

DOI: 10.31866/2410-1915.22.2021.235897

UDC 008:[7-026.15:004](477)

**THEORETICAL AND METHODOLOGICAL PRINCIPLES
OF DIGITALISATION OF CULTURAL SPACE IN THE PROCESS
OF CREATIVE INDUSTRY DEVELOPMENT IN UKRAINE**

Khrystyna Pletsan

*PhD in Public Administration, Associate Professor,
ORCID: 0000-0002-8179-7896, k.pletsan@gmail.com,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsa, Kyiv, 01133, Ukraine*

For citations:

Pletsan, K. (2021). Theoretical and Methodological Principles of Digitalisation of Cultural Space in the Process of Creative Industry Development in Ukraine. *Culture and Arts in the Modern World*, 22, 85-102. <https://doi.org/10.31866/2410-1915.22.2021.235897>.

The purpose of the article is the theoretical and methodological substantiation of the peculiarities of the digitalisation process in the creative industries of Ukraine through the prism of the cultural aspect. The study highlights and substantiates the conceptual foundations of the evolution of the transfer of cultural and creative space to the digital environment. The historical and cultural aspect of digitalisation implementation in the creative industries of Ukraine is analysed. The study describes the main strategic priorities of digitalisation of creative industries. The research methodology involves the following methods: historical and analytical method is used for primary data collection and analysis; system analysis identifies the theoretical and methodological foundations of the concept of “digitalisation” in the cultural and creative space; logical generalisation is applied for the theoretical justification of the historical and cultural aspect of digitalisation in the creative industries of Ukraine; fundamental knowledge is used to identify digital platforms, digital tools, and technologies as a mechanism for cultural products promotion and communication with consumers; the predictive method is applied to summarise the results and understand the importance of digitalisation in the creative industries of Ukraine in the historical and cultural aspect. The scientific novelty lies in the theoretical and methodological systematisation of the evolution of digitalisation in the creative industries of Ukraine through the prism of the historical and cultural dimension. The study focuses on the three-dimensional aspect of digitalisation of creative industries: as a need, as a requirement, and as a driving force for innovation in the cultural space through the prism of human-centrism. Conclusions. It is proved that in the historical and cultural aspect the concept of the implementation of digitalisation has radically modernised the creative industries of Ukraine and opened new opportunities for the creation of new ideas, innovative projects, collaborations, and readiness of Ukrainian artists to join world tendencies.

Keywords: creative industries; cultural space; digitalisation; historical and cultural dimension; evolution; digital communications; digital tools; digital products; globalisation; transformation processes

Introduction

This article discusses the issue of the modern globalization trends in the development of the socio-cultural environment as a complex, multilevel formation, the main characteristics of which are time, movement and space of social realities and the reset of thinking of Ukrainian society in the digital age. The changes actualise the problems and needs of the introduction of the latest technologies in the formation and development of the innovative and creative nature of the cultural space.

In general, the sphere of creative industries plays a threefold role in the national innovation process: by definition, it is the main source of innovative ideas and the emergence of new goods and services; it offers services that can be a resource for innovation of other enterprises, which belong or do not belong to the creative sector; it intensively uses new technologies and often requires their counterparties to adapt to changes in market demand, the introduction of technological change, thereby forming innovative impulses for technology manufacturers, as determined by the specifics of creative industries.

Transfer of creative and cultural space to the digital environment. At the same time, the implementation of digital technologies, in particular digitalisation trends, is both an opportunity and a threat to the creative industries and the cultural environment in general. The needs of consumers of the creative space, the evolution of the socio-cultural environment, and the COVID-19 pandemic declared by the World Health Organization in March 2020 as one of the main measures to prevent the spread of the virus are important reasons for the active introduction of digitalisation in the creative industries. Today, digitalisation is a necessary condition for creative industries and cultural space, creative work, and competitiveness. Thus, in order to achieve its communicative goals, a cultural product must first be "legalised" on the Internet, gain recognition, popularity, and demand, otherwise, it simply will not be able to compete with those products that are already available in the global community.

Problem Statement. The conceptual principles of the evolution of the cultural and creative space encourage the introduction of innovations and active collaboration with industries of different segments. In this context, there is a need for the availability of cultural heritage and cultural resources. This is an important prerequisite for socio-cultural development, the creative realisation of personality and is a new trend for the future of creative industries in Ukraine. Today's new realities are the new challenges for the creative industries of Ukraine. According to the survey on the impact of COVID-19 on segments in Ukraine, 72% of the respondents identified the creative industries as more vulnerable and sensitive ("Kreatyvna ekonomika", 2020). That is why we are convinced that the introduction and effective implementation of the digitalisation process in the creative industries is a need and necessity. The active introduction of digitalisation is also conditioned by the desire of artists to constantly increase the level of their competitiveness, in accordance with the changing time, which is reflected in differences and similarities in terms of challenges and opportunities for cultural production and results.

Thus, the identification of the key strategic priorities of digitalisation of creative industries becomes one of the most important tasks for modern science and for researchers of the system, the processes of organising the future socio-cultural environment of Ukraine. The evolution of the information society, the scale of social networks, and interactive digital tools provide an opportunity to use them in the format of digital communication with consumers of creative industries. In general, modern technologies contribute to the adaptation of creative sectors to the globalisation processes of society and to implement creative ideas in a slightly different way.

The recent research and publication analysis allows us to generalise that the dynamics of modern scientific research are marked by a wide range of researched issues. Scientists identify the essence, principles, patterns, components and functional features of the digital process. It should be noted that scientists mostly consider digitalisation in the economic aspect. In the spectrum of cultural and creative industries, the issue has been little explored.

