


ESTABLISHMENT OF CULTURAL INDUSTRIES IN UKRAINE: IMPLEMENTATION OF FOREIGN PRACTICES

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ARTICLE INFO	ABSTRACT
<p>Article history:</p> <p>Received 20 February 2023</p> <p>Accepted 04 May 2023</p>	<p>Purpose: The research aims to identify the main directions of implementation of foreign experience in the development of cultural industries in Ukraine.</p>
<p>Keywords:</p> <p>Culture; Creativity; Cultural Industries; Creative Clusters; Cultural Products.</p>	<p>Theoretical framework: Cultural industries and their implementation in Ukraine are an integral part of the humanities research paradigm. This study focuses on cultural and creative industries and the implementation of foreign practices in Ukrainian realities.</p>
	<p>Design/methodology/approach: The research methodology is based on an integrated approach. We used a descriptive method, analysis, and synthesis, which helps with the theoretical foundations of the study. We also used statistical methods and the method of observation, which allows us to study the impact of the international cultural sector on the cultural environment in Ukraine.</p>
	<p>Findings: The result of the study is the establishment of an algorithm for the introduction of cultural and creative industries into the country's cultural and economic space, which will transform the Ukrainian economy into a creative one.</p>
	<p>Research, Practical & Social implications: In the future, it is worth exploring ways and systematic approaches to ensure the unique and vital importance of creative industries for the development of national culture and economy.</p>
	<p>Originality/value: Moreover, it is necessary to highlight universal hypotheses for the further development of the country's cultural sector.</p>
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ESTABELECIMENTO DE INDÚSTRIAS CULTURAIS NA UCRÂNIA: IMPLEMENTAÇÃO DE PRÁTICAS ESTRANGEIRAS

RESUMO

Objetivo: A pesquisa visa identificar as principais direções de implementação da experiência estrangeira no desenvolvimento das indústrias culturais na Ucrânia.

Enquadramento teórico: As indústrias culturais e a sua implementação na Ucrânia são parte integrante do paradigma de investigação em humanidades. Este estudo centra-se nas indústrias culturais e criativas e na implementação de práticas estrangeiras nas realidades ucranianas.

Concepção/metodologia/abordagem: A metodologia de investigação assenta numa abordagem integrada. Utilizamos um método descritivo, de análise e síntese, que auxilia na fundamentação teórica do estudo. Também usamos métodos estatísticos e o método de observação, o que nos permite estudar o impacto do setor cultural internacional no ambiente cultural da Ucrânia.

Resultados: O resultado do estudo é o estabelecimento de um algoritmo para a introdução de indústrias culturais e criativas no espaço cultural e económico do país, que transformará a economia ucraniana em criativa.

Pesquisa, implicações práticas e sociais: No futuro, vale a pena explorar formas e abordagens sistemáticas para garantir a importância única e vital das indústrias criativas para o desenvolvimento da cultura e economia nacionais.

Originalidade/valor: Além disso, é necessário destacar hipóteses universais para o maior desenvolvimento do setor cultural do país.

Palavras-chave: Cultura, Criatividade, Indústrias Culturais, Clusters Ceativos, Produtos Culturais.

ESTABLECIMIENTO DE INDUSTRIAS CULTURALES EN UCRANIA: IMPLEMENTACIÓN DE PRÁCTICAS EXTRANJERAS

RESUMEN

Propósito: La investigación tiene como objetivo identificar las principales direcciones de implementación de la experiencia extranjera en el desarrollo de las industrias culturales en Ucrania.

Marco teórico: Las industrias culturales y su implementación en Ucrania son una parte integral del paradigma de investigación en humanidades. Este estudio se centra en las industrias culturales y creativas y la implementación de prácticas extranjeras en las realidades ucranianas.

Concepción/metodología/enfoque: La metodología de investigación se basa en un enfoque integrado. Se utilizó un método descriptivo de análisis y síntesis, que ayuda en la fundamentación teórica del estudio. También utilizamos métodos estadísticos y el método de observación, que nos permiten estudiar el impacto del sector cultural internacional en el entorno cultural de Ucrania.

