

(Re) thinking Charentsavan's industrial cultural heritage and creative economy within the framework of developing a cultural development strategy

Introduction

Community development opportunities are usually linked to the economy, human capital and / or local labor market structure. However, it is rare that local culture is realized and considered an essential factor in community-based development projects. The problem is that economic growth, social inclusion and balanced behavior towards the environment cannot fully reflect the complex structure of modern societies.

Knowledge of the role of culture and creative industry in the social development and the economy is not yet part of the public agenda. Despite the respect for culture and its manifestations in Armenia, it is mainly considered outside the agendas of economic and social development.

Charentsavan is a former Soviet industrial city, the identity and history of which is formed around industry, due to which the city had developed cultural infrastructures and opportunities.

Charentsavan is the first city built in Soviet Armenia.

It was originally called Lusavan (town of light). Do you know why?

It was built not on the basis of an existing settlement, but as a completely new Soviet avant-garde project, which brought the "light" of scientific innovation, industrial innovation, to people lives. Lusavan/Charentsavan was built during the construction of the Gyumush hydroelectric power plant, when it was necessary to involve a large number of workers to work in the "light" energy-generating structure. These symbolic connections were also technically substantiated when in 1948 Lusavan was mentioned as the only settlement with electric light in the area. Lusavan was renamed Charentsavan in 1967, on the occasion of the 70th anniversary of the famous Armenian poet Yeghishe Charents.

After the construction of Gyumush HPP, Charentsavan started to develop as an industrial city, where a hub of machine-building, tool-making, metallurgical industry

was built, thus "spreading" throughout the territory of Armenia and the Soviet Union due to their products.

Charentsavan, unlike most of the cities in Armenia, which had inhabitants, was inhabited from the moment of its foundation, with newcomers who came here to work from different regions of Armenia, who later formed the city based on the ideas of diversity and innovation.

Moreover, young people, villagers, citizens from different regions of Armenia came to work here, the Armenians who moved to Soviet Armenia from the Middle East, Iran and European countries as a result of the Soviet repatriation policy settled here.

There was also a large influx of labor from Nagorno-Karabakh, when still in the Soviet period Armenians from Talish and other territories moved to Charentsavan to work and then to settle down.

Due to the many professions, the growing demand for labor, people of different nationalities of the USSR moved here; women, men, young people, who today are already the senior population of this avant-garde city.

As a result of the city's hospitable identity, already established connections and networks, since the late 1980s to 1990s, Charentsavan has hosted Armenians forcibly displaced from Azerbaijan, then deportees as a result of the 4-day and 44-day wars, who can play a special role in the city's identity.

Charentsavan has a population of about 40,000. About 200 million AMD is spent annually from the budget of Charentsavan community for financing community organizations in the field of culture and creative sphere, the staff involved - 200, the students - 1200. Various applied needs assessment studies conducted in Charentsavan, however, did not consider the role of local culture in making the community development process more complete. Instead, culture was derived from economic "other processes" and was not seen as an independent force.

The cultural policy of Charentsavan does not yet have a clear strategy and vision of development. However, this is the case when culture has the power to create and discover alternative perspectives, which in turn strengthens the ability of individuals to participate in the formation of public life as democratic citizens.

According to the UNESCO concept of "Urban Culture and Heritage", the crisis of modern cities requires a new model of urban development. This is a reality that is typical of cities and towns in many countries of the world, but it is more manifested especially in the post-Soviet urban environment with many development problems.

In addition to preventing the city's social vulnerability and environmental damage, this new model aims to "re-humanize" the urban environment, both as a physical space and as an environment of cultural identity.

Cultural heritage (whether tangible or intangible, pre-industrial or post-industrial) has a great contribution to make in the unique image of cities and communities, in the formation and presentation of identity.

Therefore, it can be mobilized in an attempt to create platforms for urban tourism experiences that are close to the local culture.

The general vision of the research team, which was still formed in the program proposal, is to redefine Charentsavan as a former Soviet industrial center, multi-layered cultural heritage, to consider it as a key component of competitive identity and competitive advantage in socio-economic development programs.

