

The role of creative industries in local economic development

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Abstract. Creative industries contribute to the use of the cultural and resource potential of the region (cultural traditions, historical and architectural heritage) and their direction for local economic development. The purpose of the article is to identify the trends in the development of creative industries in Ukraine, their role and significance for the tourism industry, and on this basis to justify the advantages of their synergistic connection to the local economic development of the Mykolaiv region. The research uses a set of scientific research methods of a general (analysis and synthesis, induction and deduction, abstraction, formalization) and special (content analysis, comparison, graphic) nature, which made it possible to reveal meaningful interpretations of regularities regarding the interpretation of the concepts of “creative industries” and “creative tourism”, as well as characterize the synergistic relationship between them. It was found that creative industries have a positive impact on the country's economy, in particular, the cultural sector accounts for 3.1% of the global gross domestic product, and cultural and creative industries provide almost 50 million jobs. It was established that Ukraine has a significant potential of creative industries, the value of which in the economy is constantly growing, so the export of creative industries accounts for 30% of the total. It has been established that Ukraine has a significant potential of creative industries, the value of which in the economy is constantly growing, so exports of creative industries account for 30% of the total. The scientific works of Ukrainian scientists, as well as scientists of other countries, on the influence of creative industries on the development of tourism were analyzed, as a result of which attention was focused on a number of advantages that can be combined into three groups: the tourism industry (a new unique tourist experience; expansion of the offer without any what additional investments; high-quality and sustainable tourism with high added value and purchasing power); community and population (diversification of the local economy; creative entrepreneurship; sustainable development of the territory; investment attractiveness; new forms of cooperation; improving the quality of life and well-being; social cohesion; community empowerment); the field of culture (positive influence on the development of cultural infrastructure; preservation and restoration of intangible cultural heritage; cooperation in the cultural sphere; formation of creative communities). It is the search for new and creative ways to develop the tourism sector (opening of domestic destinations, development of new routes and territory development projects) that will contribute to increasing the competitiveness of the tourism industry

Keywords: creativity; intangible cultural heritage; tourism; synergy; favorable economic environment; territorial communities

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INTRODUCTION

The modern development of society establishes new benchmarks and directions for successful management. The last decades of the 20th century were characterized by the intense impact of globalization on the world economy, while changes in the system of economic relations are now being observed in favor of the digital and creative economy thanks to innovations in the information and communication sphere and its creative interpretation. The so-called creative economy has also become the focus of socio-economic and political development of many countries of the world, and creative industries are a significant source of income for national economies. Based on these statements, the study of trends in the development of creative industries in Ukraine as a whole (including the Mykolaiv region) is essential for identifying such industries that have the potential to create added value, innovation, jobs and increase the welfare of society.

As N.D. Chala (2018) notes in her research "...nowadays there is an ongoing scientific discourse: what exactly will be the driver of economic growth, what industry will contribute to the recovery of the economy. Scientific schools based on the works of J. Schumpeter claim that high growth rates can be ensured only at the expense of innovative development. Scientific schools of evolutionary economics, in particular E. Reitner, claim that the country must gradually go through each stage of economic development, there can be no jumping over a step. Along with this, creative industries have recently been increasingly considered in the scientific discourse as a driver of economic development".

The new development paradigm links economy and culture, while it encompasses economic, cultural, technological and social aspects of development at both macro and micro levels. A key role in it is played by creativity, knowledge and access to information, which are powerful drivers of economic growth and development in a globalized world (Nikolaieva *et al.*, 2021). The concept of "creativity" appeared only in the 20th century. (it is believed that the term "creativity" in the economic sense was introduced into scientific circulation only in the mid-1990s, and reflected the generation of new ideas and their transformation into values, i.e. adding a utilitarian character to them) (Bezikovych *et al.*, 2007). The word "creativity" is associated with originality, imagination, inspiration and ingenuity. The combination of innovation and creativity contributed to the formation of the concept of "creative industries", as an industry that combines the creation, production and commercialization of creative contents, and therefore affects the formation of the revenue part of the budget, job creation, investment attractiveness, etc. (Levytska, 2022).

For the first time, the term "creative industries" was used in 1994 (Australia) with the publication of the Creative Nation report, and it gained more publicity in 1997, when the UK Department for Culture, Media and Sport created a working group on creative industries (UNCTAD, 2010).