Despite the debatability and lack of consensus on the concept of “digitalisation”, we consider it appropriate to understand the process of digitalisation in the creative industries as innovative development, a factor in forming a holistic digital ecosystem with the introduction of digital technologies. The historical and cultural dimension of digitalisation, which could be considered as an indefinite part of the general issue, in our opinion should be viewed in three dimensions: as a need, as a requirement and as a driving force of innovation in the creative industries of cultural space through the prism of anthropocentrism. This determines the relevance of this article.

Purpose of the article

The purpose of this study is the theoretical and methodological understanding and justification of the peculiarities of the process of digitalisation in the creative industries of Ukraine through the prism of the cultural aspect.

To achieve the goal of scientific research, the following tasks are identified:

- to reveal the theoretical and methodological principles of the concept of “digitalisation” and basic scientific research in a cultural and creative environment;
- industries of Ukraine, at the same time as an issue of preserving the uniqueness of the creative product, and on the other hand as an opportunity to create conditions for creative activity and competitiveness of cultural and creative space in accordance with today’s requirements.

Main research material

In conditions of fierce competition of the socio-cultural environment, an important tool is the collaboration of cultural and creative industries with business structures in modern digital content. As today’s requirements determine the culture of change in the promotion of cultural products of creative industries through digital transformations, the development of this area in providing

conditions for the creation and launch of digital platforms of the new generation, the promotion of digital initiatives. All this is the key to understanding the current and future audience.

Analysing the etymology of the concept of “digitalisation”, we should note that translated from English digitalisation is transliterated as “digitisation”. In a broad sense, it means the transition of the information field to digital format for effective use on modern electronic devices (“Slovo roku”, 2019). At the same time, comprehensive research by scientists has formed the basic theoretical foundations of digitalisation. Let us consider them in more detail.

From the large number of interpretations, we will present those that, in our opinion, are most relevant to the research topic. In particular, in the context of the emergence and development of digitalisation associated with the historical features of the formation of Ukrainian society, its gradual transformation is considered by M. Dubyna and Kozlianchenko (2019). The author interprets digitalisation as a phenomenon that is a manifestation of a new type of socio-economic system, implemented through the introduction of scientific and technological progress and innovative methods, intellectualisation of human capital, use of new technologies, prioritisation of knowledge and services, creative mentality, effective, efficient, rational business. L. Ligonenko, A. Khripko and A. Domanskyi (2018) offer their vision, revealing digitalisation as a process of transferring information into digital form. In turn, digitalisation in its second sense describes the processes of interpenetration of the virtual and physical worlds, the introduction of computer programs in everyday practice, the impact of information technology on the creative industries. Kawashima (2010) explores the issue of copyright enforcement at the legislative level in the creative industries. The author emphasises the imperfections of the legal mechanism of copyright protection. In turn, K. Kuprina and Khazanova (2016) consider digitalisation as a tool for transforming information into digital forms. I. Salvador, J. Simon and P. Benghozi (2019) focus on the negative manifestations of the impact of the process of digitalisation on creative industries and cultural space. The researchers emphasise the destructive ways of development, implementation and dissemination of technological dynamics in the context of the value of innovation in the cultural and creative industries.

In our opinion, a fundamental theoretical and practical tool for implementation in historical, sociological, philosophical and cultural contexts, the process of digitalisation should be considered as a technology that allows us to trace the evolution and uniqueness of the cultural product of creative industries. We fully agree with the vision of V. Sheiko and O. Kravchenko (2009) that the intensification of communications and intercultural interactions, the development of information technology contribute to the further diversification of the diverse world of cultures, and not only and not so much their absorption by a particular universal culture. In this context, it is appropriate to pay attention to the multiple use of the term “digitalisation” in all spheres of society, including in the creative industries in comparison with previous years.

According to the official website of the Ministry of Digital Transformation, the word “digitalisation” in 2019 was recognized as the word of the year (Ministerstvo ta Komitet tsyfrovoi transformatsii Ukrainy, 2019). In general, the interpretation of the essence of digitalisation in the scientific literature should be considered through the prism of appropriate approaches: cultural, informational, process, structural, business-oriented. In particular, according to the information approach, digitalisation should be considered as a set of information resources (data processing), human resources (knowledge, abilities), which arise due to the introduction of information and communication technologies. Through the prism of the process approach, digitalisation is seen as a way to use new technologies, new flows of information and data. Structural — as a way of transformational transformation, business-oriented — as an opportunity to create new business models in order to benefit from the use of advanced technologies that handle a large flow of information (Dubyna & Kozlianchenko, 2019). Revealing the culturological aspect, in our opinion, digitalisation should be considered as an innovative development; as a process and result of the formation of an integrated digital ecosystem of creative industries with the introduction of digital technologies that provide storage, transmission, data processing.

For a comprehensive understanding of the issue, elaboration of sources allowed us to identify the main structural elements of the digitalisation process. In particular, the main factors that are a prerequisite for the digitalisation process include: the formation of the concept (define the main directions, build a strategy, define goals, resources and processes); human resources (training of specialists with a high level of digital competence); technologies (providing technologies for the digital future) (Dlihach, 2020). Note that the process of digitalisation is formed on the basis of appropriate stages, in particular: analysis of processes and strategic opportunities for effective development, minimizing risks; forming a team to develop and implement the strategy of new technologies in the process; implementation of digital processes; comprehensive analysis of the implementation of digital solutions (Husieva & Lehominova, 2018). The development of digitalisation is realised in accordance with the influence of such general factors as: the emergence of new digital technologies, the formation of new needs and demands of consumers; creation of new values, product properties; changing conditions of the competitive environment; changes in public policy; improving the legal framework focused on the information development of mobile telecommunications, digital television, radio and technology computing substructure, virtualization, data storage and revision of cybersecurity tools (Trushliakova, 2018).

