

UDC 304.44

**Khlystun O.**

*Doctor of Cultural Studies, Professor,  
Department of the Fashion and Show-Business,  
Kyiv National University of Culture and Arts, Ukraine;  
e-mail: with\_joy@ukr.net; ORCID ID: 0000-0002-1764-6559*

**Proskurina M.**

*Doctor of Economics, Associate Professor,  
Department of the Fashion and Show-Business,  
Kyiv National University of Culture and Arts, Ukraine;  
e-mail: Mariya.proskurina@gmail.com; ORCID ID: 0000-0002-7701-9784*

**Malooka L.**

*Ph. D. in History, Associate Professor,  
Department of the Fashion and Show-Business,  
Kyiv National University of Culture and Arts, Ukraine;  
e-mail: malooka@ukr.net; ORCID ID: 0000-0003-2511-8470*

**Mishkoi V.**

*Assistant,  
Department of the Stage Direction and Public Events,  
Kyiv National University of Culture and Arts, Ukraine;  
e-mail: Vasiliyabbas1@gamil.com; ORCID ID: 0000-0002-7810-5350*

**Korenev V.**

*Assistant,  
Department of the Fashion and Show-Business,  
Kyiv National University of Culture and Arts, Ukraine;  
e-mail: k0renev1991@ukr.net; ORCID ID: 0000-0001-7602-0102*

**Tuz A.**

*Assistant,  
Department of the Fashion and Show-Business,  
Kyiv National University of Culture and Arts, Ukraine;  
e-mail: gloomart420@gmail.com; ORCID ID: 0000-0002-9815-9161*

## **PECULIARITIES OF CREATING A NATIONAL CULTURAL PRODUCT IN THE CONDITIONS OF GLOBAL COMPETITION**

**Abstract.** The article examines the impact of globalization processes on the creation of a national cultural product. It is determined that globalization contributes to the expansion of borders and creates challenges for national cultural products. Today, the cultural product creates the movement and development of society, and together with its development, new values, new needs of the population, and new meanings, as well as new cultural symbols are created. It is highlighted that the Law «On National Cultural Product» exists in Ukraine. In Ukraine, there has long been a need to reform state support for the development of culture and creative industries. As an institution, UKF embodies a new model of Ukraine, which receives state financial support for initiatives in the field of culture and creative industries. Cultural products are goods and services with special needs. The process of buying them requires a clear awareness and some effort from consumers. The essence of the long-term strategy for the development of Ukrainian culture — the strategy of reforms — is revealed. It is studied that the world economic system developed under the influence of the processes of deepening the international division of labor, the development of international specialization, cooperation, and the internationalization of production. It has undergone changes complicated by the emergence of new internal structures and connections. Cultural and information processes in the conditions of globalization are covered. Cultural globalization is a new stage of integration processes in the world, its processes affect all spheres of society — from economics and politics to culture and art. With the development of cultural and

economic exchange between countries, more and more goods and services are involved in market turnover, the sectoral structure of the county is becoming more complicated, and the volume of international trade is increasing. The influx of resources in this area is primarily the result of the growing spiritual and aesthetic needs of man in the modern world, increasing the impact of culture on the quality of human capital and economic growth. It is determined that the main features of cultural products are: you cannot test before the premiere (for performing arts); have a permanent service life that does not depend on commercial success; cannot be supported by either the producer or the consumer, thereby increasing the level of risk and changing the nature of competition.

**Keywords:** culture, globalization, product, country, development, phenomenon.

**JEL Classification** Z10

Formulas: 0; fig.: 1; tabl.: 0; bibl.: 17.

