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**THEORETICAL ASPECTS OF THE FORMATION  
AND DEVELOPMENT OF CREATIVE CAPITAL**

The development of the economy in the context of the global crisis has posed many complex, fundamentally new problems for economic science and practice. They require timely reflection and decision. The practice of functioning of the creative economy in the world requires a scientific update of the conceptual components of creative capital. The necessity of the transformation of human capital in the creative economy was substantiated in the article. A comparative description of the

requirements for human and creative types of capital was carried out. The concept of creative capital was clarified as a set of basic personal characteristics of human capital, as well as intellectual and creative abilities, original knowledge, creative skills and innate talents that are expressed through the potential to generate ideas, the ability to make decisions in conditions of uncertainty and increased risk, and which in their aggregates provide competitive advantages and promote economic growth. The main concepts of the formation and development of creative capital were identified, grouped and analyzed. These are the concept of the creative class, the migration of creative capital, its generation. Key characteristics of creative capital were noted, including the presence of intellectual and creative abilities; the ability to synthesize creativity and knowledge; openness to new knowledge, the presence of internal discipline and motivation for continuous self-development; the ability to quickly find the necessary information, analyze it and implement it in practice; the presence of a high level of ingenuity and others. The factors of formation and development of creative capital at the national, regional, individual levels (macro-, meso-, micro-levels) were considered. The need for the formation of creative capital at all levels and state support for its development as a potential for economic growth in the context of digitalization was substantiated.

**Keywords:** creative capital, creative economy, human capital, creative industries.

## INTRODUCTION

Today it is impossible to imagine an economically developed state without an institutional socially oriented focus on the implementation of human capital. The acceleration of technological development, the activation of the role of human capital and changes in other factors of modern production are interrelated problems of balanced development. Deep qualitative changes in the system of economic relations that are taking place in modern conditions necessitate a theoretical rethinking of the development of human capital and the formation of creative capital. The value of human capital has an organic connection with the global processes taking place in the modern world. And the urgent practical problem of the development of human capital is the need to match its qualitative characteristics with modern challenges and requirements of the time. Today, on the one hand, the deepening of specialization and division of labor continues, including on a new digital basis. On the other hand, at the same time there is an interpenetration of some national economies, intensifying migration and economic processes between them, and sanctions isolation, competition and confrontation of other countries. The indicated trends in the development of world economic relations are transforming and strengthening the role of human capital.

Economic science is trying to determine the direction of the «human» dimension of society. Human creativity, its properties and evaluation have become the leading topic of modern research. This problem is multi-vector. Representatives of not only economics, but also other related sciences turn to it. These are sociology, psychology, demography. A person comes to the fore as a carrier of new knowledge, abilities and opportunities in them. Domestic and foreign researchers have studied the content of the transformation of human capital in the creative economy [1, 2], the category of creative capital [3-5], the impact of creative capital on the economic development of the country [6, 7] and the region [8]. Approaches to ensure the development of creative capital allow us to conclude that in the future it is necessary to carefully study this issue for certain types of economic activity. It is necessary to develop appropriate methodological tools. The relationship between the qualitative characteristics of creative capital and the

quality of innovative development, both at the enterprise level and at the level of the national economy, also requires additional research.

**FORMULATION OF THE PROBLEM**

Important changes continue to occur related to the activation of the role, development and concentration of the creative component of human capital today. Creative human capital is a sensitive object of influence of a number of factors of the corresponding hierarchical level as a whole. However, at the same time, it is a powerful dominant factor influencing all subsystems: economic, educational, political and others. The above necessitates clarifying the category of «creative capital», identifying key characteristics and requirements for its development, a comprehensive analysis of the factors of formation and practice of functioning of creative capital at the macro-, meso- and micro levels. The purpose and scientific focus of this work is to systematize and analyze the most important theoretical foundations for the formation and development of creative capital.

