

## YOUTH CRAFT ENTREPRENEURSHIP IN THE ETHNO-TERRITORIAL PERSPECTIVE (CASE OF KAZAN CITY)

### EMPREENDEDORISMO ARTESANAL JUVENIL NA PERSPECTIVA ETNO-TERRITORIAL (CASO DA CIDADE DE KAZAN)

**ALBINA GARIFZYANOVA**

Department of General and Ethnic Sociology, Institute of Social and Philosophical Sciences and Mass Communications, Kazan Federal University – Russia  
[a.r.garifzyanova@mail.ru](mailto:a.r.garifzyanova@mail.ru)

**LILIYA NIZAMOVA**

Department of General and Ethnic Sociology, Institute of Social and Philosophical Sciences and Mass Communications, Kazan Federal University – Russia  
[l.r.nizamova@mail.ru](mailto:l.r.nizamova@mail.ru)

#### ABSTRACT:

The article presents the results of the analysis of youth craft entrepreneurship and the role of ethnicity in the development of business among young people of one of the national regions of Russia - the Republic of Tatarstan. The study answers the question why the actualization of the ethnic and local becomes for many aspiring young entrepreneurs a kind of mission or the basis for the formation of a unique trade offer in the competitive market. However, not only profitability of business, but also self-development combined with the search for their unique local style of business or the product, they create, are realized by young entrepreneurs as an important part of their successful life plan. The conclusions are based on the materials of 15 semi-formalized interviews with craft entrepreneurs of Kazan, conducted in autumn 2022. It is argued that for the interviewed young entrepreneurs the trends of the contemporary world and perception of their place in it are inseparable from the awareness of their ethnic and territorial belonging in one form or another, and the desire to realize their own potential of a successful entrepreneur, focusing on the mission of promotion, popularization of Tatar and local culture and using new forms, techniques and meanings.

**Keywords:** Craft entrepreneurship; Youth; Youth entrepreneurship; Craftsmanship; Ethnicity; Tatars; Republic of Tatarstan.

#### RESUMO:

O artigo apresenta os resultados da análise do empreendedorismo artesanal dos jovens e o papel da etnia no desenvolvimento de negócios entre os jovens de uma das regiões nacionais da Rússia - a República do Tartaristão. O estudo responde à pergunta por que a atualização da etnia e do local se torna, para muitos jovens aspirantes a empreendedores, uma espécie de missão ou a base para a formação de



uma oferta comercial exclusiva no mercado competitivo. Entretanto, não apenas a lucratividade dos negócios, mas também o autodesenvolvimento, combinado com a busca de seu estilo local exclusivo de negócios ou do produto que criam, são percebidos pelos jovens empreendedores como uma parte importante de seu plano de vida bem-sucedido. As conclusões baseiam-se nos materiais de 15 entrevistas semiformalidades com empreendedores de artesanato de Kazan, realizadas no outono de 2022. Argumenta-se que, para os jovens empreendedores entrevistados, as tendências do mundo contemporâneo e a percepção de seu lugar nele são inseparáveis da consciência de seu pertencimento étnico e territorial, de uma forma ou de outra, e do desejo de realizar seu próprio potencial de empreendedor bem-sucedido, concentrando-se na missão de promoção, popularização da cultura tártara e local e usando novas formas, técnicas e significados.

**Palavras-chave:** Empreendedorismo artesanal; Jovens; Empreendedorismo juvenil; Artesanato; Etnia; Tártaros; República do Tartaristão.

## 1 INTRODUCTION

In recent decades, organizational careers and office work with its inherent hierarchy, formalized rules and bureaucratic control have become less attractive to the incoming generations. Many of them have a great desire for independence, autonomy, the desire to work for themselves and live an interesting professional life. Own small business, entrepreneurship, freelancing, self-employment, as well as modern technologies, provide opportunities to choose their own path, intellectual and creative search, personal fulfillment.

