

Formation of Business Education Development Strategy Directions in the Sphere of Creative Economy in Ukraine

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Abstract - The purpose of the study is to inform the directions of business education development strategy in the field of creative economy of Ukraine using international experience. The most demanded (desirable) forms of educational and consulting support to promote the commercialization of creative industries in Ukraine have been identified. A SWOT-analysis of education in the field of creative economy in Ukraine was conducted.

Keywords – creative entrepreneurship, business education, creative economy, non-formal education, formal education

1. Introduction

Creative industries are one of the most unevenly spread sectors, among which agriculture, finance, and insurance are behind. The rapid increase of creative industries makes them an important focus for economic studies, including regional economic development, but so far not many regional studies on sustainable development have been conducted [1].

As an integral quantity that characterizes the level of creativity of economies around the world,

R. Florida proposed a global index of creativity, which was calculated on the basis of three coefficients – technology, talent and tolerance [2]. According to [3], among the leaders in the development of the creative economy are countries such as Switzerland, Sweden, Denmark, Great Britain, Finland, Ireland, the Netherlands, Luxembourg, Singapore, France, Germany, Israel, Norway. Ukraine took 27th place (according to the "talent" factor – 19th place), with the first three – Sweden, Japan and Finland [4].

It is important to emphasize that the EU Government makes efforts to support the creative economy at the national level. Having a strategy for the development of the creative industry is an obvious advantage, and this is confirmed by high places in the world ranking which comprises countries with developed creative economies. It should be noted, that European Parliament and European Council established the Creative Europe programme (2021 to 2027) and EU Regulation No 1295/2013 was published. The aim of this initiative is to build on the Creative Europe Programme's achievements and scale up efforts with a view to meet the objectives set in relation to more recent policy developments. The new Creative Europe programme intends to offer opportunities for operators to develop technologically and artistically innovative European trans-border initiatives to exchange, co-create, co-produce and distribute European works and make them accessible to a wide and diverse audience. The development of education in the field of creative economy is also included in the strategy [5].

Ukraine is a developing country. The creative economy in Ukraine is developing significantly, but is not as progressive and popular as in developed countries [6]. In addition, the spread of the coronavirus had a negative impact - during the pandemic, Ukraine's creative industry lost \$ 3 billion, or 2% of GDP. The state stimulates the development of this area. In 2020, the Law on Support of Creative Industries "On Amendments to

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Certain Legislative Acts of Ukraine Concerning State Support in the Sphere of Culture, Creative Industries, Tourism, Small and Medium-Sized Business in Connection with Restrictive Measures Related to the Spread of COVID-19 Coronavirus Disease" was signed in Ukraine. The purpose of the law is to reduce the negative impact of the spread of coronavirus. This indicates that the Government of Ukraine is also making efforts to support the creative sector at the state level. The positive fact is that one of the goals of the National Economic Strategy until 2030 is to create a competitive creative economy for the balanced development of Ukraine. The National Economic Strategy aims to increase the share of creative industries in the country's value added from 3.86% to 5%; to increase the share of creative goods and services in exports from 0.5% to 3%; to increase the number of employees from 3.57% to 4.5% of the total number of employed; and to increase the position in the Global Innovation Index in the category Creative goods and services from 95 to 25 position [7]. However, the impact of education on the development of the creative economy is not taken into account. This encourages the search for strategic solutions for the development of Ukrainian business education in the field of creative economy.

It is important to note a significant factor in the development in this area is not only state support, but also the support of international funds, strengthening the role of education in creative entrepreneurship, creating an ecosystem of creative entrepreneurship. As the United Kingdom is one of the leaders in the development of the creative economy, as noted above, the study of the British experience in order to form a strategy for the development of education in the creative economy of Ukraine is a topical scientific issue. It is worth noting that in 2018, creative industries contributed more than 111 billion pounds to the UK economy, which is equivalent to 306 million pounds per day. In addition, the UK is working to stimulate the development of the creative industries, in particular through the five-year Creative Spark initiative to support international university and institutional partnerships to develop entrepreneurial skills and the creative economy in seven countries. Prior to Creative Spark, the British Council commissioned IFF Research to study how entrepreneurship is developed and businesses supported in UK higher education institutions that receive public funding (there are 169 such institutions in the UK – compared to 661 in Ukraine). Via in-depth analysis of UK universities with unique and outstanding EEE provision, four broad areas covering 14 specific EEE models have emerged that summarise the ways in which HEIs support EEE amongst students across all sectors. These areas and models can be summarised as:

- Training and experience, comprised of four models: training sessions (workshops, masterclasses and boot camps), placements and enterprise years, live briefs, mentoring.
- Competitions and awards, covering five models: funding competitions, skills development competitions, micro-competitions, tier 1 Graduate Entrepreneur visas, student awards.
- Incubation Services, either incubation labs and programmes or university innovation centres and business consultancy
- Partnerships and Joint Programmes, including three models: joint programmes between universities local, regional or national partnerships with businesses, international collaborations.

