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## CREATIVE INDUSTRIES AND THEIR CONTRIBUTION TO THE COUNTRY'S ECONOMIC DEVELOPMENT

### КРЕАТИВНІ ІНДУСТРІЇ ТА ЇХ ВНЕСОК В ЕКОНОМІЧНИЙ РОЗВИТОК КРАЇНИ

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*Гмиря В.П. Креативні індустрії та їх внесок в економічний розвиток країни. Оглядова стаття.*

Світ дедалі активніше і масштабніше вступає в епоху креативної економіки: інновації та творчість, наука і культура змінюють ділове і суспільне середовище, інноваційно розв'язують соціально-економічні проблеми, рухають уперед економіку, суспільство, культуру, політику і навіть світ. В науковій статті детально розкрито сутність та своєрідність поняття «креативна економіка», «креативні індустрії», виникненням цих світових явищ та поглядами на ці процеси. Виходячи з поставленої мети, завданнями цього дослідження є формування більш комплексного підходу до поняття інноваційної економіки, основою якої є творча складова; ознайомлення із сучасними світовими лідерами в розвитку креативної економіки; з'ясування творчих індустрій; об'єднання культурологічних знань з економічними практиками в галузі інноваційно-креативної, постіндустріально-сервісної економіки. Креативна економіка в найближчому майбутньому стане основою соціально-економічного лідерства країн, які прагнуть цього, загалом. На цьому етапі розвитку гостро постає питання як у технології розв'язання проблеми, так і в швидкості та оригінальності цього рішення.

*Ключові слова:* підприємства креативної індустрії, ресурсне забезпечення, інноваційний розвиток, цифровізація, державне регулювання

*Hmyria V.P. Creative Industries and their Contribution to the Country's Economic Development. Review article.*

The world is increasingly entering the era of the creative economy: innovation and creativity, science and culture are changing the business and social environment, innovatively solving socio-economic problems, and moving the economy, society, culture, politics, and even the world forward. The article describes in detail the essence and originality of the concepts of "creative economy" and "creative industries", the emergence of these global phenomena and views on these processes. Based on this goal, the objectives of this study are to form a more comprehensive approach to the concept of innovative economy based on the creative component; to familiarize with the modern world leaders in the development of the creative economy; to identify creative industries; to combine cultural knowledge with economic practices in the field of innovative and creative, post-industrial service economy. In the near future, the creative economy will become the basis for the socio-economic leadership of countries that strive for it. At this stage of development, the question of both the technology for solving the problem and the speed and originality of this solution is acute.

*Keywords:* creative industry enterprises, resource provision, innovative development, digitalisation, state regulation

**T**oday, creativity is becoming a determining factor of global competitiveness and a catalyst for progress, which is the subject of research by many economists and is seen as one of the ways to build a country's competitive advantages. In many developed countries of Europe and the West, intellectual resources and intellectual property are considered to be the drivers of the new economy, i.e. the role of creativity and innovation is taken into account in the country's strategic priorities.

Ukraine needs to use the positive experience of the world's leading countries to support creative initiatives by both businesses and the state in order to reach a higher level of development of the creative sectors of the economy. Creative industries can become major players in the process of economic recovery after the crisis upheaval, so the idea of supporting Ukraine's cultural sectors during the pandemic is relevant and requires detailed research.

#### Analysis of recent researches and publications

The issues of researching the creative economy and creative industries are reflected in the works of foreign and domestic scholars: R. Florida, C. Landry, J. Hawkins, E. Pratt, J. Cloud, O. Pilyasov, O. Chul, I. Vakhovych, O. Zhovtanetskyi, L. Fedulova, S. Davymuka, I. Halytsia, J. Senkovska, S. Tkalenko, I. Oleksandrenko, M. Gnedovsky, E. Zelentsova, H. Loshkovska, and others.

#### Unsolved aspects of the problem

However, the peculiarities of the development of forms of spatial organization of the creative industry, substantiation of the advantages and disadvantages of their functioning, selection of the optimal form of the creative sector for solving the problems of socio-economic development of the region and implementation of regional policy measures remain insufficiently disclosed in the research.