**METHODS**

A comparative analysis of the theoretical views of scientists, as well as the method of generalization and scientific abstraction, was used to clarify the category of «creative capital», to identify its key characteristics and requirements for it. A multilevel analysis and a systematic approach were used to characterize the factors of formation and development of creative capital. Synthesis and tabular methods were used to visualize the results of the study.

**RESULTS**

The basis for the formation of a strategy for the development of human capital is the concept of «human capital — the highest form of wealth of society» in the modern economy. It provides for a system of socio-economic, organizational, managerial and other measures to overcome contradictions directly in labor and the forms of its organization. It is important to note that in the context of the development of a creative economy, the concept and implementation of human capital is undergoing significant changes. The basic features of human capital, previously recognized as defining competitive advantages, have given way to modern characteristics of creative human capital. They are in the plane of creativity and gradually change their status from additional and desirable to mandatory (table 1).

Scientists note that «the creative nature of human capital is reflected in the ontological conceptualization that specifies human capital in the most general terms «consciousness — intellect — knowledge» [9]. Consequently, human capital is characterized by the level of knowledge, creativity, experience, moral values and work culture, health status. It should be noted that it is human capital that is the basis and driving force for the development of a creative economy. It is an extremely promising direction for improving economic relations, since it relies on the use of an inexhaustible resource — creative capital. Individuals and firms use unlimited resources and acquire intellectual property rights over them, which may be short-lived and do not compete on price in a creative economy. We consider it necessary to clarify the concept of «creativity» in order to take into account the importance of transformational processes in the content of creative human capital (table 2).

**Table 1.** Comparative characteristics of requirements for human and creative capital \*

| Human capital requirements   | Creative capital requirements   |
|--|---|
| Ability to accept new information and acquire new knowledge  | The ability to generate information and knowledge, give them a new form, formulate new concepts and ideas |
| Willingness to solve problems  | Ability to solve problems under conditions of uncertainty and risk  |
| The presence of logical thinking   | The presence of creative thinking (creative approach)   |
| The presence of abilities and desire for vigorous activity with the aim of self-realization and satisfaction of the internal needs of the individual | The ability and desire for creative activity in order to achieve a certain result                         |

\* Compiled by the authors

**Table 2.** The concept of creativity \*

|  |   |
|--|---|
| The traditional approach to understanding «creativity»   | Creativity (lat. Creo) — to create  |
|  | «Creative thinking» — the ability to generate ideas»  |
|  | Critical thinking (the ability to evaluate ideas)   |
|  | Collaboration (the ability to invent in a team)   |
|  | Imaginative thinking (the ability to visualize ideas)   |
|  | This is a stable characteristic of the individual, the totality of the individual's creative abilities, one of the factors of giftedness, a special type of intellectual abilities.   |
|  | Creativity is characterized by a readiness to produce fundamentally new ideas and, according to P. Torrens (1974), involves sensitivity to problems and the existing lack of solutions, the search for solutions, the advancement and testing of hypotheses, and, finally, the formulation of the result. |
|  | Creativity is the ability to make unexpected decisions based on existing knowledge or experience.   |
| The concept of creativity as part of the creative economy, its unique characteristics (J. Gilford, L. Thurstone, R. Sternberg, etc.) | Creativity is the creative potential of a person, helping him to create something new.  |
|  | Divergent thinking — going in different directions at the same time, deviating from logic   |
|  | Fluency of thought — the ability to generate a large number of ideas  |
|  | Irrelevance — the logical independence of the reaction from the stimulus  |
|  | Flexibility — the ability to generate a variety of ideas  |
|  | Fantastic — complete isolation of the answer from reality in the presence of a logical connection between the stimulus and the reaction   |
|  | Originality — the ability to generate non-standard ideas  |
|  | The ability to solve a problem, i.e. analyze and synthesize ideas   |
|  | Courage is the ability to take reasonable risks.  |
| Willingness to resist the opinions of others   |   |

\* Compiled according to [10]