The concept of "creative industries" can be defined as cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as the main resources. They include a set of knowledge-based activities that produce tangible and intangible goods, intellectual or artistic services that are filled with creative content as well as economic values and meet market requirements. Over time, the creative industries have expanded their sphere of influence, namely from the arts to potentially commercial activities (UNCTAD, 2008).

The most modern is the classification of creative industries, the so-called model of the United Nations Conference on Trade and Development (UNCTAD), which includes four groups and nine subgroups of creative industries, in particular: cultural heritage, arts, media and functional creativity. Accordingly, the components of the first group, namely, elements of intangible cultural heritage and cultural, historical, and natural monuments are the connecting link between the creative industry and tourism.

There is a synergistic effect between creative industries and tourism (Richards, 2019; McKercher, 2020), i.e. a tourist consumes a significant amount of creative products (culture, art, etc.), and the creative economy, in turn, contributes to improving the image of the territory and attracting tourists (Šťastná *et al.*, 2020), and the combination of tourism and industrial production as a tourist destination will contribute to the emergence of a new innovative product (Ardhala *et al.*, 2016), the corresponding existing intangible heritage and creative industries can become a tourism asset for creative cities and contribute to their development (Arcos-Pumarola *et al.*, 2023).

World experience proves that cultural and creative industries make a significant contribution to the world economy. For example, the culture sector accounts for 3.1% of the global gross domestic product, and cultural and creative industries provide 6.2% of employment (almost 50 million jobs), although these are mainly young people and women aged 15-29, and the work is short-term and low-paid (UNCTAD, 2022). However, creative industries are one of the key areas of the 2023 Agenda (UNESCO, 2023).

The purpose of the article was to establish a synergistic effect from the interaction of creative industries and tourism, as well as to determine, on this basis, potential

directions of tourism development in the context of local economic development of the Mykolaiv region.

LITERATURE REVIEW

In order to qualitatively understand the concept of “creative industries”, it is advisable to make some conceptual statements about their essence. In his research, R.E. Caves (2003) examines the economics of art, focusing on how art is marketed and artists are compensated for their work. Researcher D. Throsby (2000) talks about the so-called model of concentric circles. His assumption is based on the fact that the cultural value of goods and services distinguishes these industries and places them closer to the center of cultural concentric circles. Creative ideas and influences flow outward through concentric circles in this model. The ratio of cultural and commercial content decreases as they are separated from the center.

The UK's Department for Culture, Media and Sport (2001) defines the creative industries as those “which originate in individual creativity, skill and talent and which have the potential to create wealth and jobs through the creation and exploitation of intellectual property”.

According to the definition of UNESCO, the concept of “creative industries” is interpreted as “the creation, production and commercialization of intangible meanings of a cultural nature (spiritual, material, intellectual and emotional features of society or a group of people), which include not only art, but also a way of life, value systems, traditions and beliefs (UNESCO, 2009).

N. Boccella & I. Salerno (2016) outlining the role of cultural industries and the creative economy as the main driving forces of economic growth and local development show how the interpretation of the essence of “creative industries” has changed from the beginning of the 80s to today. Initially, this term was applied to those forms of cultural production and consumption that have a symbolic center or an expressive element (music, art, fashion and design, media, craft production, etc.). Subsequently, it began to apply to a significant part of the production of goods and services produced by the cultural industries, depending on the introduced innovations.

The definition of creative industries as “a type of economic activity, the purpose of which is to create added value and jobs through cultural (artistic) and/or creative expression” is specified in Law of Ukraine No. 2778-VI “About culture” (2010). The list of creative industries was approved by Resolution of the Cabinet of Ministers of Ukraine No. 265 “On approval of types of economic activity that belong to creative industries” (2019), which includes: folk crafts, visual arts; performing arts; literature, publishing and printed media; audio art; audiovisual art; design, fashion, new media and information and communication technologies; digital

technologies in art; architecture and urbanism; advertising, marketing, public relations and other creative services; libraries, archives and museums. Based on the essence of the classification, it should be noted that creative industries are able to actively realize all the potential in the field of tourism or become a tool for its development. As practice shows, the realization of creativity in the tourism industry is already taking place (Nikolaieva *et al.*, 2021).

