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Sociocultural Practice in the Discourse of Creative Industries Development

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Abstract: The article examines examples of sociocultural practices in advertising and PR, music, cinema, gamification, tourism, and art. Analyzing the proposed topic, the dependence of transformation of sociocultural practices on technologization and informatization of society, on merging of different spheres of creative industries (on the example of advertising and content), and interdependence of society and the process of content creation were established. The sphere of "project activity" as a way of combining traditional and innovative foundations to improve and enrich culture, effectively draw attention to social problems, and involve new people in the creative industry was considered separately. To carry out this research the author used the following methods: comparative-historical, hermeneutic method of generalization. At the end of the article, the author concludes that in the era of globalization with different topical problems in the creative sector of the economy there is a certain way out. This sector of the economy combines economy and culture, develops small and medium-sized businesses, reduces unemployment, and monetizes human ideas and creativity. Today sociocultural practices are required to be mobile, digitalized, merging different directions within the sphere, flexible, unique content, subordinated to economic indicators, and attracting attention to a particular event or problem.

Keywords: *creative industry; economics of culture; sociocultural practice; globalization; project activities.*

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Introduction

The globalization process is one of the main markers. It is the result of post-industrial society, as well as great scientific, technological, and informational progress. Despite the polemical talk of its proponents, globalization is making visible imprints on human existence. The economy is changing, culture and ethics are changing, and people are changing with it. Modern man has become focused on material well-being, while the spiritual side of life is degraded and deterministic. We see a certain role in such a crisis situation in the creative industries, which in recent years have taken an important place in the global economy and are involved in the commercialization of culture. The advantages of the creative industry consist of the development of small and medium-sized businesses, the lack of dependence on natural resources, and the ability to allow everyone to put all of their creative and creative potentials into creating a product that can bring in a profit. The negative side of the creative industry can be considered the potential replacement of norms and values (e.g., propaganda of violence or drugs), the advantage of entertainment content over cognitive content, and other problems. And thanks to globalization and the development of the Internet there is an active imitation of content, trends, and tendencies from one country to another. We can give a special role in solving these problems to sociocultural practices as a means of leveling out the negative effects of globalization and the creative industries. Sociocultural practices become engines for the development of people's socialization, the reproduction of their creative potential, and their involvement in the cultural life of the city, country, or the world. It is such practices that give creative industries the normative direction and creative resources without which the economy itself could not exist. And creative industries make it possible to realize the creative potential of sociocultural practices. Thus, our work aims to investigate sociocultural practices within the discourse of creative industries that can act as a legislator of norms and rules for a new economy and find ways for new creative realization. Let us analyze the essence of "creative industries" and its characteristics. Let us define the term "sociocultural practices", their implementation, and dependence on the creative industries.

2. Literature review

Researchers who have analyzed the creation and essence of the creative economy include: (Harper, 2021; Karasova, 2019; Kholodnytska, 2018; Parkhomenko, 2017; Purnomo & Kristiansen, 2017; Shumeiko, 2021).

These authors are the modern researchers of the concept of "creative industry" who consider it in general and most widely. In our opinion, these works contribute a weighty legacy to the evolution of the concept of "creative industry" and allow us to see the main "steps" in the formation of this concept. "Creative industry" is presented as a socio-philosophical, cultural, and economic concept.

The following researchers have made sense of the various types of sociocultural activity in connection with the creative industries: Harper (2020) (in the modern context by the example of Covid-19). This work occupies an important place in the study because of its urgency when Covid-19 changed the life of the planet from its socio-political component to its economic one. When the economy was transformed, looked for ways out of the crisis. Cahyadi & Magda (2021), (in the discourse of globalization and politics) this work complements the preliminary work in examining the creative industries in the political-economic space. Subsequent work examines specific practices in the discourse of the creative industries Rainoldi et. al., (2022), gaming industry as an example (Mulder et. al., 2020), (by the example of festivals), Derda (2020), Werber (2020), Trach (2018) (from the mass media and advertising); and the analysis of the role of the "city" in the development of the creative economy was carried out by Khoo & Chang (2021).