Young entrepreneurs and independent workers take risks more easily and more often and are a source of new ideas, technologies and innovations. They have a fresh perspective on problems and offer new approaches to solving them, which contributes to the development of industries and competitiveness in the economy as a whole. In addition, young entrepreneurs can be actively involved in solving pressing social problems such as poverty, unemployment, environmental problems, participate in the implementation of social and cultural programs in a particular region. Youth entrepreneurship becomes a source of motivation and inspiration for others. The success of young entrepreneurs can encourage others to start their own business and thus achieve success in life.

Craft entrepreneurship has become one of the most significant areas of youth self-actualization in business worldwide. Craft entrepreneurs "build their own ways to enter the market, informally learn, borrow DIY tools from youth cultures, transmit the values of awareness, creativity, ethics, follow certain aesthetic canons, and are



autonomous from state structures and corporations" (Maiboroda et al., 2023, p. 47). Examples of such craft entrepreneurs are master designers who work for free and create their own brand of clothing, ceramics, jewelry, make beer, cakes, etc. (Maiboroda et al., 2023). Creative industries help the development of craft through the establishment of infrastructure, being a significant part of the development of the urban cultural economies, generally opposing mass production (Scott, 2017). In recent years, the creative industries, including craft businesses, have been developing vigorously in Russia, primarily in large Russian cities, including Kazan, the capital of Tatarstan.

The assessment of youth entrepreneurship often emphasizes the fact that all over the world, young adults are seeking to separate from their parents, gain economic independence and build their own businesses. Attention is also paid to the social benefits of youth activism and the realization of their innovative ideas. However, the relationship between youth entrepreneurship in the region and ethnic processes and other manifestations of local specificity, including the national policy implemented in the territory, remains poorly researched. This pilot study contributes to the consideration of this issue on the example of the craft entrepreneurship of young people in Kazan, the capital of the Republic of Tatarstan.

Tatarstan, known among Russian regions for its sustainable development and dynamism, is also positioning itself as a favorable space for youth development, including youth entrepreneurship and various start-ups, both in high-tech areas and in the creative economy. In 2023, the Republic of Tatarstan became one of the pilot regions for the implementation of the All-Russian Youth Entrepreneurship Development Program (Tatar-inform, 2023). At the same time, Tatarstan is characterized by multiculturalism, polyconfessionalism and orientation to the preservation and support of Tatar and regional identity, titular language, local historical and cultural heritage. It has its own ethno-cultural specificity, which, combined with favorable economic indicators of development, allows us to study new social trends, both in the labor market and in the field of cultural production. The example of Kazan, the capital of Tatarstan, is a good case for studying the phenomenon of craft entrepreneurship, which combines the leading economic and cultural trends in the life of modern youth.

All significant events of the republic still take place in Kazan; intra- and interregional migration flows of young people are also directed to the capital of the republic. There are many shopping areas, tourist spots and creative spaces for





positioning ethnically and locally colored craft entrepreneurship, which has become one of the most prominent areas of youth initiative development in the economic life of the republic. Thanks to the organization of social and ethno-cultural projects and festivals in the city, Kazan has developed special craft spaces, including those with an ethnic component. Craft industry events are regularly organized in the historical part of the city and its new venues, often combining the formats of a city festival, lecture hall, trade and concert venue with an ethnocultural focus, referring to local Kazan and regional history, Tatar culture and Islam: "Pechen Bazaars" ("Hay Bazaar") (Ministry of Culture of the Republic of Tatarstan, 2023), "Open space market" (n.d.) and others. At these events, craft entrepreneurs offer customers a variety of author's goods, such as women's headscarves with Tatar patterns or suitable for believing Muslim women, clothing, everyday items, notebooks, stickers and other products with Tatar ornaments or fonts, Tatar tea with herbs, cosmetics according to the halal canons, etc. Entrepreneurs also use other city and republican events or trade organizations to promote their goods and services.

