

KAUNAS UNIVERSITY OF TECHNOLOGY
KLAIPĖDA UNIVERSITY
LITHUANIAN ENERGY INSTITUTE

UGNĖ DAUBARAITĖ

CREATIVE INDUSTRIES' IMPACT ON NATIONAL ECONOMY

Summary of Doctoral Dissertation
Social sciences, Economics (04S)

2018, Kaunas

This doctoral dissertation was prepared at Kaunas University of Technology, School of Economics and Business, Department of Economics during the period of 2013–2017.

Scientific Supervisor:

Prof. Dr. Gražina STARTIENĖ (Kaunas University of Technology, Social Sciences, Economics, 04S).

Editor: Dovilė Dumbrauskaitė (Publishing House “Technologija”)

Dissertation Defence Board of Economics Science Field:

Prof. Dr. Vytautas SNIEŠKA (Kaunas university of technology, Social Sciences, Economics, 04S) – **chairman**;

Prof. Dr. Rytis KRUŠINSKAS (Kaunas university of technology, Social Sciences, Economics, 04S);

Prof. Dr. Vaida PILINKIENĖ (Kaunas university of technology, Social Sciences, Economics, 04S);

Prof. Dr. Violeta PUKELIENĖ (Vytautas Magnus University, Social Sciences, Economics, 04S);

Assoc. Prof. Dr. Iveta ŠIMBEROVA (Brno university of technology, Social sciences, Economics, 04S).

The official defence of the dissertation will be held at 10 a.m. on March 23rd, 2018 at the public meeting of Dissertation Defence Board of Economics Science Field in Rectorate Hall at Kaunas University of Technology.

Address: K. Donelaičio St. 73-402, 44249 Kaunas, Lithuania.

Tel. no. (+370) 37 300 042; fax. (+370) 37 324 144; e-mail doktorantura@ktu.lt.

Summary of doctoral dissertation was sent on February 23rd, 2018.

The doctoral dissertation is available on the internet <http://ktu.edu> and at the libraries of Kaunas University of Technology (K. Donelaičio St. 20, 44239 Kaunas, Lithuania), Klaipėda University (K. Donelaičio a. 3, 92144 Klaipėda), Lithuanian Energy Institute (Breslaujos St. 3, 44403 Kaunas).

KAUNO TECHNOLOGIJOS UNIVERSITETAS
KLAIPĖDOS UNIVERSITETAS
LIETUVOS ENERGETIKOS INSTITUTAS

UGNĖ DAUBARAITĖ

KŪRYBINIŲ INDUSTRIJŲ POVEIKIS ŠALIES EKONOMIKAI

Daktaro disertacijos santrauka
Socialiniai mokslai, Ekonomika (04S)

2018, Kaunas

Disertacija rengta 2013-2017 metais Kauno technologijos universiteto Ekonomikos ir verslo fakultete, Ekonomikos katedroje.

Mokslinis vadovas:

Prof. dr. Gražina STARTIENĖ (Kauno technologijos universitetas, Socialiniai mokslai, Ekonomika (04S)).

Redagavo: Aurelija Gražina Rukšaitė (Leidykla “Technologija”)

Ekonomikos mokslo krypties disertacijos gynimo taryba:

Prof. dr. Vytautas SNIEŠKA (Kauno technologijos universitetas, Socialiniai mokslai, Ekonomika, 04S) – **pirmininkas**;

Prof. dr. Rytis KRUŠINSKAS (Kauno technologijos universitetas, Socialiniai mokslai, Ekonomika, 04S);

Prof. dr. Vaida PILINKIENĖ (Kauno technologijos universitetas, Socialiniai mokslai, Ekonomika, 04S);

Prof. dr. Violeta PUKELIENĖ (Vytauto Didžiojo universitetas, Socialiniai mokslai, Ekonomika, 04S);

Doc. dr. Iveta ŠIMBEROVA (Brno technologijos universitetas, Socialiniai mokslai, Ekonomika, 04S).

Disertacija bus ginama viešame Ekonomikos mokslo krypties disertacijos gynimo tarybos posėdyje 2018 m. kovo 23 d. 10 val. Kauno technologijos universiteto Rektorato salėje.

Adresas: K. Donelaičio g. 73-402, 44249 Kaunas, Lietuva.

Tel. (370) 37 300 042; faks. (370) 37 324 144; el. paštas doktorantura@ktu.lt.

Disertacijos santrauka išsiųsta 2018 m. vasario 23 d.

Su disertacija galima susipažinti internetinėje svetainėje <http://ktu.edu> ir Kauno technologijos universiteto bibliotekoje (K. Donelaičio g. 20, 44239 Kaunas), Klaipėdos universiteto (K. Donelaičio a. 3, 92144 Klaipėda) ir Lietuvos energetikos instituto (Breslaujos g. 3, 44403 Kaunas) bibliotekose.

INTRODUCTION

Relevance of the study. Richard Florida, one of the best known researchers of the creative industries (CI), points out that each individual is creative or has potential creativity in a certain field (Florida and Tinagli, 2004). Since the CI are based on individual creativity, they provide equal opportunities to create jobs and involve all the regions to participate in the national economy (United Nations Industrial Development Organization (UNIDO), 2007): each creative product derives solely from individual creativity and skill, therefore it is difficult to copy or produce at lower costs (Turok, 2003). As clear boundaries between arts, aesthetics, and popular culture are disappearing at an increasingly high rate (Flew, 2002), new and successful CI enterprises from developing countries are taking firm hold in the industry. Obviously, creativity-driven CI enterprises are capable of increasing exports, international trade, and creating of value added (United Nations Conference on Trade and Development (UNCTAD), 2004, Garnham, 2005; KEA, 2006; Bandarin, Hosagrahar and Albernaz, 2011). Due to this, the academia, governments, and businesses are focusing on fostering individual creativity (Matheson, 2006; UNIDO, 2007; Tomczak and Stachowiak, 2015).

The contemporary global economy is reasonably perceived as a creative one: individual creativity is employed to create jobs and value added. Complementarily, creative cities thrive on cultural heterogeneity by hosting creative networks which in turn are gaining momentum in national economy. Creativity is deeply embedded in the culture of a certain country, providing for creative expression and talents to emerge in developed and developing countries alike. Creativity reaches beyond arts and media, as it awards competitive advantage to various design and original content-based industries (Flew, 2002). Individual creativity is an inexhaustable resource (van der Pol, 2007), but in many young democracies employment of creativity is challenged by the lack of governmental support in addition to longterm repressions, especially in centralised economies. Personal and creative freedom is essential to harnessing individual creativity to fuel economic development. Consequently, CI became one of the fastest-developing sectors in the global economy (Florida, Tinagli, 2004; Garnham, 2005; KEA, 2006; Matheson, 2006; van der Pol, 2007; UNIDO, 2007; Swedish Agency for Growth Policy Analysis (SAGPA), 2009; Bandarin et al, 2011; Potts, 2011; United Nations Development Programme (UNDP), 2013; Oxford Economics (OE), 2014), while the latter economic crisis revealed the CI's potential to develop even under exceptionally harsh conditions (Pratt, 2008; Černevičiūtė, Strazdas, Jančoras, Levickaitė, Januškevičiūtė, 2010; Lassur, Taffel Viia, Viia, 2010; European Commission (EC), 2013a; Ernst and Young (EY), 2014; OE, 2014; Gaitanidis, Avdikos, 2016). In the context of CI development

having a positive impact on national economy, an important question should be raised as whether the specific tools for measuring and comparing the impact of CI on a national economy, at least to the extent of the EU countries, exist.