Brooks (2020) paid attention to the development of art in line with the latest technology. Brooks' work is written in the context of modern civilization, where technology has become our life. We have purposely collected works that "together" describe the current situation in the discourse of the creative industries. From culture to economy, from music to the Internet.

This paper uses comparative-historical and hermeneutical methods to analyze the concepts of "creative industries" and "sociocultural practices"; the comparative-historical method in our study helps to trace the origin and evolution of the key concepts of the work. The hermeneutical method is introduced in connection with the comparative-historical method and aims at interpreting the meaning of the conditions that influenced the changes in the concept of "creative industry", the method of generalizing the results obtained from the analysis of the interaction of sociocultural practices in the development of the discourse of creative industries.

3. The emergence of "Creative Industry"

Today, the "creative industry" plays a special role in the development of the global economy. It skillfully combined culture and economy, overcame dependence on natural resources, created new jobs, gave an impetus to the active development of small and medium businesses, monetized culture, and thus enabled countries to reach a new level of economic development.

Creative industries are a set of views, ideas, trends, and directions of modern economic development, characterized by an organic combination and use of knowledge, information, and creativity (creativity) (Kholodnytska, 2018).

The creative industries first entered the scientific discourse thanks to the philosophical work Dialectics of the Enlightenment in 1947. In their joint work, representatives of the Frankfurt School Theodor Adorno and Max Horkheimer explored how the "mind" conquered nature. The philosophers criticized the process of industrialization and its impact on the socio-cultural sphere of being. It should be noted that, at that time, the "cultural industry" was not yet a separate sphere of the economy. According to them, the cultural industry was a spiritless phenomenon that suppressed the creative process, and also had a negative impact on society. The lack of values and norms, the absence of the goal of human enlightenment, and spiritual enrichment are the characteristics of the cultural industry according to Adorno and Horkheimer (Shumeiko, 2021)

The cultural industry has come under considerable criticism because of the factor of mass production of cultural works. This has been made possible not only by the development of mass media but also by technology in general. Images, photos, and video content can be reproduced many times on completely different media. And the process of creating new content has become so fast and multifaceted that it has led to a situation where it has become very difficult to separate art from (un)art.

In addition to the problem of copy reproduction and distribution, Theodor Adorno highlights another problem, which lies in the use of the media to consolidate and maintain state ideology. In this way, the author explains to us how the first artists, within an underdeveloped cultural industry, could become a breeding ground for politics. Writing poems and poems, painting pictures, composing songs to order-it was all a soulless "culture" that served the state and not at all the people and enlightenment.

Researchers of creative industries, analyzing the history of the development of this sphere, note the "cultural" component of this concept. Philosophers and sociologists were more interested in the essence of art and related questions. For example, "what is a copy?", "How will this or that art exist?", "What is an author?". The "economic" component (culture as an industry) was not in demand by B. Miezh.

B. Miezh notes that the notion of "cultural industry" he uses significantly narrows the field of research of scientists, because they understand it as a single heteronomous field, whereas the sphere of culture should be considered as a set of industries (productions), where a certain logic of production operates (Parkhomenko, 2017)

The German philosopher Walter Benjamin became involved in the development of the theme of the "Cultural Industry". He developed the question of the creation of copies and their influence on the "originals" and art in general.

The next stages of development in the understanding and recognition of the creative industries are related to scientific and technological development, political and legal recognition of this sphere.

4. "Creative Industry" as part of "Industry 4.0."

A significant stage in the creative industries is coming with the new industrial wave that has become known as Industry 4.0. As noted by researchers and publicists, this is only a supposed wave, characterized by the active development of technology, cybernation, the introduction of technology into all spheres of human existence. A. Cahyadi and R. Magda in their joint work note the digital victory of the countries of the Great 20, that it is the introduction of digitalization that helps to develop the economy of the countries and bring it to a new level (Cahyadi & Magda, 2021). Such a process requires a large intellectual and creative capacity that can meet all the needs of the state. This is why the IT sector also falls into the creative economy. The second factor in the development of the creative industry is associated with the already mentioned media sector. Niklas Luhmann called the media our second reality (Werber, 2020). And this cannot be denied. Thanks to social networks, online stores, emails, messengers, and other applications, human beings have moved into a digital existence. Therefore, human "labor" (by which we mean the creation of creativity, ideas, or information) has an expression in images, code, and illustrations. Thus, cultural industry capital can be considered partly intangible and an expression of concrete information.