All 14 models have strong potential for developing creative enterprise skills at home and internationally [8].

All the above indicates that the formation of a strategy for the development of business education in the field of creative economy is an urgent scientific task. Numerous studies show the significant impact of universities and non-formal education on the development of creative industries.

2. Materials and Methods

The purpose of the study is to inform the directions of business education development strategy in the field of creative economy of Ukraine using international experience. To achieve this goal, the following tasks have been performed:

- study the experience of education in the field of creative economy of Great Britain and the countries of the European Union;
- identifying the most popular (desirable) forms of educational and consulting support to promote the commercialization of creative industries in Ukraine;
- SWOT-analysis of education in the field of creative economy in Ukraine.

Methods of data collection and analysis: anonymous survey using an online questionnaire by random selection and SWOT-analysis. Research period: June-September 2020. The study was conducted as part of the British Council's five-year Creative Spark program: a program to support entrepreneurship in education. This program aims to support international university and institutional partnerships for the development of entrepreneurial skills and creative economies in seven countries: Ukraine, Kazakhstan, Uzbekistan, Kyrgyzstan, Azerbaijan, Armenia, Georgia, with the support of the United Kingdom.

3. Results

According to a study [9] conducted in the UK, creative enterprises need the most consulting support from experts in accounting, law, finance, public and local government, trade, and 14% of respondents need access to university or mentoring support. In addition to higher education institutions, the country has established public organizations that are able to address these issues. For example, in the UK there are NGO Cultural Learning Alliance and Nesta, which aim to develop creative skills, education in the field of creative industries and creative entrepreneurship.

In the UK, a large role is assigned to higher education institutions. It has been scientifically proven that in 2014-2015, the economic impact of creative universities in the UK was £ 8.4 billion each year. Based on research, we can talk about the growing importance of interdisciplinary research between higher education, creative industries and the development of regional creative economies. Scientific data point to the growing importance of higher education institutions in terms of the development of talented students, through their participation in art schools, as well as the creation of "third spaces" for the transfer of creative knowledge [9].

STEM education acquires a special role for the development of the creative economy. According to British research, almost 25% of those employed in the visual effects industry have a degree in a STEM subject (including maths, physics, engineering and computer science) [10].

In addition, only 5% of those accepted for Maths and Computer Science courses have studied A Level Art and Design. This indicates the importance of forming an individual educational trajectory of students in both economic and creative specialties. In particular, universities should offer art and economics courses at art universities, and students from economics universities may be offered a choice of creative subjects. Researchers question the feasibility of combining music, art with technical and economic knowledge for the development of the creative economy [10].

It has been established that higher education institutions are actively involved in the development of the creative economy in the UK not only through educational activities, but also through technology transfer, patenting and the creation of new developments. This is due to the involvement of staff in teaching, research, outreach and public involvement, as well as the provision of cultural infrastructure, such as university museums, galleries and theaters. These key dimensions interact with another important role that universities play: the participation of graduates in shaping the creative economy and offering new innovative practices, products and processes in society [11].

Thus, the main trends in the impact of education on the creative economy in the UK are: support for talented graduates, the creation of universities "third spaces" and art schools, the development of cultural infrastructure of universities (museums, theaters), interdisciplinarity and a combination of studying creative subjects and exact disciplines, conducting educational activities by public organizations and stimulating scientific activity in universities for the development of new ideas of creative business.

The next step of our study: forms of educational and consulting support to promote the commercialization of creative industries in Ukraine. In particular, the existing experience and needs of representatives of the creative industries in various forms of support for the commercialization of activities were studied. Target audience: representatives of the creative industries and the ecosystem of creative industries.

Ukraine's creative economy is in its infancy. Currently, there are no effective institutional forms of support for the sphere, which hinders its qualitative and quantitative development. In particular, previous research suggests that representatives of the creative industries lack educational and advisory support for the commercialization of activities.

A total of 124 participants took part in the survey, of whom 71.8% were women and 28.2% were men. The answers to the question "How well do you manage to commercialize (earn money) through your activities in the field of creative industries?" are shown in Fig. 1.