Scientific problem and the extent of its investigation. The European Parliament and Council (Regulation No. 1295/2013) emphasize that cultural diversity and dialogues are to be fostered in order to fully benefit from creative potential to create jobs and add to the economic growth. The importance of CI is highlighted in various EU documents (EC, 2010a; Open Method of Coordination (OMC), 2010; Lauret, Marie, 2012; Staines, Mercer, 2012; European Parliament and Council, 2013; EC, 2013b; EC, 2014; EY, 2014). Paradoxically, scientific analysis revealed that a uniform concept of CI is non-existent, while the definition of its structure varies even among the EU countries, especially when comparing those with different historical and sociocultural backgrounds. Research has revealed that most definitions and classifications are based on those proposed by supranational organizations and the United Kingdom (Sigurdardottir, Young, 2011). However, those definitions vary, one of the main differences being the relationship between the creative and cultural industries. While some researchers (Fahmi, Koster, van Dijk, 2016; Potts, 2011) argue that the creative and cultural industries are separate, others (Tomczak, Stachowiak, 2015; Power, Nielsen, 2010; Pratt, 2008; Keane, Hartley, 2006) claim that cultural industries are an integral part of the CI. In order to adequately evaluate CI and their impact on national economy, a uniform concept of CI and their classification have to be defined for this research.

Despite the fact that CI are a frequent topic of public discourse often praised for their positive effect on national economy, sustainable and inclusive activities, little is known about the factors which determine CI emergence and development. Researchers (Tomczak, Stachowiak, 2015; White, Gunasekaran, Roy, 2014; Goede, Louisa, 2012; Comunian, Chapain, Clifton, 2010; Goede, 2009; DeNatale, Wassal, 2007; Florida, 2002) provide a long list of factors which influence the emergence and development of CI, and cluster the aforementioned factors into groups. Despite the efforts, consensus on the most important factors is still to be reached. Research has disclosed that one of the most analysed assumptions of CI emergence and development is the creative city (Florida, Mellander, King, 2015; Tomczak, Stachowiak, 2015; Yigitcanlar, Lonnqvist, Salenius, 2014; Ashton, 2011; Levickaitė, Reimeris, 2011; Huang, Chen, Chang, 2009; Meusbürger, 2009; Landry, 2000), however, the concept of creative city itself is lacking. On the other hand, the peculiarities of CI have not been analysed extensively which, in turn, causes ineffective and insufficient attempts at strengthening CI and creative economy as a whole. The present situation complicates the implementation of measures meant to strengthen and develop CI, as well as evaluating the impact of CI on national economy. This situation is caused by the internationally varying definitions of CI (Pitts, 2015; OE, 2014; Cunningham, Potts, 2014; Ashton, 2011;

Sigurdardottir, Young, 2011; SAGPA, 2009; van der Pol, 2007; KEA, 2006; Jones et al, 2004) as well as due to a diverse collection and dissemination of statistical data.

Measuring the impact of CI on national economy is a significant challenge which the current patchy research fails to provide an answer for. Currently, the impact of CI is mostly measured by scattered indicators, such as new jobs (Pitts, 2015; White et al, 2014; Goede, Louisa, 2012; Levickaitė, Reimeris, 2011; Power, Nielsen, 2010; Potts, Cunningham, 2008; Pratt, 2008; Stolarick, Florida, 2006; Matheson, 2006; Florida, Tinagli, 2004; Turok, 2003), creation of value added (Tomczak, Stachowiak, 2015; De Propriis, 2013; Hotho, Champion, 2011; Sigurdardottir, Young, 2011; White, 2010; Huang et al., 2009), or exports (Minska – Struzik, 2014; Malem, 2008; Garnham, 2005; Jones et al., 2004). However, research has revealed that the impact of CI on national economy should not be limited to the analysis of economic indicators, as the it is felt throughout economic, sociocultural, and environmental impact areas (Cunningham, Potts, 2014; Boix et al., 2013; Eikhof, Warhurst, 2012; Bandarin et al., 2011; Gibbon, 2011; Levickaitė, Reimeris, 2011; Sigurdardottir, Young, 2011; White, 2010; Pratt, 2008; van del Pol, 2007; Stolarick, Florida, 2006; Mažeikis et al., 2005; Florida, Tinagli, 2004; Oakley, 2004).

To sum up, the impact of CI on national economy is analysed fairly widely but rather superficially; a uniform methodology is necessary in order to evaluate the impact of CI on national economy and compare countries internationally.

The scientific problem of this research is how to measure the impact of CI on national economy and compare countries by the significance of CI impact on their economies.

The object of the scientific research is the impact of CI on national economy.

The aim of the scientific research is to develop a model which integrates economic, sociocultural, and environmental CI impact on national economy Based on the model, to develop a CI impact measuring index and apply the index to measure the EU countries.

Objectives of the scientific research:

1. To analyse the CI concept and distinguish its main characteristics and structure while showing the relationship between the creative and cultural industries.
2. To analyse CI in the context of creative economy and distinguish the most important assumptions to the emergence and development of CI while disclosing links between CI and creative cities, as well as other assumptions for its emergence and development.
3. To identify the peculiarities of the CI sector and the impact of CI on different directions and areas of national economy.

4. On the basis of CI emergence and development assumptions, as well as the identified directions and areas of national economy which are affected by CI, to develop a model which would allow to determine the impact of CI on national economy; on the basis of the aforementioned model, to develop a measurement index for assessing the impact of CI on national economy.
5. To apply the CI impact on national economy measurement index, calculate its values for the EU countries in 2008–2014 and compare the EU countries by the impact of CI on their national economies.

Methods of the research include:

- Systematic and comparative analysis of the concepts and conclusions provided in scientific literature based on the methods of comparison, classification, systematisation, and generalisation;
- Expert evaluation (questionnaire survey);
- Correlation and regression analysis;
- Mathematical and statistical analysis of research results conducted by employing the software of statistical data processing, SPSS, Microsoft Excel, and R.

