

CREATIVE INDUSTRIES IN THE SOCIO-CULTURAL SPACE

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Abstract: The main trends in the development of the creative industry are government support for “creative” business, the development of innovative technologies, job creation for the population, and attracting new staff to the creative industry. In addition, the main trends include the establishment of international cooperation in the creative sphere, the development of “smart and creative cities” and the involvement of the creative potential of the people. Established that the creative industry has significant socio-cultural significance. The social significance lies in improving the welfare of the population and creating new jobs.

Keywords: Creative Industry, Creative Economy, Cultural Industry, IT Sphere, Entertainment Establishment.

1 Introduction

Over the last 10-20 years, there has been a growing scientific interest in research on the formation and development of creative industries, which in turn requires a more detailed consideration of the new creative economy in terms of its impact on increasing the creative potential of national and international economic space. In the late 80's of the last century, “cultural” was replaced by “creative industries”, the key point in which is the definition of technological reproduction. Creative industries are currently the leading sector of the modern economy. The “idea of creativity”, which until recently was claimed by artists, has been the main significantly expanded over the past decade (Potts, 2008). Given that a significant amount of labor reserves of the planet is involved in the creative industry and the fact that the creative industry meets the cultural needs of the population - there is a growing need to develop new trends in the creative industry. It is worth noting that the “coronavirus” pandemic has made its adjustments in the development of the creative industry, as this sector has suffered significant losses. In this regard, those working in this field had to invent new ways to develop the creative industry in limited conditions.

2 Literature Review

The scientific works of researchers, who studied the issue of the creative industries, cover various aspects in the research area, such as theory, history and causes of creative industries, their main specifics, advantages and disadvantages (Parrish, 2021; Potts and Cunningham, 2010; Rybakova, 2020). However, these authors mainly focused on what the creative industry means for their country. For example, Parrish (2021) noted the development of the creative industry in Latin America, Rybakova (2020) – in Slovakia, Gran et al. (2016) – in Norway. Unfortunately, the above scholars have raised questions only about the definition and meaning of the creative industry and the distinction between “creative economy” and “creative industry”. The main development trends and socio-cultural aspects were not considered. Only some of them remotely raises the question of the social aspect of the development of the creative industry in the sense that the creative industry to some extent prevents unemployment (Potts et al., 2008).

Other sources, in the form of websites, only indicate a multiple approach to understanding the creative industry (Culture & Creativity, 2020).

Unfortunately, the question of the uncertainty of the main trends in the development of the creative industry remains unresolved.

Because scientists who have studied the essence of the creative industry have not studied the development trends of the creative industry and socio-cultural aspects.

The aim of the research is to determine the main directions of further development of the creative industry. In connection with the aim, we described the following tasks:

- to define the concept of “creative industry” and its difference from the “creative economy” and “cultural industry”;
- to identify sectors of the creative industry;
- to identify the main trends in the development of the creative industry in our time;
- to identify the social significance of the creative industry;
- to identify the cultural significance of the creative industry.

2 Materials and research methods

In this study, the authors used methods and ways of knowing a specific phenomenon - the creative industry. In the process of studying the essence of this category, general scientific research methods were used, namely: empirical scientific research methods and theoretical research methods. Among the empirical methods for studying various approaches to the concept of creative industry, observations, comparisons and descriptions were used. Among the theoretical methods we based on abstraction, induction, deduction, generalization and explanation. The greatest attention is paid to such an empirical method as observation. In presenting the main material, generalizations were made by observing certain phenomena.

4 Results

As already mentioned, the most promising today is the development of the creative industry, in which the creative personality (especially in the field of art) is a generator of socio-cultural ideas and products that have significant economic value. The creative processes of the middle of the twentieth century had a serious impact on the creation of a new, creative economy and its main component – creative (innovative) industries. As the practice of developed post-industrial countries shows, the source of development and stability in society in the process of transition to the “creative economy” or “creative industry” as the creative activity of the population, which is able to create fundamentally new products. There are several approaches to defining the concept of “creative industry” (Lamia, 2020). The term “creative industry” includes activities based on creativity – for example, design, music, publishing, architecture, film and video, visual arts, fashion, television and radio, advertising, literature, computer games and performing arts (Parrish, 2021). Rybakova (2020) defines the creative industry as an industry in which the fields of art, culture, business and technology are combined and intertwined. According to her, such industries create a cycle of production and distribution of intellectual property as fixed capital.

In turn Brown (2018) identifies four basic elements of the intellectual concept of creative industries:

- They are based mostly on the creative and artistic capabilities of individuals.
- They are closely linked in cooperation with management and technology.
- They create products that fill the market.
- Their economic value is of cultural or intellectual origin.