Resultados: El resultado del estudio es el establecimiento de un algoritmo para la introducción de industrias culturales y creativas en el espacio cultural y económico del país, que transformará la economía ucraniana en creativa.

Implicaciones de investigación, prácticas y sociales: en el futuro, vale la pena explorar formas y enfoques sistemáticos para garantizar la importancia única y vital de las industrias creativas para el desarrollo de la cultura y la economía nacionales.

Originalidad/valor: Además, es necesario resaltar hipótesis universales para el mayor desarrollo del sector cultural del país.

Palabras clave: Cultura; Creatividad, Industrias Culturales, Clústeres Ceativos, Productos Culturales.

INTRODUCTION

The country's cultural policy should be supported at the state level and should be of interest to the country's business community, foreign partners, political and cultural elite, etc. The discussion of the development of the cultural industry cannot be separated from the interest of the government and elites in gaining the trust of citizens in the implementation of effective

cultural and creative programs. Therefore, it is essential to build on the successful experience and research of the most effective programs from other countries to introduce new cultural industry development projects.

In Ukraine, over the past decades, certain global organizations (UNESCO, UN), projects (such as The European Innovation Partnership on Smart Cities and Communities, the EU Smart Cities Information System), and programs (EU-Eastern Partnership, European Fund for Strategic Investment (EFSI)) have been implementing innovations in the cultural industry. Some of the cultural policies there deal with macro aspects and general cultural aspects of the country's development (Momot, Muraev, 2020). A certain place in cultural practice should also be given to local initiatives at the regional level. The development of the local cultural industry can be based on the development of tourism, which implies referring to standards that come from the context of regional community development. This involves identifying cultural and creative traditions and then working to classify them as intangible cultural heritage (Bonikowski, Noam, 2016; Burlyuk, 2020). Furthermore, the country's cultural policy must be focused on the implementation of foreign experience in the Ukrainian context. Noteworthy is that besides lots of diverse cultural traditions, it contains global changes, a focus on the development of European civilization and its values. The development of the cultural industry involves the experience of preserving national cultural traditions, the ability to successfully design international cultural projects, adopt successful experiences and thereby develop communities, become part of the global community and demonstrate its compliance with the requirements and demands of the modern world (Palaniswamy, Raj, 2022; Gao, 2021; Crespo-Fernandez, 2014).

According to UNESCO, creative industries should combine the creation, production, and commercialization of intangible cultural meanings. The United Nations Conference on Trade and Development (UNCTAD) has developed a classification of cultural and creative industries: cultural monuments (museums, libraries, archaeological sites, exhibitions), audiovisual traditional media (radio, cinema, TV), digital media (social networks, computer games, apps, etc.), traditional cultural artifacts (crafts, folk art, festivals), performing and visual arts.

The experience of European countries in the development of cultural industries suggests that there are different interpretations of this classification. Poland, a neighboring country to Ukraine, has a classification of cultural industries. It consists of 15 sections: architecture, art,

audio-video art, digital and traditional media, research and technology, digital interactive technologies, advertising production, folk crafts, design, fashion, and publishing.

The UK is one of the leaders in the development of the creative economy. There are 13 sections in this industry, namely contemporary art and antiques; traditional crafts; advertising; design; fashion; interactive leisure and software; computer services; music; performing arts; publishing; traditional and digital media (Chorna, 2018).

The search for own positions in the development of creative and cultural industries opens up the scientific problem of researching and developing ways to implement the successful experience of other countries in the cultural space of Ukraine, its search for directions of development of the cultural industry, based on both national and human contexts.

The study aims to identify the main directions of the implementation of foreign experience in the development of cultural industries in Ukraine. This goal entailed solving the following tasks:

- to identify changes in the development of the cultural industry in Ukraine;
- to determine the content and structure of the concepts of "creative" and "cultural" industries;
- to characterize the scope and nature of the implementation of foreign experience in the development of the cultural industry in Ukraine.