Scientific novelty of the research:

- *The concept of CI based on defined peculiarities and structural constituents is substantiated.* Research allows for a rather general concept and classification of CI, which incorporates cultural industries and is universally applicable. CI are comprised of activities based on individual creativity and talent; CI products are defined by a symbolic meaning as well as practical employment; it can be subjected to intellectual property rights, while CI have a potential to create jobs and material well-being. CI are comprised of four main sectors: heritage, arts, media, and functional creations.
- *A model of CI impact on national economy which includes the assumptions of CI emergence and development, as well as the directions and areas of CI impact is developed.* This dissertation provides a new model which is based on widening previously used methods in a manner to integrate the assumptions of CI emergence and development with economic, sociocultural, and environmental directions and areas of impact.
- *An index for measuring the impact of CI on national economy (KIPE) is developed.* The developed index is complex due to the fact that it measures the integrated impact of CI on economy, including economic, sociocultural, and environmental impact areas, as well as the directions of impact that constitute the aforementioned areas, and indicators which describe the directions of impact in detail.

- *The KIPE index is used to assess the EU countries, allowing for international comparison.* The empirical study confirms the relevance of the KIPE index. It is easily applicable and can be used to analyse a group of selected countries or regions during the predetermined period of time.
- The methodology of KIPE index application allows to study the impact of CI on national economy from different perspectives, to identify good practices, and to propose recommendations for CI development.

Structure of the dissertation. This dissertation is composed of three parts. *The first part* provides an analysis of the CI concept, discusses the relationship between the creative and cultural industries, as well as the CI in the context of creative economy and the assumptions for the emergence of CI. *The second part* overviews the peculiarities of CI, their impact on national economy areas and directions that constitute those areas; development of the model for the impact of CI on national economy and defines the constituents of the model, which are the basis for developing a conceptual research model. *The third part* describes the research methodology and contains the research and results of measuring the CI impact on national economies within the EU in 2008–2014, allowing to compare the aforementioned impact with regards to other studied countries. Based on the results of this study, conclusions and recommendations for further research are proposed.

Limitations of the research. It is crucial to note that the concepts of CI used in different EU countries vary from each other; this poses a challenge in defining the sector of CI which, subsequently, makes it difficult to adequately compare the economic activities that form this sector. As comparable data to describe the CI is lacking, this research is based on the data provided by EUROSTAT, according to NACE rev. 2.

The varying concepts of CI cause different statistical data to be used to describe the CI in a particular country; this causes a challenge for measuring the impact of CI on national economy. Therefore, this study provides the locality of each EU country with regards to the localities of other countries. Since the EU highlights the importance of CI development and the unification of CI concepts, statistical data collection and dissemination is planned.

Contents of the dissertation: this dissertation consists of 162 pages, includes 42 figures, 46 tables, and 44 appendices. 175 sources of related scientific literature in Lithuanian and English were used as references.

Publication of research results: the research results were presented at various international scientific conferences and published in recognized scientific journals.

1. CREATIVE INDUSTRIES: CONCEPT AND EVOLUTION OF THEORY

1.1. The concept of creative industries

The concept of CI is often used in academic discourse and publicism alike, however, the analysis of the concept itself is rather limited. This section contains a comparative analysis of various CI concepts, discusses the assumptions of CI emergence, the characteristics of CI and compares different classifications of CI subsectors. Based on this research, the CI concept to be used in this dissertation is provided: CI are comprised of activities based on individual creativity and talent; the products of CI are defined by a symbolic meaning as well as practical employment, they can be subjected to intellectual property rights, while the CI have the potential to create jobs and material well-being. CI are comprised of four main sectors: heritage, arts, media, and functional creations.

1.2. The relationship between cultural and creative industries

Research revealed that the concepts of cultural and creative industries are often used interchangeably. This section contains an analysis of both concepts and provides an insight into their relationship: the first term to be used was „cultural industries“; however, due to the changes in political and socioeconomic circumstances, cultural industries are a part of creative industries. CI are focused on business development, while cultural industries are most often linked with cultural expression and other non-economic goals.

1.3. Creative industries as the core of creative economy

CI are inseparable from the development of creative economy. This section looks deeper into the concept of creative economy and provides an analysis of CI – creative economy relationship. Creative economy is a phenomenon of the 21st century, born from an interaction among the CI, creative class, creative identities, and creative cities, while CI are the core of creative economy.

1.4. Assumptions of CI development

Despite the fact that CI derive from individual creativity and skill, a lack of scientific consensus on assumptions of the CI development is present. This section provides an analysis of creative city and other assumptions of CI development. Research has revealed that various factors play different roles in the development of CI, but their impact is not unidirectional: CI impact their surroundings and determine the factors that, in turn, have an impact on the development of CI.

2. CONCEPTUAL MODEL OF CREATIVE INDUSTRIES' IMPACT ON NATIONAL ECONOMY

2.1. Peculiarities of the creative industries sector

The CI sector is defined by a set of exceptional characteristics. This section provides an analysis of the peculiarities of CI, namely: hourglass structure, unpredictable demand, and ability to spillover innovations.

2.2. Directions of creative industries impact on economy

CI are highly important to economic growth and development. Figure 1 provides an insight into the most important directions of CI impact on economy.

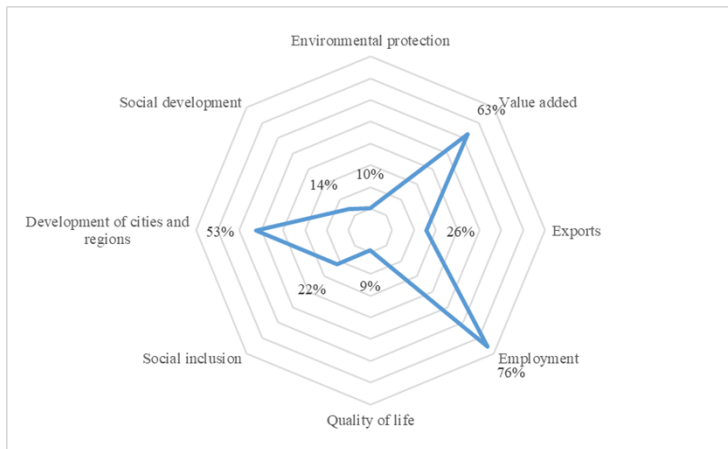


Fig. 1. The most important directions of CI impact on national economy (by frequency in scientific literature)

Analysis of CI impact on national economy revealed that the most significant directions can be classified into areas of economic, sociocultural, and environmental impact directions.

2.3. The structure of creative industries' impact on national economy model

Based on previous research, this section describes the stages of developing a model of CI impact on national economy as well as the hypotheses: (H1) direct affiliation binds the factors for CI development and the impact of CI on national economy; and (H2): the most prominent areas of CI impact on national economy are the economic and sociocultural impact areas.

