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Key factors in managing creative reindustrialization strategies

ABSTRACT
Relevance The growing importance of creative industries in Russia's economy underscores the need for effective management strategies to support the reindustrialization of second-tier cities, with a focus on socio-economic growth and the preservation of local identity.
Research Objective The article aims to identify key factors that influence the development and implementation of creative reindustrialization strategies in second-tier cities.
Data and Methods Using econometric modeling, the study analyzed data from 50 industrial cities in Sverdlovsk and Chelyabinsk regions (2010–2024), sourced from the Federal State Statistics Service, the Ministry of Construction, Housing and Utilities, and the Presidential Grant Foundation.
Results. The study identified key factors contributing to the growth of creative industries, including the expansion of creative sector companies, proximity to regional centers, increased grant applications, the presence of manufacturing enterprises, growth in local government revenue, and the development of new housing. A comprehensive set of government support measures was proposed, encompassing infrastructure development, financial assistance, educational initiatives, informational resources, and regulatory improvements.
Conclusions Essential government support to creative industries should include infrastructure development, simplified administrative procedures, tax incentives, institutional and legislative backing, and export promotion. Other support measures can be tailored to the chosen management strategy and regional needs, resulting in the creation of a flexible system centered around local identity.

KEYWORDS
creative industry, creative economy, development factors, government support, public policy, management strategy, industrial city, second-tier cities

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Факторы формирования и реализации стратегий управления креативной реиндустриализацией

АННОТАЦИЯ
Актуальность. Повышение значения креативных индустрий в экономике России ставит проблему разработки эффективных стратегий управления, положительно влияющих на процесс реиндустриализации городов второго эшелона. При этом конечной целью является социально-экономический рост городов при сохранении локальной идентичности территорий.
Цель исследования. Выявление факторов, обуславливающих формирование и реализацию стратегий управления креативной реиндустриализацией в городах второго эшелона
Данные и методы. Выявление наиболее значимых факторов было проведено с помощью эконометрического моделирования. Тестирование проводилось на выборке данных по 50 промышленным городам Сверд-

КЛЮЧЕВЫЕ СЛОВА
креативная индустрия, креативная экономика, факторы развития, государственная поддержка, государственная политика, стратегия управления, промышленный город, города второго эшелона

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ловской и Челябинской областей за период с 2010 по 2024 гг. Данные для анализа были собраны из базы данных показателей муниципальных образований Федеральной службы государственной статистики, Министерства строительства и жилищно-коммунального хозяйства Российской Федерации, Фонда президентских грантов.
Результаты. Результаты показали, что положительно влияют на развитие креативных индустрий следующие факторы: рост компаний креативного сектора, расстояние до регионального центра, факт подачи заявок на гранты, количество обрабатывающих и добывающих предприятий, рост доходов местного бюджета, ввод нового жилья. Разработан комплекс мер государственной поддержки, обеспечивающих реализацию стратегий управления креативными индустриями по следующим видам: инфраструктурная, финансовая, образовательная, информационная, регуляторная.
Выводы. Сделан вывод о том, что важными и первоочередными видами государственной поддержки является инфраструктурная поддержка креативных индустрий, упрощение административных процедур, налоговая стимуляция, институциональная и законодательная поддержка, а также помощь в продвижении экспортных товаров и услуг креативного бизнеса. Остальные виды государственной поддержки могут применяться в зависимости от выбранной стратегии управления креативными индустриями и особенностей территории, тем самым формируя модульную систему управления, ядром которой является локальная идентичность.

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创造性再工业化管理战略的形成和实施因素

摘要
现实性：创意产业在俄罗斯经济中的重要性与日俱增，这就产生了一个问题，即如何制定有效的管理战略，对二线城市的再工业化进程产生积极影响。在这种情况下，最终目标是在保持地方特色的同时实现城市的社会经济增长。
研究目标：确定二线城市形成和实施创意再工业化管理战略的决定因素。
数据与方法：文章利用计量经济学模型确定了最重要的因素。对斯维尔德洛夫斯克州和车里雅宾斯克州 50个工业城市2010年至2024年的数据样本进行了测试。分析数据来自联邦国家统计局、俄罗斯联邦建设与住房和社区服务部以及总统补助基金的城市实体指标数据库。
研究结果：结果表明，以下因素对创意产业的发展有积极影响：创意产业公司的增长、与地区中心的距离、申请补助金的事实、制造和采矿企业的数量、地方预算收入的增长以及新住房的投入使用。为确保创意产业管理战略的实施，国家制定了一套支持措施，包括以下几类：基础设施、财政、教育、信息、监管。
结论：国家支持的重要和优先类型是为创意产业提供基础设施支持、简化行政程序、税收优惠、机构和立法支持，以及协助促进创意企业的出口产品和服务。根据所选择的创意产业管理战略和当地的具体情况，还可以采用其他类型的国家支持方式，从而形成一个以当地特色为核心的模块化管理系统。

关键词
创意产业、创意经济、发展要素、国家支持、国家政策、管理战略、工业城市、二线城市

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Introduction

As the process of localization gains momentum worldwide, there is an «increased interest in the local, and consequently, the value of local cultures» (Auzan et al., 2022). This trend makes the strategic management of creative reindustrialization crucial for the development of small and medium-sized cities. The process varies significantly, shaped not only by the initial level of development but also by various factors influencing the

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dynamics of industrial cities (). A key task here is to strengthen local identity, which forms the foundation for designing and implementing a management strategy. This strategy focuses on developing the urban creative economy, leveraging local resources, and supporting projects that attract people and foster prosperity (Kazakova, 2020).

A pivotal aspect of regional policy that can drive sustainable development is the growth of the creative sector and its increasing share in the gross regional product (GRP) (Turgel et al., 2023). Regions and provincial cities hold significant potential, which can be unlocked to transform urban spaces, industrial sites and zones (Turgel & Antonova, 2023). This transformation can create creative clusters, art residencies, and other infrastructure projects (Vlasova et al., 2021; Bugrov, 2022).

Global experience shows that the development of creative clusters helped deindustrialize old industrial regions and attract new investments (Bonello et al., 2020). Russia's former industrial cities are characterized by uneven urban development, resulting in abandoned factories and deteriorating residential areas. In this context, the research by Antonova et al. (2023) is of interest, where the authors propose the concept of «creative reindustrialization» as a new form of economic transformation in industrial cities through the development of creative activities.