#### The main part

"Creativity" means "creativity" or "creation from scratch". The creative process is characterized by an initial understanding of why, for whom and how something should be created and, in fact, what exactly

should be created. In contrast to the creative process, which is based on inspiration, abilities, and traditions, creativity implies that the creator is able to create not only new products, but also to interpret existing methods and techniques in an original way to create a creative product.

Creative industries have been developing rapidly, forming the basis of the broader concept of the creative economy. Creative industries are economic activities that aim to create added value and jobs through cultural (artistic) and/or creative expression, and their products and services are the result of individual creativity.

The creative economy was first conceptualized in the 1960s. In 2001, John Howkins, a member of the UN Advisory Board on the Creative Economy, a British writer and media manager, first used the term in his book *The Creative Economy: How People Make Money from Ideas*. In the book, John Hawkins describes the creative economy as a wave that has swept across the United States. He defines the creative economy as "the creation of value from ideas". He explains that it is "the economic activity of society that creates ideas, not just ordinary things". John Hawkins applies the terminology of the creative economy to 15 types of industries, from the arts to science and technology. According to his estimates, in 2000 the creative economy was worth \$2.2 trillion, and its growth was 5% per year. This classification includes not only cultural goods and services, but also children's toys, games, and the entire field of research and development. Other early studies on the creative economy are by economist and sociologist Richard Florida and World Bank expert Charles Landry, who view creativity as an attribute of successful development of the new economy. It is believed that they laid the foundations for the theory of the creative economy. In 2008, the United Nations Conference on Trade and Development (UNCTAD) was held, where the terminology and concept of the creative economy was agreed upon. "The creative economy is an evolving concept based on the interaction between human creativity, ideas and intellectual property, knowledge and technology. Essentially, it is the knowledge-based economic activity on which the "creative industries" are based. UNCTAD has given impetus to most countries and organizations to explore the creative economy. In 10 years, the UN Conference on Trade and Development will present its detailed vision [1].

The creative economy can be defined as a set of economic activities based on knowledge, creativity, intelligence, technology and innovation that have high potential for profitability and job creation. It is at the intersection of economics (contributing to GDP growth), innovation (stimulating growth and competition in traditional economic activities), social value (stimulating the formation of knowledge and talent) and sustainability (relying on the contribution of creativity and intellectual capital).

Within the creative economy, different types of economic activity can interact, creating new products, new business models, new types of social relations,

and new cultural paradigms. It is designed to create an attractive investment climate, promote the growth of social capital and the development of the social sphere, modernize the education sector, etc. Due to the breadth of the combination of various economic activities and the socio-economic and cultural effects generated by the creative economy, many countries, including the UK, have faced a difficult question – to which area to attribute the creative economy. Should it be in the realm of economic policy, industrial policy, cultural policy, educational policy or all four? There is no unequivocal answer to this question, because each country assesses the value of this sector and the expected socio-economic effects in its own way [2].

The foreign trade turnover of creative goods between developing countries is growing annually (from a total of USD 20 billion in 2010 to USD 120 billion in 2020), opening up new horizons for further trade development and investment attraction.

Exports of creative goods and services have shown explosive growth over the past few years, driven by strong exports of software and research and development services, as well as the so-called "dematerialization" of some creative goods, whereby due to digitalization, some goods are increasingly becoming creative services. Another factor is that in recent years, subcategories of services have been much better captured in statistics.

Developing countries have exported more creative goods than developed countries since 2011. In addition, a small group of countries account for more than two thirds of global creative exports. Exports of creative goods. In 2020, the largest exporter of creative goods was China (\$169 billion), followed by the United States of America (\$32 billion), Italy (\$27 billion), Germany (\$26 billion) and Hong Kong, China (\$24 billion).

Globally, the share of all creative goods in total exports declined slightly between 2002 and 2020, from 3.2% in 2002 to 3% in 2020. Due to technological developments, the structure of creative exports has changed significantly over the last two decades [3].

Exports of compact discs, DVDs, cassettes, newspapers and other printed materials have declined, while exports of recorded media and video games have risen sharply.