2.4. The model of creative industries' impact on national economy and the impact assessment index

In order to evaluate the impact CI have on national economy, expert research is carried out aimed at distinguishing the importance of each impact area. Based on the results of this research, the conceptual model (Figure 2) is developed, allowing to constitute the CI impact on national economy assessment index.

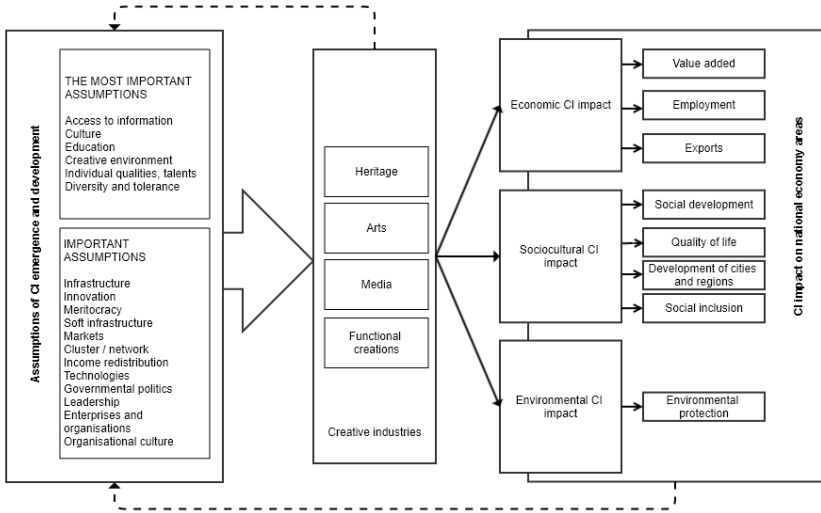


Fig. 2. The conceptual model of CI impact on national economy

The conceptual model (Figure 2) provides grounds for the CI impact assessment index:

$$K_{IPE} = w_1 \times E_{K_{IPE}} + w_2 \times SK_{K_{IPE}} + w_3 \times A_{K_{IPE}}$$

here $E_{K_{IPE}}$ – subindex of CI economic impact,

$SK_{K_{IPE}}$ – subindex of CI sociocultural impact,

$A_{K_{IPE}}$ – subindex of CI environmental impact,

$w_1 \dots w_3$ – weights of index components, total amount of which equals one.

The subindex of economic impact is estimated by evaluating additional value, jobs and exports of the CI sector. The subindex of sociocultural impact is estimated by assessing social development, quality of life, development of cities and regions, and social inclusion determined by the CI sector. The subindex of environmental impact is estimated by air pollution caused by the CI sector.

3. EMPIRICAL RESEARCH OF CREATIVE INDUSTRIES' IMPACT ON NATIONAL ECONOMY

3.1. The methodology of empirical research on the impact of creative industries on national economy

This section presents the logical sequence of the empirical research: (1) definition of research boundaries, (2) definition of research aims and objectives, (3) selection of research methods, (4) execution of empirical research, and (5) analysis of research results, assessment of the hypotheses, and providing conclusions and recommendations.

3.2. The assessment of creative industries' impact on national economy

To assess the impact of CI on national economy, weights of subindices are calculated and an analysis of each subindex is provided. Using the formula below, the EU countries are assessed with regard to the impact of CI on national economy (Figure 3).

$$\text{KIPE} = 0,362 \times E_{\text{KIPE}} + 0,383 \times S_{\text{KIPE}} + 0,255 \times A_{\text{KIPE}}$$

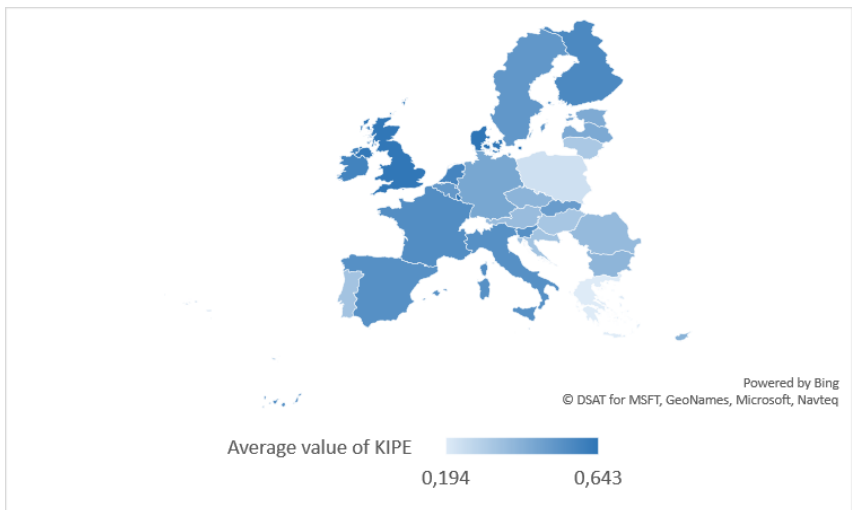


Fig. 3. The distribution of the EU countries in regard to the average value of KIPE index (2008–2014)

Research revealed that the EU countries can be clustered into three groups:

- *Group A. Bad conditions for CI development and little CI impact on national economy:* Poland, Greece.
- *Group B. Average conditions for CI development and average CI impact on national economy:* Latvia, Estonia, Czech Republic, Bulgaria, Romania, Austria, Croatia, Portugal, Hungary, Lithuania.
- *Group C. Good conditions for CI development and significant CI impact on national economy:* Denmark, Luxembourg, United Kingdom, the Netherlands, Finland, Ireland, France, Spain, Slovenia, Italy, Sweden, Belgium, Slovakia, Malta, Germany, Cyprus.

Research allows to verify the hypotheses: H1 confirmed, H2 confirmed. Research revealed that the conditions for CI development (GCI index) are directly linked to the impact of CI on national economy (KIPE index). Clustering of countries confirms that historical, social, economic, and political development influence the factors of CI development, as well as that there is a direct affiliation between the aforementioned factors and the impact of CI on national economy. Therefore, a conclusion is drawn that in order to strengthen and foster CI, various socioeconomic tools are available.

CONCLUSIONS

A theory-based model for assessing the impact of CI on national economy, the developed KIPE index and its practical application suggest the following conclusions:

1. An analysis of the CI concept revealed that scientific studies are based on different CI concepts and definitions including all variations of their classification which differ from country to country; however, most authors rely on either the concepts provided by supranational organisations, or the one developed in the United Kingdom. Opinions regarding the relationship between creative and cultural industries also vary and this research allows the author to conclude that cultural industries are an integral part and origin of CI. A new concept of CI is developed: CI are comprised of activities based on individual creativity and talent; CI products are defined by symbolic meaning as well as practical application, and can be subjected to intellectual property rights while having a potential to create jobs and material well-being. CI are comprised of four main subsectors: heritage, arts, media, and functional creations.