There is still no single clearly defined paradigm, despite the relevance of this issue and the large number of publications on the creative economy. The focus of attention of creative economy theorists remains the question of the compatibility of creativity, cultural heritage and the economy. Do they destroy each other? After all, the creative economy differs from the traditional economy in the central role of the creative person. Thus, creativity is defined as «the ability of human capital to create and implement modern innovations based on artificial intelligence and modern digital technologies, as well as the ability to solve non-standard managerial and organizational tasks» [8]. Also, «creativity is a concept of modern discourse and the result of purposeful human activity. This concept reflects more pragmatic meanings. It is operational and technical. Creativity is a concept of traditional discourse. It is non-operational (not divided into a sequence of operations). It can be defined as a transcendent, fundamental phenomenon. At the same time, it can be argued that any creative activity is creativity, but not all creativity is creative» [11].

It is important to emphasize that the key characteristic of the creative economy is the features of the implementation of human capital. It is advisable to subdivide it into subspecies, namely: intellectual, organizational, social, creative. The development of human capital in a creative economy characterizes the totality of existing and developed abilities, as a result of investments in education and health, the personal qualities and motivations of individuals at their disposal, which are used in the creative industry, increasing productivity and, thus, the impact on value added, created in this sector of the national economy [1]. The mechanism for the formation of creative capital includes needs, improvement of their structure and the possibility of their transformation into real consumption based on a certain level of freedom of choice, first of all. Creative capital is singled out separately at the beginning of the 21st century in economic science. Therefore, the categorical apparatus of creative capital has not been sufficiently developed. There is also no conceptual unity among scientists in understanding its nature of formation and development (table 3).

**Table 3.** Content of creative capital \*

| Authors               | Definition  |
|-----------------------|---|
| R. Florida [12]       | The type of human capital that arises among the class of creative people and workers in creative industries   |
| R. Cushing [5]        | An element of human capital, implying the presence and implementation of the individual's ability to freely develop creative initiative, which determines the ability to develop innovative solutions |
| A. Sokol [6]          | A gift demonstrated not only as an artistic element aimed at satisfying spiritual needs, but also observed by us  |
| A. Mempel-Snezhik [6] | Complementary approach to the human capital model.  |
| S. Darchen [13]       | Purposeful flow of special values that create new values in the form of non-standard, unique ideas and the latest knowledge.  |

\* Compiled by the authors

We believe that creative capital can be defined as a set of basic personal characteristics of human capital, as well as intellectual and creative abilities, original knowledge, creative skills and innate talents. They are expressed through the ability to generate ideas, the ability to make decisions in conditions of uncertainty and increased risk, and which together provide competitive advantages and contribute to economic growth. Fundamental changes in the conceptual approaches to the formation and development of creative capital have taken place in recent years. In this regard, we consider it appropriate to consider, in our opinion, the main concepts of creative capital (table 4).

**Table 4.** Main conceptual approaches to the formation and development of creative capital \*

| Creative capital generation concept  | Creative class concept   | Creative capital migration concept   |
|--|--|--|
| The generation of creative capital takes place in an environment where all attention is focused on the process of «cultivating» and developing people's creativity | Creative capital includes creative workers or the creative class | The development of creative capital is associated with the mobility of the creative class and the concentration of creative people in certain locations. |

\* Compiled according to [11, 12, 14]

The theory of creative capital by R. Florida recognizes a special type of human capital of creative people as a key factor in economic growth. The creative capital embodied in the creative class is more than the skills these people have acquired through education and training. This is a multidimensional concept. Creativity occupies a central place in the functions of labor activity performed by the creative class. This may be to: «combine standard approaches in a unique way to fit the situation... independently try new ideas and innovations», but also sometimes: can be widely produced, sold and used... compose music that can be played over and over again» [15, P. 8]. In addition, the theory defines the main components of creative capital: the «three Ts»: technology, talent and tolerance. Communities that are able to acquire a large number of «three T» will have a higher level of economic and social development. Representatives of the creative class are distinguished by mobility, flexibility, self-education, a «new» digital workplace, social participation, and active recreation. These people will turn innovations into concrete business ideas and commercial products.

