

CREATIVE INDUSTRIES IN THE CONTEMPORARY ECONOMY: GLOBALIZATION PROCESSES

KŪRYBINĖS INDUSTRIJOS ŠIUOLAIKINĖJE EKONOMIKOJE: GLOBALIZACIJOS PROCESAI

Valerija KONTRIMIENE

Vilnius Gediminas Technical University

Introduction

Creative industries appear among the most dynamic sectors of modern economies playing an increasing role for economic growth in general, for social welfare and for progress in society. As a sector of economy, creative industries can be accepted as an area marking the traditions of longterm historical development and as a brand new field the progress of which has recently started.

The traditions of long-term historical development reflect the fact that different creative, industrial and service-providing activities forming the sector of contemporary creative industries and attributed to this particular area have existed and historically developed for a long time. Some of the above introduced activities were known and stimulated by the oldest civilizations: in this case, further emerging, historically formed and multiply experienced long lasting traditions and trends characteristic of creative industries can be properly examined. On the other hand, a modern sector of creative industries can be seen as a completely new evolving area under the living conditions of contemporary society: creative industries, as a new sector of economy, is characterized and becomes unique by the fact that, under the living conditions of contemporary society, this sector combines creative, industrial and service-providing activities that were not connected to a common unified system within the previous practical activity and did not form a uniformly considered phenomenon of socio-economic development as well as cultural, scientific and technological progress. Thus, it is clear that 'creative industries can be defined and explored both as certain wholeness characterized by a broad variety of creative, industrial and service-providing activities typical of historically determined long lasting traditions and trends and as a contemporary formed and an extremely rapidly evolving sector of a modern economy (Melnikas 2016).

In addition, it should also be noted that both creative industries as a whole and the sector of creative

industries as a part of the modern economy specific about new and evident integrity require fairly deep and broad scientific knowledge and testing. An area crucially important for scientific research on creative industries covers progress in creative industries and further development considering the current challenges of globalization: the evident orientation of the growth and development of creative industries to global markets is one of the most important attributes of the industries. As for research on creative industries, the above introduced circumstance determines the need to primarily focus on investigating the impact of globalization factors on creative industries, their growth and development. At the same time, this factor clarifies the purpose of this publication and the contents of the material provided in the paper.

The publication is aimed at disclosing the main point of creative industries and their development thus highly focusing on the challenges faced under conditions of modern globalization and on highlighting the role of creative industries in the modern economy.

Conceptual framework of Creative industries: comparative analysis of the most adapted definitions and models

There is little agreement on the definition of creative industries. Economists, regional development agencies, historians, government policy-makers, business strategists, lawyers and educationalists have a different take on the topic, but they all have something to contribute to the analysis. As a result, there is a variety of interesting and important insights scattered across many domains, using different definitions, conceptual frameworks and methodologies for different instrumental purposes. However, as a number of well known researchers in the field of creative industries claim creative industries studies now has a robust conceptual toolkit to analyze and

solve real problems in cultural life, business strategy, public policy, critical understanding and intellectual advancement alike (Hartley, Potts, Cunningham, Flew, Keane, Banks 2013).