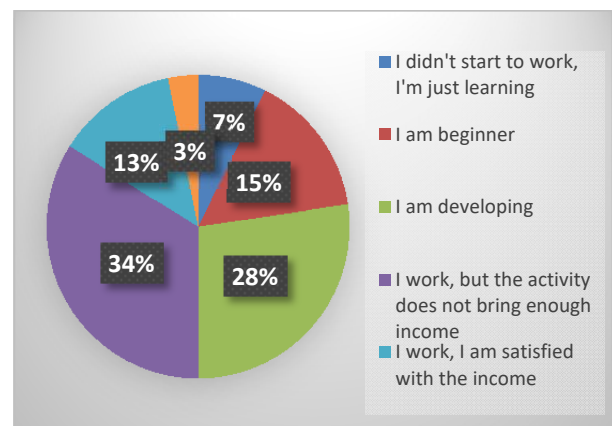


Figure 1. The answers to the question "How well do you manage to commercialize (earn money) through your activities in the field of creative industries?"

The results of the study show that about 34% of the creative industries are dissatisfied with their disposable income. 27.4% are actively developing commercial activities, which indicates optimism about the situation.

At the same time, only about 16% of respondents are satisfied with their income level (of which 80% work in the private sector). This indicates that representatives of the creative industries, for the most part, face difficulties in commercializing their activities and achieving a high level of income, which confirms the relevant research hypothesis. Similar

results have been reflected in other studies of Ukraine's creative industries, which confirm that a significant number of creative people do not know how to monetize their talent.

Respondents were also asked the question "What problems arise during the commercialization of your business?". The answers are shown in Fig. 2.

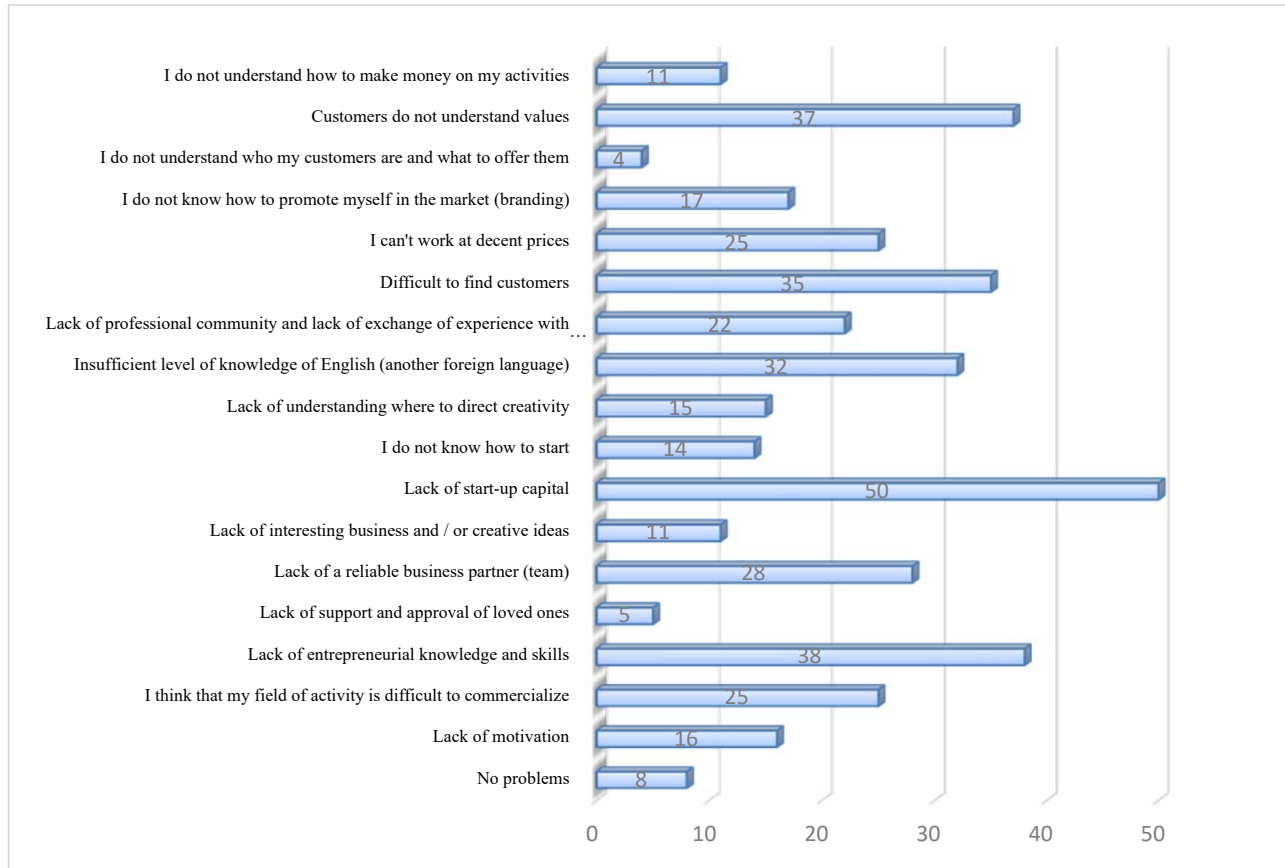


Figure 2. The answers to the question "What problems arise during the commercialization of your business?"