To ensure sustainable development, regional policy should focus on increasing the creative economy's share in GRP, which should be supported by clear regulations and targeted mechanisms. However, regional differences in defining creative industries (Abankina et al., 2022) make it challenging to identify sector companies and measure the size of this sector accurately. However, with the introduction of Federal Law No. 330-FZ in August 2024, this issue can be considered resolved, at least at the legislative level[1]. The law mandates the creation of a register of creative industry companies, which will help identify creative sector organizations in different regions and establish a comprehensive accounting system, thereby facilitating further support for the creative economy.

However, global experience in the development of creative industries clearly demonstrates that urban policy cannot be «universal» and must avoid «copying» (Imperiale et al., 2021). To develop individualized management policies for each region, it is important to preserve and emphasize its local identity, which is a critical resource for the development of the creative sector (Turgel et al., 2023). Russian policy in the field of creative industries is still in its early stages, as are academic discussions on the subject, which are currently limited to qualitative assessments and analytical reviews (Boos et al., 2023). As the regulatory framework, grant-based funding systems[2], and regional support programs for creative entrepreneurs evolve, the need arises to analyze the factors influencing the creative industry's growth. This will help identify key growth drivers and inform the development of region-specific funding policies.

This article aims to identify the factors that determine the formation and implementation of creative reindustrialization management strategies in second-tier cities.

The research objectives are as follows:

1. To analyze the factors influencing the management of creative industries in second-tier cities using econometric analysis;

2. To determine the significance of factors for the three strategies of managing creative industries: conservation, transformation, and generation;

3. To develop a comprehensive set of state support measures that ensure the implementation of creative industry management strategies using a modular approach.

The tasks outlined above determined the structure of this paper. The first part presents a quantitative analysis of the factors using econometric modeling. The second part evaluates the significance of the factors for each of the three creative industry management strategies: conservation, transformation, and generation. The final section proposes a set of state support measures designed to create conditions for implementing creative industry management strategies based on a modular approach.

The novelty of the research lies in identifying and assessing factors that shape creative reindustrialization strategies in second-tier cities.

[1] Federal Law No. 330-FZ of 08.08.2024 «On the Development of Creative Industries in the Russian Federation»

[2] The main source of funding for creative industries in Russia at the moment is the Presidential Fund for Cultural Initiatives. Available at: https://xn--80aeeqaabljrdbg6a3ahhcl4ay9hsa.xn--p1ai/public/application/cards

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For management strategies aimed at creative reindustrialization in second-tier cities to succeed, they must be grounded in local identity and consider the factors that shape and support these strategies. This study considers these factors as tools to promote and strengthen locality, ensuring the successful implementation of creative industry management strategies. Additionally, state support measures realized at the municipal level can enhance these factors' impact on the urban creative economy and maximize the effectiveness of the strategy.

The findings may be of interest to regional and municipal authorities, as well as other stakeholders, in developing strategies to transform old industrial cities into talent hubs, driving their successful revitalization.

Theoretical Framework

The analysis of theoretical and empirical studies shows the importance of researching the factors that influence creative economy development, particularly for scholars and experts involved in regional policy-making.

Most articles on policies regulating creative industries and the role of institutional development suggest that the number and diversity of creative industries positively impact urban economies (Yum, 2016). A significant portion of the literature focuses on the development of creative industries in industrial regions. Some authors argue that the strong presence of traditional industries limits the entry of non-extractive sectors in regional markets. Breul & Nguyen (2022) show that effective regional institutions can help reduce the negative impact on regional diversification.

Research on creative industry management policies also highlights the importance of social aspects of economic development, such as creating a favorable business climate, fostering local leadership, promoting tolerance, and building social capital. In this context, local administrations play a key role as organizers of these processes (Fazlagić & Szczepankiewicz, 2020). Government institutions are often the central figures determining financial support for creative industries, as creative businesses are considered high-risk for outside investors (van Blitterswijk, 2019). In Russia, grant support from the government depends both on experts from the Presidential Fund for Cultural Initiatives[3], who help allocate federal funds for cultural and artistic projects, and on regional government institutions responsible for overseeing grant applications and co-financing projects. In global practice, state financial support is not always direct and may also involve indirect support measures. For example, in 2018, the European Council supported a reduction in VAT on digital publications, which contributed to the increased consumption of cultural goods (Borowiecki &Navarrete,2016).

An alternative to government funding for cultural projects in the US and Europe is crowdfunding platforms, which saw significant growth during the COVID-19 pandemic (Handke & Dalla Chiesa, 2022). Crowdfunding platforms enable the execution of creative projects that engage large groups of people (Cicchiello et al., 2023), though they are still underutilized in Russia.

For this study, we used the number of grant applications submitted by municipalities in our sample as an indicator. Given the specific nature of creative industry funding in Russia, this indicator reflects the activity of local authorities in securing federal funding. Since the local budget is the primary source of co-financing for creative projects, we also included indicators of local budget revenues (revbudget) and expenditures (expbudget), as well as investments in fixed capital funded by municipal budgets (invest).

The literature on the development of the creative sector places a special emphasis on the spatial aspect, particularly the impact of the geographical clustering of creative industries as a factor that stimulates the economic growth of a region (Fleischmann et al., 2017). The authors argue that the creation of a creative sector should not be imposed «top-down,» but should instead emerge organically from the development of communication networks and knowledge exchange among entrepreneurs, who are typically concentrated in specific areas. They justify this by emphasizing the need for clustering creative enterprises to maintain their competitiveness. Tomczak & Stachowiak (2015) discuss the selection of optimal criteria for analyzing spatial and locational aspects. Liu et al. (2015) consider the issue of urban planning re-

[3] Official website of the Presidential Fund for Cultural Initiatives. Available at: https://xn--80aeeqaabljrdbg6a3ahhcl4ay9hsa.xn--p1ai/?ysclid=m1en697dyh3753572

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structuring in connection with the development of creative industries, using industrial cities in China as an example. Fazlagić & Szczepankiewicz (2020) argue that the proximity to a metropolitan area is a key factor in the development of creative industries, equating its importance to the level of local government involvement. The clear influence of this factor led to the inclusion of the distance from the regional center (dist) as an indicator in our research model.

The set of socio-economic factors to be considered encompasses aspects such as urban competitiveness and its connection to the creative economy. Urban competitiveness is a multifaceted concept that includes economic indicators, urban development potential, attractiveness, and human capital (Li, X., 2020). These factors influence the development of the creative economy in different ways. Li (2019) highlights human capital as the most critical factor. Consequently, urban management strategies should prioritize support to creative organizations in creative industries first, followed by efforts to attract labor resources. In our model, we selected the Urban Environment Quality Index (urbanind) as an indicator of the competitiveness of Russian cities, along with migration growth rates (migr).

