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CULTURAL SPACE OF CREATIVE INDUSTRIES

Abstract. The purpose of the work is to justify scientific approaches to defining the essence of creative industries, identifying ways of their functioning, and outlining specific ways of development in the context of the television and film industry. The author reveals the specified topic, relying on the legislation of Ukraine and scientific works of Ukrainian and foreign researchers. The researcher emphasizes that today's creative industries provide a chance to realize the intellectual potential of the individual, to reveal creative talents and to have a powerful influence on the cultural and artistic processes in the modern globalized world. It is shown that creative industries appeared in the economy and culture of Ukraine at the end of the 20th and the beginning of the 21st century and began to develop quite quickly. This phenomenon is explained by the fact that the foundation of creative industries is intellectual and creative capital. This factor contributed to the interest in the development of creative industries in the Ukrainian society, which had a high level of unemployment. The focus of creative industries on small businesses contributed to their rapid development in Ukraine. The high level of interest of television in the development of creative industries through the creation of intellectual shows and quizzes for different age categories and with different topics is shown. The phenomenon of modern television as a perfect

communication system of culture, which has a wide audience, is analyzed. It was determined that television production of such entertainment products as intellectual shows, quizzes and quizzes gives participants and viewers the opportunity to win various prizes, including monetary prizes. It is clarified how participation and victory in intellectual games has a positive effect on the further fate of the heroes of television projects. The specifics of promoting creative industries by means of cinematography are covered. It is indicated that the production of a film related to the popularization of intellectual games gave an opportunity to enrich not only the producers of the film, but also the performers.

The researcher used an interdisciplinary approach in revealing the topic. During the research, historical and cultural, generalizing and systemic methods were applied. This made it possible to highlight the essence of creative industries and consider their functioning in the context of the television and film industries. The author established that the development of creative industries in Ukraine requires state protectionism, consistent adaptation of foreign experience, in particular, in the field of production and distribution of screen products.

Key words: culture, creative industries, directing, creative product, cinematography, television, intellectual games, quizzes, creative potential.

Introduction. In today's globalized world, a special place belongs to creative industries. Today, the problem, at least in Ukraine, of defining the essence of creative industries, their ways of functioning and specific development paths is extremely important. Recently, our country successfully entered the promising program "Creative Europe". This gives new and profitable vectors of development both in the field of economy and in the field of culture and art. In our opinion, the development of creative industries in the field of cultural and

artistic space, in which cultural, creative and creative industries should freely coexist, is particularly important.

Problem statement. Modern creative industries are both an environment and a specific type of economic activity, its specific segment. This segment is “based on intangible assets that are difficult to measure, predict, and evaluate” [1]. Article 1 of the Law of Ukraine “On Culture” states that the purpose of creative industries is “the creation of added value and jobs through cultural (artistic) and/or creative expression”, in particular the production of the “creative product” itself – such goods and services, which are “created/provided as a result of cultural (artistic) and/or creative expression and have a high added value” [12].

We believe that today’s creative industries can provide a chance to realize the creative abilities of artists, implement creative projects and actively influence cultural processes in modern society. This fact proves the relevance of our research, which is related to the study and definition of scientific approaches to the controversial concept of “creative industries”.

Analysis of recent research and publications. The works of the following foreign and domestic scientists are devoted to the problems of studying the concept of “creative industries”, its content and forms: O. Doroshenko, T. Galakhova, D. Hartley, D. Hawkins, A. Kholodnytska, T. Kovaleva, P. Kuk, Ya. Levytska, O. Melnychuk, N. Podolchak, M. Proskurina, I. Turskyi, I. Vakhovich, O. Zasyadvovk, and others.