The research was conducted by a research team who has extensive experience in cultural heritage research. The main text of the research is presented separately, here the main problems and suggestions are briefly presented. The research was conducted during December 2021 - May 2022 and included 4 components.

Research component 1: The legislative possibilities of local cultural policy in the context of state policy, approaches to local cultural policy, and their reflection in program documents were studied and analyzed.

The organization of cultural life, cultural policy and the regulations in the Republic of Armenia are on several levels:

A. Legislative regulations of cultural policy, implementation of sectoral policy (RA ministry of education, science, culture and sports, regional administrations, etc.),

B. Cultural policy planning at the community level (within the communities' own mandatory-voluntary powers);

C. implementation of cultural policy.

In fact, these levels are interconnected, complementary, due to the availability of finances, human potential, initiatives at the local level and many other factors.

Freedom of cultural development is enshrined in the main law of the Republic of Armenia, the Constitution; Article 15.

One of the main documents regulating cultural policy is the RA Law on the Fundamentals of Cultural Legislation.

Article 24 of the law addresses the powers of the community head in the field of cultural management.

The RA Law on Local Self-Government enumerates in more detail and according to the spheres the obligatory problems of the community, among which a special place is given to the cultural problems.

The implementation of these and remaining mandatory tasks ensures the sustainable development of the community and creates/ can create preconditions for the continuous development of human potential.

According to this law, the powers of the community head are derived from the scope of obligatory problems of the community.

According to the mentioned points, we have the following picture of the educational and cultural policy of the enlarged community of Charentsavan from the point of view of the authorities of the community head:

1) organizes the implementation of pre-school and extracurricular education in the community;

There is an 8 kindergarten in the enlarged community, with the status of a community non-profit organization, 5 of which are in Charentsavan, one in each of villages Bjni, Alapars and Arzakan.

There are no kindergartens in Fantan and Karenis settlements. During the meetings with the administrative leaders, the absence of the kindergarten was seen as a possible problem, and the solution for some parents is to take their children to Charentsavan.

2) organizes, manages the activities of schools, kindergartens, clubs, houses of culture, youth centers, libraries, educational, cultural, other youth institutions and organizations, their operation and repair works;

There are 11 general education schools in the community, 6 in the city and 1 in each rural settlement.

The number of Art Schools is two, in Charentsavan and Arzakan.

There are two Libraries in Charentsavan and Arzakan.

The Music School, the Children and Youth Creativity Center, the primary and secondary professional educational institutions, as well as the Sports School operate only in Charentsavan.

The study showed that the lack of educational, cultural and sports institutions in rural areas is partially compensated. In some villages there are dance clubs, the choreographer of which is employee of community non-profit organization; in some there are private sports and other clubs. Despite the partial involvement of children, from the point of view of activating community life, it is considered possible to have institutional units in all rural areas, especially since the houses of culture in Karenis and Alapars provide such an opportunity (after renovation).

3) The head of the community exercises the following authority delegated by the state in this sphere: organizes events related to the holidays and remembrance days of the Republic of Armenia.

For 2022 the list of planned events includes 25 events, which are mainly organized and held in the city. Some events, however, have been organized in recent years in rural areas as well, becoming community-wide. The feast of St.Sargis (February 12) is organized in the church of the same name in Bjni; Tyarnendaraj 2021 organized in Alapars village, the day of Fantan pilgrimage is organized on June 19, the blessing of grapes is organized on August 14 in Arzakan village, the traditional noodle festival (Arishta festival) is organized on September 24 in Bjni, September 25 is the day of pilgrimage in Karenis village. These measures, as cultural policy activities, aim to promote the integration and deepening of contacts between separate settlements of the enlarged community. It is important to measure and evaluate the effectiveness of the events from this point of view.

Not only for the enlarged community of Charentsavan, but also for the rest of the communities of Armenia, the problem of mapping, especially in the case of tourism, in this case, natural and historical-cultural resources, is a difficult one.