Most articles on socio-economic factors focus on how specific indicators drive the growth of creative industries. We, however, focused on indicators relevant to industrial cities. For example, in former industrial regions, the growth of creative industries depends on the interaction between creative businesses and industrial real estate. Creative industries play a crucial role in transforming post-industrial real estate, such as repurposing inactive industrial zones and abandoned factory buildings into income-generating creative spaces (Kiroff, 2020). This trend is also evident in Russia, particularly in the rapidly developing Ural region (Kurumchina, 2022). Given the selection of industrial cities in our research, one hypothesis suggests that the number of manufacturing (manufactcompany) and mining enterprises (miningcompany) influences the development of the creative sector.

Rollman (2024) highlights the significant influence of developers on the cultural and arts sector, particularly regarding what, where, and how art is positioned, which, in turn, affects government funding for specific creative projects. Additionally, the creation of creative clusters and venues attracts both human labor resources and tourist flows, necessitating the development of a robust accommodation infrastructure (Waitt & Gibson, 2014). These considerations led us to include in our model the indicator of available places in collective accommodation facilities (places hotel) and the number of residential buildings commissioned in a municipal area (house).

In multifactor models of creative industry development, a group of social and cultural variables is identified among the significant factors positively influencing the creative sector. These include private spending on culture, the creativity index, government spending on culture, the number of patents, and the tolerance index (Martinaitytė & Kregždaitė, 2015). Research on factors influencing the development of cultural and creative industries in China revealed several key positive factors, such as advancements in technology, supportive policies, state financial support, human resources, social culture, and the cultural consumption environment (Li & Liao, 2021). In both studies, the dependent variable was the added value of creative industry enterprises, which serves as an indicator of their development. Thus, the proposed models for evaluating the creative industries fail to fully reflect their unique characteristics, treating them like any other economic sector. However, we align with Loots and Witteloostuijn (2018), who consider companies in the creative sector as a special case. For creative professionals, the motivation system differs significantly from that of other entrepreneurs, with the act of creative behavior itself being a key factor in their utility. As a result, creative entrepreneurs often struggle to delegate creative production tasks to employees. This, in turn, limits the growth of personnel in creative firms and imposes conscious constraints on their scale and profitability. Given this peculiarity, we propose to assess the growth of the creative business not in terms of a firm's revenue growth but by the increase in the number of creative industry enterprises. This consideration determined the choice of the dependent variable in our model, favoring the number of organizations in the creative sector. Finally, it should be noted that studies on the development of creative industries in Russia vary in their approaches, methods, and data, with most being theoretical, conceptual, qualitative, or thematic in nature. There is, however, a lack of research using statistical and factor analysis to examine the

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factors shaping and implementing management strategies for creative industries, which is a gap partially addressed by our work.

Methods and Data

Testing was conducted on a dataset from urban districts in Sverdlovsk and Chelyabinsk regions (Appendix 1). The sample consists of panel data for 50 cities in these regions, covering the period from 2010 to 2024. Data for the analysis were collected from official sources, including the database of municipal indicators from the Federal State Statistics Service, as well as websites of relevant agencies such as the Ministry of Construction, Housing, and Utilities of the Russian Federation and the Presidential Grant Foundation.

To test the previously formulated hypotheses, spatial, economic, social, and institutional indicators of the selected cities were gathered (Appendix 2). Some indicators contain missing values due to the specificity and limited availability of the data.

To achieve the first research objective, four hypotheses were tested: (1) Cities located farther from the regional center have fewer incentives to develop creative businesses; (2) The submission of grant applications is a significant factor that stimulates the growth of creative businesses; (3) Manufacturing and mining enterprises have a significant impact on the development of the creative sector: the more such companies a city has, the greater is the number of creative businesses; and (4) The submission of grant applications by municipalities is a significant factor that stimulates the growth of creative businesses. The results of the model served as the foundation for achieving the second and third objectives of this study.

The initial model specification was chosen in a functional form where, for normalization purposes, some factors were taken in logarithmic form (e.g., the number of manufacturing and mining enterprises), while other factors remained unchanged (e.g., the Urban Environment Quality Index).

The selected model specification is as follows (1):

$$y_{it} = \alpha_{it} + \Sigma\beta_{it} \ln x_{it} + \Sigma\gamma_{it} z_{it} + \varepsilon_{it}. \quad (1)$$

In estimating our panel data, we followed the traditional approach, using three main methods: the pooled ordinary least squares (POLS) method, the fixed effects (FE) method, and the random effects (RE) method. An important step in this process is testing the data for heteroskedasticity, endogeneity, multicollinearity, and serial autocorrelation, and then making adjustments to the results based on the characteristics of the data being tested.

Results

The Hausman test shows that the most appropriate method for analyzing the sample is fixed effects estimation. The modified Wald statistic for groupwise heteroskedasticity in the residuals of the fixed-effects regression model revealed the presence of heteroskedasticity, meaning that adjustments for heteroskedasticity are necessary to obtain consistent estimates. The Wooldridge test showed the presence of serial autocorrelation in the model. Testing various model specifications for multicollinearity led to the exclusion of certain factors from the analysis (e.g., population size, number of SMEs). The final estimates of the model using fixed and random effects methods, with corrections for heteroskedasticity and autocorrelation, are presented in Table 2.

Certain factors in the different tested specifications show estimates and significance levels that contradict the overall logic of the analysis. For instance, if we focus on the results obtained from the fixed effects method, we would conclude that the submission of grant applications in the creative industries negatively affects the growth of sector companies, while the industrial base of the city, represented by manufacturing and mining enterprises, is an insignificant factor. It is also important to note that, due to the causal relationships between the dependent and independent variables in the model, there is a potential endogeneity issue that skews the final estimates. In this case, we assumed that the estimates are inconsistent, and they also fail to account for the dynamic nature of the data. It is assumed that the dependent variable may be influenced not only by factors from the current period but also by factors from previous periods. In such a case, the fixed or random effects methods for panel data may yield inconsistent estimates. Therefore, the most effective method in this case is the Generalized Method of Moments (GMM), which allows for the inclusion of lagged values of variables in the model (Wooldridge, 2001). Another key advantage of this method is its ability to account for potential endogeneity and correct the issues mentioned above.