M. Proskurina in the article “Creative industries as an environment of economic activity” writes that “the question of defining the essence of the creative industry today, in the context of Ukraine’s signing of the agreement on joining the Creative Europe program, has become not only relevant, but even hot” [10, p. 242]. T.Kovalyova believes that the analysis of the essence of creative industries should be carried out taking into

account all aspects of the connections between culture, art and business. The author points out that “creative industries include television and radio, theater and cinema, music and print publications, advertising and computer games, architecture and design, fashion and cultural tourism” [4, p. 40]. In the article “Cultural and creative industries in the development of society's culture”, the researcher writes that the final definition of the concept “creative industries” has not yet been formed in modern science. Avtot adds that the creative industries include “activities of an applied nature, which are related to the creation of objects and products (craft, design, media, television and cinema)” [4, p. 40].

N. Podolchak and Ya. Levytska in the article “Concept and structure of creative industries in state administration” add interactive leisure and software to the above list of creative industries; performing and performative arts; software and computer services [7]. O. Zasyadvovk in the article “Cultural creativity of event practitioners in the context of the development of creative industries” expresses the conviction that “creative industries are the result of the interaction of the creative class with the social environment, economy, management, the sphere of cultural, artistic, leisure, etc.” [13, p. 39].

In our opinion, the growth of scientific interest in creative industries in Ukraine indicates the need to “study international experience and the possibilities of its implementation in domestic practice” [3, p. 152], in particular, by means of television and cinematography.

The purpose of the article. Determination of scientific approaches to the study of creative industries in Ukraine through the analysis of the production of a cultural and artistic product by means of screen arts.

Presentation of the main research material. It is known that creative industries began to enter the economy and culture of Ukraine at the turn of the 20th century and the beginning of the 21st century. Creative industries are based on “creative and intellectual capital” [2, p. 9]. They are specific activities based on intelligence and knowledge. This activity, in particular, is aimed at the field of art, but it is not localized only in it. In addition, creative activity is aimed at obtaining “profit from trade and intellectual property rights; tangible products and intangible intellectual or artistic services with creative content and economic value” [2, p. 10].

At the legislative level in Ukraine, the definition of the term “creative industries” was recorded only in 2018. This fact did not prevent the active development of this segment of the economy and culture in our country. We would like to make an assumption that in Ukraine (at the beginning of the 20th century) creative industries began to actively develop because they contributed to reducing the number of unemployed people in the post-Soviet society. Creative industries contributed to the self-employment of the population. The key value of creative industries has become author's ideas and initiatives that were able to bring income and ensure a decent standard of living. So, for example, “green tourism” made it possible for the rural population of Ukraine to live well.

At the beginning of the 20th century, creative industries in Ukraine were mainly aimed not at large, but at small businesses. People who entered the sphere of creative industries developed international cooperation (organization and holding of various festivals and clusters). People who were included in the sphere of creative industries could overcome the borders between states, use the geographical and ethnic uniqueness of towns and cities. Creative industries improved the standard of living of the population. This was done by strengthening the “economic, tourist, social, humanitarian and spiritual potential”

[3, p. 152]. Even today, creative industries provide an opportunity to closely connect artistic assets and scientific developments, using high creative potential and digital technologies, to expand communication channels, in particular, by means of modern television.

Today, television is a powerful source of various forms and genres of audiovisual information. It has the ability to spread quickly and reach very large audiences. Viewers have a very high level of trust in television. At the same time, television is a powerful tool for influencing mass consciousness. It is a universal means of transformation of the traditional system of spiritual production, which is connected with the promotion of value attitudes, worldview stereotypes and behavior models.

The development of creative industries since the beginning of the 2000^s has had an active impact on world (especially Ukrainian) television. Television is a kind of screen art. It is not only a means of mass information, but also a unique type of creativity. Television can broadcast at a distance a wide range of the artist's impressions of life. These life impressions are presented to the audience in various genres, they are aesthetically transformed by artists. The specific structure of the television product organizes all its components into a system that creates a unique, integrated image of the world – a kind of carrier of a certain aesthetic concept of reality.

We will remind that today television is a powerful producer of artistic and informational content in the system of creative industries. It is not only a means of mass video information, but also a specific type of art that can transmit screen works at great speed over a considerable distance. These works are the director's impressions of life, which have been aesthetically transformed many times [8].