Legislative regulations in this area are defined by the Law of the Republic of Armenia "On the Use of Historical and Cultural Monuments and Preservation of the Historical Environment."

According to Article 6 of the law, monuments are classified according to the criteria of national and local significance.

High-value, ancient, typical or rare specimens of the nation's history, significant monuments of its material and caring culture are of national importance.

Monuments characterizing the history and culture of any region of the republic, monuments characterizing local peculiarities are classified as of local significance.

The classification of monuments is carried out by the public administration body authorized by the Government of the Republic of Armenia in the field of protection of monuments on the basis of the conclusion of the expert commission.

Article 11 defines the competencies of local self-government bodies in the field of preservation and use of monuments, which are quite numerous and require professionally trained and potential staff, which, however, is not available in all communities. In Charentsavan enlarged community, according to the "State List of Immovable Cultural and Historical Monuments of Kotayk Marz of the Republic of Armenia" approved by the state authorized body, there are several hundred monuments (khachkar, inscription, residence, tomb, etc.), the mere mapping of which for tourism development purposes requires serious human potential and resources.

These provisions of the law are the basis of community programs: Annual work plans, five-year community development programs.

The five-year development plan of Charentsavan enlarged community has been developed and put into circulation as a result of the revision of the already developed programs of separate settlements that are now part of the community.

Council of the already enlarged Charentsavan community, in 2018, by the decision No. 32-N of April 5, approved community five-year development program 2018-2022.

If the previous programs for separate villages implemented culture and cultural policy within one unit, then regarding to the new five-year program, it is integrated, aiming to record and address the needs of all settlements in the enlarged community.

The program pays special attention to culture and cultural policy implementation, which formed the cultural-tourism vision of the city. According to document, for the coming years, the enlarged community positions itself as a creative hub-tourist center based on historical and cultural tourism.

The program also outlines the main tasks and activities in the field of tourism development.

Below are the main research recommendations in this area.

The formation of the community as a tourism brand should be multi-component, re-evaluated as integrated, in which the historical, cultural and religious components should be added to the Soviet cultural heritage and its correct presentation in the tourism offer. This approach will allow separating special/individual brands in the Charentsavan enlarged community brand.

–Inventory and mapping of historical and cultural monuments, infrastructures serving tourism.

Most of the historical and cultural monuments are included in the "State List of Monuments", therefore in best case the issue of including some new monuments in the lists should be formulated. In this operation, it is possible that the processes will be organized within the logic of tourism branding, including the list of monuments of Soviet heritage, some of which, according to the results of the research, are still preserved in the territories of privatized enterprises/ factories.

–Installation of information boards.

The research revealed that not only in the city of Charentsavan, but also in rural areas, the information about the Soviet cultural heritage is not sufficiently preserved today. Problems arise even when it comes to famous monuments, the history of which is connected with famous figures of Armenian culture and architecture (Henrik Siravyan, Tiran Marutyan, Rafael Israelyan and others). These are village clubs, houses of culture, frescoes made on the walls of the latter (such as the fresco made by H. Siravyan in the Bjni House of Culture or the fresco preserved in the Alapars

House of Culture). The information boards should also aim at publicizing the Soviet cultural heritage, they should refer to separate industrial enterprises, separate individuals, separate monuments, serving the branding of multi-component tourism. In the context of the cultural development strategy, it is possible to name the streets, in the city, in the rural settlements, and in this way, the restoration of the history of the Charentsavan Soviet period. This approach is important in the context of the development of the creative industry, as it will allow branding the creative industry of Charentsavan, from the production of souvenirs to art works.

–Establishment of a tourism information center.

The information center should have branches in all settlements of the community, and the information should be complex: historical and architectural monuments, history of the Soviet period and at the same time offer about a specific settlement.

–Discovering the potential of host families, especially in rural areas, improving capacities.