The author of a work of art lays down an idea, a certain concept that he wants to show to others, and the "cultural industry" distributes the product of his intellectual activity through copies. People can own the art and enjoy it and its "idea," although the first reason for production is pragmatic (how the thing will be used and how much money it can bring in). We should add that the end product in the creative industries is not only digital products that can be reproduced on certain media (like films, photographs, etc.), but also architectural monuments, theaters, museums, and other objects of cultural activity.

5. Great Britain as a leading country in the development of the Creative Industry

The United Kingdom should be considered the leading country in the creative industries. This process was not accidental for her. The creation of the creative industry was strategically planned by the leadership of the country in advance as an opportunity for the economic and cultural growth of the state. The development of a new sphere in the economy began with the signing of a number of important documents, in which the creative industry was officially proclaimed and approved as a new sphere of the economy. For example, the first document defined the concept of this sphere provided a list of works that can be attributed to the creative industry, it was prescribed monetary provision of the new sphere, as well as the subjects, which should be involved in this sphere, were prescribed. The country trusted the youth, because this category is the most involved in the newest technologies, informatization, and is most disposed to receive new experiences. Thus, the country created the legal and political conditions for the existence and development of a new sphere.

Analyzing the experience of the UK and other countries, scientists have been formulated based on the characteristics of the "creative industries". Firstly, the creation and support of creative industries have significantly reduced the level of unemployment. A large number of people began to move into "self-employed" status. A person was able to monetize his or her creativity and ideas and quit a job for hire. Secondly, the realization of freedom became possible and the concept of "everyday life" became relevant. People associated with the creative industry have more opportunities to work from anywhere in the world, to manage their own time, and not to depend on management. The classic fetishization of labor is receding into the background. In the new conditions of the creative industry, salaried work disappears, the clear work schedule disappears. Former

notions of work are transformed in the present. Thirdly, the creative industry combines such concepts as economics, business, brand promotion, personal and unique ideas, content, creativity, spirituality, sociality. The creative economy can act as a retranslator of ideas and values, to be an educator through the cultural aspect. The fourth one is orientation on the development of small and medium businesses. The fifth is international cooperation. International experience and transfer of one's own culture is another of the advantages of creative industries. The sixth characteristic is related to urbanism. Different cities within the same country have different opportunities in the development of creative industries. This is related to access to technology, the number of museums, theaters, libraries, the geographical location of the city or village, etc. (Trach, 2018). Therefore, the sixth point can be formulated as "urban dependence in the development of creative industries". Researchers highlight the seventh characteristic, which may sound like the "positivity" of the creative sphere. A person in this sphere is accepted with their own experience and outlook, with good communication skills, the concepts of "kindness", "politeness" and "morality". Although, in our opinion, this point can be criticized by looking at a variety of content on the Internet.

Thus, the creative economy is less dependent on material resources, so it is the most dynamic in terms of job creation, income generation, and export development (Karasova, 2019).

Since the 2008 UN conference, the creative economy has been divided into four sections: art, cultural heritage, media, and functional areas. The creative industries are based on three fundamental components: creativity (personal talents); intellectual production and property; digital technologies through which creative product is produced and distributed (Parkhomenko, 2017)