**Хлисту́н О.**

*доктор культурології, професор,*

*кафедра феши́н- та шоу-бізнесу,*

*Київський національний університет культури і мистецтва, Україна;*

*e-mail: with\_joy@ukr.net; ORCID ID: 0000-0002-1764-6559*

**Проску́ріна М.**

*доктор економічних наук, доцент,*

*кафедра феши́н- та шоу-бізнесу,*

*Київський національний університет культури і мистецтва, Україна;*

*e-mail: Mariya.proskurina@gmail.com; ORCID ID: 0000-0002-7701-9784*

**Малоо́ка Л.**

*кандидат історичних наук, доцент,*

*кафедра феши́н- та шоу-бізнесу,*

*Київський національний університет культури і мистецтва, Україна;*

*e-mail: malooka@ukr.net; ORCID ID: <https://orcid.org/0000-0003-2511-8470>*

**Мішко́й В.**

*асистент,*

*кафедра режисури естради та масових свят,*

*Київський національний університет культури і мистецтва, Україна;*

*e-mail: Vasiliyabbas1@gamil.com; ORCID ID: 0000-0002-7810-5350*

**Коре́нев В.**

*асистент,*

*кафедра феши́н- та шоу-бізнесу,*

*Київський національний університет культури і мистецтва, Україна;*

*e-mail: k0renev1991@ukr.net; ORCID ID: 0000-0001-7602-0102*

**Ту́з А.**

*асистент,*

*кафедра феши́н- та шоу-бізнесу,*

*Київський національний університет культури і мистецтва, Україна;*

*e-mail: gloomart420@gmail.com; ORCID ID: 0000-0002-9815-9161*

## **ОСОБЛИВОСТІ СТВОРЕННЯ НАЦІОНАЛЬНОГО КУЛЬТУРНОГО ПРОДУКТУ В УМОВАХ ГЛОБАЛЬНОЇ КОНКУРЕНЦІЇ**

**Анотація.** Досліджено вплив глобалізаційних процесів на створення національного культурного продукту. Визначено, що глобалізація сприяє розширенню кордонів і створює виклики для створення національних культурних продуктів. На нинішній день культурний продукт забезпечує рух і розвиток суспільства, а також разом з його розвитком створюються нові цінності, нові потреби у населення та нові значення, а також нові культурні символи. Це висвітлено в Законі України «Про національний культурний продукт», який спрямований на стимулювання розвитку та підтримки української культури. На території України існує необхідність реформування державної підтримки розвитку культури і креативних індустрій.

Як інституція, УКФ втілює нову модель України, яка отримує державну фінансову підтримку ініціатив у сфері культури і креативних індустрій. Продукти культури — це товари і послуги з особливими потребами, відзначено, що купуючи культурний продукт, споживач отримує враження та емоції. Процес їх купівлі вимагає чіткого усвідомлення та певних зусиль від споживачів. Розкрито сутність довгострокової стратегії розвитку української культури — стратегії реформ. Вона зазнала змін, зумовлених появою нових внутрішніх структур і зв'язків. Висвітлено культурно-інформаційні процеси в умовах глобалізації. Культурна глобалізація — це новий етап інтеграційних процесів у світі, її процеси зачіпають усі сфери життя суспільства — від економіки і політики до культури та мистецтва. З розвитком культурно-економічного обміну між країнами в ринковому обігу бере участь дедалі більше товарів і послуг, ускладнюється галузева структура, збільшуються обсяги міжнародної торгівлі. Приплив ресурсів у цю сферу передусім є результатом зростання духовно-естетичних потреб людини в сучасному світі, посилення впливу культури на якість людського капіталу та економічне зростання. Визначено, що основними особливостями культурної продукції є: культурний продукт у формі товарів чи послуг, матеріальних чи нематеріальних; емоційна складова, що сприймається споживачем; супутні товари і послуги, що сприяють реалізації культурного продукту.

**Ключові слова:** культура, глобалізація, культурний продукт, креативне виробництво, національний продукт, креативна індустрія

Формул: 0; рис.: 1; табл.: 0; бібл.: 17.

**Introduction.** The modern socio-cultural environment offers cultural products through goods and services. Such products are designed to meet the cultural needs of different social groups, opposite tastes, and preferences. The Ukrainian state guarantees its citizens free access to cultural life at the national and local levels. Therefore, the promotion of cultural goods is the most important element of the cultural policy of the state. In the process of realization of the cultural rights of the population, the legal framework, the activities of the authorities, and local self-government, the use of innovative methods of dissemination of cultural goods are of paramount importance.

**Study analysis and problem statement.** Among the researchers of the national cultural product in the conditions of global competition, it is necessary to identify Filina T. V. notes that the modern socio-cultural environment offers cultural products through goods and services. Such products are designed to meet the cultural needs of different social groups, opposite tastes, and preferences. The Ukrainian state guarantees its citizens free access to cultural life at the national and local levels. Therefore, the promotion of cultural goods is the most important element of the cultural policy of the state [2]. Kulinich O. in his works noted that cultural and creative resources are the basis of the socio-economic development of modern developed countries. National culture — a kind of showcase of the Ukrainian state in the international community [10], Derzhaliuk O. noted that the development of the national product to a large extent depends on how fully the process of creating the foundations of civil society, how successful and irreversible the process of democratization will be, how dynamic the process of integration of Ukraine with European and world structures, etc. It is also necessary to highlight the materials of scientists: Trosby D. [7] Vakili K. [12], Petrik N. [13], Paolini D. [14], Bakhishchi N. [15], and others. When writing the article methods of analysis and comparison were used, also information from state statistical agencies was used [16-17].