LITERATURE REVIEW

The concept of the cultural and creative industries has been formed in the global research paradigm for quite some time. There is a large number of studies in this area that address these concepts from other perspectives. As defined by Skavronska (2017), creative industries are sectors of organized activity aimed at the production, reproduction, promotion, commercialization, and popularization of goods and services of cultural and artistic heritage.

Unesco also presents its vision of the concepts of cultural and creative industries (Unesco.org, 2016). The cultural industry belongs to the creative industries, which creates space for the business sector at the level of integration of culture, art, and economy. Therefore, the term "creative industries" is sometimes replaced by "cultural industry". The choice of terminology sometimes depends on the country. In the Scandinavian countries, the concept of the cultural industry is called the "experience industry" or "cultural industry" (Skavronska, 2017). In Asian countries and the US, it is customary to speak of the media and cultural industries, where the main emphasis is placed on cultural heritage, creative activities related to

tourism, and the development of local folk crafts, traditions, and the preservation of intangible heritage (Brown, 1991; Purwanto, 2022; Khaddam, et al., 2023).

In several UNESCO statements and reports, it is noted that cultural industries include the production and business aspects of the creative content of an intangible and cultural nature (Unesco.org., 2016). It means that there is no clear and generally significant difference between the concepts under consideration. Rather, the use of a particular term depends on the country, the context of development, and the historical period under study. The concept of "cultural industries" correlates with the concept of "creative industries". There is an obvious connection and affinity between cultural industries in the ways they are realized in art, media, craft, and technology and their economic attractiveness and profitability from an economic point of view. The creative sector of the economy must rely on creativity, culture, and technology to be successful and profitable (Vveinhardt, Andriukaitiene, 2016; Żelazny, Pietrucha, 2017).

The main areas of research on the development of the cultural industry in Ukraine include defining the terminology and theoretical foundations in the field of cultural and creative industries (Pozdniakova, 2019); issues of introducing new world technologies into the cultural space of Ukraine (Basyuk, et al., 2019); state policy in the space of cultural industries (Hou, Kuo, 2019; Sueldo, Streimikiene, 2016); main directions of development of cultural industries (Balanyuk, 2014). Ukrainian scientists revealed the image of a different modernity in cultural practices (Vytkalov, S., Smyrna, L., Petrova, I., Skoryk, A. & Goncharova, O., 2022).

Ukraine's place in comparison with other countries can be determined by the Global Creativity Index (GCI), which was defined by the Martin Prosperity Institute. This index is calculated in the space of three dimensions, the so-called "three T's", the three indices of creativity: Technology, Talent, and Tolerance. This index is used to calculate the share of creativity in the cultural and economic development of countries around the world. Our study will use data published in the public eye.

Discussions continue on the limitations, specifics, and scope of the cultural sector (Strazdas, Cerneviciute, 2016; Jureniene, Stonyte, 2016; Becerra-Alonso et al., 2016). This demonstrates different approaches to defining the boundaries and specific indicators of cultural industries and cultural production. More radical views narrow the creative sector to a specific area, for instance, the cultural sector. Broader views suggest accepting creativity as the basis of any human activity, the successful functioning of every sector of the economy, etc.

METHOD

The nature of the study requires a comprehensive approach to the application of research methods and practices that could fully cover the interaction of economics, culture, international relations, geography, political science, etc.

Primarily, descriptive methods were used to highlight theoretical positions and terms, their content, evolution, and features. The descriptive method, analysis, and synthesis were used to consider the algorithms for introducing foreign experience into the national cultural space. Many reports and studies are considered, which present historical and theoretical positions of the cultural industry, cultural production, and a wide range of terminology.

