

THE CONCEPT OF DIGITALIZATION OF CULTURAL AND CREATIVE PARKS IN CHINA AND BELARUS: ANALYSIS AND DEVELOPMENT PROSPECTS

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While cultural and creative parks gain profits from cultural characteristics, rampant commercial practices begin to affect the value of culture itself. How to both commercialize and create cultural value so that traditional industries can have a more trend-oriented expression in the digital economy era? In this article, I will analyze and compare a Belarusian company AMKODOR with the famous Cultural and Creative Parks in China. In today's China, cultural and creative industries have increasingly become an important part of our country's national economy. Therefore, more and more attention is paid to the development of cultural and creative industries [3].

Cultural and creative industry parks cover film and television, animation, digital, and art, and other increasingly comprehensive fields. The policy proposed that we should focus on implementing the digitalization strategy of the cultural industry, accelerate the development of new cultural enterprises, cultural formats, and cultural consumption models, strengthen digital creativity, standardize the development of cultural industry parks, and promote the construction of regional cultural industry belts. At present, cultural and creative industrial parks are classified in various ways. According to the geographical location of the park, they can be divided into: industrial parks based on old factories and old factories, industrial parks based on universities, and development zones based on the location. Industrial parks and industrial parks based on traditional cultural communities and artist villages. Among them, industrial parks based on old factories are the most popular type of industrial park in the city. The combination of industrial heritage and cultural and creative industries gives the industrial park its uniqueness.

The cultural and creative park takes cultural value activities as its core and focuses on social value. Found through analysis. The proportion of cultural value activities in cultural and creative parks is 55.68 %. Commercial value activities accounted for 44.32 %: In addition, the top three events in the two major value aspects are: "social value", which shows that the cultural and creative park regards contact and connection with people as the focus of its business; the second is "meaningful". "The value of space", each cultural and creative park takes active actions to collect and preserve cultural history: the third is "the aesthetic value of space", which shows that cultural and creative parks are gradually improving the display of cultural artworks. The commercial value in cultural and creative parks is reflected in art and economy. The cultural and creative industry has a wide range of connotations, including mass consumer culture industry, exquisite cultural industry, local cultural industry, and facility cultural industry. Each of the above types of industries has its own economic attributes and spatial development model. David Frey believes that art and economy need each other, a sound economic foundation is the root of artistic survival, and creativity is the driving force of economic prosperity. Scholar Cinti believes that culture needs to be based on

resources, creating cultural products that can develop the cultural economy, convey local cultural characteristics, and enhance benefits. Based on this research, we analyzed relevant research on the operation model of cultural and creative parks and concluded that cultural and creative parks refer to locations where activities such as entry, performance or production gather. The commercial value of the cultural and creative park is also analyzed based on this, as explained below:

1. Space utilization: refers to the rental fees charged for the space facilities in the park, including enterprise development, innovation center, talent training center, production space (work space), exhibition space and art and cultural creation and exchange space facilities.

2. Creative market: refers to a field that combines art and business, integrating design, art, performance, music, video and other multi-cultural ecology display platforms, providing an open creative space for communication, display and sales of various design products and encouraging Creators interact with consumers and it becomes a carnival-like gathering. Therefore, "creative market" can be defined as an emerging art and cultural activity.

3. Experience value: Experiences can be attached to goods or services, or they can exist independently of them. Experience value is value creation after experience. The core of the entire value lies in experience. Through the tangible product value or service felt during the experience, the intangible emotional value exceeds the value expected by customers and allows customers to immerse themselves in the consumption situation, an experience event that leaves a deep impression on customers.

For the comparison object in this article, I chose the famous Cultural and Creative Park in my hometown of Chongqing. The Eling Factory No. 2 Cultural and Creative Park project is a good case study and reference for the design and reconstruction of industrial heritage sites. On the basis of respecting the historical culture and architectural style of the original site, it develops a reasonable and creative design, effectively uses space to meet the diverse functional needs of the area, and uses artistic intervention to connect the entire area with humanistic elements. It has also become an important city image node, enriching Chongqing's urban culture and finding a new direction for the history and urban cultural development of Chongqing, an old industrial city. Today, art continues to intervene in urban space and has become an important means of urban landscape innovation. Art can not only improve the overall quality of the city and people's happiness index, but also activate space and make the transformation of urban industrial sites very creative. The design and reconstruction of today's industrial heritage sites are placed in the context of urban memory. Art intervention space is very conducive to the reconstruction of urban culture and the improvement of environmental quality and humanistic connotation. In the design of the Second Printing Factory, images, colors, and art installations are combined with spaces such as buildings, streets, squares, roads, and stairs to express the attitude of the times towards art. For example, the nature street in the park has a typographic theme. Texts are printed on the street floor, plants are printed on the red brick walls, and various image symbols about memory and activities are printed in the space, carrying the past and memory of the printing factory [4].

Of course, the case in this article is just one of thousands of creative parks around the world, and it undeniably has limitations. We regard it as a microcosm, and it can match the Belarusian enterprise AMKODOR in many common points. So this is a successful case comparison. In the wave of digitalization, traditional enterprises face greater challenges than other emerging enterprises. So this requires us to have more flexible thinking and think about the path and direction of transformation and development from a higher business perspective. Art, diversity, and cross-border are always elements of great reference significance on the road to digital transformation.

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ТАМОЖЕННЫЕ КЛАССЫ КАК ВЕКТОР ИНТЕГРАЦИИ С КИТАЙСКОЙ НАРОДНОЙ РЕСПУБЛИКОЙ

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Annotation. The article consider some aspects of international cooperation based on the creation schools with customs classes in the Republic of Belarus. In those classes, students have training of basic knowledge of customs and the basics of international logistics.

В нынешнее время большую силу обретает экономическая интеграция Республики Беларусь и Китайской Народной Республики. В соответствии с этим растет и товарооборот между странами. Так, например, основные статьи экспорта Беларуси в Китай – калийные удобрения, молоко и молочная продукция, целлюлоза, лен. Главные импортируемые китайские товары – аппаратура связи и комплектующие к ней, запчасти к автомобилям, вычислительные машины, ткани из синтетических нитей [1].

Как следствие, обработка всех этих товаров требует непосредственной помощи специалиста, поэтому требуется подготовка кадров, ознакомленных с данной сферой. Для этого в школах Беларуси создаются таможенные классы. Они