O. Zernetska points out that television is “a perfect communication system of culture with a potentially unlimited audience and the possibility of unforced penetration into any

social microstructure”. The author is convinced that “this communication system without obstacles overcomes state borders, avoids ethnic conflict barriers and intended for the transmission of a huge array of important cultural information - socio-political, scientific, artistic.” The researcher concludes that television takes an active part in encouraging the mass audience to “total aesthetic experience and creative assimilation of the phenomena of the displayed reality” [14, p. 21] .

A. Novak and A. Medvedeva investigate the problems of development and functioning of creative industries in the modern television space. In the article “Factors of the popularity of entertainment shows on television”, these researchers note that the management of TV channels mainly focuses on entertainment programs with a fairly high rating. It is in such projects that the largest funds are invested. The authors write that managers of television channels “take into account the air time of a certain audience, after 18:00 the channels put in the program those programs that reach the largest audience”. Researchers indicate that television channels prefer the production of family shows, which are intended for viewing by an adult and youth audience. The researchers believe that “when children are at school, pensioners and housewives stay at home, so shows about everyday life, cooking, dramas, etc. are shown for them. In the morning, families cook and eat, so the airwaves at that time are busy with cooking shows”. Scientists add that, in addition to the broadcast time, the topic of a particular program is an important factor. Television managers take into account that different viewers are interested in different topics. After all, “teenagers will not watch cooking shows, and pensioners watch programs about modern music”. In the course of scientific research, scientists single out the following most popular entertainment television programs: “talk shows, cooking shows, reincarnation shows, secular chronicles, music programs, humorous programs, game shows”. In conclusion, the authors indicate that “all types

of entertainment shows are created to satisfy a certain category of viewers; cooking shows created for housewives and cooking lovers; game shows – for teenagers; comedy shows – for all generations; secular chronicles mainly for lovers of fashion and social life; reincarnation show for young people”.

Today, the rapid development of creative industries in the television sphere shows that a special place in this process belongs to specific entertainment programs.

These programs produce intellectual games, quizzes and shows. Let’s call this entertainment television production. This is an intellectual game “The First Million”. This is a domestic analogue of the world-popular television game “Who Wants to Be a Millionaire?”. Today it has been removed from Ukrainian airwaves. This is a youth intellectual show “LG-Eureka”. This show became the winner of the prestigious national award “Teletriumph”. This is an intellectual children’s show “The Smartest”. This show is a Ukrainian adaptation of the British television project “Britain’s Brainiest Kid”. This is the Ukrainian television version of the team intellectual show “What? Where? When?”. At one time, this show was produced by the TV channels “Inter”, “Ukraine”, “K1”, “ICTV”, “UA: First”, “1+1” (all three intelligence shows have been removed from Ukrainian airwaves today).

Today, the New Channel of Ukrainian Television produces the quiz show “Who’s on Top”, which is an original adaptation of the show “Battle of the Sexes” of the television company “Talpa”. The quiz show “Who’s on top” includes a variety of contests, quizzes and competitive games. The long-term production of the listed intellectual games and quizzes on Ukrainian television confirms the effectiveness of coexistence and “the relationship between creative and cultural industries” and reveals the interrelationships of “art, culture and economy” [10, p. 242].

It will be recalled that already in the middle of the 20th century, both in the European and American cultural space, the ideas of creating such popular television projects as quizzes and intellectual games were borrowed from radio and adapted to the consumer cultural and artistic market by managers and producers of the television industry. Television directors adapted the experience of radio directors by applying screen means of expression. At the same time, we would like to point out that the idea of a quiz comes from the word “quiz” and translated from English means a short knowledge test, test questions, survey, quiz, etc. The concept of quizzes in business, marketing, entertainment, and education began to gain popularity in Great Britain and the United States in the 1920^s, rapidly spreading throughout the world.