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Table 1

Results of panel data testing with fixed effects, random effects, and the generalized method of moments

Variable	Description of the variable	FE with correction for heteroscedasticity and autocorrelation	RE with correction for autocorrelation	GMM
L1.Lnum_c	Lag value (first level) of creative sector companies	–	–	0.504***
L2.Lnum_c	Lag value (second level) of creative sector companies	–	–	0.107**
dist	Distance from the regional center, km	–	0.001*	–0.0008***
appl_dummy	Dummy variable for grant applications (1 – yes, 0 – no)	–0.101***	–0.1	0.035**
lmanmin	Logarithm of the number of extraction and manufacturing enterprises	0.111	0.767***	0.212***
lrev	Logarithm of the total revenue of companies across all sectors of the economy	0.079**	0.029	-
L1	Lag value (first level)	–	–	0.071***
urbanind	Urban Environment Quality Index	-0.009***	0.003	–
L2	Lag value (second level)	–	–	0.0007
lrevbud	Logarithm of local budget revenues	0.048	0.037	–
L1	Lag value (first level)	–	–	0.111***
lhouse	Logarithm of housing construction	0.102**	0.189***	–
L2	Lag value (second level)	–	–	0.038**

Note: L1 – first-level lag, L2 – second-level lag. * – 10% significance level, ** – 5% significance level, *** – 1% significance level.

Source: compiled by the authors

After testing various specification options, the following results were obtained (Table 1).

The results of the GMM testing consider the specific nature of the analyzed data and provide consistent estimates. As a result, the final conclusions, based on the previously stated hypotheses, are drawn from the estimates obtained using the GMM method.

Discussion

The quantitative analysis revealed several factors that positively influence the growth of creative industries in the selected sample of industrial cities.

1. **The growth of creative sector companies in the previous two years stimulates the creation of creative businesses in the current year,** which can be explained by the factors shown in Figure 1.

Creation of a favourable ecosystem. Successful companies in the creative sector create an environment that attracts new entrepreneurs in several ways. First, they attract and train talented specialists who may later start their own businesses, building a pool of experienced professionals ready for new challenges. Second, the growth of creative businesses fosters the development of infrastructure, as creative clusters (such as hubs and accelerators) form around successful companies, offering new entrepreneurs resources and collaboration opportunities (Evmenov et al., 2023). Third, successful creative industry companies attract investments to the creative sector as a whole, making it easier to secure funding for startups.

The emergence of new niches and opportunities in the creative business sector. The success of major creative companies drives the search for new ideas and approaches, fostering competition and innovation. These innovative technologies and tools, initially funded by large corporations, gradually become accessible to small businesses, encouraging their growth, which opens up new niches and opportunities for new market participants. Furthermore, research shows that the success of creative products shapes new consumer

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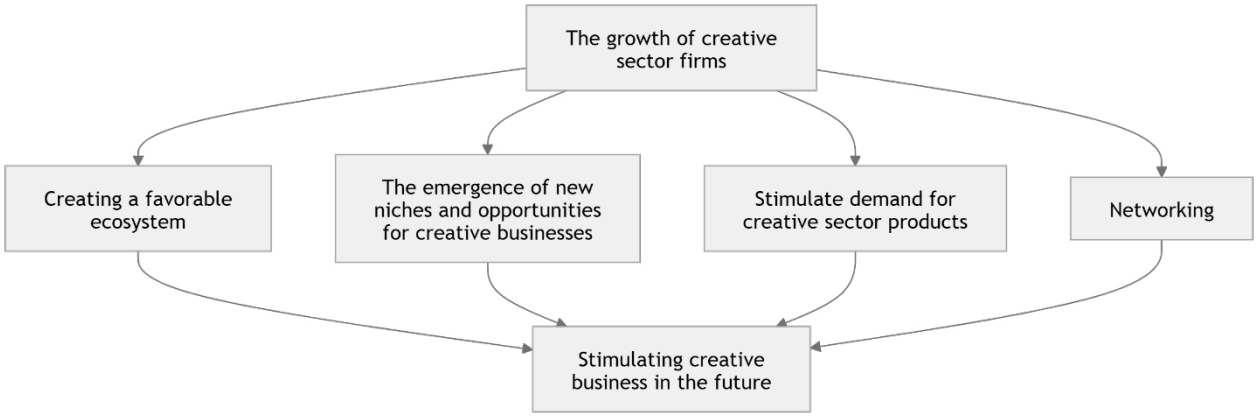

Figure 1. *Impact of the growth of creative sector firms on the creation of creative businesses.*
Source: compiled by the authors

habits and preferences, offering opportunities for companies that provide novel solutions in this field. A compelling example is Taiwan, where innovative approaches to cultural and creative product packaging are being developed. These methods are viewed as tools to enhance the country's «soft power,» boost industrial competitiveness, and showcase the unique character of the region (Lin & Lin, 2022).

Stimulation of demand. The development of companies in the creative sector raises public awareness of creative products and services (Yuniarti et al., 2024), thereby stimulating demand and creating favorable conditions for new market entrants. Additionally, large companies gradually build trust in the creative sector, making it more attractive both for investments and for consumers.

Networking. Established companies often interact with other participants in the creative sector, forming a network of connections that can be valuable for newcomers. Wohl (2022) demonstrates that the social networks of entrepreneurs in the creative industries and their interactions within these networks influence both the process of creative collaboration and the resulting innovations. Consequently, various formats of network interactions open up opportunities for collaboration, joint projects, and the exchange of experience.

All these factors contribute to the situation where the growth of companies in the creative sector creates a positive feedback loop, stimulating the emergence of new creative enterprises.

2. The distance to the regional center as a significant factor. Cities located farther from regional centers have fewer incentives to establish creative businesses.

Figure 2 illustrates the concentration of creative industry companies in the cities of Sverdlovsk and Chelyabinsk regions. In Sverdlovsk region, creative sector companies tend to cluster around the administrative center, Yekaterinburg (highlighted in red). In contrast, in Chelyabinsk region, creative industries are less centralized around the city of Chelyabinsk, though a trend toward spatial connectivity is still observed, which suggests the need for further research into creative business networks in neighboring municipalities.

The results align with the evidence from other studies (Fazlagić & Szczepankiewicz, 2020) and can be explained by several factors:

Limited access to resources. Despite the availability of federal grant programs to support creative industries, regional and local funding sources still play a crucial role. Remote areas have fewer available investments and grants and are characterized by a more pronounced lack of basic knowledge and skills, and limited market access (Sugiardi, 2024). However, integrating regional development institutions and accounting for local conditions can help level the playing field for entrepreneurs. For example, the Sverdlovsk Regional Fund for Entrepreneurship Support provides low-interest loans[4] and comprehensive consulting and educational services to small businesses in the region.

