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A CULTURAL APPROACH TO THE FORMATION AND EVOLUTION OF CREATIVE INDUSTRIES IN UKRAINE

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Abstract

The purpose of the article is to accomplish scientific foundation of the cultural approach to the formation and evolution of creative industries in Ukraine. To achieve this aim, the following tasks have been identified: to reveal theoretical and methodological grounds of the cultural approach to the formation and evolution of creative industries in Ukraine; to substantiate the connection between the cultural approach and creative industries; to prove that the essence of selected conceptual approaches to the study of the cultural way of creative industries can be reduced to a three-dimensional aspect: as a need, as a requirement and as a motive force of innovations in the cultural space of creative industries through the prism of human-centrism. The research methodology involves the application of analytical, theoretical, sociocultural, conceptual methods and principles of dialectical methodology based on the notions of comprehensive consideration of the subject, logic, and development. In the article, the used theoretical methodology is based on the cultural approach. It makes it possible to distinguish and substantiate the specifics of creative industries in the aspect of cultural reflections. The scientific novelty consists in substantiating the features and perspectives of development of modern cultural studies in synergistic process of creative industries, and is caused by the fact that a full-fledged analysis of the cultural approach to the problem requires clarification of not only theoretical, but also cross-sectoral features of interaction in cultural and creative environment. Conclusions. The results of the study determine perspective vectors of the cultural approach to the definition of creative industries in the system of identifying the coordinates of individual self-realization, the development of cultural values, and transformational processes of cultural and creative space. This makes it possible to consider creative industries in a three-dimensional aspect: as a need, as a requirement and as a motive force of innovations in cultural and creative space, through the prism of human-centrism.

Keywords: culture; cultural studies; creative industries; cultural approach; cultural values; cultural and creative space; human-centrism

Introduction

In conditions of modern socio-cultural processes, there are changes in value and meaning orientations, emotional tastes and preferences of society. Accordingly, during its existence, the phenomenon of “creative industries” has undergone modern semantic evolution. Since significant transformations and reinterpretations form paradigmatic changes in the culture of a person’s desire to assert himself, to find cultural and creative forms of self-realization, creativity and development. Therefore, the socio-cultural practices of creative industries as cultural drivers are oriented towards the cultural development and self-realization of the individual in the synergistic dimension of personality — creativity — culture — cultural and creative space.

In this study, we proceed from the fact that the cross-cultural activity of the sectors of creative industries is a new launch of forms of interaction in synergistic aspect with a multi-component and poly-functional phenomenon as culture.

The recent research and publication analysis gives us the opportunity to claim that a wide range of practitioners and theorists is researching transformational changes in culture, creative industries, cultural dynamics of society and the cultural and creative space in general. Accordingly, the focus of scientific studies of cultural appeals is concentrated in works S. Bezklubenko, Yu. Bohutskoho, M. Brovko, P. Herchanivska, T. Hrytsenko, L. Hubersko, K. Kysliuk, O. Kopiiievskia, O. Opanasiuk, B. Parkhonsko, I. Petrova, M. Poplavskiyi, S. Rusakova, Yu. Sabadash, V. Stetsenko, V. Fedia, V. Sheika et al. In their studies, scientists single out the general patterns of culture development and its impact on the individual in society, interaction and interdependence, the principles and functional features of culture. Also, in scientific works, we observe the study of system-forming cultural concepts, in particular: culture, cultural norms and values, cultural space, self-development and self-realization, cultural and creative environment etc. Positively assessing the carried out work, we note that the research of creative industries has not been conducted from the standpoint of the cultural approach, that confirms the relevance of the article and the need to expand the spectrum of cultural studies to the formation and evolution of creative industries. Their conceptual foundations of development and generalization of theoretical and methodological provisions deserve a scientific interest. It is the cultural approach to the study of creative industries that we bring to the research plane of the offered article.