The results show that the biggest problem for the creative industries is the lack of funds to invest in the start of activities and its development. This problem is one of the key ones for the area and is connected with the high level of risk, low level of state support, an low level of development of the financial market of Ukraine as a whole. This problem has been repeatedly emphasized in other studies of the creative industries.

Lack of entrepreneurial knowledge and skills is another key problem for the creative industries. This is confirmed by the results of other studies, which determine that the development of business competencies is critical for the development of creative industries. The reasons for this situation are the outdated system of state higher and secondary special education, the shortage of modern niche educational products in the field of non-formal education. Another significant problem is the lack of understanding by customers of the value of creative products and their unwillingness to pay for them.

This problem has been identified in other studies. It is a consequence of the low purchasing power of Ukrainians, respectively the low share of expenditure on cultural products, insufficient level of education of ordinary citizens about cultural and artistic products. On the other hand, this situation is partly due to the fact that representatives of the creative industries themselves do not understand the value of their own products from the point of view of consumers and can not justify to customers the value of their own products. Difficulties in finding clients are another important problem for the creative industries, and are the result of weak entrepreneurial skills and low levels of effective demand.

Respondents also indicated insufficient knowledge of English, despite the large number of free educational products and relevant operators in the field of non-formal education. A similar problem has already been highlighted in other studies.

At the same time, only 3.2% of respondents said they did not know who their customers were and what to offer them. Against the background of key problems with the complexity of selling their products, this may indicate that representatives of the creative industries do not see the root causes of weak commercialization due to a superficial understanding of marketing concepts and business modeling. It should be emphasized that the marketing nature has several other problems, including lack of understanding of how to make money (8.9%), not knowing how to promote themselves in the market (13.7%), and not being able to work at decent prices (20.2 %). Weak marketing positioning is a significant deterrent to the development of the field, which has been emphasized in other analytical studies.

Also, 20.2% of respondents said that they believe that their field of activity is difficult to commercialize, while among the respondents who chose this option, about 70% are representatives of academia, public and public sectors.

The third leading group of problems combines problems with lack of free time, difficulties in combining creative activity with the main work. These barriers reflect the specifics of the creative industries, as it is common when it remains the main source of income for a long time.

In order to study the role of education, a question was asked as to which educational activities the respondents participated in. The results are presented in Fig.3.