Discovering the potential of host families should be seen as a derivative action. The primary goal of the effectiveness of cultural policy, the development of the creative industry, should be the identification of the potential of individual settlements, the correct positioning on the map of "Charentsavan" tourism brand. According to the results of the research, Bjni, for example, can be positioned as a local center of crafts and arts; Alapars as a center of religious tourism, especially since the narrative around Vardan Mamikonyan is unique; Karenis can be positioned as an adventure tourism center; Fantan, especially due to the developments in recent years, has the potential to be positioned as a religious-adventure tourism center, but it is important to use the narratives and practices based on the village as an oil production center. Arzakan, due to the existence of an art center, should be branded as a cultural center, at the same time mapping and diversifying as a family recreation center.

–Development of agro-tourism and gastronomic tourism, using especially the existing potential in rural settlements that preserve local traditions. The development of this sphere should also be organized taking into account local peculiarities. This approach is possible, as these directions are currently developing quite dynamically in Armenia, but there is a problem of diversifying the offer, creating and presenting

menus according to the specific directions of the communities, dishes, taking into account local cultural peculiarities.

Research component 2: An online survey of Charentsavan residents about the city's brand, cultural potential and creativity opportunities; online study of cultural development potential of Charentsavan city.

Summary of research results

In the framework of the #EU4Culture project, the "Culture for Sustainable Development" organization conducted an online survey to develop a cultural development strategy for the Charentsavan enlarged community. In parallel with the on-site survey in the city, through this digital survey using social media, we sought to identify issues in cultural life, perceptions of the creative culture, and cultural development capabilities. The questionnaire was compiled by the experts of the CFSD, it was posted on the official website of "Culture for Sustainable Development" NGO on April 5, 2022 (see the questionnaire at t.ly/bWbp, see the post on the Facebook page <https://www.facebook.com/CULTforDEV/posts/1014461812533860>).

In Charentsavan community, the questionnaire was distributed 29 times using a targeted advertising tool, 10.000 people saw information about it, 2.750 of who got acquainted with the distributed post, and 1.425 people saw the content of the questionnaire and the purpose of the research. From April to May 5.106 citizens took part in an online survey aimed at revealing the potential of the creative industry and cultural strategy in the Charentsavan community. 75% of the respondents were born and live in Charentsavan, and 25% moved from other settlements and live in Charentsavan.

The average age of living in Charentsavan are 17 and the maximum number of people living in Charentsavan for 35-50+ years.

The participation of women in the survey was 84%, and men - 16%.

Of the large groups of participants, 29% are government employees, 19% are students, 12% are unemployed, and 10% are self-employed and have their own business. 11% work in private organizations. Only 6% mentioned home self-employment as their main occupation.

Urban identities and perceptions: Several components of identity have been separated in this component.

Historical:

Conventional perception of the city according to the received materials is generally non-existent as such; the Soviet period is not perceived or summarized as the past. It is seldom mentioned that this is a "Soviet city that has not yet been identified with its name" or that it is an "old" city.

Economic:

The perception of the economic image of Charentsavan varies among the age groups, conditioned by the long memories of the latter's trials about urban life. The participants of the research mention two opposite economic images of the city: 1) as "Old Industrial Powerful City" or "Young Industrial Giant City". In this case, the industrial, factory potential of the city is assessed as a potential for development prospects; 2) a post-Soviet city that is in decline has lost its economic potential, and its industrial heritage and opportunities are cut off from the urban vision or do not contribute to long-term development. From this point of view the city is described as "a city with a great prospect of development, but doing nothing for it", or "a dying city".

In both cases, the economic image of the city is identified with the potential of industrial capacity. The idea of the economic life of the city is mainly non-participatory, that is, there is an expectation among the citizens who took part in the survey of the centralized economy of the Soviet period. In the answers received, cultural or creative work was not perceived or mentioned as a component of the urban economy or an opportunity for development.

Daily:

The public or social activity of the inhabitants of small towns is highly interrelated and conditioned by the economic nature of the town. Such a connection is more acute, especially in the case of small industrial and post-industrial cities. The social, cultural, leisure and economic daily life of the inhabitants of industrial cities stems from the formal and informal initiatives of the activity of industrial enterprises and social policy. Charentsavan community, in the post-Soviet period, appeared in the

socio-cultural crisis typical of the post-industrial cities of the former USSR, as the former industrial economic power and the socio-economic standard of living of the citizens ceased or decreased.