[4] Official website of the Sverdlovsk Regional Entrepreneurship Support Fund (SOFPP). Access mode: https://sofp.ru/?ysclid=m3sb2sn6qr234476414

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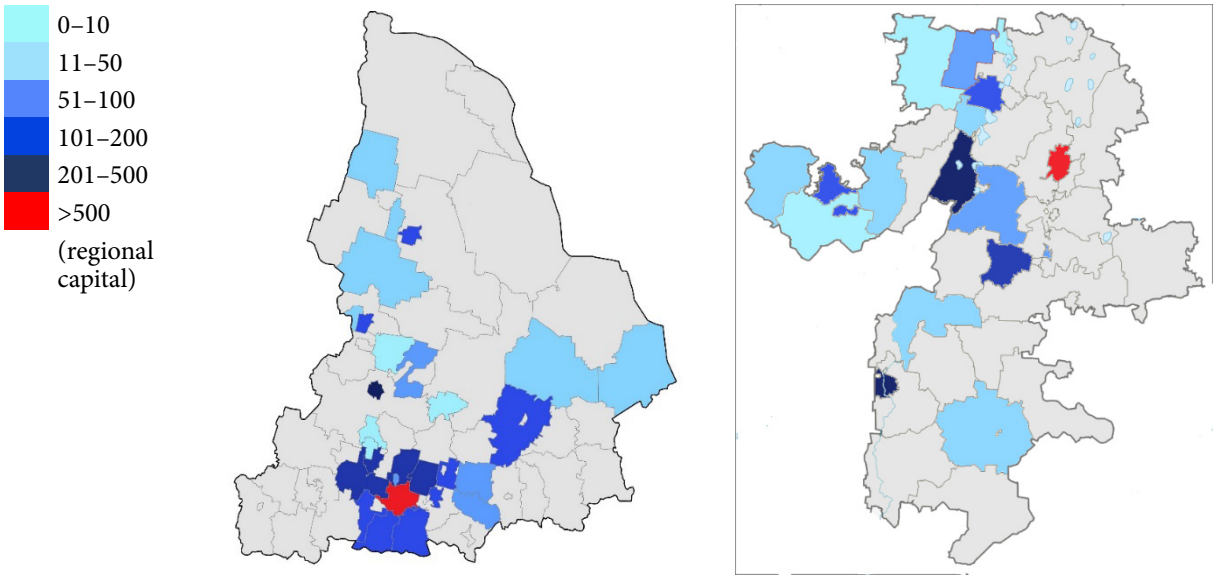

Figure 2. *Concentration of registered creative industry companies in Sverdlovsk region (left) and Chelyabinsk region (right)*

Source: compiled by the authors

Quality of human capital. A shortage of skilled professionals in fields vital for creative businesses—such as design, programming, and marketing—due to talent migration to regional centers is a key challenge for developing creative industries in small cities (Gulyaeva, 2019). Additionally, fewer residents in small cities are willing or able to take the risk of starting their own businesses. Additionally, the problem could be addressed by developing reliable transportation infrastructure and modern creative spaces (such as coworking spaces and creative hubs), as well as by ensuring access to cutting-edge technologies and equipment, which are now mostly available in central areas.

Network support. The farther a settlement is from the administrative center, the fewer business incubators and accelerators are available to foster creative businesses. Consequently, there are fewer opportunities for in-person support and mentorship from experienced entrepreneurs and investors, as well as for collaboration and networking with peers and experts. Despite these challenges, online learning can effectively mitigate some of these issues. Moreover, creative industries tend to thrive in clusters, where companies can easily collaborate. In cities far from administrative centers, creative clusters develop more slowly, are smaller in scale, and have less developed infrastructure (Turgel et al., 2023).

Overall, cities located far from regional centers face a set of interconnected challenges that make establishing creative businesses more difficult and risky. These problems could be addressed through a comprehensive approach that includes investments in infrastructure, support for education and entrepreneurship, and the development of attractive living and working environments.

3. **Grant application submission is a significant factor, which stimulates the growth of creative businesses** for the following reasons**:**

Encouraging the development of creative economy strategies. To apply for a grant, entrepreneurs need to clearly articulate their business idea, conduct a market analysis, identify their target audience, and create a financial model. This process makes a valuable experience in itself, even if the application is rejected. Since creative industry projects funded by the Presidential Fund are co-financed by local and regional authorities, these authorities actively participate in preparing applications, giving them the opportunity to influence the development of specific creative industry sectors in their regions.

Receiving feedback and expertise. Even if an application is declined, applicants often receive valuable feedback from experts. This helps improve the business plan, identify weaknesses in the creative project, and make the necessary adjustments to enhance the planned business's com-

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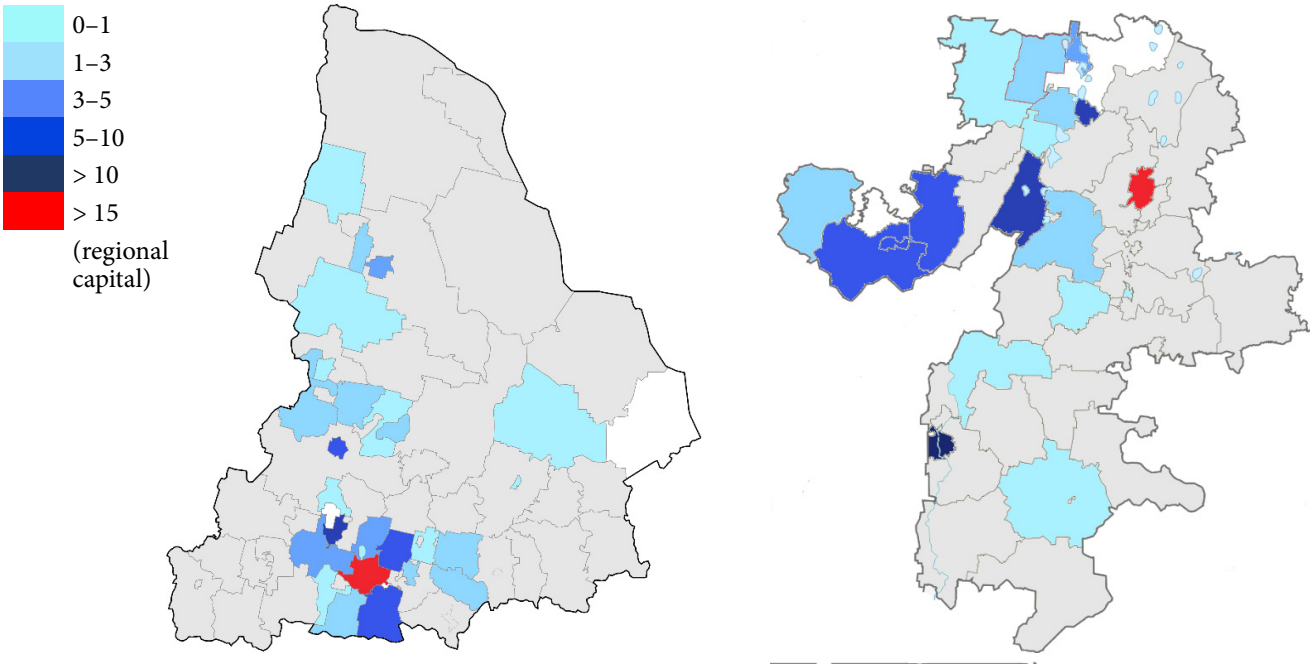

