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CULTURAL INDUSTRIES AS A METHOD OF SELF-EXPRESSION

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The purpose of the study is to identify the features of the cultural industries' concept formation and potential. The research methodology is based on a comprehensive approach. The research applied general scientific and cultural methods, which promoted the detailed reading of the "culture industries", "creative economy", and "cultural industries" concepts, in particular, the method of structural and functional analysis, to consider their organisational components; a systematic method that, by incorporating elements of interdisciplinary analysis, has helped to determine the specificity of the development of creative industries as a holistic phenomenon. The scientific novelty is that contemporary approaches to the study of cultural industries have been considered; the results of foreign practice in cultural studies of cultural (creative) industries are generalised. Conclusions. Thus, the publication of Chris Smith's book, *Creative Britain*, in 1998, was the catalyst for the transformation of the name from "cultural industries" to "creative industries", when the term "culture" was replaced by "creativity". The concept of "cultural industry", which was associated with the arts rather than economic and profit, was expanded to include the production of software and information content. At the same time (1998), the concept of the creative industries came to an official definition, according to which they are those which have a potential for wealth and job creation based on individual creative initiatives, skill or talent. Thus, the cultural industry is an interdisciplinary, complex, ambiguous and contradictory system that explains the existence in the research tradition, along with the notion of "cultural industries", alternative terms: "information industries", "leisure industries", "the arts sectors", "creative sectors", "media industries", "the arts sector of the economy", etc., and most often – "cultural industries" and "creative industries". Whereas the "creative industry" is based on the creative abilities of a person who, together with managers and technologists, creates cultural goods and services.

Keywords: creative industries; culture; the arts; cultural revival; creative environment.

Introduction

Creating non-monetary value, contributing significantly to people-centred inclusive and sustainable development, the cultural and creative indus-

tries (most scholars consider that the terms “cultural industries” and “creative industries” are more or less interchangeable) have become one of the sectors that grow most actively in developed and developing countries, capitalising 2,250 billion US dollars and over 30 million jobs (as of 2015) (CISAC, 2015, p. 5).

Accordingly, the study of the cultural industry’s potential is *relevant* for unlocking and developing the general creative potential of society, improving the quality of life and providing resources to design the vision of the future.

The analysis of research and publications has shown the considerable interest of modern national scientists in the concept of cultural industries, the specificity of which determines its study and analysis from the cultural, economic and political perspectives. For example, I. Vakhovych and O. Chul (2014) explore the theoretical backgrounds of the creative industries development and suggest practical guidance for their regional development; N. Parkhomenko (2017) analyses the evaluation criteria for the creative industries and development trends for the creative sectors of the economy; I. Skavronska (2017) defines the role and importance of the creative industries for Ukrainian economy; considerable attention to this issue was paid by L. Taniuk and O. Butsenko (2004), A. Yevhrafova and N. Prokopenko (2018) and others.

The national experience in the study of the cultural industries differs significantly from the experience of Western scholars in the much smaller number and depth of the works of the given subject. The theoretical and methodological backgrounds of the cultural industries in the Ukrainian scientific environment are being shaped, that it makes sense to turn to review the foreign experience of the genesis of this type of social and cultural practice.

Purpose of the article

The purpose of the study is to reveal the features of the formation and potential of the cultural industries in developed countries.

The research methodology is based on a comprehensive approach. The general scientific and cultural methods are applied, which assisted to clarify the concepts of “cultural industries”, “creative industries”, “art industries” in particular, the method of structural and functional analysis, to consider their organisational components; the systematic method that due to the inclusion of the elements of interdisciplinary analysis, has assisted to define the specificity of the development of the creative industries as an overall phenomenon.

The modern approaches to the study of the cultural industries in the world practice are considered and the given sphere is comprehended as a component of the process of preservation and development of cultural heritage in modern society; the results of foreign practice in cultural studies of the creative industries are generalised; the social and cultural factors that cause the formation and development of the cultural industries in the leading countries of the world have been identified and analysed.

Main research material

The idea that culture is a “driver and enabler of sustainable development” that has a direct impact on human development, supplements its economic, social and ecological aspects, has obtained recognition in international programs. In particular, The United Nations’ 2030 Agenda for Sustainable Development states a strategy to eradicate poverty and promote sustainable development that emphasises global citizenship, cultural diversity and intercultural dialogue. The new European Consensus on Development commits the European Union to stimulate the cultural and creative industries to promote sustainable development by designing new technologies for interaction with the private sector. The EU strategy for international cultural relations aims at the support of culture as a driving force for sustainable social and economic development and intercultural dialogue. The “roadmap” of the cultural and creative sectors, stated in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, has inspired the formation of a new European Agenda for Culture.