In this situation, the activities of public, family, private life of the city have changed, and the perception of the city in general.

Perceptions of the daily life of the city are divided into three groups.

1st – is a peaceful, quiet city. In this case, the city is described as a favorable environment for living. It is considered to be comfortable, beautiful, and free from artificial background noise (car noise, factory noise). This opinion was most often mentioned in the answers of women representing the educational and creative spheres.

In the second case, the urban daily life is characterized by sad, monotonous, sleepy or cold, dirty. This perception is prevalent among different age groups, regardless of profession or gender identities. Another factor of urban mobility - the pause of waiting for public transport - increases the feeling of "pause" of urban life activity.

In the daily life of the city, neither public nor private leisure are considered as special phenomena of the city. That is, the city is out of date. In this context, the description of the city does not mention the creative industry as urban or private entertainment, although they exist as types of self-employment.

According to the results of the survey, 48% of the citizens answered "no" to the question "Do you think community cultural and social life is active?" 46% considered it "sometimes active", only 3% stated that "yes, it's active".

33% of respondents to the question "How often do you participate in cultural events in your community?" said that sometimes they participate, 26% rarely participate, and 21% "do not participate" in events. 15% mentioned that they participate, 7% think that there are no community events, that's why they do not visit.

The landscape perceptions of the study participants were also singled out.

In parallel with the opposite economic, social, cultural perceptions and descriptions, the residents consider the natural landscape, the climatic peculiarity, the environment to be a competitive advantage of Charentsavan community. If the urban environment was described as dirty, careless, cold or monotonous, quiet, then from

an ecological point of view the city is characterized as pure and green. And the color perceptions of the city are the green and the blue – the nature and the sky. In other words, in parallel with the industrial heritage, the development of the green city concept can now be considered as a stimulus for creative activity.

Social:

The description of the social image of Charentsavan is divided into 3 groups:

In the first case, the city is characterized as an environment of young people with youthful, creative potential and grace, which has the human potential necessary for development. This view is prevalent in the responses of middle-aged women. In the second version, where the public life of the city is characterized as a non-dynamic, environment of unemployment without opportunities for self-expression, it is mentioned that the creative potential of the city is gradually migrating: "Young and a very good city, but because it has nothing, it is empty, the city is getting old". As primary needs to make the aging city viable, are mentioned: creating creative entertainment environments - "Peaceful city, unfortunately without the opportunity to have a good time", and the need to restore law and order. It is assumed that if these public needs are kept in the center of attention and regulated, then urban youth will not immigrate. "It's boring... The city does not live, it is asleep. There is no place for young people to stay, there is no entertainment". As a result, many residents expect an increase in the overall standard of living in the city. "A city with great potential, but with a low standard of living".

Cultural:

Culture is not considered as part of the current urban routine or the current image of the city, and is not mentioned. This perception is mainly conditioned by the cultural policy of the city, the change or renewal of which will make it possible to redefine the cultural life of the city and the opportunities for the development of creative culture. For example, the need to introduce a new cultural concept and steps speaks for itself: answering to question "Are you satisfied with the opportunities of the existing creative environments in the city?" 87% of the participants say "I would like to reform and add", and only 8% chose "yes, satisfied" options. The state aesthetic-educational institutions are perceived as cultural environments in the most frequently mentioned order: music school, library, dance ensemble, cafe-art centers.

Sights and monuments:

The statue-complex of the curly-haired boy, then the statue of Charents was mentioned as the most famous, recognizable, sightseeing monument and area of the city. It is already a recognizable sign of urban identity. From the architectural and cultural environments, the priority was given to the building of the music school, then the building of the station, the building of the municipality.

The industrial heritage environments of the Soviet period are left out of this context.

The urban occupations: during the research we tried to collect the ideas about the seasonality of the city, what offers and the potential of cultural activity the city has in different seasons of the year.