The British Government's Department of Culture, Media and Sport (DCMS) defines the creative industry as a collection of industries that derive from individual creativity, skill and talent, and that have the potential to create jobs through the use and implementation of intellectual property (Newbigin, 2015).

In fact, the creative industry is also called the “cultural industry” as part of the “creative economy”. Because the creative industry is a certain chain of economic activities related to the generation and commercialization of creativity, ideas, certain knowledge and data (information). As a component of the creative economy, such scientists consider the creative industry as Newbigin (2015), Gran et al. (2016), Innerhofer et al. (2018), Källiki, Silja (2015) Compared to the creative industries, which are limited to certain activities, this term, is used to describe creativity in the whole economy. Some scholars believe that creativity is a defining characteristic of developed economies of the XXI century, as well as production, typical of the XIX and early XX centuries (Benedicte, 2019; Rybarova 2020; Palanivel, 2019).

The “industries” or not, no one can argue with the fact that these activities – both narrowly defined areas of culture and a much wider range of new creative industries – have become increasingly important for the economies of many countries and have employed many people. The first scientific research on the subject of creative economy and creative industries was conducted at the beginning of the XXI century. In fact, John Hawkins is the author of the concept for the definition of the creative industry, which states that its structure includes systems where production consists of imaginary resources, rather than traditional, such as land, labor, and capital (Wang, 2017).

According to information posted on the Internet, the creative economy is based on people using their creative activities to increase the value of an idea (The policy circle, 2021; Culture&Creativity, 2020). Some scholars prefer to use the term “cultural industries” instead of the term “creative industry”, but this term refers to a more specific range of industries and can only be considered as a subgroup of creative industries (Palanivel 2019; Benedicte 2019). UNESCO defines cultural industries as industries that combine the creation, production and commercialization of intangible and cultural objects; this content is usually copyrighted and may take the form of a product or service. However, it should be noted that the concepts of “cultural industries” and “creative industries” should not be equated. The British Council firstly introduced the concept of “cultural industries” in science in Great Britain. The term contained the following components (Newbigin, 2015): cultural activities that do not require public funding, but they are commercial and aimed at improving the welfare of the population; types of cultural activities (commercial and non-commercial), aimed at the production of cultural products and services and, accordingly, related to mass consumption.

Economist and theorist in the field of art – Pierre Luigi Sacco identifies the reason for the emergence of creative and cultural industries is the industrial revolution that took place at the turn of the XIX and XX centuries (Sacco, 2011). At that time, the current technological innovations were radio, sound recording, photography, cinema, improvement of printing technology. The above industries significantly expanded access to culture and influenced the creative processes of the time.

The phenomena of “cultural industries” and “creative industries” are almost interchangeable, but with some differences. The concept of “cultural industries” refers to cultural heritage and traditional arts more, and “creative industries” refers to applied creative practices, innovations and the generation of profits and jobs through the creation of intellectual property.

In Indonesia, the publishing house BEKRAF describes the creative economy in such a way that the creative economy creates added value through creativity that is copyrighted and originated from cultural heritage, knowledge and technology (Jewell, 2019). Approaches to defining the components of the creative industry are ambiguous. This concept usually includes theatrical and fine arts, cinema, television and radio, music, publishing, computer games, new media, architecture, design, fashion and advertising.

Under the concept of “creative industries” there are thirteen subsectors, and they are: advertising; architecture; art and

antiques market; crafts; design; designer fashion; movies and videos; interactive software for leisure; music; performing arts; publishing; software and computer games; and television and radio (Newbigin, 2015).

Sometimes the markets related to the creative economy include IT technologies; architecture, design and fashion; publishing, art and photography; media; festivals and music; crafts/handmade.

After analyzing the sources, we can name the following components of the creative industries: photographic art; film industry; music; advertising; media, mass media; design; theatrical art; IT sphere; “handmade” art; social networks.

In our opinion, this list should also include the activities of entertainment establishments. As the tendency to improve entertainment establishments has been growing lately, as a significant number of the population spends their leisure time there. Therefore, usually, to attract the attention of the client of the entertainment establishment, an interior design is developed, which is dominated by eye-pleasing colors that will not irritate the eyes. In addition, in this case, there is a comfortable environment for the client to want to come there again (this can be expressed in the use of certain interior details, the inclusion of pleasant music, etc.).

In addition, the fact that complex social networks play at least as important a coordinating role as price signals is the central to the markets for the creative industries. In connection with the development and modernization of technology and creative activity of the population, there is a need to invent new trends in the development of creative industries. Because there is a need to find new areas of development that encourage innovation and development, and research shows that culture and creativity are growing and holding a strong position in the global market. The cultural and creative fields, which include arts and crafts, advertising, design, entertainment, architecture, books, media and software, have become vital to accelerating human development. They give people the opportunity to participate in their own development and stimulate innovation that can contribute to inclusive sustainable growth. In European countries, the creative industry is well developed. For most European countries, the creative industry is an important asset in strengthening the economic structure and maintaining its competitiveness in the world economy (see fig. 1).