The theory of creative capital migration is also widespread in foreign studies. According to it, the mobility of the creative class to cities, regions and countries is encouraged, where they find more favorable conditions for the creation and implementation of their creative ideas [14]. However, today such stratification, spatial-geographical and migration approaches are justifiably subjected to scientific criticism. This is due to the fact that the significant impact of digitalization, information and communication technologies, the Internet, in particular, on the possibility of realizing creative capital, as well as the nature of human creativity

(creativity) is ignored. Creativity is not the basis for the stratification of social groups and the concentration of the creative class in a particular location. Thus, the implementation of creative capital depends little on the place of residence and social status in the context of the development of a creative economy.

In our opinion, the paradigm of generating creative capital seems more rational. Thus, there are «three necessary elements for the formation and development of creative capital. These are competencies; creative thinking; motivation» [16]. Domestic scientists note that «in the scientific and political discourse, the focus is on exactly the opposite mechanisms for the increment of creative capital. To a greater extent, society articulates the problems of early detection (even in childhood), support and development of gifted children and talented youth» [11, P. 93]. The generation of creative capital occurs as a result of creative experience, the creation and accumulation of innovative and professional practices. And creative individuals increase their human capital. Human creativity is manifested in the production of special unique ideas, non-standard thinking, the desire for continuous education, the desire for new knowledge and their exchange in this context. Thus, the main characteristics of creative capital include:

- availability of intellectual and creative abilities;
- the ability to synthesize creativity and knowledge;
- openness to new knowledge, the presence of internal discipline and motivation for continuous self-development;
- the ability to quickly find the necessary information, analyze it and implement it in practice;
- availability of potential, desire and motivation to produce new, often non-standard ideas and solutions;
- ability to propose and apply original approaches to solving extremely complex problems;
- the presence of a high level of ingenuity;
- possession of networking skills in order to exchange knowledge, ideas and solutions with other carriers of creative capital, which contributes to increasing the efficiency of its use;
- the ability to synthesize data and information from different fields of knowledge and to show oneself as a multidisciplinary specialist;
- possession of technologies for implementing new ideas in the most effective and least costly way using relevant and modern tools;
- the ability to make effective decisions in conditions of uncertainty and increased risk;
- willingness to quickly adapt to changes in the labor market in a competitive environment;
- denial of formalization in the process of professional activity, etc.

It should be emphasized that the costs of acquiring and developing these characteristics in the future should generate income from the commercialization of innovative ideas at the same time. Creative capital is both a personal and a social asset. It can improve the efficiency of individuals, businesses, regions, or nations. In this regard, it should be considered at several levels: at the national, regional, enterprise and individual levels (table 5).

**Table 5.** Multi-level implementation of creative capital \*

| Levels | Category                                | Content   |
|--------|---|---|
| Macro- | Creative capital of the national system | Associated with the development of creative industries in the country, opportunities for realizing the creative potential of the country  |
| Meso-  | Creative capital of the region          | Due to the geographical concentration of creative individuals, as well as the development of creative industries, innovation clusters, «smart cities», «creative centers», etc. |
| Micro- | Creative capital of the enterprise/     | Covers the ability and ability of employees to create and implement innovations based on non-standard creative thinking and non-standard problem solving                        |
|        | organizations                           | Type of human capital, which includes such characteristics as creative and moral values, the need to generate new knowledge and innovation                                      |

\* Developed by the authors

Thus, creative capital includes those abilities and skills of a person or family, enterprise or organization, community or country as a whole, which contribute to the realization of new opportunities through creativity. The modern carrier of human capital has, first of all, a basic set of characteristics, without which intellectual activity is impossible. He, in addition, has features that characterize his creative potential and the possibilities of its use, providing him with a competitive advantage in the labor market. At the same time, the results of the activities of the bearer of creative capital are based on signs of creativity, and, accordingly, have a high degree of competitiveness.

