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ART-CLUSTERS IN MODERN RUSSIAN CULTURE

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Abstract

The changes in the schemes of production and algorithms of communication most of which are often associated with the post-industrial society, in general, affect both spheres of culture, and, in particular, arts. In the middle of the XX century many aspects of culture could exist and develop independently. Now to optimally do it cultural actors unite in clusters. This transpires in creating both conceptual and situational unifications in the sphere of art culture, and in the business and political processes on which the clusters are based. The key distinction of cluster formations lies in the fact that by definition cluster formations develop decentrally, which leads to a series of difficulties in their defining and analysing. The advantage of a cluster consists in the total effect of interactions of all elements whose joint efforts yield the result surpassing each individual effect. The distinctive feature of an art cluster can be thought the existence of mobile and transformed elements making it possible to organize exhibition areas for various events and activities. The physical structure of these spaces is characterized by multi-element filling, and also by its coherence with season, an event subject, etc. The focus of this paper is the cluster structure formation features under conditions of the modern Russian culture.

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Keywords: Cluster approach, creative economy, culture, creativity, creative industries, sociocultural factor.



1. Introduction

The Popularity of the systematic cluster approach has given rise to different interpretations of the concept of a cluster, both in social, economic and political areas, and in the field of art culture and arts. This research chose as a basis of the cluster interpretation the one of Porter (1998), who introduced it for scientific use in his work "The international competition". In his paper Porter aimed to show competitiveness acquisition mechanisms and conditions not only for the particular companies, but also for the whole territories, regions and nations. According to Porter, an industrial branch deals with one product, one service. It is a narrow approach. However, if we consider the entire sectors, (for example, the industry) this approach will be too wide to derive special advantages of the particular area. The cluster serves as an intermediate concept in this case. It means a group of the interconnected companies and branches located on the same territory and gaining advantages thanks to their proximity and close interaction. Clusters, according to Porter, are engines of productivity. The benefit of the cluster organization is that the information is quickly disseminated within it and that there arise opportunities to look for new contacts. Actually, it is possible to carry out a complete cycle of development in one territory. In other words, clusters mean increasing diffusion of the best practice (Porter, 1998).

2. Problem Statement

Today cluster approaches are widely employed. Cluster structures serve as a medium for innovation activities in many areas of culture. The interactions of clusters give grounds for self-realization of subjects and serve as culture engines. The important aspect of the analysis of clusters is their ability to produce and advance new cultural syntheses. The key distinction between clusters and most similar structures lies in the ability of clusters to organize themselves. It is no coincidence that in scientific literature the term cluster development often serves as a synonym for the terms cluster initiative and economic clustering. (Solvell, Lindqvist & Ketels, 2003) Studying features of cluster formation in the sphere of modern culture and arts, we observe that today clusters are gaining abilities which in the classical culture were intrinsic to economy, i.e., the ability to regulate themselves, and, also to increase complexity of dependences and interrelations.

3. Research Questions

Trends of development in the cluster type are characteristic of all models of the creative industries. In the analysis of the last researches of cluster approaches in the sphere of culture or the adjacent area of culture and economy the three main types of clusters came to light: creative, sociocultural and tourist. The main difference of creative clusters from sociocultural ones arises from that in the latter case a wide network of public institutions of culture is supposed to be built (children's schools of arts, theaters, art centers and so forth). This understanding of a phenomenon of a cluster was put forward by Porter who wrote: "Seeing a group of companies and institutions as a cluster also highlights opportunities for coordination and mutual improvement in areas of common concern with less of a risk of distorting competition or limiting the intensity of rivalry." (Porter, 2000, p.18). Meanwhile, the goal established for these institutions or other ones carrying out their activities in the sphere of culture is to create conditions for people creativity potential to be realized. One of the new areas combining two spheres - economy and culture- is connected with realization of "creative economy" and "the creative industries".

4. Purpose of the Study

The article discusses the attainable ways of implementation and development of creative cultural cluster. The cultural development described above may occur if art cluster functioning and other creative industries developing are to be deliberately prioritized in policy on culture. For the Russian culture, owing to its geographical features, art cluster developing ought to be regarded as essential to government and municipal institutions of culture and art rather than as cultural underground. As can be suggested by the experience of the countries which are successfully developing creative clusters it is impossible to stimulate the creative economy and then subsequent prosperity of the country without support of potential self-evolved mechanisms and platforms for developing creative initiatives. Without these innovative idea development programs today it is impossible to build a creative society, to achieve real breakthroughs in science and to increase the level of cultural potential.