During 2015-2020, developing countries took the lead in exporting creative goods. Their share of exports has tripled in value since 2015 and reached 53% of global creative exports in 2020, leaving developed countries behind (46%, respectively). Emerging economies accounted for less than 1%. At the same time, developed countries remain the leading importers of creative goods.

In 2020, design products accounted for the largest share in the global distribution of creative goods exports. Developing countries mostly exported folk art and new media products. While developed countries, in addition to new media, exported visual art products and publishing.

Developed countries export significantly more creative services than developing countries, which

accounted for 82.3% of all creative services exports in 2020.

The gap between developed and developing countries has been slowly narrowing over the past decade.

Television and visual arts are the leading positions in terms of revenues (USD 477 billion – television; USD 399 billion – visual arts). USD – television; 399 billion USD. USD 399 billion – visual arts in 2020); however, the indicators of the publishing and advertising sub-sectors are quite close to them. are the indicators of the publishing and advertising subsectors. Visual art creates the largest number of jobs – about 7 million in 2015. It is followed by is the audio subsector – about 4 million.

Developed countries dominate the exports of all categories of services and, unlike developing countries, export services in different categories. For example, developed countries account for more than 90 % of world exports of research and development and audiovisual services, associated with significant export earnings from sales and licenses [4].

Creative services proved to be more resilient during the COVID-19 pandemic than other service sectors. Exports of creative services fell by only 1.8% in 2020, while exports of all services fell by 20% (mainly due to a fall in tourism and transport services in 2020, respectively by 62.5% and 20.3%). During the COVID-19 pandemic in 2020, all categories of creative services experienced some decline in exports, except software services (which grew by 5.6% over the year).

Of those that are not considered creative industries in all the countries under review, the following are considered: fashion, culinary, education, wholesale of musical instruments; rental of jewelry, musical instruments, scenery and costumes.

The creative economy is one of the fastest growing economic sectors: the global market for creative goods has grown to \$509 billion, doubling over the past 10 years. The global creative economy sector is growing by 30% per year. The problem of access to finance is a key constraint to entrepreneurship and export development, and is equally relevant for companies operating in the creative industries sector. Enterprises in the sector are sometimes seen as more risk than other businesses, as they are usually small in size, heavily dependent on royalties, and the ownership structure is dominated by intangible assets. In view of the above, governments are developing financial mechanisms to monetize creative activity. For example, European companies could join the Creative Europe programmer, which operated during 2014-2020. The programmer provided financial guarantees worth €121 million. In addition to regional financial initiatives, there are national analogues of these programmers in Europe. For example, START is an investment fund to support cultural and creative enterprises in Belgium that provides loans and invests in shares of enterprises at various stages of business development. In addition, the institution's functions include coaching and consulting. A global trend is the active efforts of

governments around the world to increase the volume of foreign direct investment in the creative industries sector by encouraging the world's leading film studios and film producers to create audiovisual content in their national markets.

Creative industries in Ukraine have finally been recognized at the government level and included in national strategic documents. It is believed that the sector is still at the stage of formation and development. Nevertheless, it was included in the list of priority sectors of the Export Strategy of Ukraine. Most initiatives in the sector at the political, institutional, business or individual levels remain unsystematic and fragmented. In order to ensure continuous and systematic work on the sector's development, the government has taken a step forward and started developing a coherent and specific plan of tasks and measures to be implemented in the sector [5].

Currently, the creative environment in the country is being formed simultaneously with the development of various professional platforms, new creative centers and other forms of creative cooperation, depending on the current needs of entrepreneurs. Large cities are a prime example of the growth in the number of jobs, the creation of coworking spaces, hubs, anti-cafes and other creative initiatives. These centers offer a variety of services and opportunities for the development of the creative ecosystem. For example, Platforma Art Zavod, Jam Factory, Impact Hub, etc. offer a comfortable working environment with a focus on the creative process. Ukraine was ranked 55th out of 139 in the Global Creativity Index 2022. The key factors that allowed the country to achieve such results are talent, high level of education and technology development. This indicator indicates that the national economy has all the necessary prerequisites and potential to grow the added value generated in the creative industries sector.