There are different ways to become a craft entrepreneur. For some young crafters (artisans) in Kazan, their craft is a form of entrepreneurial activity, yet they nurture their production out of a personal hobby or simply a desire for self-actualization. Other young people, on the contrary, having started a business to earn money, find themselves primarily in craft. In this article, we call all of these craft entrepreneurship, as it is related in one way or another to handicraft, craft, personal craftsmanship and creativity. We consider craft entrepreneurship as a component of creative spaces of the largest Russian cities. Young people actively and creatively use materials, techniques and patterns traditional for the region, giving them a modern look and interpretation. They demonstrate a high level of skill and creativity, as well as respect for their culture and historical heritage.

The ethnic specificity of contemporary craftsmanship, notable for the fact that it is not the older generation, but young people who participate in the transmission and preservation of traditions and national characteristics in the process of creating unique products that reflect cultural heritage and ethnic identity, is still poorly studied. In this regard, the purpose of this article is to reveal the features of young people's craft entrepreneurship in a multicultural and multiconfessional environment based on the data obtained in the pilot study. As well as to determine what influence the specifics of





ethnic and local relations in the region have on the motives, strategies and running their own business in Kazan.

## 2 MATERIALS AND METHODS

The article is based on interview data obtained within the framework of the project "Craft entrepreneurship as a form of proactive behavior: motivation, opportunities, barriers and effects at the level of the individual and local social space" (2022) under the guidance of the Center for Youth Research of the Higher School of Economics in St. Petersburg. The cities of St. Petersburg and Kazan were the venue for the work. The focus of this article is the case of craft entrepreneurship in Kazan. The field material was collected in autumn 2022 through semi-formalized interviews with young representatives of craft business and creative spaces in Kazan (15 interviews in total). The main selection criteria: 1) the presence of their own business in the sector of local craft economy with different formats of registration - self-employed, individual entrepreneurs, limited liability companies (LLC), working without registration; 2) age - 18-35 years old; 3) ethno-territorial specificity of the product or service produced, referring to Tatar or Tatarstan, history and symbols of Kazan or Islam. The interviewees can be classified into three main categories: artisans producing authentic products (makers of natural soap and cosmetics, polymer clay products, jewelry, confectioner, furniture designer), those providing creative services (school of Tatar crafts, upcycling, painting studio, pottery studio) and representatives of creative urban spaces - platforms for the promotion of craft business (cocktail bar, coffee house, publishing house). Distribution by gender: 8 women and 7 men. 6 Tatars, 6 Russians, 2 representatives of mixed ethnicity (Russian and Tatar mixed origin) and 1 Udmurt were interviewed. The article is based on interview data obtained within the framework of the project "Craft entrepreneurship as a form of proactive behavior: motivation, opportunities, barriers and effects at the level of the individual and local social space" (2022) under the guidance of the Center for Youth Research of the Higher School of Economics in St. Petersburg. The cities of St. Petersburg and Kazan were the venue for the work. The focus of this article is the case of craft entrepreneurship in Kazan. The field material was collected in autumn 2022 through semi-formalized interviews with young representatives of craft business and creative





spaces in Kazan (15 interviews in total). The main selection criteria: 1) the presence of their own business in the sector of local craft economy with different formats of registration - self-employed, individual entrepreneurs, limited liability companies (LLC), working without registration; 2) age - 18-35 years old; 3) ethno-territorial specificity of the product or service produced, referring to Tatar or Tatarstan, history and symbols of Kazan or Islam. The interviewees can be classified into three main categories: artisans producing authentic products (makers of natural soap and cosmetics, polymer clay products, jewelry, confectioner, furniture designer), those providing creative services (school of Tatar crafts, upcycling, painting studio, pottery studio) and representatives of creative urban spaces - platforms for the promotion of craft business (cocktail bar, coffee house, publishing house). Distribution by gender: 8 women and 7 men. 6 Tatars, 6 Russians, 2 representatives of mixed ethnicity (Russian and Tatar mixed origin) and 1 Udmurt were interviewed.