To reveal the theoretical and methodological principles of digitalisation, it is necessary to focus on modern digital technologies that realise the ability of the creative industries to meet modern trends. It is digital technologies that provide interactive interaction of stakeholders with cultural managers of creative industries; contribute to the search for new goals, horizons and opportunities; implement a combination of technologies and creative projects of creative industries aimed at digital transformation.

The following digital platforms are the system-forming factor in the use of digital technologies, which provides innovative approaches in combination with the classic types of communication with consumers in the creative space (Table 1).

Table 1

The effective digital-platforms of digitalisation
in the creative industries

Digital-platforms	Characteristic	Result
<i>Platform hover.link</i>	Event-platform of online-interaction, which creates an opportunity to be an active participant of the festival during the online-broadcast. The spectator has the opportunity to see an interactive map of the festival, where there are three stages, entertainment areas, a food court, competitions from partners. Images of each artist can be rotated 360 °.	Maximum reproduction of the atmosphere of the music fest in reality, expansion of the target audience, popularization of the music sector.
<i>Platform Europeana</i>	The platform where the contextual information (metadata) of the elements of the cultural heritage of Europe is formed, including. The search engine finds what it needs, immediately goes to the source site, which contains all the necessary content, say, images or audio.	Opportunity to digitize the entire cultural heritage of Europe by 2025, which will be available to the world community.
<i>Platforms Prometheus, EdEra, Coursera</i>	Educational platforms that provide an opportunity to learn and master new competencies, improve skills, engage in self-education for free anywhere in Ukraine.	Implementation of self-analysis, increasing the level of competence, mastering new knowledge.
<i>Platform Mailchimp</i>	Universal marketing platform that realises the possibility of effective email marketing, quickly create useful mailings for consumers of organizations and enterprises of the creative sector.	Automation of communications and information, sending letters, messages to a wide range of stakeholders.
<i>Platform Amazon</i>	A platform that allows creators to publish their creations and maximize the geography of consumers.	Development and scaling of products and services in Ukraine and the world.
<i>Platform Spotify SoundCloud</i>	Streaming platform and web-site that provide opportunities for musicians and vocalists to publish their compositions, promoting the music sector.	Dissemination of digitized audio information, which helps to expand the target audience.

<i>Digital media in the format of digital communications</i>	Digital media platforms using innovative technologies to provide the media market with a competitive product and competitive professionals, to provide feedback to the target audience.	Actualization of issues, independence and impartiality of the submission, addressability of information and inquiries.
<i>Google Arts&Culture</i>	An online platform featuring collections of exhibits from 1,200 museums, galleries and other organizations in 70 countries. The platform allows users to make virtual tours of museum galleries, get acquainted with physical and contextual information about works of art and create their own virtual collections.	Scaling access to high-definition images of works of art, expanding knowledge about the cultural heritage of the world.
<i>Platform Takflix</i>	An online platform with Ukrainian films, based on the principle of “video on demand”, legal viewing of a film after theatrical release. Ukrainian films are being re-actualized on the platform, as well as discussions with film directors.	Promotion of Ukrainian cinema for viewers from Ukraine and abroad.
<i>Platform Microsoft Power BI</i>	A data visualization platform that provides a better understanding of user behaviour and aids in planning exposures and making funding decisions.	Implement opportunities for artists to digitize exhibits, providing access to online viewing.
<i>Platform OpenTheatre</i>	A platform for video recordings of performances, which realises the opportunity to increase the number of consumers of cultural products by virtually transferring Ukrainian modern theatre to the digital space. The platform also provides online broadcasting of performances and concerts within the festival “Gogolfest Dnipro”.	Transformation of performing arts into digital-performative, contributing to the expansion of stakeholders.

Source: generated by the author according to the data given in Vlasenko & Pozniak, 2020; Myhashko, 2020; Lelyk, 2019; Skakun, 2019; Kulesz, 2020; Mihelj, Leguina & Downey, 2019.

The culture of change in the creative industries contributes to the activation of digital culture, which penetrates both in the ways of communication between art and the audience, and, in fact, in the way of creating works of art. Among the key and effective means of digitalisation in the creative industries, we single out the following digital tools (Table 2).

Table 2

The effective digital- tools and technologies of digitalisation
in the creative industries

Digital-tools and technologies	Characteristic	Result
<i>Cloud technologies</i>	Implement the ability to place digitized books, paintings, ornaments, old films, etc. on a remote server.	Popularization, accessibility, expansion of the circle of consumers.
<i>Technology Quick response code (QR-код)</i>	An augmented reality element that allows you to get detailed information about the creation, features, characteristics, activities of historical and cultural monuments, books, museums, objects, etc.	Openness, expanding the range of consumers, availability of information.
<i>Technology blockchain</i>	Demonstrates great potential in terms of forming a fundamentally new digital mechanism for exchanging “valuable” data. Gives the consumer the opportunity to work directly with the manufacturer. It is a distributed database technology based on an ongoing chain of records and resistant to falsification, revision, hacking and theft of information in all sectors of the creative industries.	Improving reliability, ensuring the reliability of information.
<i>Scrum-technologies</i>	Project management tool that can be used in various processes to optimize and manage risks in creative industries.	Effective teamwork in product development, implementation and improvement.
<i>3D sculpting</i>	Technology for creating photorealistic 3D monuments, historical sites, sculptures, art, tourist attractions, works of art, antiques, artefacts, exhibits, bas-reliefs, etc.	Promotion, preservation, innovative approach, expansion of consumers.
<i>YouTube-channel</i>	Provides free access to all video content of the creative industries sectors. Realises the opportunity for musicians, directors, theatregoers, designers, artists and others to publish their work.	Promotion, preservation, accessibility, expansion of the circle of consumers.
<i>Facebook, Instagram pages</i>	Provide the opportunity to create relevant content for cultural and creative projects, institutions of creative industries.	