Purpose of the Article

The purpose of the article is scientific foundation of the cultural approach to the formation and evolution of creative industries in Ukraine.

Main Research Material

The study of transformational processes of socio-cultural environment in Ukrainian society and the influence of world civilization tendencies shows that creative industries should be considered as a multi-component and poly-functional cultural

phenomenon. The analysis of peculiarities of creative industries in accordance with the Law of Ukraine “On Amendments to the Law of Ukraine “On Culture”, where in Article 1, Clause 5, the definition of “creative industries” is defined as types of economic activity, the purpose of which is to create added value and jobs through cultural (artistic) and/or creative expression, and their products and services are the result of individual creativity (Verkhovna Rada of Ukraine, 2018). This makes it possible to assert the importance of cultural research into the activities of creative sectors. Accordingly, in the study, we focus on cultural expression through the cultural approach of considering creative industries, without underestimating the importance of historical, sociological, philosophical, legal, and economic aspects. The conscious cultural reflection of creative industries consisted in the specific selection of sources for research. The innovative vision meets the requirement of multi-level analysis, because creative industries are considered simultaneously in phenomenological, structural-semantic-semiotic and specific cultural dimensions. Accordingly, the theoretical and methodological foundations of the study correspond to the latest transdisciplinary methodology of scientific knowledge in several aspects. In the view of this, we single out the cultural intelligence of creative industries as a unique and effective integration mechanism of the cultural and creative space of Ukraine.

Revealing the theoretical and methodological basis of the cultural approach, it is advisable to firstly analyse the semantics of the concept. In particular, in the dictionary, the culturological approach is defined as a specific scientific methodology of cognition, the basis of which is values, behaviour and peculiarities of the acceptance of the cultural process by the individual (Hipters, 2006, p. 176). At the same time, “the culturological approach can be concretized in the interconnected methods of sociocultural determination and sociocultural causality” (Kysliuk, 2019, p. 26). At the same time, the method of sociocultural determination should be considered as the establishment of cultural features as leading phenomena (historical, sociological, philosophical, art history etc.). This method is not limited by place, time or level of development of the researched object; appears as a kind of “multiplier” for further differentiation in the vision of culture. In turn, the method of sociocultural causality is the identification of a cause-and-effect relationship between the researched object and the cultural system (hierarchy of systems) in which it is located (Kysliuk, 2019). Two methods are interesting for our research, but the second one is more appropriate. Because the method of socio-cultural causality opens an inductive way of the results of creative industries into global cultural trends.

In general, the cultural approach should be considered in the context of a general philosophical understanding, first of all, of the narratives “culture” and “cultural studies”. The analysis of scientific literature makes it possible to single out the definition of “culture” (from Latin *cultura* — “cultivation, care, nurturing, improvement, respect, development, education, upbringing”) as a complex, unified and integral socio-historical phenomenon of the creation by man and society of its own world filled with human meaning (Stetsenko, 2005, p. 64); as an understanding of the person’s essence, person’s consciousness, self-determination and life activities in the free choice of deeds, uniqueness and individuality (Innerhofer et al., 2018). In this way, mastering culture as a system of values is the development of personality and his formation as

a creative person in the cultural and creative space. Based on the generalization of the concept, we note that the main criterion for the development of culture, progress in it is humanism as an indicator of human dimension. Accordingly, we consider the phenomenon of “cultural studies” as a description of phenomena, human activity (Innerhofer et al., 2018); as a special field of humanitarian knowledge, which synthesises philosophical, historical, anthropological, ethnographic, sociological and other studies of culture, that is, a specific way of life of a person, the main content of which is the humanization of nature and society (Hrytsenko et al., 2007, p. 7). In general, culturology is an integrative science that is formed at the intersection of social and humanitarian knowledge about man and society, studies culture as a whole, a specific function and modality of human existence (Herchanivska, 2015, p. 103). Thereby, promoting opportunities for interdisciplinary research in the creative industries. Being a general way of human existence in the world, and a special human level of adaptation to it, the subject of cultural research is not limited to the study of the culture specifics. To confirm the opinion, let's turn to S. Volkov's (2015) article “Evolutionary transformations of cultural studies”, who notes that cultural studies provide opportunities for interdisciplinary research, in which the evolution of culture is considered as a complete system with a dynamic cycle of structural functioning (p. 11). This necessity affects the research of the development of creative industries through the prism of cultural connections, values, dynamics, space, new forms and manifestations.