M. Giovinazzo emphasises that the cultural sectors cover all activities that are based on cultural values and/or artistic and other creative expressions, regardless of whether they are market-oriented, type of structure and financing. The researcher claims that they cover the overall chain of value creation, that is, the development, production, distribution and preservation of goods and services that embody cultural, artistic or other creative expressions, as well as educational and management functions (Giovinazzo & Williams, 2019, p. 3).

The foreign researchers, including D. O’Connor (2007), emphasise that it took humanity more than fifty years to transform the concept of “culture industries” into “cultural industries” and, through “cultural industry” into “creative industries”. Unlike this given relatively long conceptual evolutionary history, the creative industries have received global popularisation over fifteen years.

According to D. Hesmondhalgh (2014), the nature of cultural industries is multidisciplinary, complex, ambiguous and contradictory, which explains the presence of alternative terms in the research tradition along with the concept of “cultural industries” – “information industries”, “leisure industries”, “the arts sectors”, “creative sectors”, “media industries”, “the arts sectors of the economy”, etc., and most often – “cultural industries” and “creative industries” (p. 17).

The catalyst for the transformation of the name from “cultural industries” to “creative industries” was the publication of the book “Creative Britain” in 1998 by C. Smith, Minister of Culture of Great Britain. The modern researchers consider some advantages of pragmatic character in this fact. For example, A. Veinmeister refers to them:

- the replacement of the concept of “culture” in official documents, which was associated primarily with classical art, not with economic and profit;
- expanding the volume of the concept that allowed to include design, production of software and information content in addition to dance, fine arts and kinds of craft activities into the cultural industries (Veinmeister & Ivanova, 2017, p. 41).

The UK Government Department for Digital, Culture, Media and Sport has defined the creative industries as “those industries that have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”. UNESCO has defined the creative industries as industries that aim to “the creation, production and commercialization of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or service” (UNESCO, n.d.).

The modern understanding of the creative industries is based on the principles of the creative economy and reflects a comprehensive approach to the development and interaction of the arts, media, cultural heritage and services sectors (UNCTAD, 2008).

It is a well-known fact that the concept of the creative (cultural) industries received its theoretical formulation at the end of the 20th century – the official definition of this concept was formed in 1998. According to the modern scientific space, the creative industries are defined as “those industries that have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (Fedotova, 2013, p. 22).

The majority of researchers include in the concept of “cultural industries” such sectors as design, fashion, advertising, architecture, decorative arts and crafts, museums and cultural tourism, film and video industry, multimedia and computer games, music and sound recording, performing arts and entertainment, visual arts, literature, publishing, etc. N. Fedotova (2013) emphasises the creation and realisation of a creative product (book, film, design project, etc.) as the main task of the creative industries, which is caused by their being at the intersection between culture, creativity and commerce (p. 22).

According to M. Matetskaia's (2011), opinion, the innovative processes related to the growth of creative industries are closely intertwined with the concept of “creativity” (creative potential), which is defined at the modern stage as the process of generation of ideas, their development and transformation into values, and includes qualities, which a person usually associates with innovation, entrepreneurship and the art of the birth of new ideas from their emergence to the stage of realisation in values. Accordingly, the creative industries involve the realisation of a creative and intellectual resource in a “creative product” (p. 199).

The creative industries are based on the creative abilities of a person who creates cultural goods and services together with managers and technologists – works of the creative industry become part of the musical atmosphere in a gallery or a salon, interior; consumables, passion and experience of a large number of people; the very possibility of going beyond creativity (in the process of realisation of creative skill, a work manifests itself as a result of creativity, which is most often available directly at the moment of performance or intended for viewing by a small audience) for the sake of creativity generates the effect of the cultural industry.

Being in the mainstream of the mass culture, the creative industries influence on the expansion of the boundaries of professional and folk art, embod-

ying the most progressive models of production techniques, they make elitist serial and give individual features to the mass product.

According to O. Zelentsova (2008), the creative industries are a synthetic phenomenon that has combined economics, culture and social policy, that is, they have three types of contradictory activities, in particular free search for artists, focused on high spiritual, aesthetic and human values; a pragmatic business initiative focused on the value of personal and corporate profit; state and regional governance oriented on the values of strengthening and development of the nation, country and territory (p. 3).