<i>Telegram-channel, podcasts, page in Instagram Live</i>	The most effective and popular way to interact with consumers.	Promotion, preservation, accessibility, expansion of the circle of consumers.
<i>Website</i>	The website as a tool provides the opportunity to place the most popular content, promote a cultural product, communicate with the audience and provides a broad functional role to meet the needs of consumers.	Realisation of possibility of access, openness to products of creative sectors, expansion of a circle of consumers.
<i>ZOOM, Meet</i>	Video communication services that provide an opportunity to implement a creative approach to the activities of projects, institutions of creative industries online.	
<i>Asana</i>	A mobile application that allows you to assign tasks, set priorities and deadlines, share ideas about important details and visually display your progress.	Effective organization of cultural and creative projects.
<i>Quik</i>	A program in which you can create free video content for projects, enterprises of creative industries with the help of transitions, tools and effects.	Innovation and accessibility of projects and institutions of creative industries.
<i>Bring your own device, BYOD, Near Field Communication, NFC</i>	Tools that implement the ability to perform work in absolutely effective ways, which increases the productivity of creative industry institutions by improving communications.	Effective interaction in the institutions of creative industries.
<i>AppStore, Google Play Market, Amazon, Appstore, Opera, Mobile Store</i>	Mobile applications that implement the possibility of projects and institutions of creative industries to: create a technical specification for the development of a mobile application; discussion with the client of the phases and progress of the project; building program architecture; direct programming; work with designers; support for mobile applications; work with testers on debugging and testing programs; assistance in creating instructions for working with the application; effective document management.	Effective activity, popularization, preservation, accessibility, expansion of the circle of consumers.

GogolFest_LSD	Laboratory for finding digital solutions for cultural projects, which provides the reproduction of art beyond its classical understanding.	Effective activity, popularization, preservation, accessibility, expansion of the circle of consumers.
---------------	--------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------

Source: generated by the author according to the data given in Vlasenko & Pozniak, 2020; Myhashko, 2020; Lelyk, 2019; Marusei, 2020; "Tsyfrovi instrumenty", n.d.; Skakun, 2019; Dihaliievych, 2020; Kulesz, 2020; Mihelj, Leguina & Downey, 2019.

Conceptual understanding of dynamic processes of new ways of creating, presenting and disseminating cultural products of creative industries, human mobility and cultural pluralism, formation and development of innovative digital model and creation of digital strategies becomes extremely important in the era of global transformations. Given these positions, it is conceptually important to develop and disseminate creative industries as a driving component of the cultural sphere, which have significant potential for cultural diversity, influencing human development, synergistically combining culture, traditions, cultural values, culture and personality, culture and society, innovative ideas and digital-technologies that can be formed and presented in the appropriate model as shown in Figure 1.

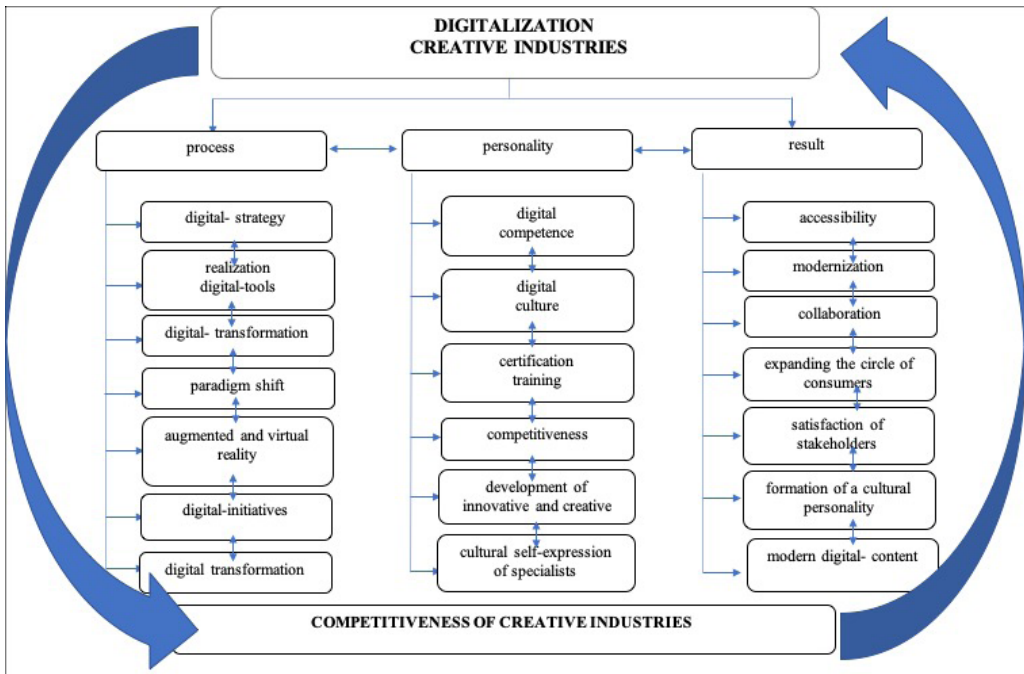


Figure. 1. Model of digitalisation in creative industries [formed by the author]

We are convinced that it is conceptually important to consider digitalisation in the environment of creative industries as a complex system that forms successive transformations of the socio-cultural code of Ukrainian society and has an impact on all sectors. At the same time, the principles of inclusiveness, innovation, active participation, efficiency, reproducibility, and accessibility are the starting points in the implementation of the digitalisation process in the creative industries. While forming the model, we proceed from the premise that the creative product of creative industries should be accessible to the general public, spreading the cultural code across the boundaries of time and space.