Creative industries, as a concept, emerged not a long time ago, in the late 1990s as a model of post-industrial development linked to rapid urban reproduction in the UK. However, it seems that there is a contradiction in terms 'creative industries' if we take into consideration that the term creative is hardly could be connected to the term industries. According to the definition, being creative means 'having the skill and ability to produce something new, specially a work of art; showing this ability' and 'involving the use of skill and imagination to produce something new or a work of art (Oxford Advanced Learner's Dictionary 2005). In other words, creativity is a part of human identity, something which most people consider as a part of their nature. Describing the term 'industry', we deal with the concept from a totally different sphere, such as economy. Thus, industry is the production of goods from raw materials, especially in factories as well as the people and activities involved in producing a particular thing' (Oxford Advanced Learner's Dictionary 2005). The question is, how do these two dramatically different areas could be combined and whether do achievements in one sphere contribute to another and vice versa? At this point, the saying creativity is the power to connect the seemingly unconnected explains a lot. Going back to the formal origins of the concept of creative industries, it is important to mention The Creative Industries Mapping Document, produced by Department of Culture, Media and Sport (DCMS) which was established by British Labor government. The newly elected British Labor government, headed by Tony Blair, was ready to invest in creativity in 1990s because, as Tony Blair claimed 'Our aim must be to create a nation where the creative talents of all the people are used to build a true enterprise economy for the 21st century- where we compete on brains, not on brawn. (Blair 1999) It was the first attempt to identified creative industries, and as we witness it at present, the term creative industries it was a very successful British export (Flew 2012). Thus, despite the fact that there is, on the one hand, a contradiction in the term creative industries, on the other hand, the concept of creative industries was increasingly important not only for the UK national prosperity

but for all economically advanced and developing countries. The concept of creative industries, first of all, put creativity and culture at the center of British national life in unconventional way, by bringing together arts, media, software and other sectors with more integrated, not fragmental, approaches to cultural policy (Flew 2012). Next, the Creative Industries Mapping Document (CIMD) produced in 1998, underlined the growing economic importance of creative industries, identified as 13 sectors (see Table 1), in terms of the main economic variables, such as value added, employment, national income. Besides this, the CIMD played a critical formative role in establishing an international policy discourse towards a productive engagement with digital technologies, to develop new possibilities for alignment of creativity and intellectual capital with these new engines of economic growth (Flew 2012). Therefore, one of the main issues of this article is to draw attention to the contribution of the sector of creative industries to exports and job creation in wider economic context, in the context of globalization. The context of globalization was chosen with intention to take the holistic approach to creative sector. In terms of the modern concept of globalization, we consider this process as the fact that different cultural and economic systems around the world are becoming connected and similar to each other because of the influence of large multinational companies and of improved communication. Nowadays, the main role in the process of globalization acts new technology and innovation. As Davis and Sigthorsson claim, cultural change, aesthetic change, technological change... these changes are not easily separated; they come along all at once, wrapped up in one another (Davis, Sigthorsson 2013). At this point, we could speak about synergy, one of the attributes of globalization processes, which is very positive in the sector of creative industries. However, any change brings uncertainty and risk. 'Making something new, commercially, is an inherently risky business... It is this inherit risk that puts pressure on business in creative industries (Davis, Sigthorsson 2013). People, in the era of globalization, especially in the field of creative industries, in order to be needed at work, sometimes have to switch sectors; have to be extremely self-confident in trying new ways of working; have not to be afraid of changing place, environment or adapting new skills, and, of course,

they should accept existence of tough competition, along with emerging of new, previously not existing jobs. Thus, on the one hand artistic personalities, being a part of creative industries, have to be spontaneous, creative, open to new ideas and risks, flexible and innovative. On the other hand, creative staff could be limited by time, funds, formal rules and other objective restrictions which are essential to manage and control creative process as a part of business. Therefore, it could be claimed, that the expression of *duality*, as one more important characteristic of globalization, which directly influences the field of creative industries, appears.

The driving force for the creative industries is the search for new goods and services in the modern market, as well as the formation of the new consumer society (Lash, Urry 1994). The term creative industries forms a new economical sphere where the commodification of culture, talent, ideas is used for expression and improvement of communication and socializing, as well as bringing considerable benefits to the area of traditional industries, in terms of implementation innovation and new technologies. The CIMD defined the creative industries as those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property (DCMS 1998). Obviously, there was a number of critiques of the DCMS Mapping Document. In the UK, there were released two alternative approaches of creative industries, developed by NESTA (National Endowment for Science, Technology and the Arts) and by The Work Foundation. Both analytical frameworks developed more thorough approach and classification of creative industries. On the other hand, the object of critique was the very idea of encompassing a heterogeneous set of industries and practices was highly odd for a number of scientists (Pratt 2005, Garnham 2005, Howkins 2001) Researchers in the field of creative industries are still arguing that the definition of DCMS of creative industries is simultaneously too broad and too narrow (Flew 2012). After the CIMD was released by the UK government, a number of countries carried out the study on creative industries as well. As a result, there is a variety of definitions of creative industries defined by a number of countries, international agencies and authoritative researches. According to Terry Flew,