G. Richards (2019) emphasizes the mutual positive influence of culture and tourism. In his research, the author emphasizes the importance of creativity for the formation of the development strategy of cities and regions, since the growth of creative development prompted the latter to develop creative tourism strategies, which in turn contributed to the creation of tourist destinations based on their own material and non-material resources, and a creative approach. According to A. Ardhalia *et al.* (2016) the benefits of the interaction of culture and tourism are as follows: the application of additional innovations that will contribute to the development of new products in all areas, the creation of additional jobs and an increase in the level of employment in those areas that do not have significant tourism resources. A group of authors consider cultural tourism as a driving force for rural development with the aim of transforming a productive rural area, oriented to intensive agricultural production, into a non-productive rural area, oriented in turn to sustainable territorial consumption, as well as a source of additional activity that brings both economic, and non-economic benefits (Šťastná *et al.*, 2020).

J. Lee & H. Lee (2015) believe that today's tourists are no longer satisfied with conventional tourism, as they increasingly try to engage with local cultural and creative heritage, as well as local activities and lifestyles of local people. Therefore, in the near future, tourism will change from mass to creative.

MATERIALS AND METHODS

The theoretical basis of the research was the provisions and approaches regarding the essence of creative industries, their classification, which are set out in the reports of the UN Conference on Trade and Development (UNESCO, 2009; UNCTAD, 2010); scientific works of Ukrainian and foreign scientists on the topic of creative industries and their relationship with tourism.

In the context of the specified goal, the following methods of scientific research were used: general and special methods. In particular, among general logical methods, the following are highlighted: analysis and synthesis (regarding the study of the essence of the concept of “creative industries” and “creative tourism”); induction and deduction (investigation of interaction

and synergistic relationship between creative industries and tourism); abstraction (in order to highlight the essential features of the object under study); formalization (regarding the display of knowledge about objects in a sign-symbolic form). Accordingly, the group of methods of a special nature of the research consisted of: the method of content analysis (studying and processing of scientific works for the purpose of further meaningful interpretation of the revealed regularities regarding the interpretation of the concepts of “creative industries” and “creative tourism”); comparison and graphic (study of the dynamics of changes in indicators of economic evaluation of creative industries).

During the research, some general scientific methods were applied: historical and terminological (study of the essence of the concept of “creative industries” in chronological order, study of the influence of creative industries on the development of tourism); systemic (justification of the need for the development of creative industries as a factor in the development of the regional tourist market).

The research was based on open data, analytical and statistical reports, program documents of creative industries and tourism; the results of scientists' research; global information sources of the UN Conference on Trade and Development, UNESCO, the Department of Culture, Media and Sport of Great Britain, as well as the legislation of Ukraine, the State Statistics Service.

The economic evaluation of creative industries in Ukraine is carried out on the basis of statistical data according to the following indicators: added value based on production costs of business entities (gross income from operating activities, taking into account production subsidies, excluding indirect taxes); the number of employed persons at economic entities (taking into account full-time, part-time and unpaid (owners, founders of the enterprise and members of their families) employees of the enterprise); the number of economic entities (enterprises-legal entities and natural persons-entrepreneurs); personnel costs of business entities (labor costs and deductions for social events), and since 2019, the volume of products (goods, services) sold by business entities in the field of creative industries (Ministry of Culture and Information Policy of Ukraine, 2018).

RESULTS AND DISCUSSION

An essential characteristic of creative tourism is that it focuses on intangible heritage, that is, it is emotion, creativity and people. In addition, creative tourism combines not only a pleasant vacation, but also new experiences and direct participation in the processes of creating a tourist product.

According to M.I. Senkiv & R.N. Mokh (2022), tourism has become an important tool in the implementation of

creative strategies for the development of new models and approaches to the sustainable recovery of tourism itself, which supports communities, creates jobs, contributes to the protection of heritage.

G. Richards & K. Raymond (2000) first proposed to interpret creative tourism as “tourism that offers visitors the opportunity to develop their creative potential by actively participating in master classes and studying local experiences specific to the place of rest or in the places where they are held.” As defined by UNESCO, creative tourism is “travel aimed at an interesting and authentic experience, involving the exploration of art, cultural heritage or a distinctive destination, provided by a connection with local people” (UNESCO, 2006).