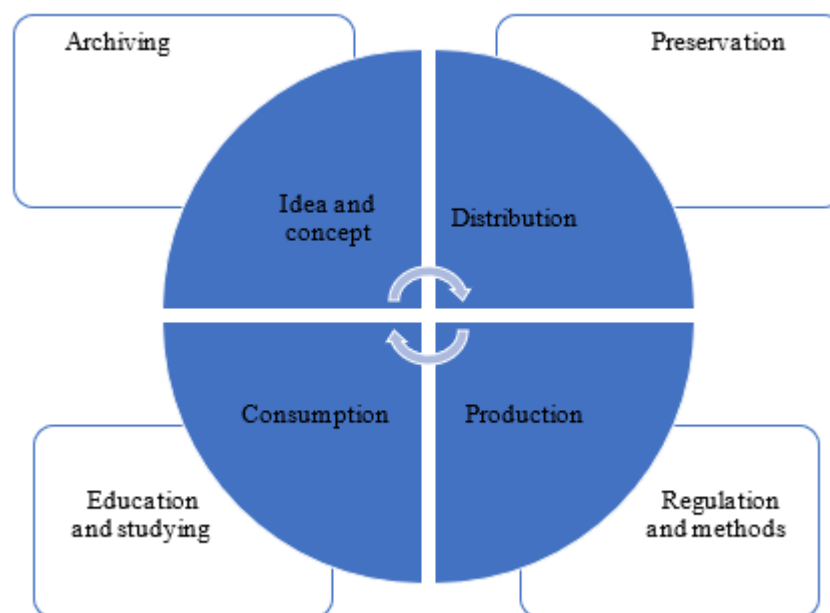
It should also be noted that as of today, there is no centralized system for analyzing the development of cultural industries in Ukraine. In the study, we relied on statistics and reports from several international organizations (the World Intellectual Property Organization, the United Nations Conference on Trade and Development, and the United Nations Educational, Scientific, and Cultural Organization). Accordingly, statistical methods were used in the study, since the collection and systematization of such statistics are necessary measures. This makes it possible to use such data in research work to analyze and compare the experience of each country represented in the world.

To study the multidimensional nature of the cultural industry, and its constant connection with the material and spiritual aspects of the country's life, the method of interdisciplinary research was used. It helped to identify the main directions and ways to use foreign experience in the implementation of national cultural creative projects. Moreover, it allowed us to identify the priority areas of industrial development and the creative potential of the country's development. This method opens up opportunities to understand the need to implement foreign experience in some areas of the country's life related to culture, business, art, digital technologies, etc.

RESULTS

Let us look at cultural practices where foreign experience has been planned and successfully implemented, given the peculiarities of its adoption in Ukraine.

Figure 1. Methodology for implementing the cultural industry



Source: (author's development)

The creation of a creative product within a particular cultural industry is a set of sequential steps that should be the basis for the implementation of a profitable cultural project. These include, first of all, the existence of an idea and concept; planning and organization of production and distribution of goods/services; further demonstration of successful experience and its expansion; incentives to expand and increase consumption, active engagement, etc.