there are five cases which have to be considered: the EU, North America, East Asia, Australia New Zealand and strategies proposed by UNESCO and UNCTAD (Flew 2012). However, this article here only lists a series of definitions and models of creative industries which have significant affect worldwide It is difficult to decide which definition of creative industries is more appropriate or attractive. The attractiveness of each model may be different, depending on the analytical purpose, economic policy discursive views and shifts and the history of the country. However, over the time there was formed a number of standardized models and classification systems of creative industries that apply across the whole creative economy, such as: Symbolic Texts Model, The Work Foundation Concentric Cycles Model, UNESCO Institute for Statistics model, UK DCMS Model, UNCTAD Model, WIPO Model, China Model and Americans for the Arts Model. This paper is going to evaluate four, the most prominent, models of creative industries such as : UK DCMS Model, UNCTAD (United Nations Conference on Trade and Development) model, WIPO (World Intellectual Property Organization) Copyright Model, China Model and Americans for the Arts Model (see Table 1) The reason behind this preference is the following: the other models, Symbolic Texts Model and The Work Foundation Concentric Cycles Model, provide too complicated, multilayered, internally differentiated approach of creative industries, as an alternative analytical framework for the DCMS. UNESCO Institute for Statistics Model empha-sizes and promotes the cultural sector with growing importance attached to the contribution of culture to economic and social progress and refers to creative industries as expanded cultural domains. WIPO Model will be briefly discussed in the following evaluation of the most adapted Models of creative industries.

The UK DCMS model consists of 13 sectors (see Table 1). The classification of creative industries, set in this model, played a critical role in establishing an international policy discourse for what the creative industries are. Despite the fact, that some sectors, which are included in creative industries, are labor-intensive with comparatively low economic performance (art, music, performing arts, crafts) and some are capital-intensive and commercially-oriented, (TV, radio, filming) the main consideration behind the UK DCMS model was that 'creative industries drew upon the new concept of convergence to argue that

the future of arts and media in Britain lay in transformation of dominant policy discourses towards a productive engagement with digital technologies to develop new possibilities for alignment of British creativity and intellectual capital with these new engines of economic growth (Flew 2012).

The concept of creative industries in developing countries was promoted by UNESCO and UNCTAD (the United Nations Commission on Trade, Aid and Development).

However, UNESCO has preferred to refer to the cultural industries rather than creative industries. UNESCO has defined the cultural industries as 'industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature, including printing, multimedia, audiovisual, photographic and cinematographic productions, crafts and design. (UNESCO, 2006) The creative industries, according to UNESCO, include the cultural industries, activities such as architecture and advertising and the industries in which the product or service contains an element of artistic or creative endeavour. UNESCO in its released document 'Understanding Creative industries: Cultural Statistics for Public Policy making' has argued that exports of cultural goods were rising from 1994 to 2002, at fast growth rates in low-income and middle –income countries, while in high –income countries the growth rates were low. In 2009, UNESCO published one another which was aimed to outline the growing importance of culture to economic and social developments and the impact of globalisation and significant growth in international cultural trade. (UNESCO 2009)

In 2008, UNCTAD released Creative Economy Report in which the following concept of creative industries was framed: the creative industries:

- ◆ are the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- ◆ constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;
- ◆ comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;
- ◆ are at the cross-road among the artisan, services and industrial sectors. And constitute a new dynamic sector in world trade.

The UNCTAD model is based on the distribution of all the activities of the creative industries into four main areas: heritage, the arts, media and functional products and identifies creative industries as a number of interconnected sectors that operate across these four areas (see Table 1). UNCTAD has more explicitly championed the role of creative industries as a new engine of economic growth in developing countries (Flew 2012).