Figure 3. *Average number of grant applications submitted in Sverdlovsk region (left) and Chelyabinsk region (right) for 2021–2024 .*

Source: compiled by the authors

petitiveness. Thus, increasing the number of applications helps refine the skills needed to develop successful projects.

Building entrepreneurial confidence. Submitting an application and receiving positive feedback (even without funding) can significantly boost entrepreneurs' motivation and confidence in their future success. Preparing an application mobilizes entrepreneurs, prompting them to study their business and market more deeply, contributing to their professional growth. Successful grant applications often require innovative solutions and approaches, which stimulates the development of creative potential. New methods of promoting creative startups via digital platforms also seem promising. For example, Shaimiev et al. (2023) propose creating a «scientific and technical creative show» on digital platforms, involving viewers in the development process of startups.

The spatial distribution of grant applications shown in Figure 3 closely mirrors the intensity patterns in Figure 2, which reflect the concentration of creative industry companies in Sverdlovsk and Chelyabinsk regions. This suggests a potential correlation: municipalities with more grant applications tend to have a higher concentration of creative industries.

4. **Positive correlation between the number of manufacturing and extractive enterprises and the development of the creative sector.** At first glance, this correlation may seem unexpected, but several factors can explain this phenomenon:

Growing demand for innovation and technological solutions. Manufacturing and extractive enterprises constantly require innovative technological solutions to improve production efficiency, reduce costs, and enhance product quality (Kurlikova et al., 2024). Cross-innovation cooperation between creative and «non-creative» industries is viewed as a key driver of socio-economic development in the near future (Babina et al., 2024). This creates demand for the services of creative companies specializing in software development, process automation, industrial design, and related fields.

Attracting investments. Large manufacturing and extractive enterprises draw significant investments into the region, fostering a favorable environment for the growth of other industries, including the creative sector. These investments may be directed toward building infrastructure needed by creative companies. Additionally, industrial enterprises create numerous jobs, leading

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to population growth and increased purchasing power, which in turn stimulates demand for creative products and services.

Emergence of new markets and opportunities. Manufacturing and extractive enterprises require effective branding and marketing strategies to promote their products in the market, which creates opportunities for collaboration with creative agencies and specialists in design, advertising, and PR. Furthermore, manufacturing and extractive enterprises often become attractions for industrial tourism, opening new possibilities for creative companies involved in developing tourist routes, producing souvenirs, and organizing events (Konstantinova & Panchenko, 2022).

5. **Increase in local budget revenues is a significant factor that positively influences the emergence of creative businesses in a city,** which can be explained by several reasons:

Funding support programs, including for businesses. The growth in budget revenues allows the city administration to increase funding for grant programs and subsidies for emerging creative enterprises. Additional funds can be directed toward the development of educational programs in the creative industries to enhance the skills of local entrepreneurs and specialists. Moreover, city authorities can invest in promoting the city's creative industries at regional and international levels.

Creating a favorable regulatory environment. Additional resources enable the city administration to optimize bureaucratic processes, making business registration and management easier. Increased budget revenues also allow the city administration to create more favorable tax conditions for creative enterprises, fostering their growth.

Enhancing investment appeal. An increase in budget revenues indicates economic growth in the city, making it more attractive to private investors who may invest in creative projects.

Improving quality of life. Additional funds enable the city administration to enhance social infrastructure—such as education, healthcare, and culture—thereby attracting qualified specialists, improving the overall quality of life, and benefiting the creative class.

6. **The introduction of new housing stimulates the development of creative businesses for several reasons:**

Influx of population and increased demand. Access to new housing stimulates population growth, expanding the potential market for creative products and services. New residents create demand for interior design, landscaping services, entertainment, cafes, restaurants, and other services often provided by creative enterprises. Additionally, new residential complexes enlarge the pool of potential employees for creative businesses. Many creative enterprises require talented individuals, and the availability of housing can facilitate the search for qualified personnel.

Formation of new creative projects. New residential areas often become hubs for emerging communities, where people interact and socialize. This environment fosters the creation and development of collaborative creative projects and exchange of ideas. Developers frequently invest in the infrastructure of new neighborhoods, including roads, parking spaces, and public areas, which creates a more attractive environment for living and working and, in turn, draws creative professionals and entrepreneurs.

In general, the development of new housing catalyzes creative business growth but is most effective when paired with infrastructure improvements and a supportive business environment.

Assessment of the key factors in the implementation of creative industry management strategies

Table 2 identifies the importance of previously determined factors (and their underlying causes) for three creative industry management strategies: conservation, transformation, and generation. A scoring system from 0 to 2 was used to evaluate the significance of each underlying cause, ranging from «low» (0) to «high» (2). The underlying causes are also categorized by types of state support (Table 3), which will subsequently be incorporated into creative industry management strategies.

Our analysis identifies the dominant factors that scored highest across all creative industry strategies (Table 2), with state support for these factors benefiting all three strategy types. The second group of factors, which strengthens the impact of the first group, includes the remaining factors, and their support measures depend on the chosen strategy.