In the early 2000^s, the specificity of European-style television quizzes was introduced into Ukrainian television content. To this day, such quizzes have a distinctive feature – this is their certain specialization and specific focus on areas of knowledge, subject matter, target audience. The subject of such quizzes is clearly outlined. Sometimes such shows are built on the principle of an intellectual duel. These shows touch upon various vectors of scientific research, in particular, cultural ones. They are distinguished by their interest in the searches of modern scientists, in the latest technologies in education and science, and try to cover a wide range of knowledge about numerous events, dates, facts, etc. Children’s intellectual quizzes attract mainly highly erudite schoolchildren, to whom, usually, they try to offer rather simplified programs, but rich in cognitive material.

Senior and middle-aged people are also actively involved in quizzes by television managers. These programs present a wide body of knowledge of the players, which is directly related to the degree of intellectual development, worldview factors, and the ability to think paradoxically both of the participants of

the game and of the audience. This important factor undoubtedly raises the rating of such peculiar forms of entertainment (which take place as if in “real time”) and requires the implementation of a state protectionist policy in relation to domestic creative industries [10, p. 244].

We will remind that at first the managers of the domestic TV channels carefully studied the significant foreign evidence of the production of quiz shows and intellectual games. Later, such a variety of cultural and artistic products were presented in the national screen space. Thus, the Italian experience of creating such quizzes and intelligence shows for teenagers as “Who knows, who knows it”, “Horizons” was involved in the search field of applied research of practitioners of the television and film industries; the German experience of creating TV shows for a children’s audience with the participation of the comic group “Schobert and Black” – “7 questions and an umbrella”.

Ukrainian TV presenters also deeply studied the British experience of producing the student quiz show “University Challenge”. It is interesting that both professors and students of higher education institutions were invited to work on the jury of this show. This show also attracted the audience with a large number of sketches. The French and American experience of releasing the youth intellectual games “Adventure Game” and, accordingly, “The Winner Takes All” were also useful for Ukrainian television broadcasters.

Ukrainian TV producers also actively analyzed the experience and adapted the best achievements of creating TV quizzes with the participation of celebrities to the peculiarities of the national cultural landscape. American television had high ratings of such programs as “Hollywood Squares”, “What Do You Do?”, “Masquerade Night”, “Name This Tune”, “Sing Again”, “Words and Music”. At one time, the “Red Phone” quiz was extremely popular in Germany, in which the country’s

media personalities tried to answer TV viewers' telephone questions.

French television offered the audience a quiz "Chess to the King". In this quiz, the stars of the theater, cinema, and variety show moved around the studio on a giant chess board, demonstrated their level of intelligence, and answered tricky questions. In another French television quiz, "Three Masks," "stars" appeared before the audience in different guises and gave the audience the opportunity to guess their names. French celebrities have also been involved in original television drama productions, such as the show, *Every Day a Mystery Is Revealed*.

It is interesting that TV games, which included answers and questions, were shown on European television every week. In addition, the audience had to send the answers to the questions by mail. The experience of the British television quiz "Don't say a word" is interesting. In this intellectual show, TV presenters from Great Britain united famous artists, directors, and painter into two teams. Quiz participants engaged in an intellectual duel with rivals, answered questions, and during the broadcast, sang, recited, danced.

Ukrainian television broadcasters also paid attention to the study of foreign experience in producing the image of a presenter endowed with certain qualities and characteristics. This, in the end, gave its positive results in national television programs. A. Borsyuk, D. Yanevskyi, O. Stupka, I. Kondratyuk, S. Prytula became the hosts of intellectual TV games and quiz shows on Ukrainian television, which undoubtedly influenced the high ratings of television projects.

In the fundamental study "Cinema, television and radio in stage art", H. Pogrebnyak defines the above types of television programs as those that are essentially relatively intellectual, built on questions and answers of varying degrees of complexity, mainly from one participant of the show. The

author points out that such television projects seem to be aimed at the idea of revealing the capabilities and level of intelligence of the players, but in reality this is not the case. Spectators are offered a kind of “theatrical spectacles played out in front of the television audience, which contain elements of a wide variety of genres: they have dramatic skits, sketches, musical numbers, quizzes, etc.” [9, p. 261]. The researcher is convinced that the more different components the director brings to such entertainment programs, the more interesting they are for consumers of the television product. The author clarifies that in such entertainment programs as TV quizzes, televised intellectual games, there should always be permanent heroes - TV presenters. The scientist points out that “the roles of television giants are performed by popular actors, persons related to show business, “media personalities” or heroes of a certain program who have become winners and have already won prizes” [9, p. 262].