Also, we observe a departure from the simple opposition of cultural studies to Cultural Studies (“Cultural studies” or “cultural criticism”), the concept of mass culture is updated and acquires a new meaning in connection with the discussion of the phenomena and forms of popular culture. Cultural studies focus on the question of modern culture dynamics, its historical roots and differences. Research within cultural studies act as relayers of culture, functioning as a living organism and decoders of popular culture signals (Rusakov & Tkachuk, 2016, pp. 159–160). Analysing the research, we note that the novelty of cultural studies lies in expanding the spectrum of the concept of culture and understanding it as a priority form of socio-cultural life. Highlighting the above, it is appropriate to consider culture as a communicative core, which is filled with social societies. Accordingly, a cultural approach to the study of creative industries is revealed through cultural (artistic) and/or creative expression, and their products and services are the result of individual creativity.

Determining the cultural approach as the main methodological basis for the study of creative industries in Ukraine, we single out the theoretical model of cultural creation, the basis of which is methodological support from various sciences, as it has an interdisciplinary character, namely: philosophy, cultural history, cultural studies, history, aesthetics, ethics, art history, pedagogy etc. This unification of the conceptual content of the subject of research from various fields of humanities is capable of enriching each of the sciences and must necessarily be applied within the framework of an integrative approach (Fed & Lykova, 2017, p. 186). Accordingly, the cultural approach provides a change in ideas about creative industries through the expansion of the cultural foundations of creative sectors.

S. Bezklubenko's research (2013) also forms the theoretical understanding of the cultural approach to creative industries in Ukraine. According to the author, one

of the important features of culture is that it combines not only acquired historical material and spiritual values, but also the knowledge and skills of people living in a certain historical period, as a kind of creative potential that is realised by them in activity. As a feature of culture is the presence of a constant exchange of knowledge of modern people with those assets that were made by their ancestors, the importance of enriching the knowledge and skills of modern generations, mastering the experience of creative activity in the process of realising a cultural and creative product (Bezklubenko, 2013). In turn, V. Sheyko (2016) offers a universal definition of the cultural approach as an understanding of the culture superiority for any spheres of human activity and society. The author singles out the main principles of the cultural approach. In particular, the use of the most accurate definition of culture to achieve the goal and objectives of the research; consideration of processes and phenomena as cultural specifics; the usage of the most essential features of culture (Sheiko et al., 2016, p. 107). It should be recognised that it is impossible to develop a creative industry separately from the general socio-cultural development, assessing the prospects for the development of the creative industry and the main motive forces. If a person bets on the development of intellectual potential, it is necessary to start with its production, stimulate and support further development. This cannot be done without cluster associations that include the creative industry, education and manufacturing (Pletsan et al., 2022). Taking this into account, we can assert the importance of the creative approach in the process of implementing a cultural product in creative industries.