2. This dissertation supports the importance of CI for the contemporary global economy and the strong ties CI have to historical and sociocultural development. Research confirms that every developed economy can be called creative economy

on the global scale. The latter is based on interaction between creativity, culture, economy, and technologies and is capable of employing creative capital in order to increase income, create jobs, exports, and add its share to increase in social inclusion, creative and social diversity, and development. CI are the core of creative economy.

Research showed that researchers name different assumptions for the emergence and development of CI, according to the aim of each study. However, research confirmed that the most important assumption for CI development is creative city. It is exclusive in its relationship with various cultural activities: they are crucial for its economic and social functions, while the creative city itself is defined by a robust cultural and social infrastructure and a relatively high creative employment. Creative cities are classified into: 1) City with a New Face, where CI is of paramount importance, thus the face of the city is notably changed in order to strengthen CI; 2) Cultural – Creative City which focuses on cultural activities as well as on creative initiatives, are cosmopolitical and large in size; 3) Creative Industries Entrepreneurial City which focuses on the development of creative business and economically sustainable CI enterprises. The most important CI emergence and development assumptions are distinguished as follows: 1) education, 2) leadership, 3) infrastructure, 4) culture, 5) governmental politics, 6) innovation, 7) creative cluster / network, 8) diversity.

3. Peculiarities of the CI sector were defined, namely: its structure, unpredictable demand, and ability to spillover innovations into other economy sectors as well. The sector of CI is characterised by polarisation on very large and micro enterprises, while the population of medium-sized enterprises is comparatively small, this being the reason why the CI sector is best described by an hourglass model. The demand in the CI sector is unpredictable, since it depends not only on the economic development, but rather on such intangible characteristics as style, image of the creator (author), or interpretation of trends. The structure and demand peculiarities create almost perfect competition, as entering and leaving the market is fast and uncomplicated. Research revealed that the sector of CI is one of the first to signal the changes in overall economy: creative products are exceptionally not the necessities, thus the CI sector detects economic growth and recession fast. The ability of CI to foster innovations is illustrated by the spillover effect which manifests itself through the implementation of creative ideas in other sectors of economy. The spillover of creative know-how and ideas strengthen the impact of CI on national economy.

The impact of CI on national economy manifests itself in three main areas:

- The economic CI impact area is characterised by the CI share of employment, share of added value, and share of exports.
- The sociocultural CI impact area is characterised by complex impact directions: social development, quality of life, development of cities and regions, and social inclusion conditioned by the CI.

- The environmental CI impact area is characterised by the CI impact on air pollution.

Due to its origins and characteristics, CI are capable of impacting the national economy. However, this impact should not be measured by primitive and solitary indicators that reflect the present situation at any given moment. The impact of CI on national economy is a complex phenomenon which should be measured not only from the economic point of view, but from social, cultural, and environmental standpoints as well.

4. In order to describe and measure the impact which CI have on national economy, a model is developed. It contains two constituents. *The first constituent* is devoted to describing the assumptions of CI emergence and development. Expert evaluation helped to cluster those assumptions into the most important, important, little important, and least important assumptions. The most important assumptions are the following: diversity and tolerance, individual qualities, talent, creative environment, education, culture, and access to information. Important assumptions are: organisational culture, enterprises and organisations, leadership, governmental politics, technologies, income redistribution, creative cluster / network, network dynamics, markets, soft infrastructure, meritocracy, innovation, and infrastructure. Little important assumptions (local identity, governmental institutions) are logically attributed to wider assumptions. Same attributions are made with the least important assumptions (distance to suppliers and consumers, locations and real estate). *The second constituent* is devoted to developing the tool for evaluation of the impact of CI on national economy, the KIFE index. KIFE contains three subindices which reflect the areas of CI impact. In order to evaluate the importance of each subindex, expert evaluation is employed; this ensures that each impact area is evaluated.

The developed KIFE index is easy to apply to various countries during the selected period of time and allows to compare selected countries according to CI impact on their national economies. It is exceptionally important to note that the logics behind the development of this index is suitable for use in vast geopolitical territories, regions within a certain country, or other smaller administrative units.

5. Empirical research confirmed that the economic impact of CI on national economy in the EU countries in 2008–2014 was the strongest in the United Kingdom (2008–2012) and Malta (2013–2014); it was the weakest in Lithuania (2008 and 2010), Poland (2009), Bulgaria (2011), and Portugal (2012–2014). The sociocultural impact of CI on national economy was the strongest in the Netherlands (2008–2010) and Finland (2011–2014); it was weakest in Greece (2008–2014). When taking into consideration the environmental impact of CI, it was disclosed that CI add up to air pollution the most in Greece (2008–2011) and Belgium (2012–2014) and the least in Slovakia (2008–2011), Italy, Luxembourg, Slovakia (2012), and Bulgaria (2013–2014).

The impact of CI on national economy was the strongest in Denmark (2008–2010), the United Kingdom (2011), and Luxembourg (2012–2014). CI had the weakest impact on national economy in Greece throughout the entire studied period of time.

The correlation analysis confirmed that there is a direct affiliation between the assumptions of the CI emergence and development, and the impact of CI on national economy ($r_p = 0,682$). Correlation and clustering analyses confirm that the EU countries can be divided into three clusters with regards to the conditions for the CI emergence and development, and their impact on national economy: 1) bad conditions for CI development and little CI impact on national economy, 2) average conditions for CI development and average CI impact on national economy, 3) good conditions for CI development and significant CI impact on national economy.

The study on the impact of CI on national economy confirmed that quantitative CI evaluation is challenged by the varying concepts of CI and differences in the collection and dissemination of statistical data. Supranational organisations are striving to unify the CI concept and classify the economic activities of CI, therefore, it can be expected that the impact of CI on national economy will become easier to objectively evaluate in the foreseeable future.

REFERENCES

1. Ashton, D. (2011). Media Work and the Creative Industries. Identity Work, Professionalism and Employability. *Education + Training*, 53 (6), 546-560. Doi: 10.1108/00400911111159494
2. Bandarin, F., Hosagrahar, J., Albernaz, F. S. (2011). Why Development Needs Culture. *Journal of Cultural Heritage*, 1 (1), 15-25. doi: 10.1108/20441261111129906
3. Boix, R., Lazzaretti, L., Capone, F., De Propris, L., Sánchez, D. (2013). The geography of creative industries in Europe: Comparing France, Great Britain, Italy and Spain. In *Creative Industries and Innovation in Europe: Concepts, Measures and Comparative Case Studies* (pp. 23–44). USA and Canada: Routledge.
4. Comunian, R., Chapain, C., Clifton, N. (2010). Location, location, location: exploring the complex relationship between creative industries and place. *Creative Industries Journal*, 3 (1), 5-10. doi: 10.1386/cij.3.1.5_2
5. Cunningham, S., Potts, J. (2014). *Creative Industries and the Wider Economy. The Oxford Handbook of Creative Industries*. Oxford: Oxford University Press.