The WIPO Copyright Model defines creative industries as 'industries that include the cultural industries plus all cultural or artistic production whether live or produced as an individual unit. The creative industries are those in which the product or service contains a substantial element of artistic or creative endeavor'. In other words, according to the WIPO Copyright Model, creative industries are all industries involved in the creation, manufacture, production, broadcast and distribution and consumption of copyrighted works. (see Table 1) In the WIPO Model, the main research object is related to the copyright. Therefore, creative industries in the WIPO Model are also called copyright-based industries. The reason that the WIPO Model emphasized on the copyright is that creative industries are usually referred to the art, movie works, software, performance, music and other activities which can generate the economy profit for the producer, but not necessary for the author. Another reason is the growing negative impact of digital piracy worldwide.

The past decade has seen dramatic development for creative industries in China. It was in 2000 during a central committee conference, that the Chinese central Government first declared cultural industries as a key strategic development area. At that time, the concept of creative industries did not exist in China. In 2003, the cultural and creative industries have started booming. In China, creative industries are also called as cultural and creative industries. It is defined as to rely on the wisdom, skills and talents of creative people, by means of high technology to create and promote cultural resources through the development and use of intellectual property to produce high value-added products and create the industries with the wealth and potential employment. According to the Beijing Model, the culture creative industries were divided into nine categories: Culture and Arts, Press and Publication, Radio, television, film, software, network and computer services, adverti-

sing exhibition, art trade, Design Services, Travel and entertainment, other support services (see Table 1).

As for Americans for the Arts Model it adopted a very narrow approach to define the creative industries and only include those industries which are related to the creation and distribution of the arts (UNCTAD 2009). In the Americans for the Arts model, (see Table 1) such industry-oriented sectors as software and computer games are excluded in order not to overestimate the economic contribution of creative industries. Moreover, they

think although the development of those industries requires creativity, they are not arts-centric and don't meet the U.S. understanding of the creative industries.

Thus, according to the classification system which is given in Table 1, the following conclusions have to be made: first, different definitions of creative industries have a different understanding on what creative industries are and what content should be included in the sector of creative industries. Second, DCMS Model is industries-based model. The framework of this model is quite broad but it

Table 1. Classification systems for creative industries

UK DCMS Model	WIPO Copyright Model	UNCTAD Model	China Model	Americans for the Arts Model
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	Core copyright industries Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment Partial copyright industries Architecture Clothing, footwear Design Fashion Household goods Toys Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopies, Photographic equipment	■ Heritage – Traditional cultural expressions: Arts and crafts, festivals and celebrations; and – Cultural sites: Archaeological sites, museums, libraries, exhibitions, etc. ■ Arts. – Visual arts: Painting, sculpture, photography and antiques; and – Performing arts: Live music, theatre, dance, opera, circus, puppetry, etc. ■ Media. – Publishing and printed media: Books, press and other publications; and – Audiovisuals: film, television, radio and other broadcasting. ■ Functional creations. – Design: Interior, graphic, fashion, jeweler, toys; – New media: Software, video games, and digitalized creative content; Creative services: architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.	The culture and the arts The press and publication Radio, television, film, Software, network and computer services Advertising exhibition Art trade Design services Tourism, leisure and entertainment Other support services	Advertising Architecture Art school and services Design Film Museums, zoos Music Performing arts Publishing Television and radio Visual arts

Source: UNCTAD 2009; Creative Economy Report 2013

does not include all activities and industries that are related to the sector of creative industries (as it excludes cultural heritage and tourism). As Cunningham critically argues, the logic of creative industries... extends its trajectory outwards to sectors such as sport and entertainment to knowledge-intensive service industries (Cunningham 2002) Third, the WIPO copyright model is copyright-based model and has the distinct characters compared with other models. Copyright, according to WIPO model, is the core of all the content of creative industries. Fourth, the UNCTAD model is a fuse of cultural-based, industries-based and copyright-based model and emphasizes the role of creative industries as a new engine of economic growth in the age of globalization. Fifth, China creative model looks similar with the DCMS model and also is the industries-based model. It seems that China learned experience from the DCMS model and made some changes according to the situation of the China. Sixth, the Americans for the Arts model is different from the rest of the models for the main reason in this classification system is, differently from the DCMS, is not to overestimate the economic contribution of creative industries excluding such industry-oriented sectors as software and others.