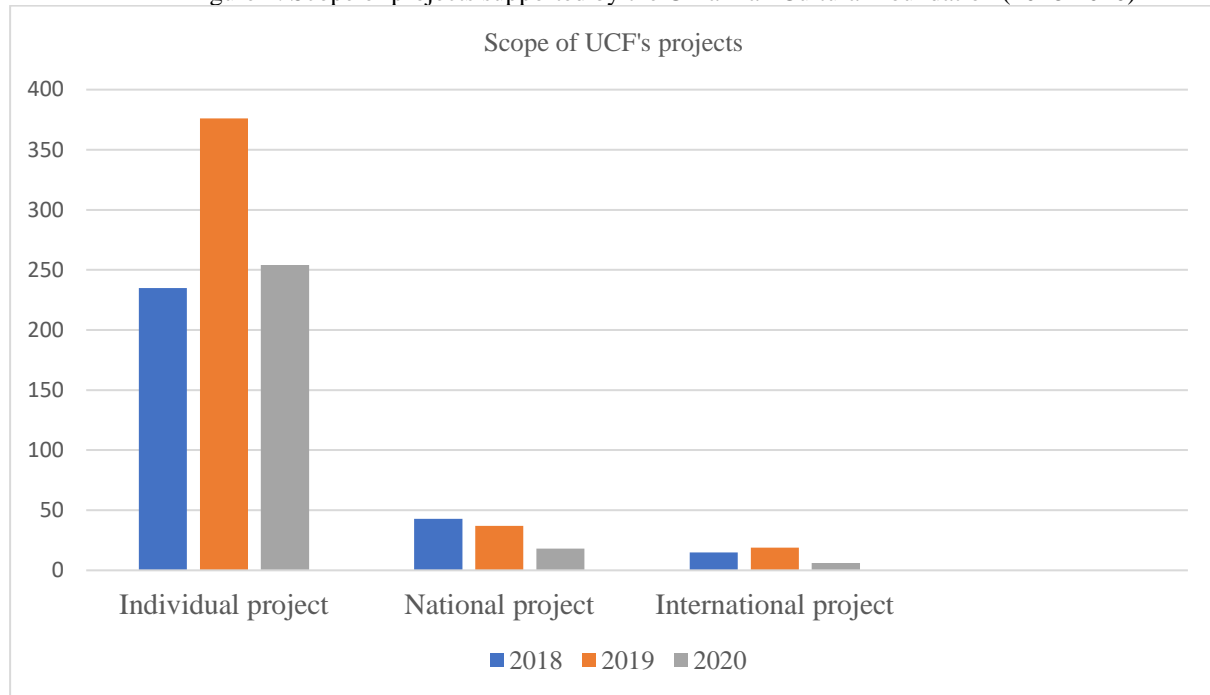
Creative industries are designed to produce both tangible assets and intangible artistic and creative outputs. These industries are a potential source of income-generating business through the rational use of the country's cultural heritage (traditional and contemporary). Production and services based on cultural creative knowledge can increase the economic strength of an entire country. Adopting the experience of actively utilizing the potential of cultural industries should be an integral part of the Ukrainian economy. The adoption of foreign experience is important for the potential commercialization of the cultural industry, which has long been considered a purely non-economic sector.

The notion of implementing foreign experience begins with several important conditions, such as promoting the achievement of the best international standards, using successful international experience; the existence of a state policy on borrowing foreign experience in the implementation of a cultural project; initiating and supporting international partnership cultural projects.

In this context, the work of foundations that support and develop cultural industries, which are among the areas covered by the funding, is illustrative. One of the largest funds for

financing cultural projects supported by the Ukrainian government and UNESCO is the Ukrainian Cultural Foundation. The research team has prepared an analysis of data on the implementation of cultural industry projects by this foundation.

Figure 2. Scope of projects supported by the Ukrainian Cultural Foundation (2018-2020)