M. Al-Ababneh & M. Masadeh (2019) note that creative tourism combines four components (local population, creative product and process, atmosphere that stimulates creativity) and provides an opportunity for tourists to develop their creative potential through active participation in various educational activities with the participation of the local population. And local entrepreneurs, in turn, create additional value at the expense of their own creative potential. In turn, the group of authors Wisudthiluck *et al.* (2015) emphasizes that creative tourism is the interaction of tourists and the local population with the aim of a deep understanding of the culture and socio-ecological values of the community, as well as obtaining unforgettable impressions from this cooperation.

Summarizing modern views on the concept of “creative tourism”, the opinion was formed that creative tourism can be interpreted as a trip during which there is observation or direct participation in the creative process inherent in a certain area (region, city, village) in order to penetrate the culture, get acquainted with traditions, everyday life, art, crafts, festivals, gastrotourism, active recreation, etc.

The conducted analysis of the dynamics of the main indicators of the economic evaluation of creative industries in Ukraine during 2013-2020 (Fig. 1; Fig. 2) shows that the contribution of creative industries to the economy of Ukraine is growing at a fairly fast pace. It is worth noting that the limitation to this period does not allow to fully conduct a qualitative analysis, since there is no generalized official information for the years 2021-2022 on the indicators indicated below, and the information available for the first quarter of 2021 is presented in a slightly different format, which does not allow its use for carrying out a full-fledged comparison in dynamics with previous indicators.

The number of employees employed by business entities by types of economic activity belonging to creative industries during the studied period had a clear tendency to increase from 252.3 thousand people in

2013 to 360.3 thousand people in 2020, respectively, the relative value this indicator ranged from 2.53 to 4.0%. A similar trend is observed in the number of economic entities in the field of creative industries, from 97.1 thousand units (2013) to 230.7 thousand units (2020), that is, their number has increased by 2.4 times, and the share in the total number of economic entities in 2020 was 11.7%, which is 6.06% more than the level of 2013.

The IT sector (the share in the structure is about 60%), advertising and PR (17%), film and television (7%) shows the highest quality results. The role of creative industries is also growing in Ukraine's international trade, particularly in the area of trade in services. The export of creative services (exactly 30% of the total export of services) is growing rapidly. The main export destinations of creative goods are Germany, Poland, Denmark, and Latvia (Nikolaieva *et al.*, 2021).

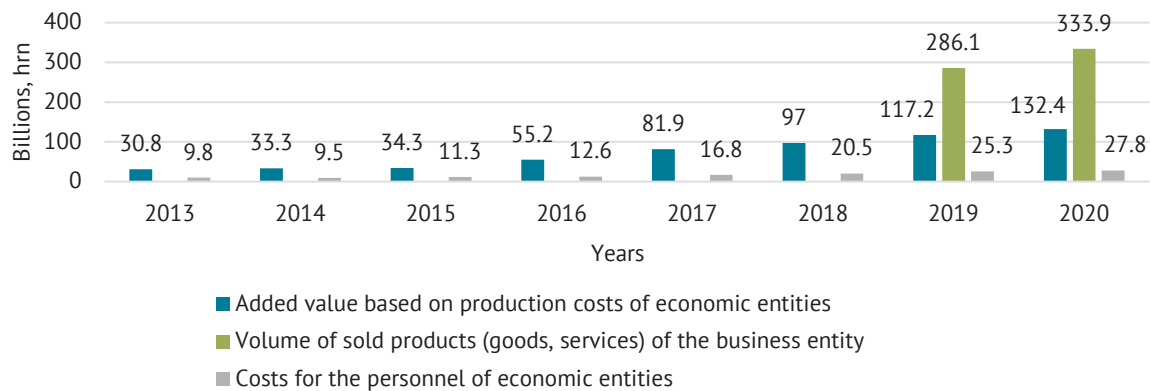


Figure 1. Indicators of economic assessment of creative industries of business entities by types of economic activity that belong to creative industries

Source: developed by the author based on the materials of the Ministry of Culture and Information Policy of Ukraine (2018; 2021)