Many authors argue that all models of creative industries could be reduced, enlarged or modified, but the essence of the models, above all, proves a very important idea. The idea is, that creativity eventually was publicly recognized as an economic value and the profound importance of creative industries, as a new engine of economic growth and wealth creation, was proved. (Hesmondhalgh, Howkins 2001) Besides this, bringing together different cultural and creative activities in the era of digital technologies allowed to identify new, mutually reinforcing relationships between different sectors of creative industries which transformed production and distribution platforms for totally new ones and provided opportunity for further scientific research and future interferences.

Moreover, a standardized set of definitions and a common classification system of creative industries are important as a basis for the formation of coherent integrated economic policies that include relations between creativity, culture and international trade policies.

Creative industries in the Contemporary economy: growth, international trade and employment

The most important attribute of creative industries which proves an increasing role of creative industries for economic growth in general, considering the current challenges of globalization, is the dynamic growth of exports of creative goods and services.

Particular attention is shifted on the common trend reflecting the fact that in both, developed and developing countries, the growth rates of exports of creative goods and services are higher than the growth rates of total exports. Moreover, the proportion of exports of creative goods to total exports of goods is substantial, especially in Developing countries. According to the figures published in Creative Economy Report 2013, Developed countries demonstrate considerably small increase in exports of creative products comparing to Developing countries and Transition economy countries (see Table 2).

Thus, the World exports of creative goods more than doubled between 2002 and 2011 years. Figures on exports of creative goods in Developing countries and Transition economy countries, between the same years, even tripled. However, Developed countries, according to the data, are behind Developing and Transition economy countries (see Table 2).

The situation could be explained by a number of different reasons, but the most sufficient explanation is that the countries with rapidly growing economy, such as Developing and Transition economy countries, are more open to modern ideas, technologies and innovations. However, the situation could be also explained by the fact that a large number of firms have set up their manufacturing activities in Developing countries and countries with Transition economy, as the most competitive locations.

The foreign trade of creative industries is comprised by trade flows of creative goods and creative services. According to Creative Economy Report 2013, World Exports of creative goods (\$454 billion) almost two times exceeded exports of creative services (\$287 billion) in 2011. However, not all statistical data are available on the volume of creative services. On the other hand, having in mind that creative sector is a driving force of many other industries, the true extend of foreign trade of creative industries is hardly could be evaluated. Therefore, in the further comparative and structural analysis by Developed, Developing and Transition economies the present research will take in account only flows of exports/imports of creative goods.

Table 2. Exports of creative goods by economic group, 2002 and 2011 (USD million)

	World		Developing		Developed		Transition economy	
	2002	2011	2002	2011	2002	2011	2002	2011
Total: All Creative Goods	198'240	454'019	73'890	227'867	123'169	222'597	1'181	3'555
Art Crafts	17'503	34'209	9'201	23'383	8'256	10'653	45	172
Audio Visuals	455	492	35	90	417	400	3	2
Design	114'694	301'262	53'362	172'223	60'970	127'239	362	1'800
New Media	17'506	43'744	4'412	14'607	13'071	28'918	23	219
Performing Arts	2'754	-	250	-	2'478	-	26	-
Publishing	29'908	43'077	3'157	8'106	26'061	33'650	690	1'321
Visual Arts	15'421	31'127	3'474	9'456	11'916	21'631	31	40