In the case of the question: "What programs or events would you suggest or would you like to participate in, in the field of culture, of the enlarged community of Charentsavan?"

1 ☑ Public holidays, dance and music festivals organized by the municipality

2 ☑ Theater, movie watching

3 ☑ Educational: Tumo (TUMO -Center for Creative Technologies is a free-of-charge educational program that puts teens in charge of their own learning), creative art courses

4 ☑ Exhibitions and courses demonstrating the potential of local creators

In the case of young people and young families, for leaving the city of Charentsavan for Yerevan, the primary reasons are educational and entertainment.

Research Component 3: Diagnostic mapping of Charentsavan Soviet industrial heritage and cultural areas was carried out, the purpose of which was to map, collect information about these areas, their modern condition, problems.

During the Soviet era, there were 16 industrial enterprises in Charentsavan: foundry, metallurgy, machine-building, tool-making, reinforced concrete structures, truck loaders, chemical-textile production, where only the engineering staff exceeded

1000. All the factories sponsored the different cultural centers of the city. Thus, the exclusive organ of the Music School is the gift of the Machine-Tool Plant.

One of the aims of our research is to discuss the cultural role of these factories and the possibilities of considering their areas as industrial heritage sites. The research showed that the clarity of the identity of the city/community in the official texts is weak.

The main landscape of the city of Charentsavan (cultural, toponymic) does not reflect the history of the city's former industrial heritage and foundation.

In connection with the industrial heritage, there was a Factory Street in the city, which separated the residential and industrial parts of the city. The factory street was named after the former director of the “Kentronadzul” (Central Foundry) factory Sanasar Meltonyan. The streets in Charentsavan are named after mainly Armenian writers. In the post-Soviet period, one school was named after Stepan Avanyan, and a bust of G.Rusov (the founder and director of the Lusavan Tools Making Factory and Central Foundry Plant) was installed in the city, and the street was renamed after him.

At the same time, in the post-industrial times of the city, the connection of the actors with the history of the creation of the city in the context of the memory policy has weakened, oral memory is preserved, and young people have already been cut off from information about the history of the city. For this reason, we propose to review the approaches to naming urban place names, ensuring the reflection of urban history in these places. In order to reflect the industrial past of the city in the toponyms of the city, the community will need to conduct additional surveys, researches to record the opinions of the inhabitants of the city, to take into account the memories of the people, to ensure participation.

Establishment of the city

There may not be many cities in the world that know not only the year but also the date of the foundation. Charentsavan is one of those exceptional cities, as the builders' memoirs mention that the construction of the city started on April 23, 1947. Meanwhile the city does not have a City Day holiday or any event to celebrate the history of the city. Such events can become an opportunity to redefine urban identity by uniting the community and history; as inclusive as possible, participatory, because

the founders of the city, the inhabitants of the city, their generations have the opportunity to participate, to create the holiday together. Organizing a festival on the occasion of the city holiday in connection with the involvement of the city's population can be a great addition to the holiday, for example, collecting and presenting stories about the first inhabitants of the city, etc. This can be included in our strategy as a separate direction.

Monuments: Soviet and modern

During our research we collected the monuments of the Soviet-post-Soviet Charentsavan community, as a result of which the and as a result of the research “Charentsavan: Soviet and post-Soviet memory areas” photo album was published, including 140 photos with their descriptive inscriptions and the text of the preface (author - R.Tsaturyan). We hope that this album can become a basis for a new reinterpretation of the urban landscape, contributing to the emergence of new ideas in the creative industry.

Preliminary analysis of these monuments shows that if in the Soviet period areas were built in accordance with the priorities of cultural policy, urban cultural life and the propaganda ideas of the USSR, then post-Soviet urban landscape reflects the history of tragic moments in the history of our people with monuments built in memory of war victims.

At the same time, the spread of this monumental memory, both Soviet and post-Soviet, is not reflected in any way in the proposals of Charentsavan's creative industry, as well as in the content of cultural education. There are no city/community themed works, discussions, commercial offers, daily souvenirs. We are convinced that the inclusion of this component in the CDS can greatly contribute to both the continuity of community history transmission and economic development.