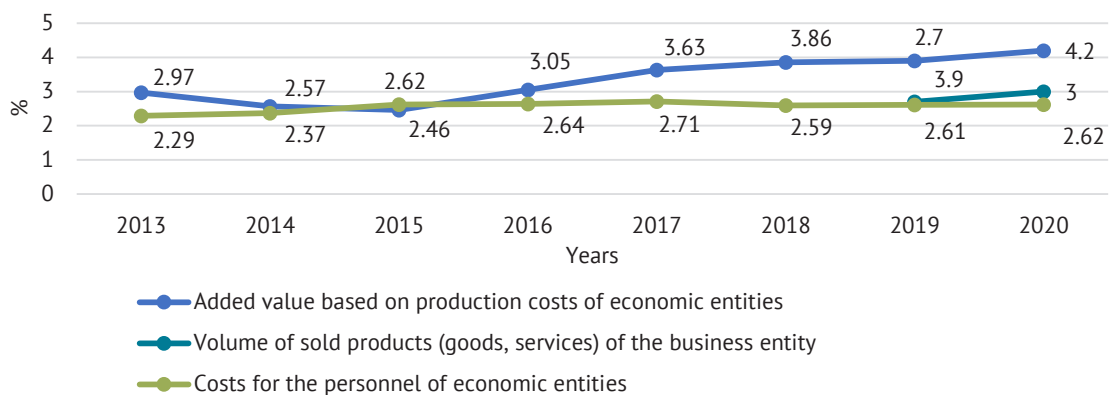


Figure 2. Shares of value added by production costs, the volume of sales and personnel losses of business entities by types of economic activity that belong to the creative industries, in value added by production costs of business entities by all types of economic activity, %

Source: built by the author based on the materials of the Ministry of Culture and Information Policy of Ukraine (2018; 2021)

In the first quarter of 2022, the total number of taxpayers decreased by more than 60%, and the amount of declared income in the field of creative industries decreased by 41%, which is common to all sectors (Ministry of Culture and Information Policy of Ukraine, 2022). According to the Kyiv School of Economics (2022), as a result of Russia's war against Ukraine, as of August 22, 2022, the amount of direct damage to infrastructure in the field of culture, tourism, and sports is \$1.3 billion. USA, indirect – 4.3

billion dollars. the USA, and the total need for the restoration of the industry is 2.3 billion dollars. USA. This situation is different from the pandemic, when "contact" sectors suffered the most losses, while others continued to grow. Therefore, the detected decrease in the number of business entities that paid tax payments will cause unemployment and the outflow of labor (talents). Therefore, already in 2023, one of the priorities of state policy and international aid should be the preservation of employment and the

restoration of economic activity, even in the case of low economic activity of enterprises.

Regardless of the current situation, it is advisable to cite the main advantages of creative industries as a factor in the development of the regional tourism market: a new, unique tourist experience from a trip; diversification of the offer without any additional investments, only due to the optimization of intangible cultural heritage; positive impact on the development of cultural infrastructure; restoration of intangible cultural heritage; social cohesion of local residents and community empowerment; management tool; quality and sustainable tourism with high added value and purchasing power, based on authenticity and creativity as the main resource; taking into account the seasonality of tourism, which allows for a better distribution of activities throughout the year.

Thus, an example of the realization of creativity in Ukraine is the functioning art village “Obyrok Island” (Chernihiv region), which was founded by the spouses L. Kanter and D. Karpenko in 2007. The artists chose a semi-empty village, bought several houses there and set up their daily life. Art-village “Ostriv Obyrok” is a full-fledged hub, with the possibility of year-round residence for the development of a creative community, where artists from different countries meet, create a cultural product and cross-sectoral partnerships, develop and implement projects, exchange ideas and experience, conduct intercultural dialogue, support ideas of sustainable development and cultural diversity. In addition, the founders actively develop artistic and educational areas, for example, they hold the festivals “Kolyadki International” and “Bread” (familiarization with the full cycle of grain and bread production), and organize themed recreation camps and art events

(Official website of Obyrok Art Village, n.d.). Since 2018, the Obyrok farm has joined the European network of eco-villages Global Ecovillage Network, and is also an active member of the Ukrainian network GEN Ukraine. In addition, the art residence has many partners, including the Ukrainian Cultural Fund, the State Tourism Development Agency, the Chernihiv Regional State Administration and the Baturyn OTG. The art village “Obyrok Island” can be considered as a potential tourist magnet of the Baturyn community of Chernihiv region, offering green and event tourism services, as it has a unique history, numerous historical monuments and interesting locations (Official website of Obyrok Art Village, n.d.).