The aim of the article is to investigate the peculiarities of the creation of a national cultural product under conditions of global competition on the basis of research literature.

**Study results.** Globalization as a scientific phenomenon as a subject of interdisciplinary research has recently attracted the increasing interest of both foreign and domestic researchers. Interest in the development of globalization appeared in the last decades of the last century and was caused by profound structural and functional changes affecting all spheres of human life and the entire world community. Today, globalization is perceived not only as a political, economic, social,

but also a cultural phenomenon. Globalization has become a fashionable trend in journalism and art, acts as a universal cause of all phenomena — both positive and negative sounds.

Culture and economic relations are interrelated and complementary. Culture determines the movement and development of society, and then, as it develops, new values, new needs, new meanings, and symbols are created. The causal relationship between culture and other variables such as politics, institutions, and economic development is twofold.

At the end of the last century, the dominant concept was the understanding of culture as a product of a specific economic system, in which the development of art was determined by the economic development of society. Culture combined values on an individual or collective level with the intangible results of creative activity. This concept emphasized the spiritual component of culture and the study of its influence on human behavior. This concept was influenced by the Marxist analysis of culture, in which culture and ideology are «superstructure» and reflect the economic basis of society.

According to the legislation of Ukraine a cultural product (cultural production) — goods and services produced (replicated) in the process of cultural activity based on works and serving for satisfaction by citizens of their creative, spiritual, leisure needs (publications, films, and their demonstration, audio products (phonograms, audio albums), products of applied art, theatrical and circus performances, concerts, etc.) [1].

The revolutionary changes that took place in 2014 forced the presentation of Ukrainian cultural products, which are the basis of value and meaning and should provide a reformatory breakthrough in society. It was thanks to state propaganda of cultural potential and assimilation of European practices in Ukraine that it was finally possible to get rid of post-Soviet stereotypes and vestiges that are still present in Ukrainian society. At the same time, the strengthening of cultural development enhances the investment attractiveness of Ukraine and lays the foundation for stable socio-economic development [2].

Considering the context of the consumption of cultural goods, the scientist notes that there are traditional ideas about the importance of cultural goods in society. It should be noted that there are two groups of products: cultural and mass product. A cultural product is an elite product (high art). Mass product of culture (low or mass culture). High art, unlike mass culture, implies elitism, high aesthetic value, and thus the importance of the cultural product both socially and economically. The creation of such products is influenced by the creator's internal aesthetic and moral attitudes, imagination, fantasy, spirituality, and creative intent. The creator is less susceptible to such «external» influences as fashion, stereotypes, consumer desires [2].

UCF is a state institution established in 2017 based on the relevant Law of Ukraine and subordinate to the Ministry of Culture and Information Policy of Ukraine [3]. And its activity is aimed at promoting the development of art in Ukraine, providing favorable conditions for the development of the intellectual and spiritual potential of Ukrainian society, broad access of citizens to the national cultural heritage, supporting cultural diversity and integration of Ukrainian culture into the world cultural space [4].

In 2017, the Ukrainian Cultural Foundation was established based on the relevant Law of Ukraine to support the development of national culture and art in the country, providing favorable conditions for the development of the intellectual and spiritual potential of the individual and society, wide access to the national cultural heritage, supporting cultural diversity and integration of Ukrainian culture into the global cultural space. By introducing new mechanisms of competitive state financial support to initiatives in culture and creative industries, the Foundation promotes an ecosystem of culture and creativity in Ukraine, which allows creating and spreading new meanings and shared values, as well as the preservation of cultural heritage and the development of Ukrainian culture in the context of current global trends [17]. In Ukraine, there has long been a need to reform the SYSTEM OF state support for the development of culture and creative industries. As an institution, the UCF embodies a new model of Ukraine that supports state financial support for initiatives in the sphere of culture and creative industries. At the beginning of 2018 UCF officially began its activities: the distribution of the budget, the election of the supervisory board and the

board, the creation of a team of motivated employees, ensuring the launch of the office of the Fund, and creating all the necessary conditions. Its active work — all this provided a breakthrough to the Ukrainian market of cultural services [4].