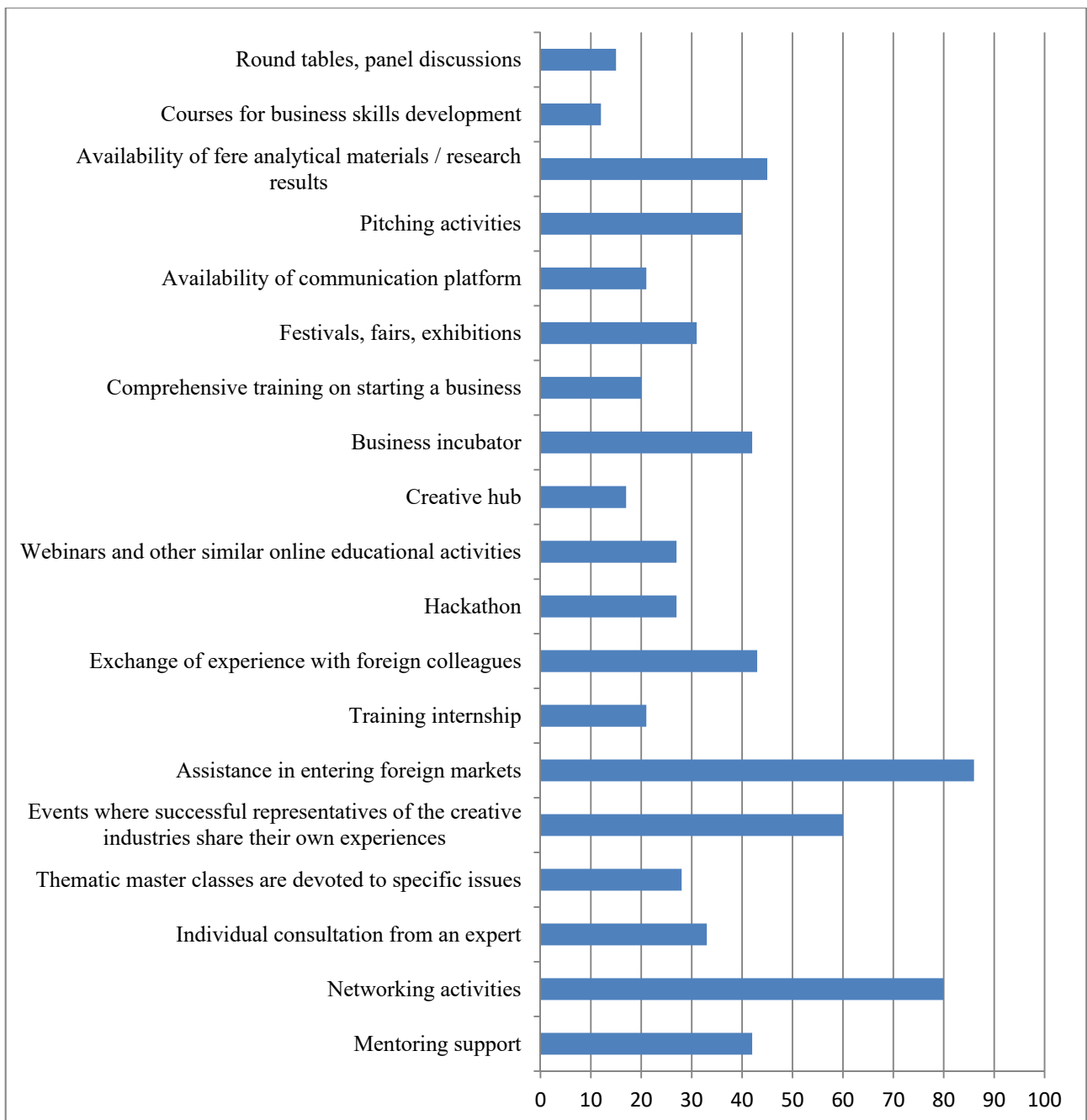


Figure 3. The answers to the question "Which of the following events have you previously participated in?"

The findings suggest that the most popular type of activities are webinars and other online educational activities, which is to be expected, especially during quarantine. Another popular type of event is thematic workshops on specific issues, which is also logical given the significant supply of such events on the market and partially confirms the initial research hypothesis.

Unexpected is the presence of networking measures among the leading options, given the fact that such measures are generally not very common.

It is also common to attend events where successful representatives of the creative industries share their experiences.

At the same time, participation in foreign market assistance activities, business incubators (which partially confirms the initial hypothesis) and competitions for business skills development are the least common. Such a situation is logical given the low prevalence of such measures in Ukraine.

It is interesting that there is a sufficient prevalence of internships (25%), mentoring (21%) and pitching activities (21%), the offer of which is not significant compared to other types of activities. At the same time, the sufficient prevalence of mentoring support partially refutes the relevant research hypothesis.

Respondents were also asked to answer questions about what activities they would like to take part in (Fig. 4).