This is the fundamental role of creativity in creative capital. It can also be understood more specifically as capital, encompassing informal knowledge and skills, for example, that can be passed down from generation to generation and between creative people [17]. It can be a craft technique that modern professionals learn in their field, or a more experienced creative transfer of knowledge to emerging talents. Knowledge sharing between people is also important for building broader human capital [2].

Creative capital transforms labor activity in the system of economic relations within enterprises and organizations. This happens to creative professionals through education and training; learning by doing, learning on the job; knowledge Exchange. Education is the foundation where skills are first developed. Then they are developed continuously through knowledge sharing and learning by doing. Knowledge sharing can take place through access to information from organizations and institutions such as local groups, business incubation centers.

It is important to note that digitalization has led to the interpenetration of digital technologies and creative activity, where a new sphere, CreaTech, has formed at the intersection line. Its functionality can be considered a new innovative technology. It combines creative skills with cutting-edge technology to apply technology not only directly to the most creative industries, but to co-produce creative products and services, improve the way creative products are made and used, find new ways to engage audiences, and drive business growth and investment. The use of the latest technologies, such as artificial intelligence, augmented reality, virtual reality, 5G and blockchain in the CreaTech space, causes a significant transformation of creative experience, creative products, services and business processes, a change in creative production and the philosophy of their consumption. Factory floors are gradually being replaced by creative communities whose raw material is their ability to think creatively, create and innovate.

It is necessary to note the following aspects at the regional level of the implementation of creative capital: the trend towards the concentration of creative industries and the creative class in developed large cities and locations, such as «creative centers», creative clusters; spatial division of development disproportions; increasing inequality in the incomes of the population; deepening digital divide. The creative economy also facilitates the migration of creative people to places where they can better satisfy their needs through the existing creative potential. As a rule, these are «smart cities», regions with highly developed science-intensive technologies, innovation and industrial clusters, «centers of creativity». The conditions for the emergence and spread of the so-called «centers of creativity» are: the concentration of creative professionals looking for a creative community, a developed institutional infrastructure, the presence of educated and wealthy consumers of innovative products. At the same time, creativity should not be just passive, but move to cooperation, cooperation and partnership with various areas of the socio-economic system.

Creative capital at the macro level is formed and developed through a new segment of the economy — creative industries. «The reality, which is manifested in the complexity of the formation of business models and the development of strategies, the instability of the labor market, a huge flow of information, is a prerequisite for the creation of creative industries that can ensure sustainable socio-economic development of the economy of the regions and the country as a whole» [18]. As of May 2021, there were 173,887 creative industries organizations operating in Russia (5.9 % of the total number of legal entities). A significant part of them fell on IT and video games (59.6 thousand organizations), advertising and PR (35.6 thousand) and architecture (21.4 thousand). Together, these three industries account for 67 % of the entire national creative sector. In general, in Russia, the number of «integrated» workers — employed in creative professions in traditional industries (2.1 million people in 2020) — is almost twice as large as the number of «specialists» — creative workers in creative industries (1.2 million people) [19].

According to the «Concept for the Development of Creative Industries and the Mechanisms for Implementing Their State Support in Large and Major Urban Agglomerations until 2030», creative industries in the Russian Federation are «fields of activity in which companies, organizations, associations and individual entrepreneurs, in the process of creative and cultural activity, dispose of intellectual property, they produce goods and services that have economic value, including those that ensure the formation of a harmoniously developed personality and an increase in the quality of life of Russian society» [20]. The creative industries include:

- industries based on the use of historical and cultural heritage (folk arts and crafts, museum activities);
- industries based on art (theater, music, cinema, animation, painting, galleries, etc.);
- modern media and digital content production (film, video, audio, animation production, data processing and software development, virtual and augmented reality, computer and video games, blogging, print industry, mass media, advertising, etc.);
- applied creative industries (architecture, industrial design, fashion industry, gastronomic industry, etc.)» [20].