6. The conditions for the existence of today's creative industry

For the development of creative industries (all of the above sections), it is not natural resources that are needed, but an environment in which one can create a certain product and, above all, form oneself. It is necessary to recognize the advantage of large cities over villages or provincial towns. The bigger the city, the bigger and richer its life, the more opportunities for creativity. The financing of the cultural sphere in cities has advantages over villages in the amount of human traffic, in a large number of galleries, museums, theaters and cinemas, parks, and clusters. The study of the creative city is also reflected in scientific discourse. For us, the

experience of the East is interesting in the context of power - urban development. Eastern cities tended to culture and centric approach with an emphasis on local art and cultural identity, as well as stronger state intervention. The central and regional authorities played an active role in building culturally oriented development strategies. But because of their ambition to dominate the world market, we can conclude that the authorities have sidelined the promotion of local culture, focusing on the problem of cultural consumption and the ordering of cultural capitalism (Khoo & Chang, 2021; Rainoldi et al., 2022), taking video games (as a product of the creative economy) as their basis, they analyzed their impact on potential tourist gamers using empirical marketing. Thus, game developers (with images, sounds, characters) have constructed a certain reality promoting a certain image of the city, encouraging a new tourist experience.

The creation of "public space" plays a special role in large cities. As noted by urbanists, public space is a physically open space that engages people in public discussion and shared life. This phenomenon appeared in ancient times when people were active citizens of the city-state (polis) and actively participated in the life of their city. People would come to the square (agora) and argue for their position on this or that issue, or simply talk to their neighbors. Formally, public space becomes such when a person leaves the borders of his apartment and enters society. But the concentration of people, opinions, ideas takes place exactly in squares or parks. It is not without reason that political meetings, exhibitions, concerts, rallies, or demonstrations are held in such places.

Public space, according to Anne Arendt, becomes a table between all subjects of the state (Arendt, 2017). Although she used this metaphor in political discourse as a marker of the democratic state, as a marker of freedom of speech, this metaphor also applies to creative industries and sociocultural practices. Physically open spaces can bring many people together, become a table where all the people of the city and its guests can listen to music, see paintings or installations. But things are changing at the turn of 2019/2020 when the COVID-19 pandemic caught fire in the world. People stopped physically gathering in open spaces. This event made adjustments to an entire planet and spurred new discourses in all areas of science. It will not be moral to touch on which areas suffered more, because it is a tragedy for the whole world, but still, the creative industry had advantages in such a situation. The existence of the creative economy in the digital space made it possible for all subjects of interaction to communicate comfortably. And for those who existed outside the Internet, to move there. For example, musicians began to give concerts through social networks. And

the "integration" of creative industry products into the lives of consumers through the Internet gave profit advantages. So, people began to buy more online courses.

COVID-19 especially affected the moral and psychological state of people. A large number of domestic violence, depressions, jolts to rethink life, professional qualifications, etc. grew. Creative economy content was particularly supportive at this time. This support stems from the fact that "shared values (global) and those of the creative industry sector related to emotional life, innovation, technological tools, and evolutionary change are not only industry values, but also strongly state what it means to be human." (Harper, 2020).

Let's change our focus on the essence of "creative industries" to the special role of sociocultural practices within this economic sphere. We realized that this sphere combines economics and culture, that it makes capital out of people's creativity and creativity, and that geographical conditions play an important role in the success of this sphere. But we did not consider the "ethical" and "cultural" sides of this question.

On November 8, 2019, the United Nations General Assembly declared 2021 the "International Year of the Creative Economy for Sustainable Development". The UN defines "sustainable development" as including the following components: zero poverty, zero hunger, good health and well-being, quality education, gender equality, clean water and sanitation, affordable and clean energy, measures to combat climate change, and other goals (Harper, 2021). The authors of the program noted that previously the creative industries had been little included in the discourse of "global" issues and sustainable development. It was a rather "soft" force in the political-economic arena. To overcome gender and racial discrimination, the authors of this project proposed to achieve a balance in the number of female and male roles in films, a balance in inviting actors and actresses of different races. In our opinion, such "laws" can interfere with the artistic component of the creative industry. Therefore, the solution to engaging the creative industries in solving the world's "global" problems may be in sociocultural practices that are themselves undergoing significant changes in dialogue with the creative industries.

Sociocultural practices occupy an important place in the being of society. They bring theoretical knowledge of the humanities (philosophy, cultural studies, psychology) to the practical level, for the socio-cultural development of man.