Creative industries in Ukraine generate about 3.5% of GDP and provide 2% of employment. Although this figure is significantly lower than the European employment rate (6.5%), it shows that Ukraine has the potential to further develop the sector. The moderate contribution of the industry to the national economy of Ukraine is comparable to the global average (3% of global GDP). However, it is significantly lower than the average in the EU (6.8%) or in the world's leading countries (11.2% in the US, 10.3% in Australia, 6% in the Netherlands) [6].

In 2022, Ukraine downgraded its ranking and took 57th position (in 2021, it was 49th) in the Global Innovation Index (out of 132 countries), and ranked 34th among 39 European economies.

Ukraine has consistently low coefficients in the institutional sphere, the development of domestic infrastructure and the market environment. We believe that this situation reflects the inconsistency of reforms, political and economic instability, and the unresolved military conflict in the east of the country. In addition, it should be acknowledged that the state methods used to support innovation are imperfect and ineffective. Therefore, the formation of an effective

institutional environment, which should be viewed as a system of formal rules, informal restrictions (ethics and morality) and mechanisms for their implementation, may be a priority way to solve the existing problems [3]. Building such a system will allow to establish interaction between participants of the innovation process, stimulate and support the exchange of ideas and developments, create a competitive innovative product and ensure the realization of the interests of the national society [7].

In 2022, 26 economies showed better innovation outcomes (knowledge and technological outcomes, creative outcomes) compared to their innovation resources (infrastructure, institutions, market and business sophistication, human capital and research) - the so-called innovation outperformers. Ukraine belongs to this group.

According to the first sub-index of innovation outcomes, Knowledge and Technology Outcomes, Ukraine ranks 36th, having lost 3 positions compared to 2021:

- "Knowledge creation" (29th place),
- "Ratio of patents by country of origin to GDP (29th),
- "Utility models by country of origin to GDP (1),
- "Expenditure on computer and software as a percentage of GDP" (9),
- "Exports of ICT services as a percentage of total foreign trade (7).

According to the second sub-index of innovation outcomes – Creative Outcomes – Ukraine moved from 48th place in 2021 to 63rd in 2022, in particular, according to the indicators "Number of applications by residents for intellectual property rights to trademarks by country of origin relative to GDP" – 26th place against 10th place in 2021, "Exports of creative goods as a percentage of total trade" – 82nd place vs. 78th, although in terms of indicators such as "Online creativity" – 42nd place vs. 45th in 2021, "Creative Goods and Services – 87th place vs. 93rd in 2021 – improved its results.

Strengths of this sub-index: "Creation of mobile applications by country of origin of the developer relative to GDP" (13th place) and "Number of applications by residents for intellectual property rights to industrial designs by country of origin relative to GDP" (19th place).

The changes in the sub-indices of innovation resources were as follows:

"Human Capital and Research – 49th in 2022, down 5 positions from 2021, in particular, in the indicators Public Funding per Secondary School Student as a Percentage of GDP – 12th place compared to 7th in 2021, Education Expenditure as a Percentage of GDP – 27th place compared to 23rd, and Ratio of Secondary School Students to Teachers – 11th place compared to 7th.

"Market Complexity – 102nd place in 2022, 14 positions lost compared to 2021, mainly due to the deterioration of the Credit group of indicators in general – Ukraine ranked 124th compared to 90th place in 2021, and, in particular, by Domestic Private Sector Credit as a percentage of GDP – 97th place

compared to 94th in 2021, Market Capitalization as a percentage of GDP – 78th place compared to 73rd.

"Institutions – Ukraine is ranked 97th, having lost 6 positions compared to 2021, largely due to a decrease in the degree of stability of the political environment for doing business – 108th place compared to 52nd in 2021.

Overall, in 2022, Ukraine's position decreased in 35 indicators, thus, the largest number of indicators in which Ukraine's rank decreased are related to sub-indices on business innovation – its sophistication and implementation of knowledge and technology [8].

In 2023, there was an improvement, with Ukraine ranked 55th and 34th among 39 European economies.