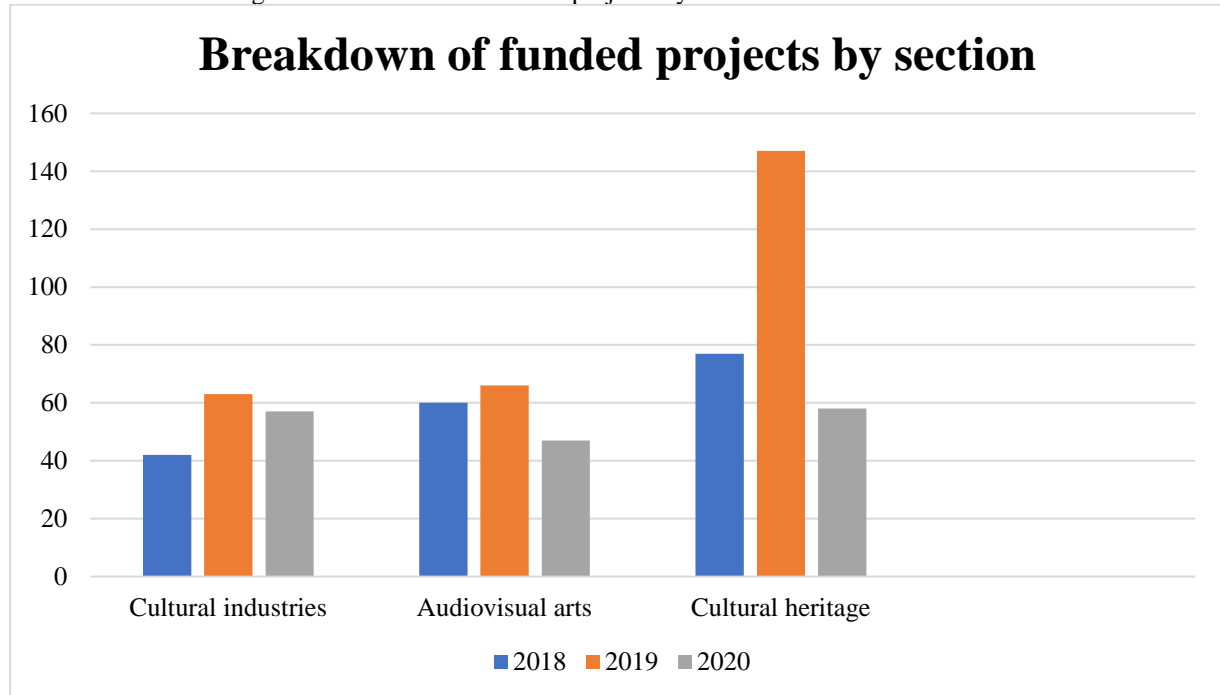


Source: (author's development)

As can be seen from the results, individual projects are the most commonly accepted. The decrease in activity in 2020 can be attributed to the COVID-19 pandemic and quarantine restrictions. The results of the analysis show that international cooperation makes up the smallest part of the projects implemented at the Ukrainian Cultural Foundation (15 out of 293 projects, 19 out of 432, and 6 out of 40). It should also be noted that in 2020, the share of international projects made up the largest fraction for the period 2018-2020 (UCF-supported projects statistics) <https://uaculture.org/statystyka-proektiv-zapidtrymkyukf/>).

As shown in Graph (G2), funding for the cultural industry in Ukraine is increasing annually. It is in the top three most funded sections, and in 2020, funding for international projects ranked 2nd in terms of volume (57 funded projects), compared to the largest indicator of "cultural heritage" (58 funded projects). The quantitative difference between the projects of the sections has also changed. In 2018, 77 cultural heritage projects were implemented with only 42 international partnership projects.

Figure 3. Breakdown of funded projects by section in the Culture and Arts sector



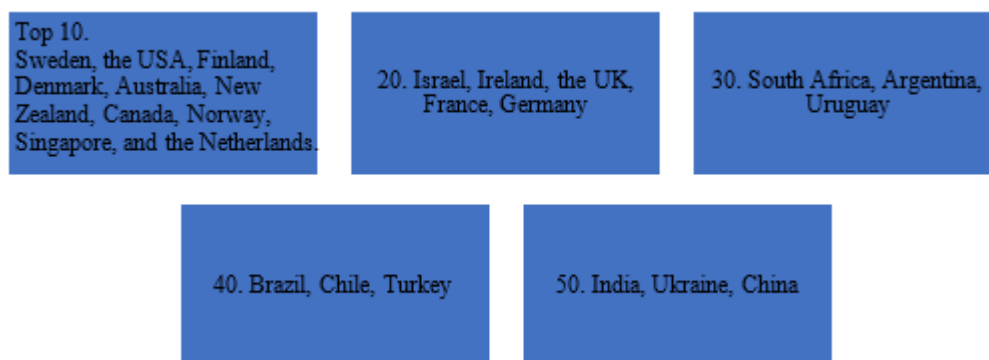
Source: (author's development)

The Global Creativity Index, presented in the Global Creativity Index reports, shows the level of development of a country in terms of technology, talent, and tolerance (the three T's rule). It is an indicator of economic development assessed by key indicators (investments in research and development of discoveries, attitude to social problems, implementation of international experience). Based on the results of such studies, the global level of development among the 82 ranked countries was presented on a map, where the top ten countries include Sweden, the United States, Finland, Denmark, Australia, New Zealand, Canada, Norway, Singapore, and the Netherlands. The second ten includes Israel, Ireland, the United Kingdom, France, Germany, and others. Ukraine is in the fifth ten along with India and China.