Thus, modern cultural and creative environment acquires new qualities, where the function of intentional reflection of culture plays an important role, which consists in the modeling of cultural and artistic phenomena aimed at expressing the content of such a perfect existence. The concept of intentionalism of culture and art involves the basic principles of intentionalism (extension, intro-retrospection and compilation, peripherality, phenomenology, indeterminism, abduction, prognostication). Accordingly, we get specifics in the analysis and characteristics of these phenomena, as well as the fact that such a section makes it possible to identify these phenomena (Opanasiuk, 2020, pp. 234–240). Therefore, the cultural approach changes the idea of the basic values of creative activity, significantly expands the spectrum of understanding and functional characteristics. In the context, let us turn to the study covered in the monograph “Modern cultural studies: postmodernism in the logic of the development of humanism”, where the authorial collective (Yu. Sabadash, O. Honcharova, L. Dablo et al.) highlight the relevant theoretical and methodological features of applying the cultural approach to the analysis of various visual phenomena (Sabadash, 2021, p. 80). We believe, that such research tools are also relevant in the process of researching creative industries. In particular, an extremely wide subject-methodological horizon; rational ratio of quantitative and qualitative research tools; cultural interpretation of the obtained results as the ultimate goal of the research. In their essence, in future, they can form the basis for a new branch of cultural knowledge — creative culture (Sabadash, 2021, p. 80). This will provide an opportunity to reveal the multifaceted nature of the cultural approach to the study of creative industries, what in its turn ensures the variability of the analysis of the functioning and results

of creative sectors activities, new ideas, cultural and creative services, goods and projects.

The importance of actualising the subject content of cultural knowledge is currently conditioned by the need to expand the view of culture, to understand its duality, which is manifested in the search and discovery of new ideas that form the value orientations of the development of culture (Poplavskiy, 2022, p. 215). Accordingly, strengthening the peculiarity and uniqueness of the synergy of the culture space, creativity, universal meanings of personality and cultural values. Taking into account these positions, it is conceptually important to develop and spread creative industries as a driving component of the cultural sphere, which have a significant potential for the cultural diversity formation, influencing human development, synergistically combining culture, traditions, cultural values, culture and personality, culture and society, innovative ideas and information technologies.

Scientific reflection in the direction of the cultural approach in the process of formation and development of creative industries makes it possible to focus research vectors on creative human activity, which is characterised by an objective relationship between personality and culture. In turn, scientists distinguish the cultural approach to human activity as self-realisation and the definition of cultural contents that ensure the existence of social phenomena (Kysliuk, 2016, pp. 33–34). In general, we consider the cultural approach in the study of the formation and development of creative industries as a scientific-methodological platform for studying the cultural-creative space, which is based on human-centrism in the perception of the creative environment, the success of cultural activity, self-development and self-determination in the world of cultural and creative values.

The exchange of cultural and creative resources under the influence of modern tendencies in the development of society affects a new approach to creative activities and services. Thus, industrialization accelerated the process of formation of creative industries, which are used in the modern world in various areas of everyday human life: from the network of services and trade to the living and recreation environment (Petrova, 2022, pp. 257–260). This necessity is approved by Convention. In particular, cultural activities, cultural goods and services that embody or transmit forms of cultural self-expression, regardless of their potential for commercial and cultural-creative value. At the same time, cultural and creative activity can be an end in itself or can contribute to the production of cultural goods and services (Verkhovna Rada of Ukraine, 2010). The appeal to the cultural approach is conditioned by the necessity, which implies an objective connection of *human — creativity — culture*.

The need in the final cultural interpretation of creative space is related to the understanding of culture as a specific way of human activity. We see the main advantage of the cultural research carried out in this way as a conceptual methodology for learning the cross-sectoral interaction of creative sectors in the study of the human world in the context of its cultural existence, in the aspect of the system of value ideas and in value orientations, as well as the meaning of the cultural and creative space for a person full. Since we consider the culturological approach as a value system of mastering culture, at the same time, personality not only develops on the basis of mastering culture, but also brings something fundamentally new to it. Thus, the

individual as a creative person is the creator of new elements of culture, preserves and develops cultural values, ensuring cultural transformations of creative industries.

Valuable for our research is the work H. Chmil (2014), who highlights human's existence in the world, his nature and the world of existence have always been, are and will be relevant. Being itself acts as the most important and most significant, borderline characteristic and horizon of existence (p. 30). The self-awareness of the individual in the context of current culture is extremely important in this context. Hence, the individual, society and humanity are an object of scientific research by a wide range of history and culture scholars who shape and change the content and forms of their lives. Technologies and results (methods and products) of such socially significant activities are objects of cultural research.