There is also an international classification of creative industries. It was developed by the World Intellectual Property Organization, which divides these industries into basic, interconnected and indirect [21]. In any case, it is the creative industries that are the core of the creative economy. They do not form a sector as such, but are a structural part of the innovation system of the economy as a whole. «The products of the creative industries are not essential products. It forms the desired emotions, which in the current conditions of the development of society determines the trend of gradual replacement of the economy of consumption with the economy of impressions. Positive emotions that creative goods and services can generate are one of the most valuable «commodities» in the modern world» [18].

It is important to understand that the creative industries are based on cultural activities, the development of which is confirmed by the gradual transition from an industrial society to a society of knowledge and intelligence. It arises on the basis of the symbiosis of culture, art and economy. They interact at the intersection and within the framework of state, social and art policies. Culture leads the process of economic change and is considered a public good in a dynamic sense. However, we must not forget that the purpose of the functioning of the economic system is to satisfy the desires and needs of society. Therefore, only after the basic material needs are satisfied, the next group of needs are those related to the individual or collective cultural dimension.

However, creative activity is not guided solely by instrumental material rationality. «The higher productivity of cultural and creative activity compared to average economic activity is the most obvious explanation for the fact that an increase in the share of economic activity related to the cultural and creative sector improves the growth capacity of the entire economy as a whole» [22]. It is generally accepted that the results of the implementation of creative capital have become a variety of intellectual property products. These are innovations and industrial designs, discoveries, inventions and copyrights for them, know-how, patents, trademarks. Creative capital theory suggests that a high level of innovation is necessarily associated with an increase in employment and economic growth.

The economic contribution that creative industries generate to the development of national economic relations can be divided into direct and indirect. The direct contribution is expressed in the growth and development of the national economy, cities, regions, enterprises. Indirect (mediated) economic contribution is manifested in the development of other sectors of the economy as a side economic effect, in the growth of the quality of life of the population, the «overflow» of creative innovations into other sectors of the economy, the innovative development of industries through a network of creative and social entrepreneurship.

In a number of countries in 2020, creative industries account for a significant share of GDP: Great Britain — 5.5 %, Germany — 3.1 %, Australia — 5.7 %, Italy — 3.8 %. In Russia, the gross value added of the creative industries amounted to 2.7 trillion rubles. In terms of their share in GDP (2.7 %), the country is noticeably inferior to the leading US and China, which have a similar figure of 4.2 % and 4.3 %, respectively [23]. The sector of creative industries in Russia does not meet the needs of the domestic market in the cultural and leisure sector. The capacity of the Russian market exceeds the production capacity of domestic creative companies and creative businesses. The shortage of supply is covered by



the import of creative goods and services. This leads to an increase in the negative dynamics of the foreign trade balance in this area.

It is important to emphasize that creative capital depends on the environment that supports it, as well as on social, cultural and economic factors. Many countries, including the UK, Australia, Germany, the Republic of Korea, have recognized the socio-economic potential of the creative industries. They have actively contributed to their development over the past 20 years. Thus, the Creative Europe program with a total budget of 1.46 billion euros provides a wide range of support measures for creative organizations and representatives of creative professions in the countries of the European Union. Creative economy policy has a pronounced regional focus and is typical both for capitals and metropolitan areas (for example, Tokyo is positioned as an arts center, Beijing and Berlin as design centers), as well as for small cities and regions that attract tourists with a developed cultural and creative environment. A quarter of all those employed in the creative economy of Russia are in Moscow. The growth of the creative economy is facilitated by the reconstruction of urban spaces, industrial facilities and zones, the creation of creative clusters, art residences and other infrastructure in their place. Grant support is provided for creative people, small and medium-sized businesses, and stimulation of the export of creative goods and services. In Russia, the policy towards creative industries at the federal level is still being formed. And at the same time, this agenda is actively moving forward [23].