Source: UNCTAD, Creative Economy Report 2013

Conducting comparative analysis of flows of exports of creative goods the following interferences have to be made: total exports of all goods worldwide over the 2003-2008 period more than doubled and accounted for over US\$16,148 trillion in 2008. Exports of creative goods worldwide doubled as well, and accounted for US\$417,2 billion in 2008 accounting for 2.58 per cent of total exports of goods (see Table 5). It was anticipated that exports of creative goods, after the period of recovery from the crisis, will continue to grow with the similar or even higher growth rates. On the whole, growth rate of the World exports of creative goods was positive with an annual growth rate of 5.34 per cent during 2008-2012. However, the situation was very different in different economies. The Developed countries demonstrated negative annual growth rate of - 2,39 per cent during the same period, while exports of creative goods in Developing countries grew annually by 13.7 per cent during the same period. Transition economies, respectively, showed rather high annual growth rate of 8.74 per cent.

Developed countries accounted for more than half of total exports of creative goods, 58 per cent, while Developing countries accounted for 41 per cent of total exports of creative goods in 2008. However, in 2012 the situation changed dramatically. Developing countries outran Developing countries and accounted for 57,57 per cent of total exports of creative goods, while Developed countries had

only 41.64 per cent. The changing situation in international creative industries markets suggests that recently developing countries play a dominant role in creative industries worldwide. Moreover, according to Flew, it is anticipated that international trade in creative goods and services will continue to grow over the coming years, both as a proportion of total world trade and relative to the growth in creative industries production and consumption overall. As a number of reasons for this statement, Flew proposes globalization, as a stimulus to growing consumption of cultural and creative goods and new media, as a stimulus to cultural and creative trade: as the Internet makes it easier to access... an intangible format though digital downloads (Flew 2012).

It should be noted, however, that not all Developing countries play a significant role in creative industries worldwide. On the other hand, Developed countries demonstrate different value of exports of creative industries as well. At this point, the data on the Top 10 exporters of creative goods and services are important and have specific interest as a subject for the study in the present research.

The Table 3 provides information about the Top 10 exporters of creative goods in the World. China is the leading country in creative goods exports worldwide. In 2011 Chinese exports of creative goods have reached over US\$120 billion which is three times more than US, that stands in the second position.

Table 3. Exports of creative goods of Top 10 exporters (USD million)

YEAR	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
China	38180	45056	54851	61898	77632	90289	79715	101775	129033	151182
United States	17887	20125	23110	26784	35278	37546	32451	33943	36262	37844
Germany	16519	19148	21700	24644	32650	36573	30816	29967	32892	28719
Hong Kong	23637	25273	26446	26959	32890	34790	29806	29830	33843	34197
Italy	17541	19781	20239	22656	26496	27816	20801	23146	27022	..
India	4349	6581	7443	8927	18156	13967	22212	25846
United Kingdom	14520	16379	17965	18346	22888	21127	16793	19544	20748	23083
France	10137	11320	12279	13513	16357	17937	15466	16131	19669	19774
Switzerland	5135	6125	6365	7327	9185	10386	8510	9953	13017	13073
Netherlands	4750	5583	6031	6658	8820	11732	9409	9209	10196	9395

In order to fulfill comparative analysis of the development of creative industries in Top 10 exporters, the article examines the value of exports of creative goods and services of Top 10 exporters as a proportion of total exports of goods and services of Top 10 exporters respectively (see Table 4).

As the analysis shows, in Top 10 countries- exporters, the value of exports of creative goods and services was ranging from 2 per cent to 7 per cent of total

exports of goods and services in 2012. The highest contribution of creative industries exports to total exports show China, 7 per cent, Hong-Kong and India, 6 per cent respectively. The reason of the difference in the size of the share of creative industries among Top 10 countries lies in their disparate structure: Developed countries, such as the USA, Germany, with share only of 2 per cent, or the UK, France and Switzerland, with share of 3 per cent,

Table 4 . Exports of creative goods and services as proportion of Total exports of goods and services by country