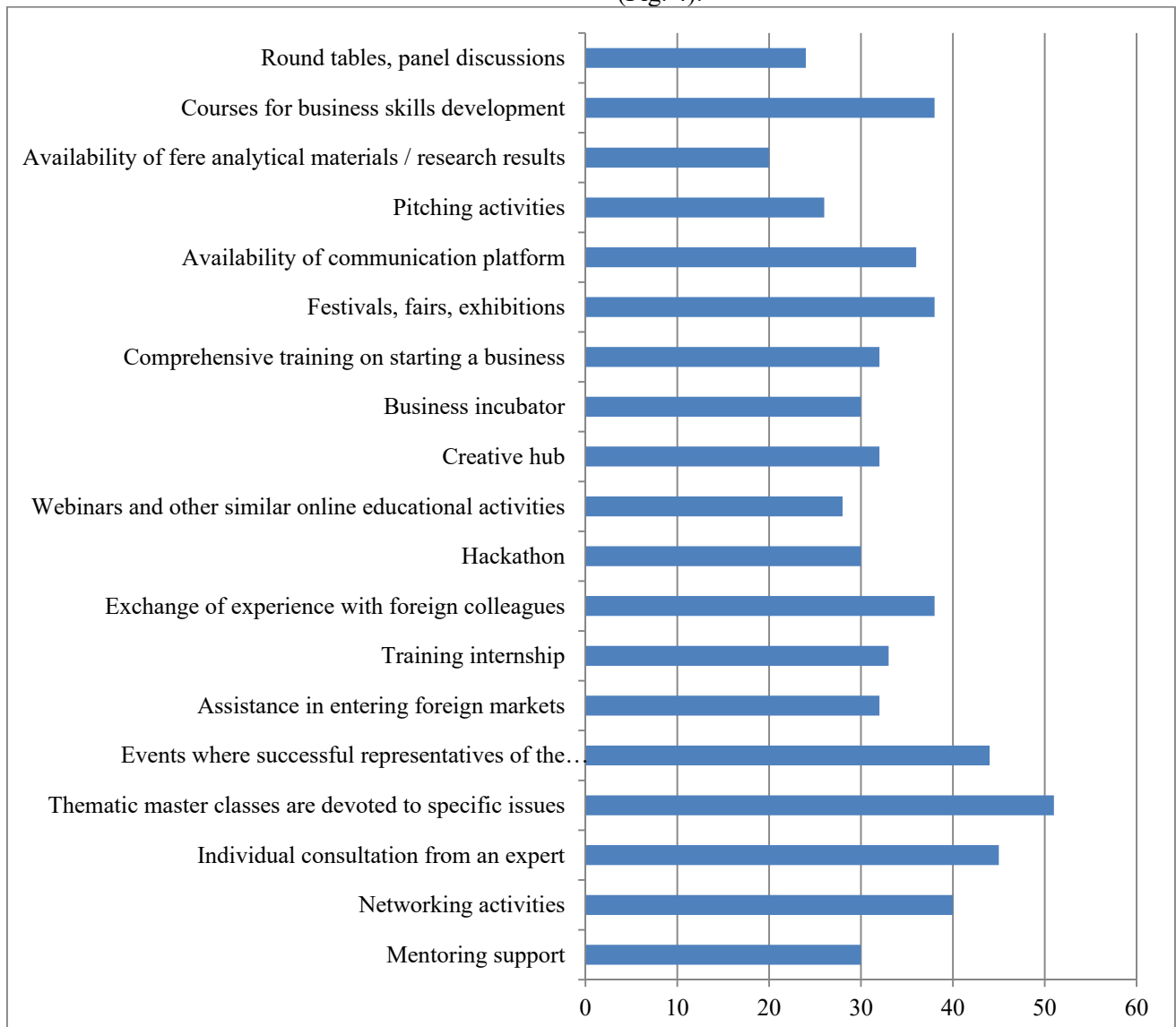


Figure 4. The answers to the question "What events would you like to take part in?"

The results of the study suggest that the most desirable type of activity are master classes designed to address key issues, which confirms the hypothesis that there is a demand from the creative industries for active forms of support. Another desirable type of

activity is networking, given that many of the respondents have participated in similar events in the past, it can be argued that there is a stable demand for such.

Also among the leading formats is the provision of individual advice from an expert, which is logical given the personalized nature and the ability to get help in resolving a specific issue, which determines the applied value of such activities.

The least desirable types of events are round tables and panel discussions on topical issues (probable reason for discrediting this method as ineffective, given the high prevalence in the past), business skills competitions (potential participants have little understanding of the nature and value of this type of event), availability of free analytical materials (there is currently a lot of free general information in the public domain, not all potential beneficiaries are ready to study complex voluminous analytical reports). It is interesting to note the mediocre interest (26.6%) of respondents in webinars (apparently in quarantine conditions, potential beneficiaries are tired of this type of event).

In order to summarize the results of the study in terms of prevalence and interest in future participation, all types of activities were assigned one of three ranks according to the share of respondents who chose it (Low, Medium, High) and a matrix was compiled according to these criteria (Table 1).

Table 1. Matrix of interest of creative business representatives in educational activities

Type of event	Prevalence of participation	Interest in the future
Mentoring support	Medium	High
Networking activities	High	High
Individual consultation from an expert	Medium	High
Thematic master classes are devoted to specific issues	High	High
Events with successful representatives of the creative industries	High	High
Assistance in entering foreign markets	Low	High
Training internship	Medium	Medium
Exchange of experience with foreign colleagues	Low	Medium
Hackathon	Low	Medium
Webinars and other similar online educational activities	High	Medium
Creative hub	Low	Medium
Business incubator	Low	Medium
Comprehensive training on starting a business	High	Low
Festivals, fairs, exhibitions	Medium	Low
Availability of communication platform	Medium	Low
Pitching activities	Medium	Low

Availability of free analytical materials / research results	Low	Medium
Courses for business skills development	Low	Low
Round tables, panel discussions	High	Low

From the summary Table it can be concluded that the largest deficit is observed in assistance in entering foreign markets, which is a rare type of activity. The importance and need to intensify support in this direction has been repeatedly emphasized in other studies. There is also a shortage of proposals for mentoring and individual expert advice. The demand for popular activities remains stable - networking events, thematic workshops and events where successful representatives of the creative industries share their own experiences.