6. Černevičiūtė, J., Strazdas, R., Jančoras, Ž., Levickaitė, R., Januškevičiūtė, E. (2010). *Feasibility study „Vilniaus kūrybinių industrijų žemėlapis“*. Vilnius: VGTU.
7. De Propriis, L. (2013) How are the CI Weathering the Crisis? *Cambridge Journal of Regions, Economy and Society*, 6, 23-35. doi: 10.1093/cjres/rss025
8. DeNatale, D., Wassal, G. H. (2007). *The Creative Economy: a New Definition*. [accessed 2015-07-29]. Retrieved from: <http://bit.ly/2pFh0Bf>
9. Eikhof, D. R., Warhurst, Ch. (2012). The promised land? Why social inequalities are systemic in the creative industries. *Employee Relationships*, 35 (5), 495-508. doi: 10.1108/ER-08-2012-0061
10. Ernst and Young, EY (2014). *Creating Growth. Measuring Cultural and Creative Markets in the EU*. [accessed 2015-07-06]. Retrieved from: <https://go.ey.com/1vixp9U>
11. European Commission (2010a). *Green Paper. Unlocking the Potential of Cultural and Creative Industries*. [accessed 2012-01-01]. Retrieved from: <http://bit.ly/2reoo30>.
12. European Commission (2013a). Growth Prospects for SMEs are Encouraging (press release). [accessed 2013-12-12]. Retrieved from: <http://bit.ly/2rlGvVB>
13. European Commission (2013b). Survey on Access to Finance for Cultural and Creative Sectors. Evaluate the *Financial Gap of Different Cultural and Creative Sectors to Support the Impact Assessment of the Creative Europe Programme*. [accessed 2014-03-04]. Retrieved from: <http://bit.ly/2rbq6FP>
14. European Commission (2014). *European Competitiveness Report 2014. Helping Firms Grow*. [accessed 2015-07-25]. Retrieved from: <http://bit.ly/2rlvUK6>
15. European Parliament and Council (2013). Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC [accessed 2015-05-08]. Retrieved from: <http://bit.ly/2qqF4VJ>
16. Fahmi, F. Z., Koster, S., van Dijk, J. (2016). The location of creative industries in a developing country: The case of Indonesia. *Cities*, 59, 66 – 79. doi: [10.1016/j.cities.2016.06.005](https://doi.org/10.1016/j.cities.2016.06.005)
17. Flew, T. (2002). Beyond ad hocery: Defining Creative Industries. *Cultural Sites, Cultural Theory, Cultural Policy, The Second International Conference on Cultural Policy Research. Te Papa, Wellington, New Zealand, 23-26 January 2002*.
18. Florida, R. (2002). *The Rise of the Creative Class*. New York: Basic Books.
19. Florida, R., Mellander, Ch., King, K. (2015). *The Global Creativity Index 2015*. [accessed 2016-09-24]. Retrieved from: <http://bit.ly/1N64NJj>
20. Florida, R., Tinagli, I. (2004). *Europe in the Creative Age*. [accessed 2012-01-01]. Retrieved from: <http://bit.ly/2rlCfVQ>

21. Gaitanidis, L., Avdikos, V. (2016). The Effects of Economic Crisis on the Creative and Cultural Industries (2008 – 2012): a Regional Analysis (EU – 28) Using Location Quotient. *14th Conference of European Regional Science Association – Greek Section, 24 – 25th June, 2016, Athens, Greece.*
22. 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. doi: 10.1080/10286630500067606
23. Gibbon, Ch. 2011. *How much can the creative industries contribute to regional development in Britain?* London: BOP Consulting.
24. Goede M., Louisa, G. (2012). A Case Study of the Creative Zone Scharloo and Pietermaai in Curacao. *International Journal of Social Economics*, 39 (11), 844-858. doi: 10.1108/03068291211263899
25. Goede, M. (2009). Can Curacao become a Creative Economy? A case study. *International Journal of Social Economics*, 36 (1/2), 47-69. doi: 10.1108/03068290910921181
26. Hotho, S., Champion, K. (2011). Small Businesses in the New Creative Industries: Innovation as a People Management Challenge. *Management Decision*, 49 (1), 29-54. doi: 10.1108/00251741111094428
27. Huang, Y. F., Chen, Ch. J., Chang, H. H. (2009). A Multiple Criteria Evaluation of Creative Industries for the Cultural Diversity Center in Taiwan. *International Journal of Entrepreneurial Behaviour and Research*, 15 (5), 473-496. [accessed 2014-05-19]. doi: 10.1108/13552550910983031
28. Yigitcanlar, T., Lonnqvist, A., Saloniemi, H. (2014) Analysis of a City - Region from the Knowledge Perspective : Tampere, Finland. *Vine*, 44(3), 445-466. doi: 10.1108/VINE-09-2013-0056
29. Jones, P., Comfort, D., Eastwood, I., Hillier, D. (2004). Creative Industries: Economic Contributions, Management Challenges and Support Initiatives. *Management Research News*, 27 (11/12), 134-145. doi: 10.1108/01409170410784644
30. KEA. European Affairs (2006). *The Economy of Culture in Europe*. [accessed 2015-01-02]. Retrieved from: <http://bit.ly/2lo1Htt>.
31. Keane, M., Hartley, J. (2006). Creative Industries and Innovation in China. *International Journal of Cultural Studies*, 9 (3), 259-264. [accessed 2013-10-27]. Retrieved from: <http://bit.ly/2qfNpNU>
32. Landry, C. (2000). *The Creative City: A Toolkit for Urban Innovators*. London: Earthscan Publications.
33. Lassus, S., Taffel Viia, K., Viia, A. (2011). *Creative Industries in Estonia, Latvia and Lithuania*. [accessed 2013-05-02]. Retrieved from: <http://bit.ly/2qqFPhC>