Value added by expenses of business entities, UAH billion, 2018

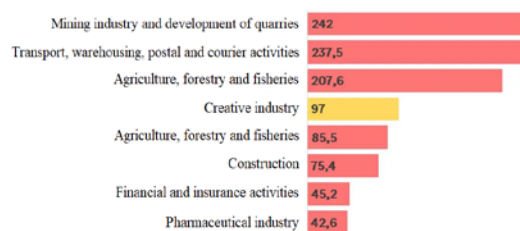


Figure 1 – Value added by expenses of the business entities

It is important to note that today the leader in the creative economy is deservedly recognized by the United Kingdom, which has developed and continues to develop the legal framework, strategic and political documents of the national economy through economic, cultural and social interaction.

The UK is stimulating economic growth across the country, and intends to create a million new jobs in the creative industries sector. This rapid growth is partly reflected in digital technologies that allow “creative” businesses to create products that can be easily exported around the world, and drive the demand for creative services. Liverpool currently provides assistance to more than 200 creative organizations, ranging from the Liverpool Philharmonic Orchestra and the Everyman Theater (Theater for All) to small local businesses.

Since the order of economic assets, the creative industry also creates non-material values, which play a major role in ensuring sustainable development based on human resources. Here it is worth focusing on specific examples of the role of creative industries in urban development. Thus, industrial centers in the UK are clear evidence of a successful public cultural policy to improve the economic and social situation in British cities. It is worth noting that the creative industry can contribute to the economic reintegration of Britain. However, it is interesting to see the prospects of creative industries for individual countries. Importantly, creative industries are a wide range of cultural and creative activities that are uniquely shaped around the environment and the environment.

If we compare the development of the creative industry in European and Asian countries, we can cite China as an example. At the end of the twentieth century, the Chinese government at the Congress of the Communist Party included the development of creative industries in the list of recommendations of the five-year development plan of the country. However, in China, the main emphasis in the development of the creative industries has been on the development of innovation, rather than on increasing the number of jobs. The development of the creative industry was based on software development, multimedia, 3D technology, advertising and other types of intelligent products. The concept of social innovation (SI) makes it possible to explain the processes of change from two fundamentally different points of view. The United Nations Educational, Scientific and Cultural Organization (UNESCO) works through its Global Alliance and advocates for cultural diversity and creative cities to strengthen cultural areas internationally by encouraging knowledge sharing, capacity building, good practice and mentoring among its members (Boix-Domènech, Rausell-Köster, 2018). The Global Alliance promotes cultural diversity by strengthening the capacity of cultural sectors to produce and distribute goods and services and to help them gain access to national and international markets. The cultural policy clearly belongs to the sphere of intellectual and inclusive growth. As the cultural and creative industries are fast-growing industries, there is a need to find new areas of development that encourage innovation and development, and research shows that culture and creativity are growing for both sustainability and sustainable growth.

In Ukraine, the development of the creative industry is still a novelty. Problems of creative economy, creative industries in Ukraine are relevant at this stage of development of our country. However, today the interest in creative industries is growing, which is primarily due to the strengthening of European integration processes and the fact that our country has joined the program "Creative Europe". Ukraine is currently at the stage of developing ideas on trends in the development of creative industries. In 2017, at the open session of the EU Program and the Eastern Partnership "Culture and Creativity" held in Kyiv, the issues of developing fresh ideas and directions to stimulate the development of cultural and creative industries in Ukraine were discussed.

The key problems that were identified at this meeting were as follows:

- lack or absence of information about cultural and creative industries at the level of the whole country;
- outdated perception, understanding of culture and its significance in the modern world;
- lack of financial support from the state;
- insufficient development of digital technologies;
- lack of joint concerted action on the development of the creative industry.

The main priorities for the development of creative industries in Ukraine were:

- providing additional opportunities for combining parallel cultural processes;
- creating an effective model of cultural production;

- ensuring freedom of creativity;
- stimulating the innovative and educational potential of culture,
- providing the necessary creative personnel reserves;
- strengthening the importance of culture for society;
- establishing international cooperation.