Opening the second task of the study, to understand the features and factors of digitalisation of creative industries, we analyse the introduction of digital technologies in the cultural and creative space of Ukraine. In particular, through the prism of analysis, we note that at each historical stage of development of Ukrainian society, the concept of cultural and creative space has changed, there has been cultural globalisation. Thus, at the beginning of its formation, in the 90s of the twentieth century, under the influence of globalisation trends in the cultural and creative space, digital tools began to appear, spread, modernise and consolidate. In general, it was the use of the Internet through websites and information segments, which contributed to a qualitative and quantitative increase in the circulation of cultural values and dissemination throughout Ukraine.

However, it should be noted that in the period from 1991–2013, cultural and creative industries were not priority areas of public policy. Conflicts of interest between different organizations, communities, and non-governmental organizations became more frequent. In general, the sphere of culture was in a situation of self-survival, self-interaction and self-support. Investments and development of creative industries in the historical and cultural dimension will be attributed to the period from 2014 to 2021. We could state that starting from 2014, it was the beginning of the renewal of creative industries with the realisation of political, social, economic, social and cultural rights of citizens, promoting the introduction and development of innovative knowledge and digital technologies, preservation and promotion of cultural and spiritual heritage, stimulating creative expression and formation of competitiveness both in Ukraine and in the international market.

The effective period of the use of digital technologies in creative industries should be separated from 2015. At this time, Ukraine has become a participant in the Creative Ukraine programme. The programme is aimed at supporting cultural and humanitarian projects and provides financial support, modernisation and investment in the development of the creative sector. At the same time, the activities of the National Bureau of the Creative Europe Programme provide information transparency and openness.

The Doctrine of Information Security of Ukraine, which was approved in 2017 by the Decree of the President of Ukraine, promotes the development of digitalisation in the creative industries of Ukraine (Prezydent Ukrainy, 2017). The document provides a mechanism for implementing cultural diplomacy in the process of coordinated information work of foreign diplomatic missions of

Ukraine, participation in international cultural events to present national culture and identity, introduction of international cultural festivals in Ukraine to promote Ukrainian culture. The conceptual principles of digitalisation at the state level are laid down in the Strategy of Innovative Development of Ukraine for the period up to 2030 (Kabinet Ministriv Ukrainy, 2019) as effective implementation of competitive advantage in the global space “Industry 4.0”. The Ministry of Digital Transformation and the Ministry of Culture and Information Policy will discuss the stages and trends of digitalisation in Ukraine and its impact on the development of the cultural sector of Ukraine.

In general, since the end of 2017, the principle of digital transformation as a driver of competitiveness has been actively implemented in the activities of cultural and creative industries in Ukraine. The basis of digitalisation is the digitalisation of social production on the basis of “Industry 4.0”, which is implemented through mass distribution in the sectors of creative industries. Thus, in the field of education, digital technologies make it possible to provide illustrations, a virtual supplement to the educational material; in the field of tourism – to provide virtual guides, transport, and logistics of tourist routes, virtual advertising and travel organization, virtual guides, virtual demonstration of services and IT-advertising materials. Digital technologies are radically changing the gaming and show business, including offering virtual games with the effect of the presence of a participant in the game. Digital technologies radically modify the entire field of retail, advertising, and printing, management and marketing, as well as provide opportunities to obtain objective data on changes in market conditions in real time.

Considering the evolution of the implementation of the digital process of cultural and creative space, it is appropriate to note the importance of the 2018 seminar “Technical Assistance and Information Exchange” (“Kreatyvna ekonomika”, 2020). The event was organized by the European Commission together with the Ministry of Culture of Ukraine. During the seminar, participants of a wide range of creative industry institutions and organizers identified and discussed the main tools for building the institutional digital capacity of creative industries in Ukraine.

The need to integrate modern digital trends and technologies into the cultural and creative space of Ukraine was clearly emphasised during the forum “Digitalisation: Business Talk. Open Opportunities”, which was important for the development of digitalisation of creative industries in Ukraine. It is also determined that the Ministry of Culture has an important task to organically integrate modern digital trends and technologies into the cultural and creative space of Ukraine (Ministerstvo kultury ta informatsiinoi polityky, 2021).

In 2019–2020, in accordance with the challenges of the time and with the support of the Ministry of Culture and Information Policy of Ukraine, the Ukrainian Cultural Foundation, the Ukrainian Institute under the Ministry of Foreign Affairs of Ukraine, the State Agency of Ukraine for Cinema, the Ukrainian Book Institute, the National Centre for Digital Transformation and the Ministry of Digital Transformation Creative Europe, the process of digitalisation in all sectors of the creative industries of Ukraine is gaining significant scale and

is becoming an important condition for activity. This period is characterised by digital transformations, wide opportunities of digital space, implementation of virtual and augmented reality spectrum, three-dimensional animation, the introduction of interactive technologies and systems, which promotes active development of creative industries and ensures competitiveness both domestically and internationally.

From 2021, the system of digitalisation of creative industries in Ukraine continues to develop even more actively and innovatively. Today, digitalisation in the creative industries as a complex system has an impact on all sectors: music, film and audiovisual industry, book publishing, theatre and opera, museums and galleries, libraries and archives, video games, tourism, design. Important for the intensification of digitalisation of creative industries was the signing in February 2021 by the Ministry of Digital Transformation of Ukraine and the Ukrainian Cultural Foundation of a Memorandum of Cooperation (Ministerstvo ta Komitet tsyvrovoi transformatsii Ukrainy, 2021). The document is based on the consolidation of efforts to promote the implementation of state policy in the field of digital transformation, digital innovation, digital skills in the cultural and creative space.