The main tasks of the UCF include:

- expert selection, financing, and monitoring of projects, the implementation of which is ensured by UCF;
- cooperation with Ukrainian and foreign individuals and legal entities of private and state ownership;
- the creation of favorable conditions for the implementation of projects, including by controlling the process of their implementation in the manner prescribed by law - promotion of state policy in the sphere of culture and art, development of modern cultural activities, competitive production of the domestic (national) cultural product in the world market ;
- stimulating the development and implementation of innovative projects;
- assistance in preservation, renewal, and popularization of the national cultural heritage;
- support of artistic debuts, stimulation of the creative activity of artists and art workers, especially young artists;
- supporting the implementation of international projects;
- promoting Ukrainian culture and art, forming a positive image of Ukraine in the world;
- support for cultural projects of Ukrainian diaspora;
- satisfying cultural needs of Ukrainian citizens living abroad;
- support of cultural and informational programs of international cooperation [3].

Cultural products are goods and services with special needs. The process of their purchase requires a clear awareness and effort on the part of consumers. In other words, the process of selecting and purchasing cultural goods can be characterized as well-considered. By purchasing a cultural product, the consumer receives impressions and emotions. Consequently, cultural products of particularities consist of such elements [2]:

- a cultural product in the form of products or services, whether tangible or intangible;
- an emotional component perceived by the consumer;
- related goods and services that contribute to the realization of the cultural product.

In recent years, Ukraine has introduced reforms that can help improve the national cultural product. It should be noted that according to the order of the Cabinet of Ministers of Ukraine «On approval of the long-term strategy for the development of Ukrainian culture — the strategy of reforms» the following strategic directions of reforms are defined [5]:

- recognition of the central place of culture in national development and the uniqueness of the national identity based on Ukrainian culture; strengthening the role of culture in the socio-economic development of Ukraine through cooperation and strengthening the accountability of government agencies and civil society. Involvement of the broadest possible representation of stakeholders in the process of formation and implementation of cultural policy of the state;
- improvement and modernization of legal, structural, and financial instruments to support culture;
- providing access to culture through traditional and new forms of cultural activities; state support of cultural diversity of Ukraine: all citizens of Ukraine, regardless of their place of residence, status or affiliation with a particular social or ethnic group; regardless of property, origin or gender they have equal rights to form and express their own cultural identity, access to the national and world cultural heritage, participation in cultural life;
- providing state support for the national cultural product and the leading role of artists and managers in the creation, dissemination, and preservation of the national cultural product; shaping the demand and consumer for modern cultural products and services, cultural policy, and market conditions; improving cultural education; and creating integrated information and cultural space
- support for innovation, new knowledge, and creative industries that meet the challenges of the XXI century.

In 2020 the creative industries generated 4.2% of the added value of the Ukrainian economy. This is 132.4 billion UAH. This indicator exceeds the indicators of 2019 — 3.9%. More and more people choose to work in creative industries. In 2020, this percentage increased to 4, which is 360.3 thousand Ukrainians. In 2019, that percentage was 3.8%. In 2020, some activities significantly improved their performance compared to the previous year, especially IT and design, others suffered from the coronavirus crisis. The volume of sold products business in the creative industries amounted to 333.9 billion UAH — this is 3% of the total volume of sold products in Ukraine [16].

It should be noted that socio-economic development has largely led to the development of the cultural industries. Thus, the growing importance of the cultural industries is associated with the growth of the population's income, the growth of intangible needs, the reduction of working hours, and the emergence of free time. In the middle of the twentieth century, the entertainment and consumption industry began to develop dynamically. The mechanization of the work process created a need for relaxation and entertainment. In turn, the cultural entertainment industry began to exploit the simplification and standardization of cultural products to meet the needs of consumers. The production and distribution of cultural products became commonplace. Culture began to conform to the laws of the marketplace [6].

If culture can be represented as a system of beliefs, values, customs, etc., common to a certain group, then cultural interactions between members of this group or between them and other groups can be modeled as transactions or exchanges of symbolic and material goods in economics [7].

Creative cultural industries produce products of socio-cultural significance and profit from the use of cultural goods. In the media, the terms «cultural» and «creative» industries are used as complementary or interchangeable categories [8; 9].

Considering the context of cultural goods consumption, some scholars notice that there are traditional ideas about the meaning of cultural goods in society. First of all, a cultural product is an elite product (high art). Secondly, it is the mass production of culture (low or mass culture). High art, unlike mass culture, implies elitism, high aesthetic value, and thus the importance of the cultural product both socially and economically. The creation of such products is influenced by the creator's internal aesthetic and moral attitudes, imagination, fantasy, spirituality, and creative intent. The creator is less susceptible to such «external» influences as fashion, stereotypes, consumer desires.