Important is the fact that the opportunity to win a cash prize for answering questions is an extremely attractive temptation for participants of interactive games and quizzes. However, sometimes television channels do not even inform participants and viewers that the so-called “interactivity” of the screen game can cost money and exist in the video recording. According to A. Shevchenko (former host of one of the Ukrainian TV channels), the participants of television interactive quizzes are “on the phone” with a certain channel for a long time and, for example, while listening to the melody, they remember the title of a very popular song for a long time, while the screen flashes with numbers of cash prizes for extremely easy tasks. It should be noted that the relative cheapness of a game TV show only applies to production costs, and the profitability for channels and providers (with whom they make deals) is significant. It is important that the representatives of TV channels always keep the exact figures of income secret, but the

targeting of “such programs on most Ukrainian channels will confirm this profitability” [5].

However, this does not prevent television quizzes and intellectual shows from maintaining a steady interest in them among a wide television audience, actively influencing the development of creative industries in the television space. We find confirmation of our reasoning in the article by A. Yusypovych “Types of Ukrainian entertainment television programs”. The author expresses his belief that “such projects are popular because they are interesting to an audience of any age, and the social status of the viewer does not matter, all these aspects are important among the audience of secular chronicles” [11]. The author of the text proves that, demonstrating his level of knowledge and skillful mastery of the art of oratory, “in intellectual and entertaining programs, the viewer joins the game process. He guesses together with the participant words, concepts, shows his competence and gets pleasure from it” [11]. This confirms the “expediency of using a systemic approach” [10, p. 243] in studying the role and place of intelligence shows, TV quizzes in the development of the television industry (as a kind of model of modern creative industries), in particular, in Ukraine. And in addition, it demonstrates the positive influence of such television projects on the personal destinies of the participants.

An example of this can be the remarkable participation and victory in the final game (winning a cash prize of \$32,000) in one of the “LG-Eureka” intelligence shows of Timur Bedernychek, a former student of Ivan Franko Lviv National University. We remind you that this participant clearly fulfilled the conditions of the sponsors of the television intellectual project. The winner of the quiz had to spend money on getting an education at any educational institution around the world. It is interesting that the young scientist spent the winnings not only on studying at a prestigious foreign university, but also became

a highly educated environmentalist. In addition, Timur Bedernychek also “purchased the necessary equipment, reagents and engaged in practical research aimed at improving the environmental situation in Ukraine.” Thus, the victory in the intellectual show completely changed the life of the former student, who even obtained a scientific degree and defended his thesis at the Institute of Agroecology and Nature Management of the National Academy of Sciences of Ukraine [6].

Modern cinema should also be considered as a component of the creative economy and an environment for the development of creative industries. It should be noted that filmmakers are also not aloof from the visualization on the screen of the specifics and wide possibilities of the quiz industry. In 2008, the adventure drama “Slumdog Millionaire” by British and Indian filmmakers, directed by Danny Boyle and Lovely Tandan, was released worldwide. This film was awarded eight of the most prestigious awards of the American film academy – “Oscar”, four “Golden Globe” prizes and became a nominee of the annual television show MTV Movie Awards, which awards awards to masters and their creative products in the field of American cinema and television.

The authors of the named film tell the story of the young hero Jamal Malik insightfully through screen means. He grew up in one of the largest slums in India, Dharavi. The hero unexpectedly (for a representative of the poorest sections of India’s population) found himself on the popular television quiz show “Kaun Banega Crorepati”. This is the Indian version of Who Wants to Be a Millionaire? . He reached the finals of the intellectual game, had every chance to win a cash prize of 20 million rupees.