Currently, the Ministry of Culture and Information Policy is very active in the direction of digitalisation of creative industries. One of the examples of effective implementation of digitalisation is the projects of digital transformation in the field of culture and tourism for the next three years. By the end of 2023, 4 large-scale digital projects should be implemented (MKIP, 2021):

e-Heritage — the digital transformation of cultural heritage protection: digital infrastructure of museums; register of cultural heritage; register of intangible heritage; museum fund of Ukraine;

e-Art — the digital transformation of art: repository of documents of educational and methodical literature for teachers of education; system of administration of applications for industry awards, scholarships, grants and their award,

e-Tourism — digital transformation of tourism and resorts: register of tourism entities of Ukraine;

e-Book — the digital transformation of libraries and book publishing: national automated library information system; Ukrainian Digital Library; software for working with project grants.

Thus, the introduction and implementation of an effective system of digitalisation of cultural products will ensure the development and modernisation of creative industries of Ukraine, the realisation of the value of ecosystems of creative enterprises, implementation of innovative programmes to modernise creative industries to make Ukraine the most creative and convenient for everyone.

Conclusions

Summarising the above, we note that the historical and cultural analysis of digitalisation in creative industries makes it possible to consider the issue in three dimensions: as a need, as a requirement, and as a driving force of inno-

vation in the creative industries of cultural space through the prism of a man. Based on the theoretical and methodological foundations of the study, we conclude that digitalisation in the creative industries is an issue of preserving the uniqueness of the creative product, which, on the other hand, contributes to creating conditions for creative activity and competitive space. At the same time, digital technologies provide an effective communication process with the audience of consumers, popularisation of cultural and creative heritage, and projects of creative industries following the requirements of today.

In the modern world critical discourse, the introduction and implementation of digital technologies provoke positive and negative tendencies of this process in the cultural and creative space of Ukraine. The following positive trends have been highlighted in our research: availability of modern forms of creative industries; cultural self-expression of creative industry specialists; exchange and mobility of creative people and ideas; open access to information; implementation of innovative activities, use of new technological opportunities; simplification of work with information, accessibility and expansion of the audience, increasing interest in the cultural product; improving the activities of creative industries; preservation and dissemination of cultural heritage; opportunity to create a national register of cultural monuments; improvement of communications, cross-sectorality, formation of better quality content; saving time, increasing productivity, optimizing the workflow; increasing the cultural participation of the territorial community; popularisation of all sectors of creative industries and opening of new perspectives. The research also deals with the negative trends: copyright infringement and the spread of piracy; digitization, which affects the main cultural producers, shifting the focus to intermediaries; loss of emotional contact with the audience; levelling of physical products of creative sectors and their displacement by digital ones; risks of standardisation and loss of uniqueness, etc. Accordingly, taking into account the existing competitive advantages, the content of the cultural product of the creative industries is changing and the interaction and cooperation between consumers and creators of the creative industries are expanding.

The study shows that in the historical and cultural aspect, the concept of the implementation of digitalisation has radically modernised the creative industries of Ukraine and opened new opportunities for new creative ideas, innovative projects, collaborations, and willingness of Ukrainian artists to join global trends.

References

- Dihalievych, N. (2020, December 30). *Tsyfrove zadzerkallia: ar ta vr ukrainski proiekty 2020-ho* [Digital Mirror: ar and vr Ukrainian Projects of 2020]. Gwara media. <https://gwaramedia.com/czifrove-zadzerkallya-ar-ta-vr-ukrainski-proiekti-2020-go> [in Ukrainian].
- Dlihach, A. O. (2020). *Tsyfrova transformatsiia yak lift u maibutnie* [Digital Transformation as an Elevator to the Future]. TQMsystems. <https://tqm.com.ua/ua/likbez/ua-articles/cyfrova-transformaciya-yak-lift-u-majbutnye> [in Ukrainian].