The specificity of creative work requires significant intellectual and psychological efforts on the part of a creative person for self-affirmation and self-realization, constant updating of knowledge. Therefore, they require mandatory support from the enterprise and the state, the attraction of a well-thought-out and consistent system of incentives for creative work. State support for the development of creative industries and creative entrepreneurship is approved in the Concept for the Development of Creative Industries and the Mechanisms for Implementing Their State Support in Large and Large Urban Agglomerations until 2030. It is carried out in the following areas: the creation of a territorial infrastructure for creative entrepreneurship, both general purpose, including social and special (professional) infrastructure focused on specific types of creative and (or) entrepreneurial activity; development of a system of knowledge and competencies, both creative and entrepreneurial; formation of an information support system; formation of financial infrastructure; elaboration of proposals to clarify the mechanisms of taxation; development of a system of service support for the legal protection of transactions with intellectual property rights and protection of the rights of the results of intellectual activity; development of export infrastructure [20].

It was noted at the SPIEF-2023 session «Map of Regional Creative Capital: Local Initiatives and International Partnerships» that the formation and development of cultural policy, creative capital, interdisciplinarity are the areas that make sense to deal with today. They have growth potential [24]. The most important prerequisite for the development of creative capital must be significant investment aimed at meeting the demand for unique new ideas. They can become knowledge and projects, the formation of an adequate educational system, the possibility of creating and realizing the scientific potential of society. Targeted measures to support the creative sector on a systematic basis will help stop the outflow of capital and creative youth, strengthen the presence and promotion of Russian creative goods and services on world markets.

It should be recognized that Russia has accumulated a significant backlog of state support that ensures the rapid development of creative industries, stimulates demand in the creative sector, and develops creative abilities in all population groups. Such support for the formation of qualitative characteristics of creative capital includes: respect for intellectual property rights; formation of a preferential taxation system for creative industries; infrastructure support for network projects; creation of conditions for distributing creative goods and services, etc.

Program measures of state support for the creative sector will allow in the future:

- to ensure the transition to import substitution in the sector of creative industries: by 2024 — to achieve a positive foreign trade balance;
- to ensure the growth of the share of Russian creative goods and services in the structure of world exports by 2030 — up to 3 %;
- growth of the share of creative industries in Russia's GDP by 2030 — up to 10 %;

- increase the migration attractiveness of Russian regions for qualified creative personnel and the global cultural elite;
- stop the outflow of educated creative youth to foreign countries to work in the creative sectors of the economy;
- ensure an increase in the share of people employed in the creative industries in total employment: by 2030 — up to 12 % (according to the expert assessment of the National Research University Higher School of Economics, in 2015 the share of people employed in the creative industries sector was about 5 %) [25].

Human capital can become not just a resource for a creative economy, but also (through a creative economy) the basis of a fundamentally new model for the development of the Russian economy as a whole, according to leading Russian scientists. Economic development through harnessing the potential of the creative economy is an alternative option. The creative sector of the economy has more opportunities to develop in an environment of relatively low stocks of financial capital than the industries that were previously bet on. However, despite this, the realization of the potential of the creative economy in Russia is possible only if the institutional and sociocultural barriers faced by representatives of the creative community are removed [26]. The creative economy is one of the neutral conductors. It allows you to build a dialogue between all key stakeholders — the state, business and the creative community.

### CONCLUSIONS

The key areas for the implementation of creative capital are economic and creative activities in various areas of human life. Therefore, stimulating the development of a creative person, the effective use of state regulation tools for motivating creative work is one of the key tasks for ensuring sustainable socio-economic development. Thus, the possibilities of human realization are not reduced to the creation of purely economic foundations for its all-round development. They are only a means of improving the quality of human capital, that is, the possible states and actions of a person throughout life. The level and state of creative human capital are determined by a branched set of parameters. These are the population size and factors of its dynamics, gender balance, life expectancy, economic activity of the population, the level of its education, professionalism and qualifications, sociocultural characteristics of the population. Priority is given to the factors that ensure the strengthening of the components of human development. These are, first of all, the introduction of social innovations aimed at improving the quality of creative capital. The development of creative capital should be considered as the goal and criterion of social progress and economic growth, as a means of increasing national wealth.

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