Proponents of the neoliberal tradition see globalization as a qualitatively new stage in the development of the political structure of the world, as well as of human civilization as a whole. In the interpretation of globalization, this means the gradual transformation of the space of the world into one zone where capital, goods, and services move freely, where ideas circulate freely; an international, legal and cultural infrastructure for the exchange of interregional information is created. Moreover, globalization, in their view, leads to the homogenization and universalization of the world — the creation of a single economic space; a single cultural and informational space, etc. The neoliberal tradition concludes the blurring of borders (geographical and cultural), sovereignty and patriotic values, and the active influence of globalization on the transformation of national cultures, as further analysis of this problem shows.

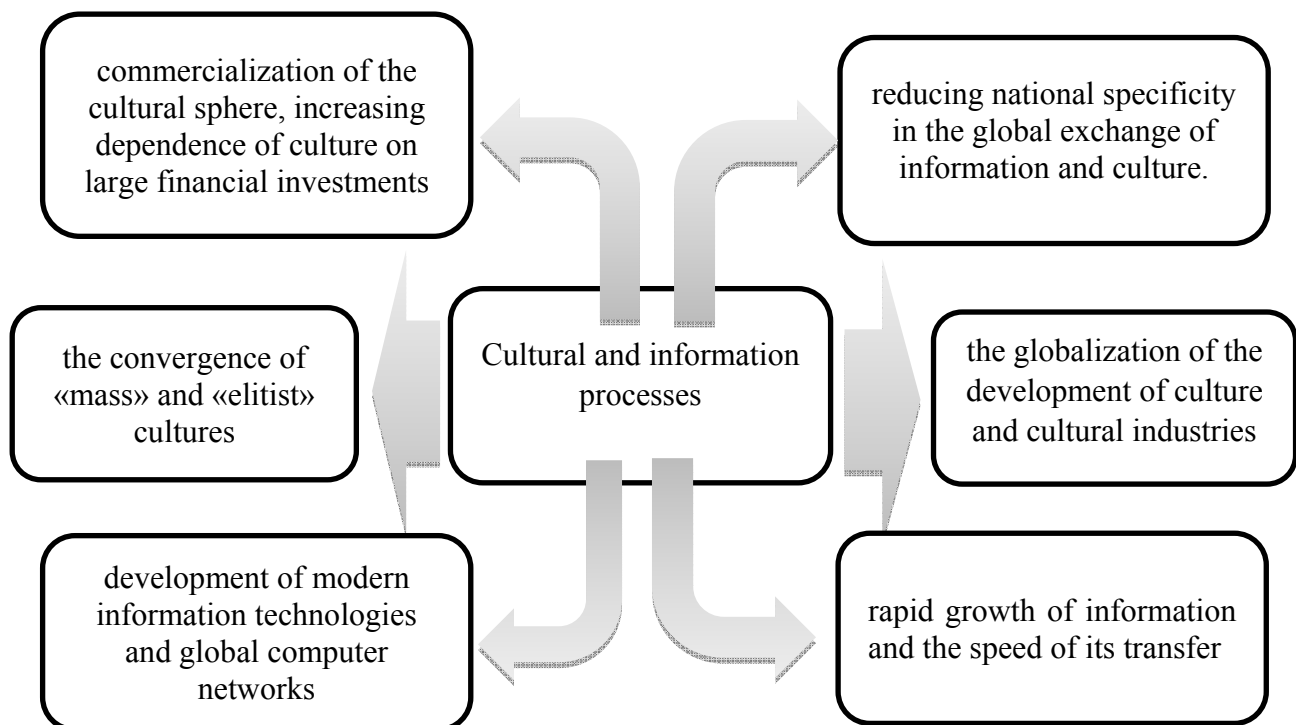
It is expedient to perceive the modern world as a complex system consisting of several levels of hierarchy, between which there are direct and indirect connections and interdependencies. However, the world as a system is not a product of globalization, its systematicity arose with the emergence of the world economy and already then had a hierarchical structure. The world economic system developed under the influence of the processes of deepening the international division of labor, the development of international specialization, cooperation, and internationalization of production. It underwent changes complicated by the emergence of new internal structures and connections. Throughout its existence, the world economic system has been hierarchical with its leaders and outsiders, there have been only periodic changes in leadership, changes in the geopolitical role of some states, but the hierarchical nature has remained. Therefore, we cannot say that globalization in any way changed the systemic nature of the world economy, it was the next stage in the development of this system.

With the development of cultural and economic exchange between countries, more and more goods and services are involved in the market turnover, the sectoral structure of the area is becoming more complex, the volume of international trade is increasing. The inflow of resources into this sphere is primarily the result of the growth of spiritual and aesthetic human needs in the modern world, the increasing influence of culture on the quality of human capital, and economic growth. With the development of information technology and the Internet, which contributes to the rapid growth of information flows in the economy and the intensification of cultural exchanges between countries, this influence is growing, thus expanding the contribution of culture to society and globalization.