YEAR	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
China	38180	45056	54851	61898	77632	90289	79715	101775	129033	151182
United States	17887	20125	23110	26784	35278	37546	32451	33943	36262	37844
Germany	16519	19148	21700	24644	32650	36573	30816	29967	32892	28719
Hong Kong	23637	25273	26446	26959	32890	34790	29806	29830	33843	34197
Italy	17541	19781	20239	22656	26496	27816	20801	23146	27022	..
India	4349	6581	7443	8927	18156	13967	22212	25846
United Kingdom	14520	16379	17965	18346	22888	21127	16793	19544	20748	23083
France	10137	11320	12279	13513	16357	17937	15466	16131	19669	19774
Switzerland	5135	6125	6365	7327	9185	10386	8510	9953	13017	13073
Netherlands	4750	5583	6031	6658	8820	11732	9409	9209	10196	9395

have mostly production of higher-value-added creative goods and services, such as new media, music, audiovisual media which are manufactured in smaller amounts comparing with low-value-added goods manufactured in huge volume in Developing countries.

Conclusions

Sector of creative industries is now recognized as the most important and dynamic sector in the contemporary economy. The most important attributes of the sector of creative industries are the following: first, creative industries can be defined and explored both as a broad variety of creative activities of historically determined long lasting traditions and as a contemporary formed sector of a modern economy. Second, there is no agreement on one common definition of creative industries: different definitions of creative industries have a different understanding on what creative industries are and what content should be included in the sector of creative industries. Third, the era of digital technologies identified new, mutually reinforcing relationships between different sectors of creative industries which transformed production and distribution platforms for totally new ones and allowed to recognize an economic value of creative industries as an engine of economic growth and wealth creation. Fourth, one common definition of the sector of creative industries is needed for the formation of coherent international trade policy and further scientific research.

The progress in creative industries and the further development of the sector of creative industries influence the current challenges of globalization. The most important attribute of creative industries which proves an increasing role of creative industries for economic growth worldwide is the dynamic growth of exports of creative goods and services. The tendencies indicating changes in exports of the goods produced in the sector of creative industries reveal the following phenomena: Developing countries outran Developed countries and accounted for 57,57 per cent of total exports of creative goods in 2012. The changing situation in international creative industries markets suggests that developing countries recently play a dominant role in creative industries worldwide. In this context, it is important to highlight that the process of globalization acts as a strong stimulus to growing consumption of cultural and creative goods and new media.

Besides this, creative industries role needs to be seen as a driving force of new job generation. However, this is a case when a substantial contribution of creative industries to total employment show developed countries, whereas Developing countries such as China accounts only for 2 per cent of total employment. The situation could be explained by the different structure of cultural creative sector in different economies. Developed countries have mostly production of highvalue-added creative goods and services, which is highly labor-intensive. Developing countries, on the contrary, produce vast of mass, lowvalue-added manufactured goods, such as toys or cheap imitation jewellery.

As it is generally accepted by a number of scientists, economists, historians, government policymakers, business strategists, educationalists and was determined by the present research, the sector of creative industries nowadays is recognized as a leading sector in generating international trade, economic growth, employment and social welfare worldwide. Moreover, it is anticipated that from the economic perspective, creative industries will be proceed to grow at a faster pace than the rest of economy. Therefore, the sector of creative industries is a niche field for further scientific studies being central to debates about development of the 21st century economy, culture and policy.

References

- Blair, T. 2010. Foreword. In National Advisory Committee on Creative and Cultural Education. *All Our Futures: Creativity, Culture and Education*. Report to the Secretary of State for education and Employment, and the Secretary of state for Culture, Media and Sport.
- Cunningham, S. 2002. From Cultural to Creative Industries: Theory, Industry and policy Implications, *Media International Australia Incorporating Culture and Policy: Quarterly Journal of Media Research and Resources* 102: 54-65.
- Davis, R., Sigthorsson, G. 2013. *Creative Industries: From Theory to Practice*. Sage.
- Garnham, N. 2005. From Cultural to Creative Industries: An Analysis of the Implications of the 'Creative Industries' Approach to arts and media Policy Making in the United Kingdom, *International Journal of Cultural Policy* 11(1): 15-29.