34. Lauret, J. M., Marie, F. (2012). *European Agenda for Culture. Working Group on developing synergies with education, especially arts education*. [accessed 2016-04-08]. Retrieved from: <http://bit.ly/2pzjTni>
35. Levickaitė, R., Reimeris, R. (2011). Kūrybos ekonomikos penkiakampis. *Santalka: Filosofija, Komunikacija*, 19 (1), 83-91. doi: 10.3846/coactivity.2011.09
36. Malem, W. (2008). Fashion Designers as Business: London. *Journal of Fashion Management and Marketing*, 12 (3), 398-414. doi: 10.1108/13612020810889335
37. Matheson, B. (2006). A Culture of Creativity: Design Education and the Creative Industries. *Journal of Management Development*. 25 (1), 55 – 64. doi: 10.1108/02621710610637963
38. Mažeikis, G. Černevičiūtė, J., Ščiglinskienė, A., Tatarūnė, I. (2005). *Alytaus ir Utenos apskričių kūrybinių industrijų žemėlapis*. Vilnius: ArxBaltica.
39. Meusburger P. (2009). Milieus of Creativity: The Role of Places, Environments, and Spatial Contexts. [accessed 2016-01-23]. Retrieved from: <http://bit.ly/2qkQInb>
40. Minska – Struzik, E. (2014). *Bulletin of Central and Eastern Europe, No. 10*. CEED: Central and Eastern Europe Development Institute.
41. Oakley K. (2004) Not so Cool Britannia: the Role of the Creative Industries in Economic Development. *International Journal of Cultural Studies*, 7 (1), 67-77. doi: 10.1177/1367877904040606
42. Open Method of Coordination, OMC (2010). *Expert Working Group on maximising the potential of Cultural and Creative Industries, in particular that of SMEs*. [accessed 2017-01-22]. Retrieved from: <http://bit.ly/2pQ2xyr>
43. Oxford Economics, OE (2014). *The Economic Impact of the Creative Industries in the Americas*. [accessed 2014-12-25]. Retrieved from: <http://bit.ly/2rlwCHz>
44. Pitts, F. H. (2015). A Hidden History: Defining and Specifying the Role of the Creative Industries. *Creative Industries Journal*, 8(1), 73-84. doi: 10.1080/17510694.2015.1048068
45. Potts, J. (2011). *Creative Industries and Economic Evolution*. Cheltenham, UK: Edward Elgar Publishing Limited. Retrieved from GoogleBooks.com: <http://bit.ly/1908m2g>.
46. Power, D., Nielsen, T. (2010). *Priority Sector Report: Creative and Cultural Industries*. [accessed 2012-01-16]. Retrieved from: <http://bit.ly/2kuiXy4>.
47. Pratt, Andy C. (2008) Creative cities: the cultural industries and the creative class. *Geografiska annaler: Series B - Human geography*, 90 (2), 107-117. doi: 10.1111/j.1468-0467.2008.00281.x

48. Sigurdardottir, M. S., Young, T. (2011). *Towards Creative Iceland: Building Local, Going Global. Quantitative and Qualitative Mapping of the Cultural and Creative Sectors in Iceland*. [accessed 2015-07-29]. Retrieved from: <http://bit.ly/2lc4u73>
49. Staines J., Mercer C. (2012). Mapping of Cultural and Creative Industry Export and Internationalisation Strategies in EU Member States. European Expert Network on Culture Report. [accessed 2013-11-16]. Retrieved from: <http://bit.ly/2rIEQiE>
50. Stolarick, K., Florida, R. (2006). Creativity, connections and innovation: a study of linkages in the Montreal Region. *Environment and Planning*, 38, 1799-1817. doi: 10.1068/a3874
51. Swedish Agency for Growth Policy Analysis, SAGPA (2009). Cultural Industries in Swedish Statistics. [accessed 2015-07-11]. Retrieved from: <http://bit.ly/2rebRwo>.
52. Tomczak, P., Stachowiak, K. (2015) Location Patterns and Location Factors in Cultural and Creative Industries. *Quaestiones Geographicae*, 34 (2), 7-27. doi: 10.1515/quageo-2015-0011
53. Turok, I. (2003). Cities, Clusters and Creative Industries: The Case of Film and Television in Scotland. *European Planning Studies*, 11 (5), 549 – 565. doi: 10.1080/0965431032000088515.
54. United Nations Conference on Trade and Development, UNCTAD (2004). *Creative Industries and Development*. Sao Paulo: United Nations. [accessed 2012-01-01]. Retrieved from: <http://bit.ly/2qn9nOL>
55. United Nations Development Programme, UNDP (2013). *Creative Economy Report 2013. Special edition: Widening Local Development Pathways*. Paris: UNDP. [accessed 2015-05-20]. Retrieved from: <http://www.creativeeconomyreport2013.com/>
56. United Nations Industrial Development Organization, UNIDO (2007). *Creative Industries and Micro & Small Scale Enterprise Development: A Contribution to Poverty Alleviation*. Viena: Vienna International Center. [accessed 2014-12-16]. Retrieved from: <http://bit.ly/2rIS5jA>
57. Van der Pol, H. (2007). *Key role of cultural and creative industries in the economy*. [accessed 2015-07-29]. Retrieved from: <http://bit.ly/2qMv9wP>
58. White D. S., Gunasekaran A., Roy M. H. (2014). Performance Measures and Metrics for the Creative Economy. *Benchmarking: An International Journal*, 21 (1), 46-61. doi: 10.1108/BIJ-03-2012-0017
59. White P. (2010). Creative industries in a rural region: Creative West: The creative sector in the Western Region of Ireland. *Creative Industries Journal*, 3 (1), 79-88. doi: 10.1386/cij.3.1.79_1

PUBLICATIONS

Articles indexed in the Web of Science without impact factor

- Daubaraitė, Ugnė; Startienė, Gražina. Creative industries impact on national economy in regard to sub-sectors // Procedia social and behavioral sciences: 20th international scientific conference economics and management 2015 (ICEM-2015). Amsterdam: Elsevier. ISSN 1877-0428. 2015, vol. 213, p. 129-134. [Conference Proceedings Citation Index; Science Direct].

Publications in other international databases

- Daubaraitė, Ugnė; Startienė, Gražina. The role of creative industries in economic development of Lithuania and Latvia // Country experiences in economic development, management and entrepreneurship: proceedings of the 17th Eurasia business and economics society conference / editors: M.H. Bilgin, H. Danis, E. Demir, U. Can. Cham: Springer, 2017. (Eurasian Studies in Business and Economics, vol. 5, ISSN 2364-5067), ISBN 9783319463186. p. 91-103. [SpringerLINK].
- Daubaraitė, Ugnė; Startienė, Gražina. Creative industries mapping in Kaunas country // Economics and management = Ekonomika ir vadyba [elektroninis išteklius] / Kaunas University of Technology. Kaunas: KTU. ISSN 1822-6515. 2012, no. 17(3), p. 1178-1184. [Business Source Complete; Current Abstracts; TOC Premier; Central & Eastern European Academic Source].
- Daubaraitė, Ugnė; Startienė, Gražina. Creative industries' role in fighting unemployment // Vyznam ludskeho potencialu v regionalnom rozvoji : zbornik prispevkov z medzinarodnej vedeckej konferencie konanej v Podhajskej v dnoch 16.-17.10. 2014. Podhajska: EEDA, 2014, ISBN 9788089608195. ISBN nnam. p.39-49.