Cultural exchange between nations is an inherent sign of the development of society. No country, even the most politically and economically powerful, can meet the cultural and aesthetic demands and needs of its citizens without turning to the world's cultural heritage, the spiritual heritage of other countries and peoples. At the same time, it should be remembered that cultural exchange has two interrelated aspects: cooperation and competition. Competition in cultural relations, despite its veil, is even more acute than in politics and economics. States and nations are as selfish as individuals: they must maintain and expand their influence, especially their own culture, and that they use the achievements of other countries to their advantage.

In the history of civilization, there are many examples of the departure of large and small nations that have not overcome internal and external contradictions. The problems of acculturation, assimilation, and integration have become especially acute in the period of globalization when changes in all areas of human life have greatly accelerated.

Ukraine's increasing openness has led to a growing dependence on cultural and informational processes taking place in the world, they are shown in *Fig.*



**Fig. Cultural and information processes in the context of globalization**

*Source:* compiled by the author based on [11].

The life cycle of every product, including cultural products, consists of four-time stages: launch, growth, maturity, decline. Some consumers are reluctant to stop using any product, while others are always ready to try something new. Cultural products often look quite complex because they contain aesthetic ideas, that is, a subjective element that is not quantifiable and is related to the tastes and education of consumers. The main attributes of cultural products are:

- cannot be tested for the premiere (for stage art);

- have a constant lifespan, which does not depend on commercial success;
- cannot be maintained by either the producer or the consumer, thus increasing the level of risk and changing the nature of competition.

An important feature of a cultural product is geographical influence, first, it is the «physical features» of the places where a cultural product is created, and second, «emotional features,» that is, some personification of specific places with a specific artistic form [15].

As for all sectors of the economy of developed countries, it is fair for the national cultural product to rely on small and medium-sized enterprises. These enterprises are conditioned by their ability to follow future trends in culture and art more quickly and to «format» their products in accordance with them, to create a creative working environment and atmosphere. The ability of culture and the various creative industries to contribute significantly to the economic growth and prosperity of a city, region, or country has entailed the intersection of creative industries and economies at different levels, emphasizing the role of small and medium-sized businesses, which are the driving force of each sector [12—14].

Modern socio-cultural globalization consists primarily in the creation of a new sociocultural field, which is formed by the following factors: first, this is a change in the worldview of the consumer of culture; second, the creation of new sciences that change the modern scientific paradigm; third, the globalization of public life and the negative reaction of large masses of the population; fourth, the increase in social apathy among the population, resulting from the rejection of stereotypes in the cultural development and the emergence of a feeling of inferiority.

Modern socio-cultural globalization of society is, unfortunately, and above all the unification of values and devaluation of national and cultural identity. Due to these factors, a category of people, the so-called «Citizens of the world», do not identify themselves by cultural and social criteria within a particular national cultural association.

As of today, stage of sociocultural globalization is characterized by the emergence of the latest sciences. These include the complete computerization and computerization of society, the formation of the philosophy of the postmodern man.. Moreover, there is a negative attitude of the population to globalization as a phenomenon. Social apathy is gradually increasing as a result of the rejection of social and cultural development stereotypes.

It is a mistake to think that cultural globalization is only the spread of Western mass culture; in fact, there is mutual interpenetration and competition between cultures. The imposition of Western cultural standards in those nation-states where historical and cultural traditions are particularly strong leads to an ethnocultural leap, which will sooner or later manifest itself in the strengthening of national social ideologies. Under such conditions, states with weak «roots» in cultural traditions, given the nature of their history, are much less likely to experience the current crisis of public consciousness. The interaction of local and global cultures ultimately occurs through the processing of cultural innovations and their adaptation to each other, and the threshold of perception of innovations by the civilization system determines the traditionalism of society.

Analyzing this aspect of the problem it should be noted that the core of each culture has high stability and resists penetration and influence of other cultures. Moreover, the unified norms, standards, and rules established in Western civilization are relatively easy to spread around the world. This is due to the circumstances where adopted Western structures, institutions, standards and rules grow out of the volume of historically developed technology, which always implies the same mechanisms of rational management, rational actions, and rational organizational forms. For highly adaptive cultures, such as Japanese, Korean, Chinese, the process of modernization is usually not only painless but even with some acceleration.