Taking into account the speed of development of innovative technologies and the emergence of a variety of creative products, which influence significantly on the definition of industries that are included into the concept of “creative industries”, researchers pay their attention to the lack of expediency of their approved single list. The characteristic features of the creative industry include:

- reproduction of cultural technologies and products (as a defining feature);
- application of knowledge as the main means of production;
- unpredictable nature of the consumer value of cultural products;
- a wide range of fields of use and interdisciplinary;
- the spread of creative freelance (this is the activities of people of the creative professions, such as actors, directors, scriptwriters, journalists, photographers, etc., regardless of the official employers);
- the orientation of the industry mainly on local production and consumption, that is concerned with national cultural identity (limited internationalisation);
- interaction of three types of activity – the creation of cultural values, profit gain and formation of management structure;
- the complex nature of the results of the activities of cultural industries, which is manifested in a combination of production and observation, the blurring of the boundaries of classical art;
- consumption as a cultural product not of goods but services;
- the satisfaction of existent need and formation of new demands, forms and styles of consumption at the same time;
- intellectual component and a creative start in the process of sublimation of cultural and business practices;
- minor impact on the ecological state of the territory in comparison with classical industries (for example, energy and heavy industry) (Veinmeister & Ivanova, 2017, pp. 43-44).

One of the most popular ideas among contemporary foreign researchers is the positioning of the region as the main organizational matrix for the combination of people and jobs. Economist and philosopher R. Florida (2007) identified the important process of territorial development employing creation of a creative environment as a sphere for the life and prosperity of creative people (the region attracts investment through the sphere of culture) on world history examples. According to the researcher’s opinion, professionals and the special class, which he defines as “creative”, form a creative environment, attract

investments, contributions, tourists, colleagues, etc., that ensure the gradual growth of small territories (p. 32).

Thus, cultural infrastructure is a catalyst for urban development. For example, construction of a museum allows participating in major urban development projects and develop a new “urban brand” in the field of culture and creativity. Such projects increase the attractiveness of the city to tourists, talents and highly skilled workers. For example, the city of Bilbao (Basque Country, Spain) is now considered as an icon of cultural revival – the construction of the Guggenheim Museum has contributed to the creation of more than 1,000 jobs, and the number of visits by tourists has increased eightfold. No less important is that the cultural industry makes cities more attractive for living, providing centres and many activities, around which the local population creates a local identity and satisfy their own cultural needs.

R. Florida emphasises the importance of the creation of cultural conditions, centres of creative activity for the development of a specific place, which, after all, become a favourable creative environment for living in it of the so-called “creative class”, which is inherent to generate changes. Thus, the place with a well-developed cultural and leisure sector and a creative climate in which a person can express his ideas and implement them become a decisive factor in the process of the region development (Florida, 2007).

Now the creative industries are a popular worldwide practice of integration of cultural resources into the commercial environment – there occurs the synthesis of cultural works with entrepreneurship, the transformation of aesthetic categories into a market product.

N. Fedotova (2013) states that creative industries exist institutionally as small enterprises, micro-enterprises, communities, small and medium-sized business units, that produce creative goods and services. The researcher considers the cultural and political and economic conditions that are created by a region or a state, the interest of commercial structures, the presence of a certain number of carriers of creative ideas, as well as platforms for creativity and interaction, as a favourable context for the structuring of the creative industries (p. 22).

Conclusions

Thus, the catalyst for the transformation of the name from “cultural industries” to “creative industries” was the publication of the book “Creative Britain” by C. Smith, Minister of Culture of Great Britain in 1998, when the replacement of the term “culture” for “creativity” in official documents occurred. The concept of “cultural industry”, which was associated with classical art rather than economic and profit, was expanded and included the production of software and information content. At the same time (1998), the concept of the creative (cultural) industries came to an official definition, according to which they are those which have a potential for wealth and job creation based on individual creative initiatives, skill or talent.

It is a quite complicated task to define the concept of “creative industry”, which implements the creative and intellectual resource into “creative product”.

Thus, the cultural industry is an interdisciplinary, complex, ambiguous and contradictory system that explains the presence of alternative terms in the research tradition along with the concept of “cultural industries” – “information industries”, “leisure industries”, “the arts sectors”, “creative sectors”, “media industries”, “the arts sectors of the economy”, etc., and most often – “cultural industries” and “creative industries”. Whereas, the “creative industry” is based on the creative abilities of a person who creates cultural goods and services together with managers and technologists.