John, H., Potts, J., Cunningham, S., Flew, T., Keane, M. & Banks, J. 2013. *Key Concepts in Creative Industries*. Sage.

Howkins, J. 2001. *The Creative Economy: How People Make Money From Ideas*, Penguin.

Lash, S., Urry, J. 1994. *Economies of Signs and Space*. SAGE Publications Ltd.

Melnikas, B. 2016. Šiuolaikinės visuomenės intelektinis potencialas: aukštosios technologijos, tinklaveika bei kūrybinių industrijų plėtra, *Vidurinės administravimas* 1-2(49-50):32-44.

Pratt, A., 2005. Cultural Industries and Public Policy, *International Journal of Cultural Policy* 11(1): 31-44.

Flew, T. 2012. *The Creative Industries. Culture and Policy*. Sage.

DCMS. 2015. *Creative Industries: Form of Employment*.

DCMS. 2001. *Creative Industries Mapping Document 2001* (2 ed.). London, UK: Department of Culture, Media and Sport.

DCMS. 2006. *Creative Industries Statistical Estimates Statistical Bulletin*. London, UK: Department of Culture, Media and Sport.

UNCTAD. 2009. *Creative Economy Report 2008*.

UNCTAD. 2014. *Creative Economy Report 2013*.

UNESCO. 2009. *Creative Industries - UNESCO Culture*.

UNESCO. 2010. *Understanding Creative industries: Cultural Statistics for Public Policy Making*.

Summary

The article analyses a concept of the sector of modern creative industries thus highlighting the importance of the sector and showing its role in society and economic development. Particular attention is shifted on the growth and development of creative industries considering the current challenges of globalization and on the most important specificities of the developing sector in the context of the challenges of economic globalization. The paper examines the trends reflecting the place of the sector of creative industries in the economy of the modern world, including the tendencies indicating changes in the export of the products

created in this sector. The article also reveals the impact of the development of this sector on employment, social welfare, and economic growth in general and demonstrates that research on the development processes of the creative industry sector, particularly in the context of globalization challenges, is a highly promising trend of scientific knowledge and further research.

Key words: *Creative Industries, Globalization, Exports of Creative Goods, Growth of Economy*

Article reviewed

KŪRYBINĖS INDUSTRIJOS ŠIUOLAIKINĖJE EKONOMIKOJE: GLOBALIZACIJOS PROCESAI

Valerija KONTRIMIENĖ

Vilniaus Gedimino technikos universitetas

Santrauka

Straipsnyje analizuojama šiuolaikinė kūrybinių industrijų sektoriaus samprata, atskleidžianti šio sektoriaus svarbą, parodytas jo vaidmuo visuomenei ir ekonominei raidai. Prioritetinis dėmesys skiriamas kūrybinių industrijų raidai ir plėtrai, atsižvelgiant į šiuolaikinius globalizacijos iššūkius, atskleisti svarbiausieji šio sektoriaus raidos ypatumai, ekonomikos globalizacijos iššūkių kontekste. Įnagrinėtos tendencijos, atspindinčios kūrybinių industrijų sektoriaus vietą modernių pasaulio šalių ekonomikoje, tame tarpe - tendencijos rodančios šiame sektoriuje sukurtų produktų eksporto pokyčius, atskleisti šio sektoriaus raidos poveikis uimtumui, socialinei gerovei, bei ekonomikos augimui visumoje. Parodyta, kad kūrybinių industrijų sektoriaus raidos procesų tyrimai, ypač globalizacijos iššūkių kontekste, yra labai perspektyvi mokslinio paėinimo ir tolimesnių tyrimų kryptis.

Raktiniai žodžiai: kūrybinės industrijos, globalizacija, kūrybinių industrijų produktų eksportas, ekonomikos augimas

Copyright of Public Administration (16484541) is the property of Lithuanian Public Administration Training Association and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.