The Global Creativity Index helps to understand better not only the level of economic competitiveness, but also the level of attitude towards oneself, culture, and traditions, the level of involvement in society, and satisfaction with life and well-being. Furthermore, it shows the most effective ways to combat economic, ethnic, and social disparities.

Some of the foreign experience in the creative industries has been implemented in Ukraine. For example, programs for creating smart cities, which were borrowed from Germany, Norway, and Switzerland.

Figure 4. The Global Creativity Index regarding Ukraine



Source: (author's development)

The introduction of cultural heritage projects and media technologies was based on the experience of Poland, the Baltics, and Slovakia. It was planned to continue using this experience in the future. However, unfortunately, with the beginning of the Russian Federation's attack on Ukraine, these plans have undergone dramatic changes. Indeed, this is the motivation to continue researching the transformations of cultural industries in Ukraine aimed at preserving memory and restoring what was lost during the destruction.

DISCUSSION

According to the studies of the last few years (Lee-Anant, 2022; Chorna, 2018; Farinha, 2017), attention to the implementation of foreign experience in the cultural industry sector is growing. The article analyzes the results of the Ukrainian Cultural Foundation's work in the sector of creative cultural industries in 2018. It was determined that out of the total number of applications (124) in the cultural and creative industries sector, 95 were technically correct, and 42 (44%) were accepted for implementation by the Ukrainian Cultural Foundation after reviewing the applications by professional experts. The cultural industries are in third place, but in terms of the ratio between submitted and funded UCF projects, the cultural and creative industries are in last place. The author of the study Chorna (2018) attributes this trend to the unpreparedness of applicants in the preparation and submission of packages of documents, as 80% of the section's applications passed the technical selection but did not receive the required points from the experts. This indicates the low quality of the projects, not the ability to properly formulate applications. As our research shows, in 2020 this trend is becoming less pronounced, as the number of accepted projects from the cultural industries is moving to second place (D.2), and the number of international partner projects is increasing.

Many researchers (Purwanto, 2022; Burlyuk, 2020) who have examined the main trends in the development of cultural industries in the world have noted the need to reduce attention to the role of communities in shaping cultural values. Traditional and cultural communities should be protected and supported by the state.

The concepts of protection (Bell & Oakley, 2014; Hadley, Belfiore, 2018) are based on the active role of the state in regulating cultural expression: control, censorship, prohibition of certain forms of cultural expression; ensuring the protection of national culture; promotion of national culture. Our research also shows that the concept of protection should be dynamic. The state-supported cultural industry is constantly developing in all its diversity. At the same time, attention to its cultural traditions and technologies should correlate with and take the best ideas from the world's experience in the development of cultural industries.

CONCLUSION

A review of the main directions of the theory and practice of cultural industry development in Ukraine has shown that the implementation of foreign experience is one of the priorities of the state cultural policy, as well as realized and accepted by society. Major cultural foundations, government agencies, and researchers give international projects top spots in implementation ratings. International experience is possible and desirable to implement in the creative and cultural industry in Ukraine.

Today, Ukraine is in the middle (4-5th) of global rankings for the development of creative and cultural industries and educational technologies. It is worth paying attention to the experience of the Baltic States, Poland, and Slovakia, as well as the technological achievements of Australia, Germany, the United Kingdom, and Norway, the leaders of the Global Creativity Index.

The concepts of "cultural industries" and "creative industries" in the current research literature correlate with each other, depending on the countries and the meanings that governments and societies put into understanding culture and creativity. It is primarily a combination of financial resources, cultural values, traditions, creative potential, technology, and human resources that takes place in the context of creating, producing, and popularizing a cultural product.

Mechanisms for further implementation of foreign experience need to be highlighted. For Ukraine today, it is a study of unique practices for preserving, resuscitating and restoring what has been lost.

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