The study of the creative industries opens further prospects for theoretical and applied researches in the field of contemporary cultural process. The research of the phenomenon of the creative industries and the mechanisms involved in the process of their formation and implementation will facilitate the establishment of intercultural and international dialogue.

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КУЛЬТУРНІ ІНДУСТРІЇ ЯК МЕТОД САМОВИРАЖЕННЯ

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Метою дослідження є виявлення особливостей формування та потенціалу поняття культурних індустрій. Методологія дослідження базується на комплексному підході. Застосовано загальнонаукові та культурологічні методи, що посприяли уточненню понять «культурні індустрії», «креативні індустрії», «творчі індустрії», зокрема, метод структурно-функціонального аналізу, для розгляду їх організаційних складових; системний метод, що завдяки включенню елементів міждисциплінарного аналізу посприяв визначенню специфіки розвитку креативних індустрій як цілісного феномену. Наукова новизна полягає у тому, що розглянуто сучасні підходи до вивчення культурних індустрій; узагальнено результати зарубіжної практики в культурологічному дослідженні культурних (креативних) індустрій. Висновки. Отже,

катализатором трансформації назви з «культурних індустрій» на «креативні індустрії» стало видання у 1998 р. К. Смітом книги «Креативна Британія», коли відбулося заміщення поняття «культура» на «креативність». Поняття «культурна індустрія», що асоціювалося з класичним мистецтвом, а не з економікою і прибутком, було розширено та включило виробництво програмного забезпечення й інформаційного контенту. Тоді ж (1998 р.) концепція креативних індустрій набула офіційного визначення, відповідно до якого це діяльність, що несе в собі потенціал створення додаткової вартості та робочих місць, в основі якої лежать індивідуальний творчий початок, навички або талант. Таким чином, культурна індустрія – це міждисциплінарна, складна, неоднозначна та суперечлива система, що пояснює наявність у дослідницькій традиції, поряд із поняттям «культурні індустрії», альтернативних термінів: «інформаційні індустрії», «індустрії дозвілля», «творчі сектори», «креативні галузі», «медійні індустрії», «творчі сфери економіки» та ін., а найчастіше – «креативні індустрії» та «творчі індустрії». Тоді як «креативна індустрія» базується на творчих здібностях людини, яка разом із менеджерами та технологами створює культурні товари та послуги.

Ключові слова: креативні індустрії; культура; творчість; культурне відродження; креативне середовище.

КУЛЬТУРНЫЕ ИНДУСТРИИ КАК МЕТОД САМОВЫРАЖЕНИЯ

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Целью исследования является выявление особенностей формирования и потенциала понятия культурных индустрий. Методология исследования базируется на комплексном подходе. Применены общенаучные и культурологические методы, которые способствовали уточнению понятий «культурные индустрии», «креативная экономика», «творческие индустрии», в частности, метод структурно-функционального анализа для рассмотрения их организационных составляющих; системный метод, который благодаря включению элементов междисциплинарного анализа содействовал определению специфики развития креативных индустрий как целостного феномена. Научная новизна заключается в том, что рассмотрены современные подходы к изучению культурных индустрий; обобщены результаты зарубежной практики в культурологическом исследовании культурных (креативных) индустрий. Выводы. Итак, катализатором трансформации названия с «культурных индустрий» на «креативная экономика» стало издание в 1998 году К. Смитом книги «Креативная Британія», когда произошло замещение понятия «культура» на «креативность». Понятие «культурная индустрия», ассоциирующееся с классическим искусством, а не с экономикой и прибылью, было расширено и включило производство программного обеспечения и информационного контента. Тогда же (в 1998 г.) концепция креативных индустрий получила официальное определение, согласно которому это деятельность,

несущая в себе потенциал создания дополнительной стоимости и рабочих мест, в основе которой лежат индивидуальное творческое начало, навыки или талант. Таким образом, культурная индустрия – это междисциплинарная, сложная, неоднозначная и противоречивая система, которая объясняет наличие в исследовательской традиции, наряду с понятием «культурные индустрии», альтернативных терминов: «информационные индустрии», «индустрии досуга», «творческие сектора», «креативные отрасли», «медийные индустрии», «творческие сферы экономики» и др., а чаще всего «креативная экономика» и «творческие индустрии». Тогда как «креативная индустрия» базируется на творческих способностях человека, который вместе с менеджерами и технологами создает культурные товары и услуги.

Ключевые слова: креативные индустрии; культура; творчество; культурное возрождение; креативная среда.