- Dubyna, M., & Kozlianchenko, O. (2019). Kontseptualni aspekty doslidzhennia sutnosti didzhitalizatsii ta yii roli v rozvytku suchasnoho suspilstva [Conceptual Aspects of the Study of the Essence of Digitalization and Its Role in the Development of Modern Society]. *Problems and Prospects of Economics and Management*, 3(19), 21–32 [in Ukrainian].
- Husieva, O. Yu., & Lehominova, S. V. (2018). Didzhitalizatsiia – yak instrument udoskonalennia biznes-protseviv, yikh optymizatsiia [Digitalization – as a Tool for Improving Business Processes, Their Optimization]. *Economics. Management. Business*, 1, 33–39 [in Ukrainian].
- Kabinet Ministriv Ukrainy. (2019, July 10). *Pro skhvalennia Stratehii rozvytku sfery innovatsiinoi diialnosti na period do 2030 roku* [On Approval of the Strategy for the Development of Innovation for the Period up to 2030] : Order (№ 526-r.). <https://zakon.rada.gov.ua/laws/show/526-2019> [in Ukrainian].
- Kawashima, N. (2010). The Rise of "User Creativity" – Web 2.0 and a New Challenge for Copyright Law and Cultural Policy. *International Journal of Cultural Policy: Creativity and Cultural Policy*, 16(3), 337–353. <https://doi.org/10.1080/10286630903111613> [in English].
- Kreatyvna ekonomika u novii realnosti 2020* [Creative Economy in the New Reality 2020]. (2020, November 19–20). Creative Ukraine. <https://creativeukraine.tilda.ws> [in Ukrainian].
- Kulesz, O. (2020, 23 April). *Supporting Culture in the Digital Age: Public Report*. IFACCA. <https://ifacca.org/en/news/2020/04/23/supporting-culture-digital-age> [in English].
- Kuprina, K. A., & Khazanova, D. L. (2016). Didzhitalizatsiia: ponyatie, predposylki vznikhoveniia i sfery primeneniia [Digitalization: Concept, Prerequisites and Scope of Application]. *Bulletin of Scientific Conferences*, 5-5(9), 259–262 [in Russian].
- Lelyk, M. B. (2019). Otsyfruvannia kulturnoi spadshchyny ta tsyfrovi mystetski proiekty: do pytannia didzhitalizatsii v Ukraini (ohliadova dovidka za materialamy presy, internetu ta neopublikovanyimi dokumentamy za 2018–2019 roky) [Digitization of Cultural Heritage and Digital Art Projects: on the Issue of Digitalization in Ukraine (Review of the Press, the Internet and Unpublished Documents for 2018–2019)]. *DZK*, 12(5). https://nlu.org.ua/storage/files/Infocentr/Tematich_ogliadi/2019/Digital19.pdf [in Ukrainian].
- Ligonenko, L. O., Khripko, A. V., & Domanskyi, A. O. (2018). Zmist ta mekhanizm formuvannia stratehii didzhitalizatsii v biznes-orhanizatsiiah [The Content and Mechanism of Forming a Strategy of Digitalization in Business Organizations]. *International Scientific Journal "Internauka". Series: Economical Sciences*, 22(62), 2, 21–24. <https://doi.org/10.25313/2520-2057-2018-22-4555> [in Ukrainian].
- Marusei, T. V. (2020). Didzhitalizatsiia turystychnoho sektoru yak instrument rozvytku v suchasnykh umovakh [Digitalization of the Tourist Sector as a Tool of Development in Modern Conditions]. *Efektivna ekonomika*, 8. <https://doi.org/10.32702/2307-2105-2020.8.73> [in Ukrainian].
- Mihelj, S., Leguina, A., & Downey, J. (2019). Culture is Digital: Cultural Participation, Diversity and the Digital Divide. *New Media & Society*, 21(7), 1465–1485. <https://doi.org/10.1177/1461444818822816> [in English].
- Ministerstvo kultury ta informatsiinoi polityky (MKIP). (2021, February 19). *MKIP predstavlyo proiekty tsyfrovoy transformatsii u sferi kultury ta turyzmu* [MCIP

- Presented Digital Transformation Projects in the Field of Culture and Tourism]. <https://mkip.gov.ua/news/5040.html> [in Ukrainian].
- Ministerstvo ta Komitet tsyvrovoi transformatsii Ukrainy. (2019, December 27). "Didzhitalizatsiia" – slovo 2019 roku ["Digitalization" is the Word of 2019]. <https://thedigital.gov.ua/news/didzhitalizatsiya-slovo-2019-roku> [in Ukrainian].
- Ministerstvo ta Komitet tsyvrovoi transformatsii Ukrainy. (2021, February 19). *Mintsyfra ta Ukrainskyi kulturnyi fond pidsyliuiut pidtrymku proektiv iz tsyvrovizatsii* [Mintsyfra and the Ukrainian Cultural Foundation are Stepping up Support for Digitization Projects]. <https://thedigital.gov.ua/news/mintsyfra-ta-ukrainskiy-kulturniy-fond-pidsilyuyut-pidtrimku-proektiv-iz-tsifrovizatsii> [in Ukrainian].
- Myhashko, O. (2020, April 8). *Kultura onlain: paroli dostupu* [Culture Online: Access Passwords]. Ukrainian Cultural Foundation. <https://uaculture.org/texts/kultura-onlajn-paroli-dostupu> [in Ukrainian].
- Prezydent Ukrainy. (2017, February 25). *Pro rishennia Rady natsionalnoi bezpeky i oborony Ukrainy vid 29 hrudnia 2016 r. "Pro Doktrynu informatsiinoi bezpeky Ukrainy"* [On the decision of the National Security and Defense Council of Ukraine of December 29, 2016 "On the Doctrine of Information Security of Ukraine"]: Decree, Doctrine (№ 47/2017). <https://zakon.rada.gov.ua/laws/show/47/2017> [in Ukrainian].
- Salvador, E., Simon, J., & Benghozi, P. (2019). Facing Disruption: the Cinema Value Chain in the Digital Age. *International Journal of Arts Management*, 22(1), 25–40 [in English].
- Sheiko, V. M., & Kravchenko, O. V. (2009). Kulturolohichni transformatsii v suchasni Ukraini: stan ta perspektyvy [Cultural Transformations in Modern Ukraine: State and Prospects]. *Culture of Ukraine*, 26, 5–16 [in Ukrainian].
- Skakun, I. (2019, November 6). "Kultura v smartfoni": chomu potribna didzhitalizatsiia ukrainskoho natsionalnoho nadbannia ["Culture in a Smartphone": Why Digitalization of the Ukrainian National Heritage is Needed]. *Ukrainska pravda*. <https://life.pravda.com.ua/columns/2019/11/6/238811/> [in Ukrainian].
- Slovo roku – 2020 [Word of the Year – 2020]. (2021, January 6). In *Myslovo*. http://myslovo.com/?page_id=4634 [in Ukrainian].
- Trushliakova, A. B. (2018). Rozvytok didzhitalizatsii v Ukraini: faktory vplyvu, perevahy ta vyklyky sohodennia [Development of Digitalization in Ukraine: Factors of Influence, Advantages and Challenges of Today]. *Economic Horizons*, 4(7), 186–191. [https://doi.org/10.31499/2616-5236.4\(7\).2018.212762](https://doi.org/10.31499/2616-5236.4(7).2018.212762) [in Ukrainian].
- Tsyfrovi instrumenty, yaki dopomozhut khudozhnykam i kulturnym diiacham pid chas karantynu: dobirka* [Digital Tools to Help Artists and Cultural Figures During Quarantine: a Selection]. (n.d.). *Kultura i kreatyvnist*. <https://www.culturepartnership.eu/ua/article/digital-instruments> [in Ukrainian].
- Vlasenko, T. O., & Pozniak, M. V. (2020). Didzhitalizatsiia v kreatyvniyi industrii dlia rozvytku osobystosti [Digitalization in the Creative Industry for Personal Development]. *Molodyi vchenyi*, 10(86), 14–17. <https://doi.org/10.32839/2304-5809/2020-10-86-3> [in Ukrainian].