5. Research Methods

In this article we will, above all, try to provide an analysis of the potential aspects of the interaction between cluster structures and art. It is acceptable to consider this interaction from two perspectives. On the one hand, art describes and shapes the image of society, thus the cluster structures should be described. On the other hand, the 20th century art was often of crucial importance — and sometimes directly participated in finance and politics — for setting the direction for the social mechanism in general and various social relationships in particular. As a result, art both depicted and defined potential vectors of development.

6. Findings

6.1. Culture clustering

To study the question of clustering in the sphere of culture involves specifying the concept "culture" which, as we know, varies in interpretations. Within this research it is obviously important to consider two aspects of culture. On the one hand, it is necessary to consider the value of culture-creative and/or cultural heritage protection activity of the subject. In this case, we have an opportunity to appreciate culture in its own specificity; it includes much more subjectification than is considered to be. Not only a culture-bearer is the person acting, feeling and understanding, but also one is a core value of the cultural reality - which means that studying culture in contact with reality is possible only when taking into account the organization of one's inner world, their interests, motives, as well as needs of the personality. Considering this we can define culture as the range of opportunities of the motivated activity of the person that is carried out from the first-person point of view as a result of one's free will (Davies, 2004; Adajian, 2003).

To study modern processes of culture clustering also the socialized, political aspect of culture functioning turns out to be of significance. Specifically, the most important one was focused on in the conclusions of the World Conference on policies in the field of culture, which was held in Mexico City (August 6, 1982), and in the declaration of UNESCO where culture is defined as the set of distinctive characteristics inherent in a society or social group —such as spiritual and material, intellectual and emotional ones - as besides art and literature culture is the way of life, the ability to live together, the set

of customs, traditions, and values of a society or community (UNESCO Universal Declaration on Cultural Diversity, 2001).

To research culture clustering the definition widely known in the academic circles is obviously relevant: "Culture is the social behavior and norms found in human societies. Culture is considered a central concept in anthropology, encompassing the range of phenomena that are transmitted through social learning in human societies. Some aspects of human behavior, social practices such as culture, expressive forms such as art, music, dance, ritual, religion, and technologies such as tool usage, cooking, shelter, and clothing are said to be cultural universals, found in all human societies (Larionov & Sokolov, 2017). The concept of material culture covers the physical expressions of culture, such as technology, architecture and art, whereas the immaterial aspects of culture such as principles of social organization (including practices of political organization and social institutions), mythology, philosophy, literature (both written and oral), and science comprise the intangible cultural heritage of a society" (Macionis & Gerber, 2011, p.53).

6.2. Profile of the Russian research on culture

Today in Russia the cultural studies (culturology) focus on theory and history of culture, namely, basic principles, tendencies and patterns of cultural behavior and development, mechanisms of cultural form functioning, cultural and historical types, cultural phenomena and processes. Within the current fundamental cultural theory framework there are several directions, each of which addresses their own research problems, for example, the subject matters for culture evolutionary theorists are the development of cultural theories and patterns; for culture philosophers - the concept, essence and structure of culture, it's humanity, interrelation of culture and nature, culture and society, culture and civilization; for culture sociologists - the processes of culture functioning in society (production, distribution and development of cultural norms, values, knowledge, ideals); for culture anthropologists - the interaction of the personality and the cultural environment, a culture role in formation of one's inner world, it's behavior, relations with other people; for culture psychologists - cultural and psychological attributes of the personality, their formation, dynamics, their dependence on one's cultural orientations and personal preferences. Coupled with the culture evolutionary theory the theory of culture acts as an integrative, cross-disciplinary one of a complete phenomenon of culture in the real historical time and under its social conditions unlike cultural studies which is regarded as the set of the individual scientific disciplines exploring separate subsystems of culture in particular spheres of human activity (Murphy, 2012).

Besides these fundamental directions now the applied cultural science is actively developing. Modern researchers and practitioners recognize the science potential mainly in three directions: forecasting, designing, observing cultural processes; development of communications and electronics to share cultural experience; studying mechanisms for reaching certain levels and forms of social practice. Thus, we can define this discipline as the set of the concepts, the methodological principles and cognitive development techniques with a view to their applying in different areas of social interaction and in order to achieve practical results. That is why it is common practice to refer organizing arts and crafts societies, folk art and diverse creative industries, that are to be associated with by the same characteristic or by their primary goals, to the applied research problems of cultural studies. Studying culture clustering is possible and,

perhaps, is necessary due to the above-mentioned fundamental theoretical approaches; however, in this article we will address mainly the applied analysis of the issue in question.

6.3. Clusters in the sphere of art

The concepts "creative economy" and "creative industries" were creatively synthesized and substantially issued in Great Britain. In the 1970s the cultural industries were incorporated in cultural policy at the national level and by the large international organizations, such as UNESCO, which are aimed at protection of national cultures. By the late 1990s the cultural industries became a powerful political component in the field of culture at the state level.