Table 3 shows that the generation strategy for creative industries, aimed at creating new symbolic meanings and material foundations to establish local identity or a territorial brand, requires the

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Table 2

Factors driving creative industry growth for three management strategies

Factors driving the growth of creative industry companies	Types of state support	Creative industry management strategies		
		Dynamic conservation	Transformation	Generation
1. *The growth of creative sector companies in the previous two years stimulates the creation of creative businesses in the current year*				
Creation of a favourable ecosystem.	I	2	2	2
Emergence of new niches and opportunities in the creative business sector	EI	1	2	2
Stimulation of demand	EI	0	1	2
Networking	EI	2	2	2
2. The distance to the regional center is a significant factor. Cities farther from the regional center have fewer incentives to create creative businesses.				
Limited access to resources	F	1	1	2
Quality of human capital	I	2	2	2
Network support	EI	1	2	2
3. *The submission of grant applications is a significant factor and stimulates the growth of creative businesses, encouraging the development of a creative economy strategy.*				
	R	2	2	2
Receiving feedback and expertise	EI	1	2	2
Building entrepreneurial confidence	EI	1	2	2
4. *Positive correlation between the number of manufacturing and extractive enterprises and the development of the creative sector.*				
Growing demand for innovation and technological solutions	EI	2	2	2
Attracting investments	F	2	2	2
Emergence of new markets and opportunities	EI	0	1	2
5. *The growth of local budget revenues is a significant factor that positively influences the emergence of creative businesses in the city.*				
Financing of business support programs	F	2	2	2
Creating a favorable regulatory environment	R	2	2	2
Increase in investment attractiveness	F	2	2	2
6. The introduction of new housing stimulates the development of creative businesses				
Influx of population and increased demand	I	2	2	2
Formation of new communities	EI	1	2	2

Notes: 0 – low factor significance (minimal impact on the formation and implementation of the strategy);1 – moderate factor significance (a supporting factor that amplifies the effect of the dominant factor);2 – high factor significance (a dominant factor critically important for implementing the management strategy).

Source: compiled by the authors

Table 3

Table of distribution of final scores for the significance of factors

Creative industries management strategy	Infrastructure (max=6)	Financial support (max=8)	Education and information support (max=18)	Regulatory support (max=4)	Total (max=36)
Dynamic conservation	6	7	9	4	26
Transformation	6	7	16	4	33
Generation	6	8	18	4	36

Source: compiled by the authors

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highest level of state support for all factors. In contrast, the dynamic conservation strategy is the least dependent on state involvement, as creative industries in this case already have a solid material foundation and a relevant symbolic component of local identity. This conclusion is vital for managing creative industries, enabling strategic sector development while accounting for project costs.

It should be noted that the success of creative industry strategies in second-tier industrial cities depends heavily on state regulatory and infrastructure support, which means that priority measures should include the establishment of creative clusters, simplification of administrative processes, introduction of tax incentives, legislative support, and promotion of creative exports (Table 4). The choice of other state support measures is determined, first, by the type of creative industry management strategy, and second, by the factors that enhance the local identity of the city or region, which reflects the modular approach to management.

To develop an effective creative industry policy for second-tier cities, it is necessary, first, to

Table 4

Measures of state support for the implementation of creative industry strategies

Types of state support	Measures of state support
Infrastructure (**I**)	• *Creation of creative clusters and incubators*: State funding for the development of specialized spaces for creative entrepreneurs, providing access to equipment, offices, and shared collaboration areas. • *Development of technological infrastructure*: Support for modern communication technologies and crowdfunding platforms to facilitate creative startups. • *Support for cultural events*: Organization of exhibitions, festivals, forums, and conferences that promote creative industries and showcase local talent. • *Development of tourism infrastructure*: Development of cultural and historical sites to attract tourists and boost demand for creative businesses.
Financial support (**F**)	• *Grants and subsidies*: Offering grants for startups and projects in the creative sector for small and medium-sized businesses to reduce financial risks. • *Tax incentives*: Providing tax holidays or reduced tax rates for creative companies to ease financial burdens. • *State funding*: Establishing specialized municipal and regional funds to invest in creative projects on preferential terms. • *Loans*: Offering loans to aspiring creative entrepreneurs at reduced interest rates.
Education and information support (**EI**)	• *Training programs and courses*: Developing joint programs with universities and educational institutions to train specialists in creative fields. • *Internships and placements*: Creating internship and placement programs in creative companies for students. • *Workshops and seminars*: Organizing events with experts from various creative industries to promote knowledge sharing and skill development. • *Support for professional associations*: Encouraging the activities of professional organizations in the creative industries. • *Networking platforms*: Developing online platforms and events to connect creative entrepreneurs with businesses, investors, and government bodies. • *Publication of research and reports*: Providing access to up-to-date information on the state of creative industries through studies and analytical reports. • *Marketing support*: Offering information on opportunities for business promotion, market trends, and current developments to help entrepreneurs navigate the economic landscape.
Regulatory support (**R**)	• *Institutional support*: Establishing regional development institutes and industry organizations. • *Simplification of administrative procedures*: Reducing bureaucratic barriers for business registration and operations. • *Intellectual property protection*: Developing and implementing legislative initiatives to safeguard copyrights and patents. • *Municipal legislative initiatives*: Supporting creative industries through locally tailored laws that reflect regional identity. • *Promotion of international cooperation*: Facilitating the export of creative products and services

Source: compiled by the authors

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have a clear understanding of their role in the regional socio-economic system, primarily shaped by local identity; second, to consider the factors that support the formation and implementation of management policies; and third, to create conditions through state support measures that attract new resources and «trigger causal cycles that drive development» (Kazakova, 2020).

Conclusion

This study explores the factors influencing the development strategies of industrial cities in the creative economy to guide effective management decisions (Manaeva, 2023). From the theoretical standpoint, the proposed modular approach can offer a framework for devising and implementing various management strategies for creative revitalization of cities, based on local identity and enhanced by favorable factors through state support. It can also provide regional and local authorities with a more targeted and effective way to implement creative industry development strategies, considering both local conditions and the city's position in the broader regional system (Rastvortseva, &Manaeva, 2022). Importantly, an effective policy for the creative urban economy requires an analysis of key factors and, when necessary, reinforcing them with appropriate support measures.

The econometric analysis shows that the following factors are conducive to the transformation of post-industrial cities into centers of innovative development, competing for human capital: growth in creative sector companies (leading to the emergence of new businesses), distance from the regional center (more remote cities have fewer incentives), grant applications, the number of manufacturing and extractive enterprises, increased local budget revenues, and construction of new housing. If we take these factors into account, we can form and successfully implement creative industry development strategies based on local identity. It should be noted that the limitations of the study, caused by imperfect statistical data (especially municipal statistics) and the incomplete coverage of factors, result in incomplete findings and require the inclusion of additional data in the analysis.