The main idea of the creators of the film that you can get rich with the help of intelligence became popular among moviegoers. The main character did not show a particular desire to get rich, but by chance he became a participant in a television

quiz and presented his high intelligence, communication skills, and creativity to a wide range of viewers. The behavior, actions, and high intelligence of the hero found their admirers in the audience. This, in particular, testifies to the close relationship and mutual influence of the film and television industry.

We will remind that the worldwide distribution of the film project was very successful. The film had a budget of only 15 million dollars, and the box office of the film reached 378 million dollars. Such success was evidence that the film project, thanks to the high box office, not only paid off in full, but also brought significant profits to film producers. In addition, the young actors (Rubina Ali, Azharuddin Mohammed Ismail, Tanai Chheda, Tanvi Ganesh Lonkar) who played the main roles in the coming-of-age film received high fees from funds placed by the project's producers in trust funds. This positive fact is a confirmation of the need to develop creative industries by means of cinematography and television.

Conclusions. The article clarified the definition of “creative industries” and developed scientific approaches to its study. The problem of the development and functioning of creative industries in the Ukrainian and foreign cultural space was analyzed in the context of the use of television and cinematography. It was shown that the further development of creative industries in Ukraine should be based on careful study, gradual borrowing and adaptation (according to national factors, political, economic and cultural and artistic conditions) of positive foreign experience. The basis for the successful functioning of creative industries in the Ukrainian cultural space is proposed to consider the stimulation of the production and distribution of television and film content and the active functioning of the consumer market of audiovisual products.

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КУЛЬТУРНИЙ ПРОСТІР КРЕАТИВНИХ ІНДУСТРІЙ

Анотація. Метою роботи є обґрунтування наукових підходів до визначення сутності креативних індустрій, виявлення способів їх функціонування та окреслення специфічних шляхів розвитку в контексті теле- і кіноіндустрії. Автор розкриває зазначену тему, спираючись на законодавство України та наукові праці українських і зарубіжних дослідників. Дослідник наголошує на тому, що сьогодні креативні індустрії дають шанс реалізовувати інтелектуальні можливості особистості, розкривати творчі таланти і потужно впливати на культурно-мистецькі процеси в сучасному глобалізованому світі. Показано, що креативні індустрії з'явилися в економіці та культурі України наприкінці ХХ – на початку ХХІ ст. і почали доволі швидко розвиватись. Такий феномен пояснюється тим, що підґрунтям креативних індустрій є інтелектуальний та творчий капітал. Цей фактор сприяв зацікавленості розвитком креативних індустрій в українському суспільстві, в якому був високий рівень безробіття. Скерованість креативних індустрій на малий бізнес сприяла їх швидкому розвитку в Україні. Показано високий рівень зацікавленості телебачення у розвитку креативних індустрій через створення інтелектуальних шоу та квізів – для різних вікових категорій та з різною тематикою. Проаналізовано феномен сучасного телебачення як

досконалої комунікаційної системи культури, яка має широку аудиторію. Визначено, що виробництво телебаченням такої розважальної продукції, як інтелектуальні шоу, квізи, вікторини дає можливість учасникам і глядачам стати володарем різноманітних призів, зокрема і грошових. З'ясовано як участь та перемога в інтелектуальних іграх позитивно впливає на подальшу долю героїв телевізійних проєктів. Рокрита специфіка пропагування креативних індустрій засобами кінематографа. Вказано, що продукування фільму, пов'язаного з популяризацією інтелектуальних ігор дав можливість збагатитись не тільки продюсерам кінострічки, а й виконавцям.

У розкритті теми дослідником було використано міждисциплінарний підхід. У ході дослідження були застосовані історико-культурний, узагальнюючий та системний методи. Це дозволило висвітлити сутність креативних індустрій та розглянути їх функціонування в контексті телевізійної та кіноіндустрії. Автором було встановлено, що розвиток креативних індустрій в Україні потребує державного протекціонізму, послідовної адаптації зарубіжного досвіду, зокрема, в галузі виробництва та дистрибуції екранної продукції.

Ключові слова: культура, креативні індустрії, режисура, креативний продукт, кінематограф, телебачення, інтелектуальні ігри, квізи, творчий потенціал.

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