At the same time, such popular events as comprehensive training on starting a business, round tables, panel discussions are characterized by a low level of interest in the future, which indicates the saturation of respondents with these types of activities. Interestingly, there is a lack of interest in competitions for business skills development, despite the low prevalence. It is likely that respondents do not understand the nature and value of this type of activity. At the same time, this type of activity is identified as one of the basic models to support the development of the sector according to a study of the creative industries of the United Kingdom.

Respondents were asked what other activities to support the creative industries they would like to participate in. Among the answer options there were no fundamentally new options for measures, for the most part these types of measures repeated the previously mentioned ones (sometimes in a different wording). Among the leaders of the options were hackathons and exchange of experience with foreign colleagues.

49.2% of respondents took part in paid educational or consulting activities, while 50.8% did not. The answers of the respondents were practically evenly distributed on this question. This indicates that a significant number of representatives of the creative industries are willing to invest in their professional and personal development. Among the types of events attended, the most common are marketing courses and trainings (branding, SMM), which is natural, given that the problems of a marketing nature are the most painful for representatives of the creative industries. A significant proportion of respondents stated that they participated in paid online events (webinars, courses, trainings). The answers to the question: "What prevents you from participating in paid activities?" is shown in Fig. 5.

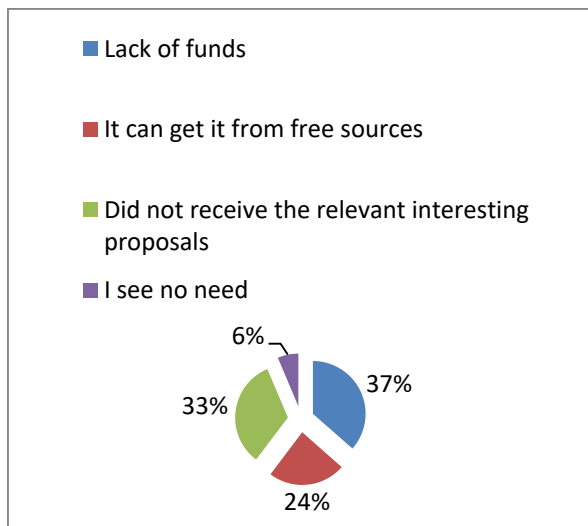


Figure 5. The answers to the question: "What prevents you from participating in paid activities?"

Thus, it is possible to put forward such observations on the forms of educational and consulting support to promote the commercialization of the creative industries in Ukraine. A significant part of the creative industries face difficulties in commercializing their activities, which confirms the relevant research hypothesis. The key problems for operators are the lack of funds for investment, lack of entrepreneurial knowledge and skills, lack of understanding of the value of cultural products and unwillingness to pay for them, difficulties in finding customers and low level of English language skills. A significant barrier to the commercialization of activities is mainly a superficial understanding of marketing and business modeling by representatives of the creative industries, the substitution of the root causes of the situation with the final consequences. The largest deficit in activities is observed in assistance in entering foreign markets, mentoring and individual expert advice. The demand for popular activities remains stable - networking events, thematic workshops and events where successful representatives of the creative industries share their own experiences. Initial research hypotheses were confirmed in terms of low prevalence of participation in business incubators and high demand for mentoring support. Popular events such as comprehensive training on starting a business, round tables, panel discussions are characterized by a low level of interest in the future. There is no interest in competitions for business skills development despite the low prevalence. Half of the respondents attended paid educational and advisory events during the last year, which indicates that representatives of the creative industries are willing to invest money in such activities. About 80% of respondents were negatively affected by COVID-19. Moreover, 11.3% had to suspend activities in general. In the context of the

crisis, the most relevant topics are the promotion of the Internet and the adaptation of business (business models) to new operating conditions, which confirms the initial research hypothesis.

After studying the relevant experience of the United Kingdom and conducting a sociological study, the next step was to conduct a SWOT-analysis of education in the field of creative economy in Ukraine. Such an analysis is necessary for the formation of directions for the development strategy of education in this area. It should be noted that previous research has shown that education has a direct impact on creative entrepreneurship. The results of the SWOT analysis are shown in Table 2.