Analyzing the development trends of the creative industry, it is impossible not to mention the pandemic that shook the world. After all, one of the industries affected by the pandemic associated with the spread of COVID-19 is the creative industry. All representatives involved in the creative industry have experienced the so-called "culture shock". Therefore, there was a need to act in strictly limited conditions. However, there is a positive point in the fact that social networks have begun to develop quite actively. In particular, interest in the TikTok network has grown (OECD, 2020). Thus, there is now a transition to new forms of cultural and creative industries. They lose a clear division into producers and consumers. Cultural and creative industries are considered the forerunners of new dynamic forms of economic activity. During the transition from an industrial society to an intellectual one, a creative approach to solving problems becomes an important factor of competitiveness. The study found that the creative industry has significant social significance, which is as follows. First, the creative industry "creates" new jobs. After all, 29.5% of workers worldwide are involved in the creative industry. Accordingly, the unemployment rate is falling.

The creative economy contributes about 6.1% to world gross domestic product (GDP), averaging 2% to 7% of national GDP worldwide. According to UN estimates, the creative economy generates annual revenue of \$ 2.25 trillion. Secondly, about the same number of people have the opportunity to realize their creative potential and find "their place". This factor inevitably affects the psychological climate of the population, which can reduce the number of cases of cardiovascular disease and neurosis, and helps to raise the indicator of happiness in the world. Because a person who enjoys his work feels happier than people who do not enjoy their work.

Innerhofer, Pechlaner, Borin (2018), Lamia (2020), Mao (2020), Palanivel (2019), Potts and Cunningham (2010). also raised the question of determining the role of the creative industry in improving the socio-economic well-being of the population. However, despite the depth of scientific development, content and analysis of cultural and creative industries, it should be confirmed that they lack completeness, systematization and structure. The creative industry has the potential to rebuild the economy and create jobs. An example of a project to promote business growth in the creative and digital industries is the Liverpool Creative Growth Initiative (the digital sector is one of the fastest growing industries in the UK and internationally).

In addition, an attempt to capture the direct and indirect socio-economic impact of the creative industry in Europe is the Lisbon Agenda, in particular in terms of growth, competitiveness, more and better jobs, sustainable development, and innovation. It shows how the creative industry manages economic and social development, as well as innovation and cohesion. The cultural and creative sector is a growing sector that is developing faster than the rest of the economy. The same goes for employment. Indeed, this sector offers many different and often highly skilled opportunities, and again, the growth of the sector in terms of jobs exceeds the rest of the economy.

5 Discussion

The cultural and creative sectors are important for the continuous development of society and are the basis of the creative economy. The creative industry makes a significant contribution to the development of the culture of the population. Because the "components" of the creative industry are the consequences of human cultural activity. Therefore, thanks to the creative industry, new types of art, innovations are created.

However, the role of the creative industry in the development of culture is still ignored. Indeed, the move to measure the socio-economic performance of the sector is a relatively recent trend. Moreover, the issue is controversial. Creative industries create business skills and cultural practices based on the creative, intellectual component (The policy circle, 2021). The creative industry makes a significant contribution to the development of art, which makes it possible to increase cultural heritage and cultural heritage. Despite the fact that Wilde O. in "Portrait of Dorian Gray" emphasized that all art is useless, yet, in real life, it does not provide basic human needs, but makes life more interesting and fuller. Which also affects the level of happiness among the population. For many, art is a matter of enlightenment or entertainment (Potts et al., 2008).

For many, art is a matter of enlightenment or entertainment. This leads to the perception that art and culture are marginal in terms of economic contribution and should therefore be limited to areas of government intervention. This may largely explain the lack of statistical tools available to measure the contribution of the cultural sector to the economy at both national and international levels, in particular compared to other industries. The quality of leisure among the population depends on the development of the creative industry. The better the leisure, the higher the cultural development of the population.

6 Conclusion

Firstly, it is necessary to distinguish between the concepts of "creative industry", "creative economy", "cultural industry". The creative industry is a multifaceted concept and includes intellectual activity of a person, which is aimed at creating creative products, with their subsequent implementation on the market. The creative economy is a set of enterprises, activities related to the sale, marketing of intellectual property products. The cultural industry is a phenomenon that contains a more educational element and is aimed at educating people, the acquisition of certain qualities.

Currently, in connection with the growth of human creativity and modernization of technology there is a need to invent new trends in the creative industry. This phenomenon is relevant for all countries, both Western and Eastern countries. However, due to the level of mentality, development trends are somewhat different. Thus, in Western countries, the main trends in the development of creative industries are the creation of new jobs. In the East – in the development of innovative technologies.

Also, among the trends in the development of the creative industry are state support for "creative business", meetings of conferences and summits to improve the creative industry, improving intellectual property products and their introduction to the market.

Unlike advanced countries, Ukraine lags far behind in the development of the creative industry. Ukraine is currently in the process of inventing trends in the development of the creative industry at the national level.

The creative industry has significant socio-cultural significance. The social significance lies in improving the welfare of the population and creating new jobs. Cultural significance lies in the cultural development of the population, the creation of new arts, which will further constitute the cultural heritage, in order to facilitate the lives of future and future generations.

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