The assessment of factors using a scoring system, reflecting their significance from «weak» (0) to «strong» (2), revealed two groups of factors (dominant and supplementary, which enhance the effect of dominant factors) and clarified their importance for each of the three types of management strategies: dynamic conservation, transformation, and generation. We also found a critical dependence of all types of creative industry management strategies in second-tier industrial cities on state regulatory and infrastructure support.

The next iteration developed support measures for each strategy type, focusing on strengthening the factors that drive successful implementation. The choice of state support measures depends first on the creative industry management strategy and second on factors that enhance local identity, reflecting the modular management approach. The generation strategy, aimed at creating new symbolic meanings and reshaping local identity or regional branding, requires maximum government support. In contrast, the dynamic conservation strategy, based on an established creative cluster with a solid foundation and current symbolic identity, is least dependent on government involvement. The support measures are divided into four areas: infrastructure, financial, educational, informational, and regulatory.

Given that the factors influencing the formation and functioning of cities are dynamic (Sekushina, 2021), there is an objective need to continue their study and analysis, including econometric-based research.

Appendix 1

City districts: Sverdlovsk Region, Chelyabinsk Region

Urban district	Region
Urban District Bogdanovich	Sverdlovsk Region
Verkhnyaya Salda Urban District	Sverdlovsk Region
Novaya Lyalya Urban District	Sverdlovsk Region
Urban District Revda	Sverdlovsk Region
Sysert Urban District	Sverdlovsk Region
Tavda Urban District	Sverdlovsk Region

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Urban district	Region
Tura Urban District	Sverdlovsk Region
Aramil Urban District	Sverdlovsk Region
Asbest Urban District	Sverdlovsk Region
Berezovsky Urban District	Sverdlovsk Region
Urban District Verkhnyaya Pyshma	Sverdlovsk Region
Urban District Verkhny Tagil	Sverdlovsk Region
Urban District Zarechny	Sverdlovsk Region
City of Irbit	Sverdlovsk Region
Kachkanar Urban District	Sverdlovsk Region
Kirovgrad Urban District	Sverdlovsk Region
Urban District Krasnoturyinsk	Sverdlovsk Region
Urban District Krasnouralsk	Sverdlovsk Region
Kushva Urban District	Sverdlovsk Region
Urban District Nizhnyaya Salda	Sverdlovsk Region
City of Nizhny Tagil	Sverdlovsk Region
Urban District Pervouralsk	Sverdlovsk Region
Polevskoy Urban District	Sverdlovsk Region
Severouralsk Urban District	Sverdlovsk Region
Serov Urban District	Sverdlovsk Region
Urban District Sredneuralsk	Sverdlovsk Region
Urban District Sukhoi Log	Sverdlovsk Region
Urban District «City of Lesnoy»	Sverdlovsk Region
Novouralsk Urban District	Sverdlovsk Region
Asha	Chelyabinsk Region
Verkhneuralsk	Chelyabinsk Region
Verkhny Ufaley	Chelyabinsk Region
Karabash	Chelyabinsk Region
Kartaly	Chelyabinsk Region
Katav-Ivanovsk	Chelyabinsk Region
Kyshtym	Chelyabinsk Region
Magnitogorsk	Chelyabinsk Region
Miass	Chelyabinsk Region
Nyazepetrovsk	Chelyabinsk Region
Ozersk	Chelyabinsk Region
Plast	Chelyabinsk Region
Satka	Chelyabinsk Region
Sim	Chelyabinsk Region
Snezhinsk	Chelyabinsk Region
Trekhgorny	Chelyabinsk Region
Ust-Katav	Chelyabinsk Region
Chebarkul	Chelyabinsk Region
Chelyabinsk	Chelyabinsk Region
Yuzhnouralsk	Chelyabinsk Region
Yuryuzan	Chelyabinsk Region

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Appendix 2

Descriptive statistics of variables

Variable	Description of the variable, unit of measurement	Number of observations	Mean	Standard deviation	Min	Max
dist	Distance from the regional center, km.	721	168.2	108.9	0.0	441.0
migr	Migration growth	617	44.1	1154.2	3979.0	12169.0
road	Length of local public roads, km.	618	239.2	219.7	0.0	1200.0
revbudget	Actual local budget revenues, million rubles.	517	2143.4	5189.3	0.0	52210.7
expbudget	Actual local budget expenditures, million rubles.	488	2450.7	5429.8	0.0	52468.2
invest	Investments in fixed capital from municipal budget funds, thousand rubles	608	139351.6	410895.7	0.0	5998091.4
hotels	Number of collective accommodation facilities, units.	478	11.4	16.1	0.0	124.0
placeshotel	Number of beds in collective accommodation facilities, units.	425	899.4	1466.1	0.0	10299.0
house	Residential housing put into operation in the municipal area, sq. m.	621	36292.5	102674.6	0.0	1003602.0
urbanind	Ministry of Construction Ranking / Urban Environment Quality Index	300	184.1	21.4	117.0	243.0
salary	Average monthly salary of employees in organizations, rubles.	554	28381.6	7841.5	11820.7	54542.6
salaryculture	Average monthly salary of employees in organizations (Activities in the field of culture, sports, leisure, and entertainment), rubles.	365	31786.4	9082.8	13433.9	55610.8
population	Average annual population, thousand people.	630	81.5	170.2	6.8	1201.5
sms	Number of small and medium-sized enterprises, units.	231	4561.4	12245.5	237.0	76777.0
revenuetotal	Total revenue, million roubles	301	83201.1	320091.9	0.1	2697339.8
revenuecreative	Revenue of creative industries, million rubles	290	2468.5	11665.9	0.3	108320.9
creativecompany	Number of enterprises in creative industries, units	308	242.1	813.7	0.0	6838.0
manufactcompany	Number of manufacturing enterprises, units	308	162.0	575.6	0.0	4676.0
miningcompany	Number of extractive enterprises, units	308	6.6	20.5	0.0	170.0
grantamount	Presidential Grant Foundation (PGF), grant amount, thous. rubles	199	360.9	1421.8	0.0	16217.3
applications	Number of grant applications submitted	199	4.4	12.7	0.0	103.0
winapplications	Number of grant applications won	199	0.3	0.8	0.0	6.0

Source: authors' calculations

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