### 3 RESULTS

Despite significant changes in the vectors of Russia's national policy in recent years<sup>1</sup>, the official discourse on the national issue in Tatarstan still aims to support the Tatar-Russian bilingualism, ethno-cultural diversity and inter-ethnic harmony among representatives of all ethnic groups, along with efforts to preserve the language, culture and religion of the Tatar people. However, the informal discourse at the level of everyday interpretations is not so unambiguous and simple. On the one hand, the disaffected share perceptions of greater opportunities for members of the Tatar nationality than for others, or the historically established and growing ethno-cultural contradictions between Tatars and Bashkirs are occasionally discussed. On the other hand, creative and active young people prefer to turn the ethnic and the local into an effective resource, viewing Kazan's ethno-cultural diversity as its distinctive quality, symbolic capital and a reflection of the current global trend towards promoting multiculturalism.

---

<sup>1</sup> In 2017, the compulsory study of the titular languages of the national republics of the Russian Federation was abolished, including the teaching of the Tatar language to all students in schools of the Republic of Tatarstan.



The purposes of using the ethnic and local component in the craft business (its design, name or content) are multiple, they are determined both by the territorial specifics of the region, positioning in the market of the proposed craft product or service, and subjective ideas of entrepreneurs about the reasons for the demand for their product. Conventionally, we can distinguish the following meanings that guided young craft entrepreneurs when they chose or did not choose the Tatar ethno-cultural component: the use of ethnicity as an element of positioning on the market and the direct orientation of the business on the mission related to the promotion of Tatar and vernacular (local) culture.

Local identity in Tatarstan, regardless of person's nationality, is expressed in close connection with Tatar culture, is traditionally closely associated with the feeling of love for the "small homeland", with the feeling of involvement in the events taking place in the territory of immediate residence (Kazan, the Republic), which has been noted by other researchers (Morozova & Ulko, 2008). For example, an informant engaged in the production of Tatar jewelry notes: *"... this national code, it is already prescribed in me. That is, because I live here, my jewelry ... there is something of nationality in it. I already live in it... People came to me only for Tatar earrings"* (Int. 1, female, 29 years old, craft production).

Craft entrepreneurs, hoping for consumer interest, focus on local specificity, in which the ethnic component plays a leading role (especially in creativity and visual design). They are interested in forming recognizability and uniqueness of their craft business both inside and outside the republic. At the same time, many young entrepreneurs limit themselves only to using the Tatar language in the name of their craft products or services, without introducing ethno-national content due to certain difficulties in project implementation:

... there have been ideas many times to make conventionally Tatar items there, but it is not so easy. We had bookstands made on the basis of Tatar ornaments. And in the names of the items we have - they are all named in Tatar... But it is quite difficult to make globally Tatar items. We think about it all the time, but somehow we put it off, because it is very difficult to understand how to approach it. That is, we don't want to do something bad, just using ornaments or something else. (Int. 4, male, 32 years old, craft production).

Some of the artisans who use ethno-territorial symbols see this not so much as a unique selling proposition and market promotion opportunities, but as their mission:



It's no longer about some big earnings, some business. Well, that's what I'm leading to. I want it to come to that. I had a mission to develop Tatar culture on a global level, to be known about it as much as possible... I see that, unfortunately... Why was [the School of Tatar Crafts] opened at all? Because our grandparents are passing away, those people who were the only ones who touched needlework. (Int. 7, female, 28 years old, craft space).

They are concerned not only with the success of their business and attracting consumers' attention to a non-mass product by applying elements of Tatar culture, but also with the content of the craft product, its meaning, mission, in which ethnic specificity takes a significant place. Perhaps it is also a reaction of some informants to a peculiar manifestation of the so-called "cultural anxiety", which is closely related to the ethno-national identity of the minority and refers to the subjective experience of the growing risks to their ethnic culture or being absorbed by the dominant culture. Out of such anxiety grows the desire to preserve their ethno-cultural heritage (Yang et al., 2015). Worried about cultural heritage in the context of current trends, Kazan's craft entrepreneurs express their desire to preserve it through their own businesses: *"Because today's youth, not being in touch with their grandparents, not seeing this and not realizing that if we don't keep this going, it's all going to be lost. That in fact everything will go into museum pieces, and that's it."* (Int. 7, female, 28 years old, craft space). Presumably, appealing to ethno-territorial heritage reduces young people's anxiety about the ethno-cultural survival of Tatars and explains why some entrepreneurs do not just realize commercial interest in their craft business, but also see a cultural mission.