The combination of elements of intangible cultural heritage with the festival movement also has a positive effect on the development of the regional tourist market, in particular, in Figure 3 presents the most famous Ukrainian festivals. So, for example, there are many people who want to visit the “Sorochyn Fair” (Poltava region) or “Malanka Fest” (Chernivetsk region), and therefore, from one point of view, this is an increase in the interest of tourists, and from the other, it is a positive influence on the development of related industries with tourism.

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Figure 3. The most famous Ukrainian festivals

Source: developed by the author based on the materials of Information and reference site “Ukraine” (n.d.), Zruchno.Travel (n.d.), Doba.ua (n.d.), Official website of EthnoSvit (n.d.)

The development of a network of tourist routes and excursion programs in the Mykolaiv region is facilitated by a large number of archaeological, historical-cultural and tourist-recreational objects, namely: Mykolaiv Zoo, Museum of Strategic Missile Forces, Mykolaiv Astronomical Observatory, Museum of Shipbuilding and Fleet, National Historical archaeological reserve "Olvia" and Berezan Island; National Nature Park "Buzky Gard"

(Arbuzynskiy, Aktovskiy and Petropavlivskiy canyons); kite festival "Ultra Fest Trykhaty" and others. Of course, the mentioned locations need some changes, first of all, the improvement of the infrastructure, as well as the introduction of innovations (creation of new routes, service technologies, use of digital technologies, etc.). Along with this, there are several areas that are widely represented and have strong potential, but are poorly developed (Table 1).

Table 1. Potential directions of tourism development in the Mykolaiv region

Type of tourism	Constituent elements	Possible areas of activity
Gastrotourism	Local producers, production of local products, tasting, authentic gastronomic cuisine	Oyster and snail farms, horse farms, farms for growing grapes, fruit trees, lavender, wine and cheese production, etc.
Recreation	Historical-cultural and tourist-recreational potential, local business, rafting and recreation services	Diversification of services and activities: conducting quests, performances, quest-excursions, theatrical excursions, archaeological, cultural-artistic, ethnographic expeditions, escape rooms, rock climbing, collection of medicinal herbs, etc.
Event tourism	Historical-cultural and tourist-recreational potential, local business, festivals	Ethnic and religious festivals (Ivana Kupala, Malanka, Maslyana), "collective" ethnic festivals, gas festivals, music and sports festivals, etc.
Ethno-tourism	Historical-cultural and tourist-recreational potential, local business	Visiting existing settlements that have preserved the features of traditional culture and lifestyle of certain peoples; establishment of "living history" museums, where various animation programs are held, aimed at recreating the historical environment of the region (buildings, antiquities, daily life, behavior, material and spiritual culture of previous eras, etc.).

Source: developed by the author based on the materials of Mykolaiv City Development Fund (2021)

In view of the above, the main opportunities for the development of creative tourism products of the Mykolaiv region and beyond should be characterized: the formation of tourist destinations with balanced development of communities, where social and economic life will be largely ensured by the development of the tourism industry; systematization and standardization of quality and expansion of the range of tourist services; creation of recreational and tourist infrastructure on historical, cultural and natural and recreational territories and objects of the region, etc.

Accordingly, the obstacles in this direction are: the imperfection of the legislative and regulatory framework; insufficient level of development of tourist and recreational and engineering infrastructure; unsatisfactory state of intangible cultural heritage elements that can be used as tourist destinations; lack of full funding, low quality of service, limited range of tourist services and tourist information.

It should be noted that the mentioned opportunities and obstacles are typical for most regions of the country. Thus, the introduced reform of decentralization can become a cornerstone for the sphere of culture and tourism, since under centralized funding they received funds according to the residual principle, and newly created communities primarily finance urgent social and communal infrastructure objects (kindergartens, schools, hospitals, roads etc.).

Although the situation is favorable where a strong center has united with weaker territories: then they will get chances for stronger management, in particular in the cultural sphere, for greater financial income, for correct management decisions. The worst format is "weak with weak", and here a thinking core should be born that will strategically develop a plan for the development of a specific territory, including cultural institutions (Tymoshchuk & Sereda, 2020).