In other component of the research, the potential and opportunities of community cultural organizations operating in Charentsavan were analyzed, presenting statistics, analysis of development directions and recommendations.

The following component of the research referred to the analysis of Charentsavan industrial heritage.

Charentsavan was one of the industrial centers of Soviet Armenia. There were important enterprises for the whole Soviet industry, the products of which were used in Charentsavan, in Armenia, in the USSR, in the countries of the socialist camp.

In this sense, the spread of Charentsavan in the city brand can become a key point outside Charentsavan with the help of sunbeams, RAYS. At the same time, for the creative and cultural strategy, collecting back the prevalence of past and present creative results in the form of mapping and database, Charentsavan can be positioned as a hub of industrial heritage that is spread by creative ideas and then presents that spread.

One of the aims of the research was to discover the cultural potential of the Soviet industrial enterprises of Charentsavan, the possibilities of redefining the territories.

The factories operating in Charentsavan do not implement any social or cultural program in the community, the institutional connection with the community is weak or absent. During the research, visits to factories were one of the most difficult to organize. The factories are private, have owners or product features that visitors do not expect. At the same time, since the privatization of the factories, these factories have lost touch with the stories and experiences of cultural and social responsibility of Soviet industry; they were not involved in the discussion of opportunities to contribute to the cultural life of the community.

Charentsavan Soviet cultural heritage / territories

The study analyzed the histories of Soviet public cultural areas: houses of culture, halls, cinemas, parks, other memory areas, the possibilities of re-presenting these stories, the current state of these areas, their current opportunities, and suggestions for revising and reusing them.

In addition to the analysis of these cultural areas, the study also analyzed the cultural potential of all settlements in the Charentsavan enlarged community: Charentsavan city, Karenis, Fantan, Bjni, Arzakan, Alapars settlements.

Research Component 4: The preliminary mapping of the representatives of the creative industry of Charentsavan community was carried out; face-to-face surveys were conducted with them, the analysis of the results of which is presented in the main report.

Cultural heritage (whether tangible or intangible, pre-industrial or post-industrial) has a great contribution to make in the unique image of cities and communities, in the formation and presentation of identity. Therefore, it can be mobilized in an attempt to create platforms for urban economic/cultural experiences close to local culture. In the case of the city of Charentsavan, the spheres of culture and creative industry may become more expedient. Taking into account this approach, a rapid assessment study of the creative sphere of Charentsavan was carried out within the framework of this research.

Apart from community organizations, artists, craftsmen, representatives of the creative industry create in the Charentsavan community. No mapping or database work has been done on them yet. We considered the creation of a preliminary list-database of the creators of Charentsavan community, the analysis of their needs and opportunities as a separate component of the research. During the research, face-to-face interviews were conducted with 37 authors through a pre-designed questionnaire. 18 women and 19 men participated in the research. The main research questions were related to the creative economy, experience, areas, problems, identifying the needs and skills of creators, suggestions. The questionnaire included open-ended questions, the interviewer had previously passed the stage of research ethics, preliminary information on community issues, received prior consent from the participants to participate in the research.

The data of the preliminary summary research of the creative sphere of Charentsavan show that although there are people engaged in the spheres of crafts and arts in the community, but their potential is not fully integrated in the activities of the policy sphere of the cultural sphere. Observations of various research components, such as interviews, meetings, and trainings, show that the creators of the Charentsavan community need networking, creative platforms, and hubs, which will enable them to develop their professional self-development, progress, and markets.

The results of the preliminary mapping of the needs and skills of the creative community can also be useful for initiating and implementing a variety of effective capacity building interventions, both by community cultural policy and by discussing these outcomes with capacity building needs.

With careful consideration of the creative industry, it can become a serious opportunity for the economic development potential of the community.

Recent studies conducted by UNESCO show that "creators have the power to maintain dialogue and social ties in the most difficult times".