It is not only young people with a strong Tatar or Muslim identity who feel "cultural anxiety" about the preservation of their culture. It turned out that among informants whose craft business contains elements of Tatar culture, there are few people who are immersed in Tatar and Tatar-speaking culture in everyday life. Often no one speaks Tatar in the family or with close people, and many do not fully identify themselves as Tatar due to their mixed ancestry. Others moved to Tatarstan from neighboring national republics as adults, so the local cultures and native language of their birthplaces also influenced their formation: *"...I just compare it with other cities. It's hard there. People are not all open to this communication, that they may not talk at all.... And here they are more open and... Tatars here are more like that – better understanding or what?"* (Int. 6, female, 27 years old, craft production).







At the same time, however, informants emphasize their inner closeness to Tatar culture and the opportunities for self-realization it provides:

First of all, I just like the Tatar language. It's fun to speak. The fact that it is spoken in Tatarstan. It's very beautiful. It's relevant in Tatarstan. I won't say that I directly associate something with nationality. It's more just something related to native, something connected with grandmothers, with grandfathers... with these generations. This is what I associate with it, of course.... (Int. 2, female, 28 years old, craft services).

The desire not just to preserve Tatar culture, but to somehow actualize "Tatar" on the market, to give Tatar culture present-day "advanced" and in-demand formats is one of the motives for the development of local craft entrepreneurship. The ideas of cultural diversity and promotion of different cultural identities through a wide range of means, forms and techniques attract young people creating "their own business of life" with national flavor more than ethnic homogeneity and ideological uniformity. The implementation of entrepreneurial projects with a Tatar ethno-territorial component occurs in different ways, but the reasons most often lie either in the desire to find their uniqueness with the help of local ethnic resources, or in the attitude towards the simultaneous realization of both economic and social goals: creating a business inspired by socio-cultural values and being more than a business that generates income.

#### 4 DISCUSSION

Researchers studying the life trajectories of young people consider entrepreneurship to be an attractive field of application of forces for modern youth, however, there are few opportunities for young people to start a business on their own. On the other hand, many sociologists and experts note that it is young people who are most actively involved in the creative economy and become agents of creative industries (Kuziner & Petrunina, 2022; Plotichkina & Streltsova 2016). At the same time, modern youth is reflexive about what is happening around them and turns out to be quite critical (Nartova, 2019, p. 40). This actualizes the value of autonomy and independence, encourages them to seek their own way. Developing their own business using national and local traditions and cultural elements, young people in a



sense declare not only the desire for self-realization, but also, above all, the desire for independence. In the conditions of creative environment, such qualities of young people as independence and their unwillingness to obey imposed authorities are transformed into independence and responsibility for their actions. At the same time, the success of business strategy is built under the influence of territorial identity; local identity (including ethnic identity) becomes a factor in the development of the community's economic potential (Rausch, 2005). Economic motivation turns out to be often not key in the activities of craft entrepreneurs (Arnold, 2016). For Tatarstan's craft entrepreneurs, promoting Tatar culture in their business becomes no less important than making a profit, although income is always the main motive for running their business. Craft entrepreneurship serves as an important tool for preserving distinctive ethno- cultural heritage and overcoming "cultural anxiety" (Yang et al., 2015) due to the increasing leveling of cultural diversity.

Craft entrepreneurship is a specific form of small business and micro-entrepreneurship that requires investment and is primarily focused on economic goals, even if these are not large profits and scaling of the business, but only small income generation and survival. For this reason, handicrafts are usually not directly attributed to social entrepreneurship (Arif & Kuzminova, 2021b). At the same time, there are still reasons to consider the value component of young entrepreneurs' motivation (ecological, ethical, prosumerist, ethnocultural, etc.) as particularly significant. Craftspeople's awareness of social responsibility and systematic participation in non-profit activities (educational, expert, environmental) allow us to refer some types of craft entrepreneurship to hybrid forms of social entrepreneurship (Arif & Kuzminova, 2021a).