The conception of the creative industries on which most of researchers and specialists performing city development activity rely on today was formulated by the Council of Europe and means "groupings of independent undertakings - innovative start-ups, small, medium and large undertakings as well as research organizations - operating in a particular sector and region and designed to stimulate innovative activity by promoting intensive interactions, sharing of facilities and exchange of knowledge and expertise and by contributing effectively to technology transfer, networking and information dissemination among the undertakings in the cluster" (Community Framework for State Aid for Research and Development and Innovation, 2006).

The considerable public and scientific attention was attracted by the scientific research of Richard Florida A creative class in which he managed to prove that creative activity plays a decisive role in living in any territory - be it in the sphere of culture, education, science or business. Today creative professionals, according to Florida, are forming a new social class on which not only the development of particular organizations, the growth and prosperity of cities and regions but also empires' global powers in geopolitics have started to depend (Florida, 2003).

If one looks at creativity beyond art practice, then today one conceives of creative people as not only creative professionals. Creation and creativity are required in different public and state bodies - in the industrial enterprises, in commercial organizations, in governmental institutions. There are various models of a culture clustering provided by variance in cultural policies and local contextual factors. The European model, first of all, emphasizes the cultural value and mission of the creative industries, following less specific policy of social proof of culture and the availability of cultural benefits to a wide range of consumers. Under the influence of these ideas in culture the phenomenon of an art cluster is being formed. An art cluster is a culture - business corporation which is not rarely located in the territory of the former industrial zone. This is the area that includes the exhibition space, a showroom, the theatrical or film venue, seminar rooms, food courts and other similar elements. The cluster is regarded as a single unit, and each part is intended to implement the whole idea, while the organizations and institutions making up the cluster should function executing the strategy chosen and adopting the cultural stylistics code.

The global experience shows that opening of art clusters result in new stimuli and opportunities for communication and collaboration (Radeev, 2014; Gaut, 2000). The sites developed and connected with various directions of creativity and art from installations to musical concerts enable a vibrant and renewable urban environment formation making a valuable contribution to their historical cultural heritage (Sorrells and Kathryn, 2015). As new forms of cooperation art clusters are largely congruent with traditional city

space. New Holland in St. Petersburg, where the historical environment and the metropolitan identity perfectly complement one another, which are enriched with innovative cross-cultural practices vividly illustrates the trend (Kazakova, 2017). Moreover, perhaps, the most significant thing is that art clusters are becoming the place where media- and celebrity- topoi cultural potentials are realized, created mainly on the initiative of active city dwellers who seek to develop not only themselves, but also the city in order to make it modern and interesting to its residents and tourists.

6.4. Creative spaces in the Russian cities

Having got widespread in the last few decades, creative clusters of the Russian cities (as well as in other developed countries) often arise from development of industrial facilities and territories which cease to function because of closing or their transferring outside the urban areas. Every continent has witnessed the rapid development of similar clusters. These spaces are regarded as not only as the oases of culture and art, but also as catalysts for economic and social changes in society. Just as Africa center was created in Cape Town (The South African Republic) in Toledo (the State of Ohio, the USA) there is Collingwood Arts Center, in Berlin (Germany) - Berlinerpool, in Finland - Art Centre Kulttuuri Kauppila, in Tokyo (Japan) - Youkobo Art Space, in Australia - Hill end. Artist in residence. From the 1990s the similar centers began to appear in Russia (St. Petersburg, Moscow, Yekaterinburg, Vladivostok and other cities).

Not only are big cities marked by this form, but also it arises in comparatively small historical towns such as Suzdal or Veliky Novgorod. These new sites of creative life and its presentations enjoy their great popularity among citizens. Certainly, art clusters of major cities are most known in Russia and beyond its limits. In Moscow they are, for example, art galleries Vinzavod, Garazh, the center of design Art-play. It is worth mentioning ZIL cultural center which, under the leadership of Elena Zelentsova, turned from the former community center of the huge Soviet car manufacturer into the touchstone of the creative development center. The prototype for this is the Barbikan (London, Great Britain), the largest and one of the first-ever cultural centers. It is pertinent that among the well-known art clusters of St. Petersburg there is Pushkinskaya Street, 10, the creative center Skorokhod, the loft rooms Floors, Weavers, Art Muse. They offer many opportunities for numerous artistic groups, theatrical producers, as well as artists, writers and musicians to attract new audiences, for educational and business projects to be realized, for new creative strategies to be developed.