The first conceptualizers of cultural practices were Per Bourdieu and Michel de Certeau. Cultural practices were seen as the basis for the creation

of a system of values that influence, harmonize and control the structure of society. And also intend in connecting different subjects of social interaction (Parkhomenko, 2017).

Today, sociocultural practices are considered to be activities aimed at shaping certain norms, values, and worldviews of a person, which awakens her creative abilities and establishes communication with other members of society. Such practices can be considered fundamental factors in human life. The reasons for such practices are the notion that "personality" is a symbiosis of a person's upbringing and innate inclinations. Both the former and the latter must unfold under favorable conditions that can be created through sociocultural practices.

The rapid development of technology and society has led sociocultural practices to two paths of existence. The first path is existence thanks to the state. Specifically, it creates universities and institutions, which are responsible for the sociocultural sphere, determines the path of the country's spiritual development, distributes the budget between institutions, and finance various cultural projects. The second way is development at the expense of charitable organizations, non-governmental institutions, as well as with the support of individuals.

Sociocultural practices can be an indicator of the direction of the state's development and ideology, illuminating what social and cultural challenges the state wants to overcome and showing what is important to it. There is another side to this context, though. The practices that artists themselves, non-state institutions, and everyone else creates provide an objective assessment of the state. Government with politicians, local authorities can see what problems people are concerned about. Non-state practices can give a more objective assessment of sociocultural movements in the state. The peculiarities of sociocultural practices lie in their regular repetition and reproduction, they are closely connected with actual social needs and are aimed at obtaining new cultural and existential experiences.

The driving force for the transformation of sociocultural practices is the personality, seen through the symbiosis of upbringing, human innate qualities, and their active development. Both the former and the latter must unfold under favorable conditions that can be created through sociocultural practices.

We stated that the development of creative industries is connected to the development of the latest technologies, Industry 4.0 and information technology, and the main purpose of the product is the transmission of an idea and certain information. Sociocultural practices use these technologies to transmit a "high" idea and spread it in the media space. For example,

many countries around the world hold an exhibition of contemporary art "Biennale" once every two years. The organizers publish in advance the actual theme of the exhibition and announce the reception of works. Artists make their installations on the theme of war and ecology, gender or racial discrimination, social and cultural change, politics, economics, inspiration, and many other topics. The installations are made possible by projectors, 3D printers, computers, cameras, and other devices. The essence of contemporary art is to work with space in going beyond the "frame" of the picture. Therefore, the first nexus of sociocultural practices in the discourse of the creative industries is the use of technology to go beyond the picture and spread the creation through digital space. And on the other hand, thanks to such exhibitions, festivals, and gallery works, new names are discovered in the art world, and paintings and installations find their admirers and buyers. Another practice can be the discussion of the relationship between art and technology. Conferences of people from different professions (from the IT sector to artists) are formed in the public space to discuss the future of different kinds of art in the age of technology. Thus Brooks (Brooks, 2020) created a collection of three papers presented at the annual conference, ArtsIT. In this way, the very problem of sociocultural practices can become a discourse and an occasion for discussion.

Sociocultural practices have undergone significant transformations due to technologization in the field of music as well. E. Hitters and P. Rutten (Mulder et. al., 2020) suggest that the music industry began to undergo significant changes in the 1950s when commercial pop music emerged. The production of vinyl records and later CDs brought the music industry to enormous profits and at the same time, with the advent of mp3 players and phones went into sharp decline. The music industry's resurgence occurred between 2010 and 2015 when revenues from live music grew more than revenues from digital sales. The economic importance of live music performances has increased since the 1990s, as illustrated by Fritt, Holt and Mortimer, Nosko, and Sorensen (Mulder et. al., 2020). Exploring the experience of the Netherlands, the authors of this article focus specifically on festivals as the most convenient, most open form of musical events. Thus, the sociocultural practice has been subordinated to the socio-economic conditions of the state and began to hold events in the form that is most favorable to society.