Some components of the ranking:

- regulatory environment – 77th position (- 2 positions),
- business environment – 88th position (+ 11 positions),
- Human capital and research – 47th position (+ 2 positions),
- Education – 31st position (- 5 positions),
- R&D – 68th position (- 9th position),
- Information and communication technologies – 59th position (+ 4 positions),
- knowledge and research results – 45th position (- 9 positions).

The share of consolidated budget expenditures in supporting economic activity attributed to the creative industries is insignificant (less than 3% of total expenditures and less than 1% of GDP) and tends to decline. Successful development of the creative industries is impossible without revitalizing investment processes, with capital investment being one of the most effective levers. Capital investment is a fundamental parameter of the reproduction process that determines the possibility of renewing fixed assets and sustainable economic growth.

Prior to the full-scale Russian invasion, the Ukrainian creative economy was developing rapidly – according to the study "Creative Economy: New Economic Era of the 21st Century", the value added generated by it increased 3.5 times from UAH 74.2 billion to UAH 258.9 billion between 2013 and 2019. At the same time, this was largely due to the IT sector, which plays a crucial role in its development. Thus, in 2019, the IT sector accounted for almost a quarter of the value added by Ukraine's creative economy. Computer programming accounted for 75% of this volume [9].

Other significant components of the Ukrainian creative economy include architecture and engineering – 9.2% of value added in 2019, information services – 7.8%, cinema and television - 7.8%, and advertising and marketing – 7.7%.

As of 2019, the creative economy provided jobs for almost 913,000 Ukrainians.

In the structure of declared revenues by sector in the first quarter of 2022, the majority of them, namely 84.5% (UAH 39.3 billion), came from the IT sector. Advertising accounted for another 7.2% (UAH 3.4 billion). Architecture and cinema suffered the most,



with declared revenues falling by 74%. Advertising revenues fell by 66%, design revenues by 54%, and IT revenues by 32%. The IT sector seems to have suffered the least from the full-scale war. Thus, according to Payoneer's report *Doing Business in Time of War: The Ukrainian Experience*, 70% of tech SMEs working with foreign clients continue to operate fully, while another 22% do so partially. In addition, 38% plan to hire more staff this year despite the war.

Consequently, it is obvious that much effort will be needed to restore the creative economy to at least its pre-war pandemic level of development. According to the representatives themselves, the most important priority activities from the government and donors that can help the creative industries survive the war and recover from it may be grants for projects, a state strategy for the development of the creative industries and the promotion of Ukrainian creative products abroad.

At the same time, when the country is engaged in rebuilding the creative economy, the creative economy will help rebuild the country – and indeed may even become the engine of this process. Moreover, representatives of the creative economy can create a new creative country [10].

The Government of Ukraine defines the main directions for the short- and medium-term development of the creative industries:

1. Restoring and increasing funding for the Ukrainian Cultural Foundation, promoting cultural products to promote Ukraine abroad (by the end of 2025).

2. Training of creative industries representatives in international market competencies (sales on international online marketplaces, use of international payment systems, logistics between countries, copyright protection, etc.).

3. Communication and dissemination of the Spend with Ukraine initiative, which encourages foreigners to buy Ukrainian goods and services; encouraging Ukrainian brands to register on the platform.

4. Providing grants for the production of music videos.

5. Support for creative professionals who have returned to Ukraine or are resuming their activities after the war (for 2023-2025, 20,000 workers in the creative industries will be supported (they will be compensated with salaries at the rate of UAH 10,000 per month for 6 months).

6. Grant programmer to support the production and export capacity of creative industries (for 2023-2025, funds for the purchase of raw materials and equipment, logistics, shipping orders in Ukraine and abroad, relocation, marketing, communications, digital, IT support).

7. Launch of the National Office for the Development of Creative Industries as the main provider of state support for creative business and innovative development of creative industries (in 2023-2025).

8. Support for the implementation of projects in the field of culture and creative industries through the UCF (in 2023-2025) on a grant basis in order to:

- support for the resumption of business activities in the field of culture and creative industries;
- support for the resumption of innovative cultural product development;
- support for individual artists;
- support for international cooperation in the field of culture and creative industries.

