the creation of new opportunities is not defined; the value, which is determined by a complex networks of individual interactions" [5]. The urban development practice in the context of the creative economy is reflected in the works of Ch. Landry [6], the author of the creative city concept. Landry's theory makes an important focus on a concept of creative milieu as a necessary element in building of creative city. Australian centre for the study of the creative industries (Center of Excellence of Creative Industries and Innovation), in addition to refinements and generalizations of the most approaches to the structure and content of the creative industries concept [7], formulates new research object, namely creative labor concept [8]. Simon Evans introduces the concept of a creative cluster, which is further broadly interpreted as a place, where creative products are not only produced but also consumed [9].

This whole set of concepts formed the basis for development of research models of the creative economy, its structure, the comparative analysis of areas in terms of their development, as well as their contribution to economic growth of territories.

Main part

Survey of techniques. Sectorial approach to the study of the structure and effect of creative industries on the development of territories, popular in European countries, is faced with the problem of neglecting the product of the creative class practitioners, working in other industries. Creative Trident model [10] includes not only the industry, but also the professional component for analyzing the structure of the creative economy and identification of its contribution to the total (regional) product. The

complexity of using this model is related to the lack of statistical data and expanding the list of industries related to the creative ones. In general, the model makes it possible to quantify the employment in creative industries, as well as to quantify creative workers employed in noncreative industries. Florida's model of the creative class and super creative core [11, 12, 13] generates a new approach in the studying of human capital, which is based on professional structure and indicators of openness, tolerance, innovativeness and infrastructure, rather than the percentage of population with bachelor's degree. Florida showed a significant association between the availability of specialists in creative industries and the development of the particular region. At the same time, in his model no less important are the characteristics of the society, its openness to changes and the adoption of innovations. Model, proposed by Florida, proved the relationships between the creative economy parameters and innovative development and gave the reasons for the strategy of territorial development. Though, this model turned out to be rather complex for transferring to the Russian research practice. Problems of its application are related not only to the lack of data from various regions of the Russian Federation, but also to the lack of a certain indicators in the statistical data bases and, consequently, to the need to interpret them and replace with equitable data that is not always possible.

Charles Landry's concepts formed the basis of the "Creative Metropolises" project [14], where an estimation methodology was elaborated to evaluate the urban development illustrated by the eleven European cities. Selected cities were the pillars of the economy of their region and centers of development of creative industries; these two measures were the main selection criteria. The comparative analysis was carried out, showing how the concept of the city development (and the urban milieu) contributes to the development of creative potential, and how it is adapted to the demands of the creative economy. For this purpose, five areas, which form an overall picture of the city development, were analyzed: the overall architecture of the government support of the creative industries, government support for strengthening business capabilities and internationalization of creative industries, the development of urban space and creative city districts, financing of creative industries, and the demand for goods and services of creative industries.

In addition to the above mentioned basic models to study the creative economy, there are a number of indexes and indicators that characterize the particular component or infrastructure element of creative economy. European creativity index evaluates the impact of cultural components on the development of the territory. The focus of this research is concentrated on cultural employment, public involvement in cultural activities, technology penetration, etc. [15]. Creativity Index, developed in Hong Kong [16], is based on Florida's approach and includes five elements: the product of the creative industries, structural capital, human capital, social capital and cultural capital. Cultural Life Index [17] is formed from the indicators of cultural opportunities, participation and the product, and covers only the relationship between support of the culture and development of the region.

The most comprehensive approach to the analysis of the creative industries in urban space was designed by Center of Excellence of Creative Industries and Innovation in Queensland (Australia). Creative City Index (CCI) [18], developed in Australia, combined all the theories and approaches, related to the creative economy, to analyze the key components of the structure and the effect of creative industries and human capital on the development of urban space. The CCI project is yet at the stage of testing. The first attempt to analyze was carried out in 2012. The CCI combined 8 main areas consisting of 72 components and more than 250 specific performances. The study included three pairs of cities, metropolitan city and provincial city, from three countries: London and Cardiff (UK), Melbourne and Brisbane (Australia), and Berlin and Bremen (Germany).

Results

As a result, the CCI was formed based on 8 key specifications: micro-productivity; attraction and economy of attention; participation and expenditure; public support; human capital; global integration; openness, tolerance and diversity. The CCI is qualitatively different from previous techniques, not only because it covers all parts and levels of the creative economy penetration into the city's economy, but because it introduces also new indicators of micro-productivity, as well as takes into account the economy of attention. In addition, the CCI has shown that provincial cities have no less potential for development as compared to that of the metropolitan cities.

Conclusion

Analysis of the factors affecting the development of the territories is one of the main research subjects in contemporary economic science. Russian and foreign scientists are studying the structure of facts, systematize them, and develop hierarchical models. Competitiveness of the territory depends on the level of technological development [19], innovative components, demographic factors,

social development, infrastructure, support networks and other benefits. Among the indicators that characterize urban development, a prominent position is occupied by the creative economy indicators. Such models emphasize the factors, such as culture, arts, media, education and others, as the most essential ones. Methodologies for assessing the creative economies are quite diverse. Industry-based classification, characteristics of human capital, the development level of cultural industries, networking peculiarities or other factors may serve a framework for analysis. At the same time, all the existing techniques are based on the relationship of elements, their mutual influence, the need for infrastructure support and institutionalization of the creative economy elements.

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