Creative industries with a lot of content have flooded both the digital and the real world at once. Constant audio, video, and photo production have changed the field of advertising. Previously, brands directed their capital into advertising, which ensured the arrival of new customers, the

support of its image, and the growth of profits. Now brands are looking for new ways to promote themselves. They are not attracting advertising, but rather content with a different focus. Creating these formats often requires the involvement of a media platform in the campaign development process. This is not without the consequences of creative processes and the complexity of the relationship between the parties involved. Even though branded content has found its place in media spaces as well as in academic and professional literature, scholarly discussions overlook the fact that media have become key actors in campaign development (Purnomo & Kristiansen, 2017). Brands increasingly go on television, may release songs, create collaborations, produce merch, and many other practices that show that the demarcation line between advertising and content is dissolving.

We want to devote special attention to "games". We intentionally give this part of the section a "broad" name, because it covers a large sociocultural space. From contemporary art, online marathons, libraries to the creation of computer games in the IT industry. In modern society, the so-called process of "gamification", that is, the introduction of game technology in many areas of personal development and social life is becoming increasingly widespread.

Throughout history, many philosophers and cultural scientists have considered play to be the engine for the development of civilization. It was Johann Heisinga who first conducted extensive research work in which he concluded that play is what created a culture and in which it continues to evolve. French existentialist J. P. Sartre treats the game as a certain form of existence of human freedom and German philosopher-hermeneutist H.-G. Gadamer sees play as a self-valuable activity "exceeding its reality".

As part of sociocultural practice, play occupies a separate position as a tool to engage people in reading, learning a language or art, playing sports, watching games on television, and many other options.

Today the economic sphere sees some advantages of its work in the project form. A unique idea, the limitation of time to solve a certain problem, clearly formulated and set goals, a constructed path from point "A" to point "B" - give effective results in the work of the team. Such a path is clearly articulated. The peculiarity of the project lies in uniqueness, dissimilarity, and uniqueness. A special role in the creation of the project is played by the leader/author, who puts his experience, idea, vision, and inspiration into the project. It is the intellectual resource for this type of work.

All projects are divided according to their scale. There are microprojects (initiated by one person; may have no funding), small projects

(aimed at a small audience and may also have little funding), and megaprojects (may include several projects, large funding, impact on a large number of audiences).

Speaking about the project activity in the sphere of culture, we mean the organization and coordination of all subjects of cultural education, aimed at the development of measures contributing to the effective solution of urgent problems of society or culture in particular. Cultural projects can be points of interaction between society, authorities, artists, countries, as well as being a specific form of regulation of socio-cultural processes.

At present, the cultural policy of individual countries is implemented at the expense of certain state structures, non-governmental and public, political organizations and is carried out at the expense of budgetary and private funds with the possibility of attracting various partners. Thanks to the project-oriented approach in the sphere of culture it is possible to achieve a combination of traditional and innovative bases for the improvement and enrichment of culture. Such projects within the creative industries catalyze different areas of industry (e.g., advertising and art), apply the latest technical means, and enter the Internet space. For example, museums and galleries conduct online excursions, works draw paintings that are sold at auctions for big money, separate creative projects are created with a focus on certain social projects, and so on.

7. Conclusions

The experience allows us to conclude that at a time of globalization with the cultural crisis, the Covid-19 pandemic, and other socio-political problems, there is a definite way out in the creative industries sector. This sphere combines economy and culture, which allows small and medium-sized businesses to develop, reduces unemployment, monetizes ideas and human creativity, and also allows mobile work and not to depend on natural resources. A special role is played by socio-cultural practices, which can act as a "cultural" component of the creative industry. Through their activities, they attract attention or actualize socio-political, cultural problems, educate society, or discover new artists. Sociocultural practices depend on the funding of state and non-state institutions, the development of cities, and creative people. We can refer to such practices: games, exhibitions, festivals, online education, expositions, etc. Sociocultural practices are most often in the form of project activities that emphasize the uniqueness of their product. Today they are developing within the creative industry, which requires mobility, digitalization, merging different directions within the sphere,

flexibility, uniqueness of content, subordination to economic indicators, and drawing attention to a particular event or problem.

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