In the activities of young entrepreneurs, their business and personal life are closely intertwined (Arif & Kuzminova, 2021b), while they try not only to provide themselves with income by making a profit from their own business, but also strive for self-realization and independence. Craft young entrepreneurs in Kazan, operating mainly within the creative economy, often realize not just a business project, but truly a life's work endowed with significant meanings. Their goal often includes popularization of local cultural heritage and the uniqueness of Tatar culture, accompanied by a desire to promote Tatar and local values in their practice.



## 5 CONCLUSION

Modern youth in the regions of Russia as well as metropolitan youth strive for labor self-realization and professional independence. Youth entrepreneurship provides its opportunities but faces many challenges. Young entrepreneurs, building their business from a favorite hobby into a business, are often limited in available investments and resources, while local specifics make their own adjustments to the motivation and content of the products and services offered.

On the one hand, the study has shown the deep connection between the ethno-territorial identity of producers (their "Tatarness" or "Kazanness") and the existing local market craft productions, their demand by different segments of consumers. Many of the artisans, so-called "ethno-craftsmen", are known outside Kazan and the Republic, they offer their products on the Russian and foreign markets. On the other hand, young craft entrepreneurs consider their activities not only through the prism of economic interests, for example, gaining material independence, but also commitment to socio-cultural values and goals. This becomes especially important in the current institutional environment, which makes it difficult to promote the official republican course in support of the preservation of Tatar culture and identity. Ethnic craft entrepreneurship in Kazan in its individual segments is an expression of aspirations to preserve Tatar traditions and distinctive local culture through entrepreneurial initiatives influenced by "cultural anxiety" for the future of the Tatar people.

Therefore, the ethno-territorial dimension of small-scale craft entrepreneurship is expressed in the fact that, firstly, ethnicity has become a kind of resource for positioning their business in the regional market. Secondly, the goal of ethnic crafters is not only to generate income and develop their business, but also to tell as many people as possible about Tatar and local culture, not only in the republic, but also beyond its borders. Finally, ethnic craft entrepreneurship is often a vivid manifestation of cultural anxiety about increasing assimilation and the projected loss of Tatar culture for future generations. Modern youth in the regions of Russia as well as metropolitan youth strive for labor self-realization and professional independence. Youth entrepreneurship provides its opportunities but faces many challenges. Young entrepreneurs, building their business from a favorite hobby into a business, are often limited in available investments and resources, while local specifics make their own adjustments to the motivation and content of the products and services offered.



On the one hand, the study has shown the deep connection between the ethno-territorial identity of producers (their "Tatarness" or "Kazanness") and the existing local market craft productions, their demand by different segments of consumers. Many of the artisans, so-called "ethno-craftsmen", are known outside Kazan and the Republic, they offer their products on the Russian and foreign markets. On the other hand, young craft entrepreneurs consider their activities not only through the prism of economic interests, for example, gaining material independence, but also commitment to socio-cultural values and goals. This becomes especially important in the current institutional environment, which makes it difficult to promote the official republican course in support of the preservation of Tatar culture and identity. Ethnic craft entrepreneurship in Kazan in its individual segments is an expression of aspirations to preserve Tatar traditions and distinctive local culture through entrepreneurial initiatives influenced by "cultural anxiety" for the future of the Tatar people.

Therefore, the ethno-territorial dimension of small-scale craft entrepreneurship is expressed in the fact that, firstly, ethnicity has become a kind of resource for positioning their business in the regional market. Secondly, the goal of ethnic crafters is not only to generate income and develop their business, but also to tell as many people as possible about Tatar and local culture, not only in the republic, but also beyond its borders. Finally, ethnic craft entrepreneurship is often a vivid manifestation of cultural anxiety about increasing assimilation and the projected loss of Tatar culture for future generations.