ТЕОРЕТИКО-МЕТОДОЛОГІЧНІ ЗАСАДИ ДІДЖИТАЛІЗАЦІЇ КУЛЬТУРНОГО ПРОСТОРУ У ПРОЦЕСІ РОЗВИТКУ КРЕАТИВНИХ ІНДУСТРІЙ В УКРАЇНІ

Плецан Христина Василівна

*Кандидат наук із державного управління, доцент,
ORCID: 0000-0002-8179-7896, k.pletsan@gmail.com,
Київський національний університет культури і мистецтв,
Київ, Україна*

Мета статті: теоретико-методологічне обґрунтування особливостей реалізації процесу діджиталізації у креативних індустріях України крізь призму культурологічного аспекту. У дослідженні виокремлено і обґрунтовано концептуальні засади еволюції перенесення культурно-креативного простору в цифрове середовище. Проаналізовано історико-культурний аспект впровадження діджиталізації у креативних індустріях України. Охарактеризовано основні стратегічні пріоритети діджиталізації креативних індустрій. Методологія дослідження передбачає застосування методів: історико-аналітичного — для збору та аналізу первинних даних; системного аналізу — для виокремлення теоретико-методологічних засад поняття «діджиталізація» в культурно-креативному просторі; логічного узагальнення — для теоретичного обґрунтування історико-культурного аспекту впровадження діджиталізації у креативні індустрії України; фундаментального пізнання — для виокремлення діджитал-платформ, діджитал-інструментів і технологій як механізму популяризації культурних продуктів і комунікації зі споживачами; прогностичного — для узагальнення результатів, осмислення значення впровадження діджиталізації у креативних індустріях України в історико-культурному аспекті. Наукова новизна полягає в теоретико-методологічній систематизації еволюції діджиталізації у креативних індустріях України крізь призму історико-культурного виміру. Акцентовано увагу на тривимірному аспекті діджиталізації креативних індустрій: як потребу, як вимогу і як рушійну силу інновацій у культурологічному просторі крізь призму людиноцентризму. Висновки. Доведено, що в історико-культурному аспекті концепція впровадження діджиталізації радикально модернізувала креативні індустрії України та відкрила додаткові можливості для створення нових творчих ідей, інноваційних проєктів, колоборацій та готовність українських митців долучитись до світових тенденцій.

Ключові слова: креативні індустрії; культурний простір; діджиталізація; історико-культурологічний вимір; еволюція; діджитал-комунікації; діджитал-інструменти; діджитал-продукти; глобалізація; трансформаційні процеси

ТЕОРЕТИКО-МЕТОДОЛОГИЧЕСКИЕ ОСНОВЫ ДИДЖИТАЛИЗАЦИИ КУЛЬТУРНОГО ПРОСТРАНСТВА В ПРОЦЕССЕ РАЗВИТИЯ КРЕАТИВНЫХ ИНДУСТРИЙ В УКРАИНЕ

Плецан Кристина Васильевна

*Кандидат наук по государственному управлению, доцент,
ORCID: 0000-0002-8179-7896, k.pletsan@gmail.com,
Киевский национальный университет культуры и искусств,
Киев, Украина*

Цель статьи: теоретико-методологическое обоснование особенностей реализации процесса диджитализации в креативных индустриях Украины через призму культурологического аспекта. В исследовании выделены и обоснованы концептуальные основы эволюции перенесения культурно-креативного пространства в цифровую среду. Проанализирован историко-культурный аспект внедрения диджитализации в креативные индустрии Украины. Охарактеризованы основные стратегические приоритеты диджитализации креативных индустрий. Методология исследования предусматривает применение методов: историко-аналитического — для сбора и анализа первичных данных; системного анализа — для выделения теоретико-методологических основ понятия «диджитализация» в культурно-креативной сфере; логического обобщения — для теоретического обоснования историко-культурного аспекта внедрения диджитализации в креативных индустриях Украины; фундаментального познания — для выделения диджитал-платформ, диджитал-инструментов и технологий как механизма популяризации культурных продуктов и коммуникаций с потребителями; прогностического — для обобщения результатов, осмысления значения внедрения диджитализации в креативных индустриях Украины в культурно-историческом аспекте. Научная новизна заключается в теоретико-методологической систематизации эволюции диджитализации в креативных индустриях Украины через призму историко-культурного измерения. Акцентируется внимание на трехмерном аспекте диджитализации креативных индустрий: как потребность, как требование и как движущая сила инноваций в культурологической сфере через призму человекоцентризма. Выводы. Доказано, что в историко-культурном аспекте концепция внедрения диджитализации радикально модернизировала креативные индустрии Украины и открыла дополнительные возможности для создания новых творческих идей, инновационных проектов, коллабораций и готовность украинских художников приобщиться к мировым тенденциям.

Ключевые слова: креативные индустрии; культурное пространство; диджитализация; историко-культурологическое измерение; эволюция; диджитал-коммуникации; диджитал-инструменты; диджитал-продукты; глобализация; трансформационные процессы