Table 2. SWOT analysis of education in the field of creative economy in Ukraine

<p>S (strengths):</p> <ul style="list-style-type: none"> participation of Ukrainian free economic zones and public organizations in projects initiated by international foundations that provide support in the field of creative entrepreneurship; a large number of freelancers who provide training in the field of entrepreneurship; high staff potential of Ukrainian teachers, many of whom have a degree; state support at the regional level for the creation of business incubators, business accelerators, business hubs, etc; openness of representatives of the Ukrainian creative business and readiness to study and invest in educational activities; the possibility defined by the legislation for students to form an individual educational trajectory; availability of amateur theaters, singing and dancing groups, museums at universities 	<p>W (weaknesses):</p> <ul style="list-style-type: none"> lack of a state standard of higher education for the training of specialists in the field of creative entrepreneurship; search for new formats of educational activities in connection with the COVID-19 pandemic; lack of sufficient number of teachers of economics in art universities and lack of creative disciplines in economic institutions of higher education; low motivation of students to participate in amateur theaters, singing and dancing groups at universities; weak interest of creative business representatives in participating in business incubators; weak motivation in presenting their own scientific works, inventions and patents in the form of commercialized developments;
<p>O (opportunities):</p> <ul style="list-style-type: none"> active involvement of scientific and educational potential in the development of the creative economy, in particular by providing mentoring support; integration into the world 	<p>T (threats):</p> <ul style="list-style-type: none"> losses incurred by entrepreneurs in the creative economy as a result of the COVID-19 pandemic and the general decline in enterprises in the

<p>educational space by joining academic mobility programs and participating in projects that support education in the field of creative entrepreneurship; creation of creative hubs, simplicities for creativity, business accelerators on the basis of higher education institutions; development of educational programs within the specialty "Entrepreneurship, trade and exchange activities" in creative entrepreneurship; development of scientific schools and state research topics on creative entrepreneurship; development of STEM education.</p>	<p>industry; difficulty in implementing an educational program on creative entrepreneurship due to incomplete understanding of the population of the features of this industry; language barrier for creative business representatives to participate in international projects that provide educational support for creative entrepreneurship.</p>
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Taking into account the results of the above research, the following recommendations were made to form the directions of the strategy for the development of education in the field of creative economy of Ukraine:

- State institutional support of creative industry operators is needed to access grant and credit financing activities;
- It is necessary to intensify non-formal education activities aimed at developing business competencies, including narrowly sectoral ones;
- It is necessary to launch programs of active consulting and mentoring support for operators in the creative industries. These programs may involve partial payment by participants. An alternative option may be to partially cover the costs of providing this type of service by private providers. Possible implementation mechanism - through a voucher support program;
- It is necessary to strengthen activities to increase the export opportunities of operators in the creative industries through educational, consulting and other types of activities;
- Popularize the idea of creating creative hubs as centers for the formation of local communities of various sub-sectors of creative industries;
- Stimulate representatives of the ecosystem of creative industries to diversify the formats of organized events aimed at supporting creative industries, including through competitions for business skills development;
- Take into account in the formation of the individual educational trajectory of students the

- choice of business disciplines in the educational programs of graduates of creative specialties;
- Intensify the information campaign in order to promote the available postcards of entrepreneurship courses for the creative industries and the English language;
- Develop a state standard for the training of specialists in the field of creative economy;
- Develop STEM-education by creating STEM-education centers at educational institutions;
- Promote university art schools, amateur theaters, singing and singing groups and to actively involve student youth in their participation.

4. Conclusion

According to the results of the study we can draw the following conclusions:

The main trends in the impact of education on the creative economy in the UK are: supporting talented graduates, creating "third spaces" and art schools in universities, developing the cultural infrastructure of universities and combining the study of creative subjects and disciplines, educational activities and stimulating research in universities to develop new creative business ideas.

The key problems for creative operators in Ukraine are lack of funds for investment, lack of entrepreneurial knowledge and skills, lack of understanding of the value of cultural products and unwillingness to pay for them, difficulties in finding customers and low level of English language skills. A significant barrier to the commercialization of activities is mainly a superficial understanding of marketing and business modeling by representatives of the creative industries, the substitution of the root causes of the situation with the final consequences.

The data of the SWOT-analysis of education in the field of creative economy in Ukraine give grounds to believe that the main directions of the strategy in this area can be: strengthening the role of non-formal education, mentoring support of creative business; strengthening the entrepreneurial direction of education in art universities; creation of new educational programs in the field of creative entrepreneurship and development of STEM-education.

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