## ACKNOWLEDGMENTS

This paper has been supported by the Kazan Federal University Strategic Academic Leadership Program (Priority-2030).

Empirical data in Kazan were collected by A.R. Garifzianova and researchers from the Center for Youth Research of the National Research University Higher School of Economics - St. Petersburg. We express our gratitude to our colleagues.

## REFERENCES



Arif, E.M., & Kuzminova, T.A. (2021a) Non-profit activity of young entrepreneurs of St. Petersburg in the craft sphere. *Journal of Social Policy Studies*, 19(1), 55-68. <http://dx.doi.org/10.17323/727-0634-2021-19-1-55-68>

Arif, E.M., & Kuzminova, T.A. (2021b) Personal is professional: Ethics of young craft entrepreneurs in St. Petersburg. *Monitoring of Public Opinion: Economic and Social Changes*, 3(163), 179-199.

Arnold, M. (2016). Lifestyle motivations, contextual changes and their effects on the craft entrepreneurs: Master's thesis. Lund University, Lund, Sweden.

Kuziner, E.N., & Petrunina, D.S. (2022). Creative hubs as "third places" in Russian regions. *Monitoring of Public Opinion: Economic and Social Changes*, 6, 333-355. <https://doi.org/10.14515/monitoring.2022.6.2316>

Maiboroda, A., Krupets, Y., & Epanova, Yu. (2023). "Pushed off the bottom and moved on": Strategies of coping with the crisis of St. Petersburg craft entrepreneurs. *The Journal of Social Policy Studies*, 21(1), 45-60. <https://doi.org/10.17323/727-0634-2023-21-1-45-60>

Ministry of Culture of the Republic of Tatarstan. (2023, August 25). Vpervyye na festival "Pechen bazar": Kul'turno-prosvetitel'skaya programma ot Natsional'nogo muzeya RT! [For the first time at the festival "Pechen Bazaar": Cultural and educational program from the National Museum of Tatarstan!]. Retrieved January 27, 2024 from <https://mincult.tatarstan.ru/index.htm/news/2226880.htm>

Morozova, E.V., & Ulko, E.V. (2008). Local identity: Forms of actualization and types. *POLITEKS*, 4(4), 139-151.

Nartova, N.A. (2019). Citizenship in the representation of St. Petersburg youth and their parents. *Sociological Studies*, 12, 38-47. <https://doi.org/10.31857/S013216250007742-9>

Open Space Market. (n.d.). Retrieved January 27, 2024 from <http://openspacemarket.ru/>

Plotichkina, N.V., & Streltsova, D.O. (2016). Youth in the creative industries of Krasnodar: Projects and practices. *Bulletin of the Samara Municipal Institute of Management*, 1, 119-129.

Rausch, A.S. (2005). Local identity, cultural commodities, and development in rural Japan: The potential as viewed by cultural producers and local residents. *International Journal of Japanese Sociology*, 14(1), 122-137. <http://dx.doi.org/10.1111/j.1475-6781.2005.00073.x>

Scott, M. (2017). Hipster capitalism' in the age of austerity? Polanyi meets Bourdieu's new petite bourgeoisie. *Cultural Sociology*, 11(1), 60-76. <https://doi.org/10.1177/1749975516681226>

Tatar-inform. (2023, May 11). Tatarstan stal pilotnym regionom Programmy razvitiya molodezhnogo predprinimatel'stva [Tatarstan became a pilot region of the Youth Entrepreneurship Development Program]. Retrieved January 28, 2024 from





<https://www.tatar-inform.ru/news/tatarstan-stal-pilotnym-regionom-programmy-razvitiya-molodeznogo-predprinimatelstva-5905595>

Yang, X.-l., Liu, L., Shi, Y.-y., Li, Y.-s., Tan, X., Hu, X.-m., & Sun, X.-m. (2015). The relationship between cultural anxiety and ethnic essentialism: The mediating role of an endorsement of multicultural ideology. *Plos ONE*, 10(11), e0141875. <https://doi.org/10.1371/journal.pone.0141875e0141875>