In turn, the subject of cultural knowledge is culture, which must be considered as a specific content and meaning embodied in cultural products in accordance with the historical experience, time and space of society (Storey, 2006) as an integral part of social and cultural life, not as isolated entertainment of prominent personalities (Palanivel, 2019). At the same time, in the process of research to confirm the qualitative context of the cultural approach, we focus on the human-centered dimension of cultural and creative activity. It occurs because in the process of creativity the possibility of self-actualisation of the individual is realised. What is meant by cultural content is the symbolic meaning, artistic aspect and cultural values, the sources of which are cultural identity or which reflect such identity (Verkhovna Rada of Ukraine, 2010). So, the main features of anthropocentrism in the cultural and creative space are the peculiarity and uniqueness of the individual in the context of the sense of one's own "I", self-esteem, self-improvement through creativity and cultural values.

Hence, the values with which people think today, have their roots in the distant past. O. Kopiievskia rightly points out that the multifacetedness of the culture phenomenon is characterised by a common opinion about its main aim, which is based on the formation of a unified understanding of the essence of human life (Kopiievskia, 2014, pp. 153–154). Therefore, in the cultural and creative space, the individual's understanding and self-determination of life values, life guidelines takes place through the process of internalizing cultural values into the personal space. Accordingly, the cultural approach to creative industries through synchrony makes it possible to study the creative space in the system of spatial coordinates. In general, synchrony views the culture in a certain period of time, making an alleged simultaneous slice, which is used primarily in the comparative study of cultures within a very specific time segment (Pavlova, 2012, p. 28). Interesting in the context of consideration are the models of cultural space highlighted by O. Hrytsenko (cultural space is a set of time-space communication relationships between cultural texts, people as their creators, consumers and institutions created by culture (Hrytsenko, 2019, p. 59). The scholar states that the culture of society, as "its whole way of life", is formed in the process of communication between members of society, the result of which is the creation, dissemination and assimilation of cultural texts, the existence of cultural practices and institutions. In particular, in the study, the author reveals and analyses various concepts of cultural space. Such as: a topological model of the cultural space, poly-spheric the model of cultural space, the identity of elements of cultural space (Hryt-

senko, 2019, pp. 57–87). Taking into account these positions, transformational and integrative changes are taking place in the activity of sectors of creative industries, through the prism of human-centrism.

We consider modern ideas about cultural integration in creative industries as a process of growing interdependence of different cultures, which contributes to the formation of a coherent, harmonious cultural system (Bolsha & Yefimchuk, 2004, p. 62). At the same time, cultural changes as transformations in any aspect of culture by modifying cultural traits or their complexes as changes in values and beliefs that occur in the consciousness of a person of cultural knowledge and cultural dynamics. In turn, we consider cultural dynamics as changes in the middle of culture and in the interaction of different cultures, which are characterised by integrity, the presence of orderly tendencies, as well as a directed nature (Herchanivska, 2015, p. 101), where creativity takes a new turn. Creativity is a uniqueness of the environment of creative industries. Nowadays, creativity is a necessity of the modern cultural process; it is an opportunity for self-realisation, the release of the creative potential of an individual in the culture of professional spheres of activity. In particular, researcher and practitioner J. O'Connor (2009) emphasises that possessing creativity provides an individual with the opportunity of successful cooperation in the process of professional activity, carrying out communicative interaction at a high level in the process of creative activity, and to generate creative ideas. The cultural aspect of creative industries consists in various processes and interactions. At the same time, the multifaceted cultural and creative activity of the individual and society is the basis of creative process, in which both society and a human, as a historical subject of cultural and creative activity, change qualitatively. In this process, the formation and development of the personality, its full socialization, comprehensive spiritual enrichment, which is realised on the basis of communicative interaction, takes place (Bohutskyi & Zhukova, 2019). Creative potential plays a leading role in this process. Because it is the creativity of the individual that integrates the generation of ideas, unique cultural manifestations and the development of creative thinking in a cultural and creative environment.