Although, despite the noted, an example of a successful case is the village of Nizhne Selishche in Transcarpathia, a once depressed village whose socio-economic and cultural life has completely changed. Orest Del Sol (native Parisian) founded the Green Grove eco-farm in 2006. In 2013, the Prygar couple opened the "Selyska Syrovarnia" cheese factory, which is the highlight of Transcarpathia. Cultural art was added to the production. Since 2007, the international theater festival "Bird" has been held in the village for talented young people from Ukraine and Europe, who bring their vision and inspiration to the community.

To summarize, the festival is a week of workshops in theater, cinema, conceptual art, land art, scenography, sound, showing plays and films. The experience gained is transformed into new projects and ideas of the villagers. A hostel is set up for guests on the basis of an abandoned school, funds for operating costs are paid from the fee for staying there. The hostel space is used

for conferences, seminars, performances, parties, and yoga classes. In addition, the attitude of the villagers towards the environment has been changed, thanks to the sorting of household waste and garbage (Varosh, n.d.).

One cannot but agree with the vision of scientists such as O.M. Radionova *et al.* (2020) that “creativity means not only the formation of new ideas, but also their innovative application. Creativity can be realized in the historical or artistic heritage of territories, in such assets as architecture and landscape, local traditions, festivals, rituals, common hobbies and interests.” For example, a great example of the combination of cultural products and creative tourism is the visit by tourists to certain places in countries that are mentioned in various feature films or works.

Thus, the flow of tourists to New Zealand after the release of the movie “The Lord of the Rings” increased twice with the opening of the village of Hobbiton (Li *et al.*, 2017). Visiting Bran Castle in Romania by tourists is also associated with a significant number of stories and films about Count Dracula (Official website of Bran Castle, n.d.). An example of the combination of culture, festival activities and tourism is the Templar chapel, which was built in the 13th century. (the village of Hvarshchany, Poland). Rebuilt at the expense of citizens, it became the center of the community’s cultural life. Festivals and knightly battles are held annually in the surrounding area, and an authentic hotel and themed restaurant are available to tourists (McGreevy, 2020).

Negative changes in the tourism industry caused by the COVID-19 pandemic have made adjustments and forced businesses to diversify their activities. So, with the closure of the borders, outbound tourism became unavailable, but domestic tourism acquired a new meaning. Most of the subjects of the tourism sphere resorted to finding new and creative ways of development, including the opening of many domestic destinations, the development of new routes, the creation of new tourism development projects in one or another territory, etc. (Behsudi, 2020).

As a result of the research of creative industries as a factor in the development of the regional tourism market and taking into account the practical world experience, the opinion was formed that the development of creative industries and creative tourism should be ensured by strategic planning.

K. Mastika *et al.* emphasize the expediency and effectiveness of developing creative strategies. (2023), according to which the mission is “the creation of tangible and intangible products with defined criteria: value, rarity, irreplaceability. Effective management and development of local resources, thanks to cooperation between stakeholders.” Supporting venture businesses, medium-sized businesses and entrepreneurs is a top

policy priority for the creative tourism industry in J. Lee & N. Lee (2015).

Such researchers as Ch. Stipanović & E. Rudan (2014) indicate the dependence between the efficiency of using the tourist potential of the territory and the lack of creative development strategies. It is the latter that they explain to the low level of awareness of the local population about this area. They see the creation of a network of macro-destinations, which are characterized by the synergy of creative and individual micro-destinations, as the main direction of the development of the tourism industry.

The leading role in the implementation of creative development strategies belongs to local management entities in the field of tourism and culture (Gato *et al.*, 2022). The main tasks of which are: determining priorities for the development of the industry, raising the level of education of the local population, implementing marketing communications, as well as carrying out measures to strengthen the role of tourist resources in the development of the local economy.

Thus, according to G. Richards (2019), creative tourism is mainly its individual form and an alternative to mass tourism, and the attraction of a small number of highly motivated visitors will contribute to a greater socio-economic and cultural effect than an attempt to attract a mass tourist.

Each community has its own potential, for example, some have excellent natural resources, others are rich in historical and cultural heritage, gastronomic potential, handicrafts, etc. Therefore, it is a valid opinion that every village or city should find a point of attraction, and if there is none, then even invent one in order to attract people and create a mythology of the territory around it. In other words, everyone has the potential to develop creative industries, but a joint vision of their development must be worked out between local self-government bodies, businesses and the population of the community.