**Conclusions.** The production of cultural goods can be the result of individual or collective action, but the process of consuming cultural goods is predominantly a collective action. Recent decades have seen changes in the production and consumption of cultural goods. New technologies make cultural products more accessible to the consumer. However, the standard conditions of demand and consumption theory are not always met for individual consumption of cultural goods. Cultural products and services have special properties.

New opportunities for the integration of cultural and creative industries include: innovative forms of education, development of new public services, optimization of doctor-patient interaction in the medical sphere, optimization of operational processes at the company level, improvement of business communication, and changing consumer behavior.

#### Література

1. Про національний культурний продукт : Закон України від 12.12.2012 № 895. URL : [http://search.ligazakon.ua/l\\_doc2.nsf/link1/JG0OV00A.html](http://search.ligazakon.ua/l_doc2.nsf/link1/JG0OV00A.html) (дата звернення: 13.01.2022).
  2. Філіна Т. В. Маркетингова складова популяризації культурного продукту. *Питання культурології*. 2019. Вип. 35. С. 77—86. URL : [http://nbuv.gov.ua/UJRN/Pkl\\_2019\\_35\\_9](http://nbuv.gov.ua/UJRN/Pkl_2019_35_9) (дата звернення: 27.01.2022).
  3. Про Український культурний фонд : Закон України від 23.03.2017 № 1976-VIII. URL : <https://zakon.rada.gov.ua/laws/show/1976-19#Text> (дата звернення: 13.01.2022).
  4. Український культурний фонд. URL : <https://ucf.in.ua> (дата звернення: 13.01.2022).
  5. Про схвалення Довгострокової стратегії розвитку української культури — стратегії реформ : Розпорядження КМУ від 1.02.2016 № 119-р. URL : <https://www.kmu.gov.ua/npas/248862610> (дата звернення: 13.01.2022).
  6. The Culture Industry: Enlightenment as Mass Deception. *Dialectic of Enlightenment*. 2020. P. 94—136.
  7. Тросби Д. Экономика и культура. Москва : ВШЭ, 2018. 256 с.
  8. Statistics on Cultural industries. Framework for Elaboration of National Data Capacity Buildings Projects. UNESCO. 2007. URL : <https://unesdoc.unesco.org/ark:/48223/pf0000154956> (date of access: 18.01.2022).
  9. McElhinney S. Review: What Price a Creative Economy. *Media International Australia*. 2007. Vol. 123. № 1. P. 170—172.
  10. Kulinich O., Havrashenko A. Ukrainian cultural foundation as a subject of public cultural policy. *Theory and Practice of Public Administration*. 2020. Vol. 2. № 69. P. 50—57.
  11. Держалюк О. Динаміка та розширення спектр діяльності громадських організацій як складові демократизації українського суспільства. URL : <http://www.niss.gov.ua/Monitor/May08/03.htm> (дата звернення: 13.01.2022).
  12. Vakili K., Teodoridis F., Bikard M. Detrimental Collaborations in Creative Work: Evidence from Economics. *Organization Science*. 2021. URL : <https://pubsonline.informs.org/doi/full/10.1287/or>.
  13. Perić N., Savić M. Creative industries-division, economic and cultural implications. *PaKSoM*. 2020. № 181.
  14. Belleflamme P., Paolini D. Strategic attractiveness and release decisions for cultural goods. *Journal of Economics and Management Strategies*. 2019. Vol. 28. № 2. P. 198—224.
  15. Bakhshi H., Cunningham S. Cultural policy in the time of the creative industries. *NESTA*. 2016. URL : [https://media.nesta.org.uk/documents/cultural\\_policy\\_in\\_the\\_time\\_of\\_the\\_creative\\_industries\\_pdf](https://media.nesta.org.uk/documents/cultural_policy_in_the_time_of_the_creative_industries_pdf) (date of access: 27.01.2022).
  16. Державна служба статистики України. URL : <http://www.ukrstat.gov.ua> (дата звернення: 28.01.22).
  17. Український культурний фонд. URL : <https://ucf.in.ua> (дата звернення: 30.01.22).
- Статтю рекомендовано до друку 22.02.2022 © Хлїстун О., Проскурїна М., Малоока Л., Мішкою В., Коренев В., Туз А.