Summarising the above, it is necessary to emphasise the peculiarity and prospects of the development of modern cultural studies in the synergistic process of creative industries, which is determined by both theoretical features and the cross-sectoral specificity of the interaction of personality — culture — creative industries.

■ Conclusions

The mission, vision and values of creative industries as a tool of cultural development takes place in the scientific plane. The specifics of the influence of modern tendencies in the development of cultural society, which affects a new approach to creative activity and services, has been clarified. It is determined that the development and spread of creative industries, as a motive component of cultural sphere, has a significant potential for the formation of cultural diversity, affects human development, synergistically combining culture, traditions, cultural values, culture and personality, culture and society, innovative ideas and information technologies. The main narratives of creativity, creative activity and the development of cultural and

creative space are highlighted. It has been proved that the synergistic effect of cultural transformations of creative practices, ideas and approaches will contribute to the realisation of the ecosystems value of creative enterprises, the implementation of innovative programmes for modernization of creative industries, the development and popularization of the cultural product of creative industries for the cultural and creative development of society. Therefore, the results of the study determine the perspective vectors of the cultural approach to the definition of creative industries in the system of determining the coordinates of the individual's self-realization, the development of cultural values, and the transformational processes of the cultural and creative space. This makes it possible to consider creative industries in a three-dimensional aspect: as a need, as a requirement and as a motive force of innovation in the cultural and creative space, through the prism of human-centrism.

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■ КУЛЬТУРОЛОГІЧНИЙ ПІДХІД ДО ФОРМУВАННЯ І ЕВОЛЮЦІЇ КРЕАТИВНИХ ІНДУСТРІЙ В УКРАЇНІ

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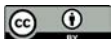
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■ Анотація

Мета статті — здійснити наукове обґрунтування культурологічного підходу до формування та еволюції креативних індустрій в Україні. Для досягнення мети виокремлено такі завдання: розкрити теоретико-методологічні основи культурологічного підходу до формування та еволюції креативних індустрій в Україні; обґрунтувати зв'язок між культурологічним підходом і креативними індустріями; довести, що сутність виокремлених концептуальних підходів до вивчення культурологічного підходу креативних індустрій можна звести до тривимірного аспекту: як потребу, як вимогу і як рушійну силу інновацій в культурологічному просторі креативних індустрій крізь призму людиноцентризму. Методологія дослідження передбачає застосування аналітичного, теоретичного, соціокультурного, концептуального методів та принципів діалектичної методології на основі, зокрема, принципів всебічного розгляду предмета, логічності, розвитку. Теоретична основа, що використовується в статті, ґрунтується на культурологічному підході. Використана методологія дала змогу виокремити й обґрунтувати специфіку креативних індустрій крізь призму культурологічних рефлексій. Наукова новизна полягає в обґрунтуванні особливостей і перспектив розвитку сучасної культурології в синергетичному процесі креативних індустрій і зумовлена тим, що

проведення повноцінного аналізу культурологічного підходу до проблематики потребує з'ясування не лише теоретичних, а й кроссекторальних особливостей взаємодії у культурно-креативному середовищі. Висновки. Результати дослідження окреслюють перспективні вектори культурологічного підходу до визначення креативних індустрій у системі координат самореалізації особистості, розвитку культурних цінностей, трансформаційних процесів культурно-креативного простору. Це дало змогу розглядати креативні індустрії у тривимірному аспекті: як потребу, як вимогу і як рушійну силу інновацій в культурно-креативному просторі крізь призму людиноцентризму.

■ **Ключові слова:** культура; культурологія; креативні індустрії; культурологічний підхід; культурні цінності; культурно-креативний простір; людиноцентризм



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