9. Support for creative hubs.

10. Support for cross-sectoral projects in the creative industries:

- Collaborations between different sectors of the creative industries (crafts + design, design + IT, etc.);

- exchange of experience between representatives of different sectors of the creative industries;

- sustainable platforms and platforms for cross-sectoral cooperation in the creative industries.

11. Stimulating the opening of offices of international companies such as Apple, Spotify, YouTube in Ukraine to better promote and present Ukrainian creative content on these platforms. The project implementation mechanism is political mediation.

For the long term (2026-2032):

1. Launching the Creative Backpack programme, where schoolchildren travel around Ukraine and learn about modern creative practices and professions (state funding for schoolchildren to travel to Ukrainian cities and learn about creative experiences (excursions, workshops, VR/AR training, 3D printing, film schools, fashion design, etc.))

2. Improving education in the creative industries:

- providing practical training services on selling on international marketplaces, protecting intellectual property rights, etc;

- establishing new connections, partnerships, and exchange programmers with foreign universities in the creative industries;

- a grant programmer for the development of educational products in the CI (including non-formal education programmers), support for the development of professional and educational standards.

3. Support the development of creative industries by reducing their tax burden:

The need for fiscal incentives to restore production and further develop enterprises in the creative industries. The need to regulate shadow activities in the concert industry through the introduction of a "single ticket" (a register of ticketing) and changes in taxation for ticket sellers (inability of sellers to be on the simplified taxation system, introduction of cash registers, etc.)

## Conclusions

The development of creative economy is based on a new phenomenon – on unlimited resources of economic growth, on the human ability to create. Creativity, which manifests itself in the generation of new ideas that can be realized and then commercialized, can expand production without additional labour and capital. This phenomenon contributes to value added and is the main driver of economic development in developed economies. It is based on the premise of unlimited creative resources, intellectual and creative

capital. Mastering these resources can lead to large-scale changes, and not only in economic theory based on the law of limited resources and factors of production. If we proceed from the assumption that human creative potential is an unlimited source of economic growth, then in this case it is possible to assume that human creativity is an unlimited source of economic growth. source of economic growth, then in this case economies based on the use of intellectual and creative potential of an individual person will

"gain momentum", outperforming countries or regions that do not rely on the use of creative capital.

With the accelerating pace of development in creative fields and the concentration of the creative sector and creative class in creative cities, and the ever-widening income gap between creative professionals and the rest of the industry, inequality between developed economies and the rest of the world will grow steadily.

### Abstract

Creative industries are a relatively "new" issue on the international agenda. However, there is a gradual realization that creative industries can directly or indirectly affect the economy by creating jobs, stimulating innovation, and contributing to social and sustainable development.

The global market for creative goods and services is growing steadily in the long term and opens up new opportunities for developing countries to integrate into the global economy and reap all the benefits that come with it.

The sector is increasingly recognized nationally and globally for its relative resilience to economic shocks and dual cultural and economic orientation. Governments in both developed and developing countries are increasingly including the sector in their policy programs to take advantage of the growing influence of the creative industries on a global scale. This has resulted in the development of sectoral strategies, the creation of special government units, the intensification of the development of creative centers and platforms, the promotion of internationalization and cooperation, and the improvement of creative education and entrepreneurship skills.

The vast majority of market participants representing the creative industries are usually micro and small enterprises. Creative businesses rely on the initiative of individuals; most projects are run by teams of less than 10 people. At the same time, this structure of the sector's organization does not exclude the role of larger and large companies, as well as super-powerful multinationals, especially in certain sub-sectors (e.g. certain sub-sectors (e.g., the film industry). However, the latter also depend to a large extent on the creative contribution of small depend on the creative contribution of small companies or self-employed individuals. Since most enterprises in this sector tend to be small, creating a proper business environment for business environment for SMEs is crucial.

Ukraine's creative industries need to adapt a competitively oriented value proposition that meets the needs and demands of consumers, both on domestic and foreign markets. Since creative thinking is a key intangible input into the production process, qualified, highly specialized professionals are the basis for the sector's efficiency and productivity. Therefore, to strengthen Ukraine's creative offer, it is necessary to develop market-oriented education and mobility programs, knowledge and experience exchange.

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