#### References

1. Pro natsionalnyi kulturnyi produkt: Zakon Ukrainy vid 12.12.2012 [On the national cultural product: Law of Ukraine of 12.12.2012]. (n. d.). *Ligazakon.Ua*. Retrieved January 18, 2022, from [http://search.ligazakon.ua/l\\_doc2.nsf/link1/JG0OV00A.html](http://search.ligazakon.ua/l_doc2.nsf/link1/JG0OV00A.html) [in Ukrainian].
2. Filina, T. V. (2019). Marketinghova skladova populyaryzatsii kulturnoho produktu [Marketing component of cultural product promotion]. *Pytannia kulturolohii — Questions of culturology*, 35, 77—86. Retrieved January 27, 2022, from [http://nbuv.gov.ua/UJRN/Pkl\\_2019\\_35\\_9](http://nbuv.gov.ua/UJRN/Pkl_2019_35_9) [in Ukrainian].
3. *Pro Ukrainyskyi kulturnyi fond: Zakon Ukrainy vid 23.03.2017 № 1976-VIII* [On the Ukrainian Cultural Foundation: Law of Ukraine of 23.03.2017 № 1976-VIII]. (2017). Retrieved January 13, 2022, from <https://zakon.rada.gov.ua/laws/show/1976-19#Text> [in Ukrainian].
4. *Ukrainskyi kulturnyi fond [Ukrainian Cultural Foundation]*. (n. d.). Retrieved January 13, 2022, from <https://ucf.in.ua> [in Ukrainian].
5. Kabinet Ministriv Ukrainy. (2016). *Pro skhvalennia Dovhostrokovoi stratehii rozvytku ukrainskoi kultury — stratehii reform: Rozporiadzhennia vid 1.02.2016 № 119-r* [On Approval of the Long-Term Strategy for the Development of Ukrainian Culture — Reform Strategy: Order of February 1, 2016 № 119-r]. Retrieved January 18, 2022, from <https://www.kmu.gov.ua/npas/248862610> [in Ukrainian].
6. The culture industry: Enlightenment as mass deception. (2020). In *Dialectic of Enlightenment* (pp. 94—136). Stanford University Press. <https://doi.org/10.1515/9780804788090-007>.
7. Throsby, D. (2018). *Ekonomika i kul'tura [Economics and culture]*. Moscow: VSHE [in Russian].
8. UNESCO. (2007). Statistics on Cultural industries / Framework for Elaboration of National Data Capacity Buildings Projects. Retrieved January 18, 2022, from <https://unesdoc.unesco.org/ark:/48223/pf0000154956>.
9. McElhinney, S. (2007). Review: What price a creative economy. *Media International Australia*, 123 (1), 170—172. <https://doi.org/10.1177/1329878x0712300123>.
10. Kulinich, O., & Havrashenko, A. (2020). Ukrainian cultural foundation as a subject of public cultural policy. *Theory and Practice of Public Administration*, 2 (69), 50—57. <https://doi.org/10.34213/tp.20.02.06>.
11. Derzhaliuk, O. (n. d.). *Dynamika ta rozshyrennia spektr diialnosti hromadskykh orhanizatsii yak skladovi demokratyzatsii ukrainskoho suspilstva [Dynamics and expansion of the range of activities of public organizations as components of democratization of Ukrainian society]*. Retrieved January 18, 2022, from <http://www.niss.gov.ua/Monitor/May08/03.htm> [in Ukrainian].
12. Vakili, K., Teodoridis, F., & Bikard, M. (2021). Detrimental Collaborations in Creative Work: Evidence from Economics. *Organization Science*. Retrieved from <https://pubsonline.informs.org/doi/full/10.1287/or>.

13. Perić, N., & Savić, M. (2020). Creative industries-division, economic and cultural implications. *PaKSoM*, 181.
14. Belleflamme, P., & Paolini, D. (2019). Strategic attractiveness and release decisions for cultural goods. *Journal of Economics and Management Strategies*, 28, 2.
15. Bakhshi, H., & Cunningham, S. (2016). Cultural policy in the time of the creative industries. *NESTA*. Retrieved January 27, 2022, from [https://media.nesta.org.uk/documents/cultural\\_policy\\_in\\_the\\_time\\_of\\_the\\_creative\\_industries\\_pdf](https://media.nesta.org.uk/documents/cultural_policy_in_the_time_of_the_creative_industries_pdf).
16. *Derzhavna sluzhba statystyky Ukrainy [State Statistics Service of Ukraine]*. (n. d.). Retrieved January 28, 2022, from <http://www.ukrstat.gov.ua> [in Ukrainian].
17. *Ukrainskyi kulturnyi fond [Ukrainian Cultural Foundation]*. (n. d.). Retrieved January 30, 2022, from <https://ucf.in.ua> [in Ukrainian].

*The article is recommended for printing 22.02.2022*

© Khlystun O., Proskurina M., Malooka L., Mishkoi V., Korenev V., Tuz A.