CONCLUSIONS

Creative industries during 2013-2020 show gradual and constant growth by all indicators. Moreover, the largest share in the economy of Ukraine belongs to the IT sector, advertising and PR, cinema and television, and exports of creative industries make up a third of the total. As for the problems of modern creative industries, many of them remain unsolved, in particular, in the legislative-legal, organizational-administrative and terminological fields.

It should be noted that the creative sector needs state support and international assistance in order to restore economic activity and preserve employment. According to the results of the research, it is creative

industries that can actively realize their potential in the field of tourism and become a tool for its regional development, since creativity is realized in the intangible cultural heritage of territories, in particular in such assets as architecture, landscape, local traditions, festivals, rituals, hobbies etc. Yes, there are many successful examples of transforming depressed rural areas into viable communities.

Among the advantages of the synergy of creative industries and tourism, it is advisable to highlight the following: diversification of the local economy, preservation of intangible cultural heritage, sustainable development of the territory, improvement of the quality of life and well-being of the local population, investment attractiveness, new forms of cooperation, public initiatives, the formation of creative communities, creative entrepreneurship, cooperation in the cultural sphere, etc. It follows from this study that the state and local self-government bodies should be interested in the development of creative industries, thanks to their own policies.

Development and adoption of relevant strategies, development programs, creation of reliable legal regulation of the sphere, introduction of systematic and qualitative analysis of the sector, financing, fiscal and credit policy, grants, public-private partnership, active international cooperation will contribute to the development of creative industries. Creative industries can become a new source for the development of tourism products that will enhance the narrative of a tourist destination and contribute to the diversification of tourism activities. The perspective of further research is the substantiation of the methodology for developing the strategy of creative industries and creative tourism.

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CONFLICT OF INTEREST

None.

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Роль креативних індустрій в місцевому економічному розвитку

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Анотація. Креативні індустрії сприяють використанню культурно-ресурсного потенціалу регіону (культурні традиції, історична й архітектурна спадщина) та їх спрямуванню на місцевий економічний розвиток. Мета статті полягає у виявленні тенденцій розвитку креативних індустрій в Україні, їх ролі та значення для галузі туризму, та на цій основі обґрунтувати переваги від їх синергетичного зв'язку на місцевий економічний розвиток Миколаївської області. У дослідженні використовується сукупність методів наукового дослідження загального (аналіз та синтез, індукція й дедукція, абстрагування, формалізація) та спеціального (контент-аналіз, порівняння, графічний) характеру, що дозволили виявити змістовні інтерпретації закономірностей щодо трактування понять «креативні індустрії» та «креативний туризм», а також охарактеризувати синергетичний зв'язок між ними. Виявлено, що креативні індустрії позитивно впливають на економіку країни, зокрема, на сектор культури приходить 3,1 % світового валового внутрішнього продукту, а культурні та креативні індустрії забезпечують майже 50 млн. робочих місць. Встановлено, що Україна має значний потенціал креативних індустрій, вартість якого в економіці постійно зростає, так на експорт креативних індустрій приходить 30 % від загального. Проаналізовано наукові роботи українських вчених, а також вчених інших країн щодо впливу креативних індустрій на розвиток туризму, у результаті чого акцентовано увагу на низці переваг, які можна об'єднати в три групи: галузь туризму (новий унікальний досвід туриста; розширення пропозиції без будь-яких додаткових інвестицій; якісний та стійкий туризм з високою доданою вартістю й купівельною спроможністю); громада та населення (диверсифікація місцевої економіки; креативне підприємництво; сталий розвиток території; інвестиційна привабливість; нові форми співробітництва; покращення якості життя та добробуту; соціальна згуртованість; розширення можливостей громади); галузь культури (позитивний вплив на розвиток культурної інфраструктури; збереження та відновлення нематеріальної культурної спадщини; співробітництво в культурній сфері; формування креативних спільнот). Саме пошук нових та креативних шляхів розвитку туристичної сфери (відкриття внутрішніх дестинацій, розробка нових маршрутів та проектів розвитку території) сприятиме підвищенню конкурентоспроможності галузі туризму

Ключові слова: креативність; нематеріальна культурна спадщина; туризм; синергія; сприятливе економічне середовище; територіальні громади