Turned into comfortable resident environment centers (Surova, 2010; Chernyh, 2015), as well as communication ones for different generations that share their interests, art clusters embody miscellaneous things and, obviously, stimulate multicultural development of this or that site, which is then fostered in the whole city. This makes an impact on the urban infrastructure developing, resident employment, an opportunity for youth's creative activity to be organized. Promoting informal educational development and enlightening, creative clusters help to broaden innovative experience of the urban environment transformation and, in general, work for improving the general level of creative and recreational potential. As a significant part of the urban habitat in ever-changing sociocultural environment, art clusters help the urban area to find its own identity and integrity.

Particularly it is worth noting that the creative cluster existence itself promotes development of creative industries. Working out strategies for self-actualization facilitate the identification of perspective

initiatives and the turning some into successful business projects, specifically, those which are most interesting from the point of view of modern culture and historical and cultural heritage. Introducing methods to coordinate a pure creativity with business allows one to turn art clusters into significant sociocultural spaces for adults and children to spend their time productively and interestingly.

The cultural neighborhoods which are actually developed in Moscow, St. Petersburg and other cities (for example, the City Territory in St. Petersburg) and the museums of the modern art such as Erarta, or Balthaus Design Gallery are thought of as clusters of the creative industries including the best creative resources and creating artistic environments, that are conceptually new, attractive to the public. On their venues exhibitions, concerts, festivals, discussions, film screenings, theatrical performances, the presentations and art installations are regularly held. Here coexist and interact educational programs in the sphere of the modern art and cinema, architecture and design, lectures on philosophy and master classes, as well as various charitable events.

Though studying cultural history, one is accustomed to be very skeptical about novelty, one hardly disagrees with the director of the Institute of Cultural Policy Gnedovsky, who characterizes the current changes in the cultural sphere on the grounds of the general understanding of transition from the industrial society to the post-industrial one. Observing Moscow plants moving to the Moscow region or outskirts of the Russian capital, industrial buildings occupied by the people belonging to the new class of society - to a creative class, Gnedovsky notes that people of creative professions form groups, they do their own businesses, at the same time in the same place, they have opportunities, if necessary, to closely cooperate. (Gnedovskij, 2013). This consonance creates a basis for creative economy that is production of ideas, meanings, works, projects which become independent products in the market of entertainment, the software, computing systems, the fine arts, music, as well as for performing arts and crafts.

7. Conclusion

Despite all obvious advantages of the establishment of creative spaces, most experts see eye to eye on that in Russia but Moscow, St. Petersburg, several megalopolises as well as the Perm and Ulyanovsk regions, the creative industries are weakly supported by governmental, cities and regions authorities. The cluster approach is encouraged in economy, however, the policy of a creative city has not been widely adopted yet. The majority of projects in this direction in the sphere of culture are temporary. This is due to, in the first place, their spontaneous, unsystematic emergence and secondly, the city and regional authorities hardly ever apply formal mechanisms to support them. No agreement between the governments and creative professionals has been reached on any issue. So Milkov (2013), for example, the president of The Center of the Creative Industries Development in St. Petersburg, having been studying and developing the creative industries since 2001, observed in his article about the state support of the creative industries: The significance of the creative industries for cultural, social and regional economic wellbeing is shown by the international experience, whereas rapid and sustainable development of the sector is provided with the adequate and sufficient support of authorities. This support (direct one and indirect by the authorized agencies, financial and administrative ones, complete and as part of public and private partnerships) - the key to success of the majority of the international projects successfully completed. It is the cluster approach to implementing the projects (the method that makes the companies collaborate on the basis of immediate

neighbourhood, their proximity or the same infrastructural facilities) that primarily yields splendid results. The more large-scale international projects in the sphere of culture are designed to make substantial changes in urban environment, to do external and internal marketing of wide urban areas, to support all creative effort rather than single creative individuals. It is the adoption of the cluster approach as the principal means in policy and practice of the state support of creative industries which is the formula of this support efficiency effect. (Mil'kov, 2013).

Creative industry developing in today's Russia is an interesting, innovative, promising way of post-industrial adaptation of the big and small cities to the future. Exploring the previous experience, we arrived at the conclusion that only support, and, above all, giving free rein to self-organization of cultural cluster networks strengthened with proper ethical consideration given by experimental and applied sciences make it possible for us to put forward a conceptual strategic plan are capable to create the conceptual strategic development plan to further develop Russian territories.

The past experience shows that introducing cluster technologies and bringing a new breed of cultural institutions into being allow business activity to be greatly stimulated, us to improve investment environments in regions, social, economic, information and integration systems to be developed, which, in turn, gives new impetus to faster growth of entrepreneurial endeavour and creative thinking, cultural regional evolution and living standard improvement.

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