Author of the dissertation participated in research „Lietuvos kūrybinių ir kultūrinių industrijų konkurencingumas vidaus ir užsienio rinkoje“

- Jančoras, Žilvinas; Survilienė, Roma; Strazdas, Rolandas; Černevičiūtė, Jūratė; Morkevičius, Vaidas; Makselis, Rasmus; Stanikūnas, Rimantas; Kregždaitė, Rusnė; Daubaraitė, Ugnė; Juškys, Andrius; Bogusevičienė, Violeta; Kazlauskienė, Ieva; Pareščius, Marius; Mockus, Vytenis; Diavara, Živilė; Jonušas, Tomas; Sodytė-Bradauskienė, Jūratė; Alperytė, Irena. Lietuvos kūrybinių ir kultūrinių industrijų konkurencingumas vidaus ir užsienio rinkoje : [tyrimas] / Vilniaus universitetas, Lietuvos laisvosios rinkos institutas, Socialinės

informacijos centras, ... [et al.]. Vilnius : Nacionalinė kūrybinių ir kultūrinių industrijų asociacija, 2014. 139 p.)

INFORMATION ABOUT THE AUTHOR OF THE DISSERTATION

Name: Ugnė Daubaraitė
Contacts: ugne.daubaraite@gmail.com

Academic background:

- 2013 – 2017 Doctoral studies at Kaunas University of Technology, School of Economics.
- 2009 – 2011 Master studies at Kaunas University of Technology, Faculty of Economics and Management. Master degree in Economics, specialisation in Marketing.
- 2004 – 2008 Bachelor studies at Kaunas University of Technology, Faculty of Social Sciences. Bachelor degree in Management and Business Administration, specialisation in Services Administration.

Work experience:

- 2016 – current Marketing manager for Lithuania, Latvia and Estonia at „Modus Group“.
- 2015 – 2017 Lecturer at Kazimieras Simonavičius University.
- 2015 – 2016 Project manager at UAB „Strive Baltic“.
- 2012 – 2015 Marketing manager, later Head of Marketing at UAB „Assorti.lt“.

Fields of scientific interests:

Creative industries, cultural industries, creative economy.

REZIUMĖ

Temos aktualumas. Vieno geriausiai žinomų autorių kūrybinių industrijų tema Richardo Floridos žodžiais, „kiekvienas individas yra kūrybingas arba turi potencialo būti kūrybingas: kiekvienas individas yra kūrybingas tam tikroje srityje“ (Florida ir Tinagli, 2004). Taigi dabartinėmis globalizacijos ir nuolatinės konkurencijos pasaulio mastu sąlygomis kūrybinės industrijos, t. y. industrijos, išnaudojančios individualų kūrybingumą, tampa naujų darbo vietų kūrimo priemone, kartu suteikdamos galimybę regionams dalyvauti šalies ekonomikoje (United Nations Industrial Development Organization (UNIDO), 2007). Kiekvienas kūrybinis produktas yra paremtas individualiu kūrėjo išradingumu bei įgūdžiais, tad jis yra sunkiai nukopijuojamas ar pagaminamas su mažesniais kaštais (Turok, 2003), o, sparčiai nykstant aiškioms riboms tarp meno, estetikos ir populiariosios kultūros (Flew, 2002), vis daugiau itin sėkmingai veikiančių kūrybinių industrijų įmonių atsiranda besivystančiose šalyse. Akivaizdu, kad tinkamai išnaudojami kūrybingumo šaltiniai gali labai paveikti besivystančių valstybių įtaką pasaulinės prekybos mastu arba atverti naujas galimybes kurti pridėtinę vertę (United Nations Conference on Trade and Development (UNCTAD), 2004, Garnham, 2005; KEA, 2006; Bandarin, Hosagrahar ir Albernaz, 2011), tad akademinė bendruomenė, vyriausybės ir verslininkai skiria vis daugiau dėmesio kūrybingumo skatinimui (Matheson, 2006; UNIDO, 2007; Tomczak ir Stachowiak, 2015).

Šiuolaikinė ekonomika pagrįstai vadinama kūrybos ekonomika – individualus kūrybingumas yra naudojamas naujoms darbo vietoms ir pridėtinei vertei kurti. Atsiranda kūrybos miesto sąvoka, apibūdinanti megapolius, geriausiai panaudojančius kultūrinį gyventojų heterogeniškumą ir kūrybingumą, – šie miestai suteikia geografinę lokaciją kūrybinių industrijų tinklams, kurie pamažu tampa visos ekonomikos varomąja jėga. Kūrybingumas kiekvienos šalies kultūriniam kontekste turi kur kas gilesnes šaknis nei darbo jėgos ar kapitalo panaudojimas, todėl meninės raiškos, talentų pasireiškimas, atvirumas naujoms idėjoms bei eksperimentavimui nėra turtingųjų valstybių privilegija. Kūrybingumas akcentuojamas ne tik mene ar medijose, pamažu jis tapo centriniu vis didėjančios svarbos konkurencingumo didinimo šaltiniu visuose dizainu ir originaliu turiniu paremtuose ekonomikos sektoriuose (Flew, 2002).

Kūrybinės industrijos remiasi neišsenkamais ištekliais pasaulio mastu – individualiu kūrybingumu (van der Pol, 2007). Kaip pastebi Potts (2011), daugumoje naujų, besivystančių rinkos ekonomikos šalių didžiausia problema, susijusi su kūrybinėmis industrijomis, yra ne trūkstama valstybinė parama, bet tai, kad ilgą laiką (ypač – centralizuotos ekonomikos šalyse) kūrybinės industrijos buvo aktyviai represuojamos. Asmeninės ir kūrybinės laisvės užtikrinimas yra esminis veiksnys, lemiantis asmeninio kūrybingumo įgalinimą ir panaudojimą

ekonominiam vystymuisi skatinti. Tad suprantama, kad kūrybinės industrijos yra vienas iš greičiausiai augančių ir besivystančių ekonomikos sektorių pasaulio mastu (Florida, Tinagli, 2004; Garnham, 2005; KEA, 2006; Matheson, 2006; van der Pol, 2007; UNIDO, 2007; Swedish Agency for Growth Policy Analysis (SAGPA), 2009; Bandarin ir kt., 2011; Potts, 2011; United Nations Development Programme (UNDP), 2013; Oxford Economics (OE), 2014), o kuriamos pridėtinės vertės svarba atsiskleidė pastarosios ekonominės krizės metu – ES kūrybinių industrijų sektorius augo net ir itin sudėtingomis ekonominėmis sąlygomis (Pratt, 2008; Černevičiūtė, Strazdas, Jančoras, Levickaitė, Januškevičiūtė, 2010; Lassur, Taffel Viia ir Viia, 2010; Europos Komisija (EK), 2013a; Ernst and Young (EY), 2014; OE, 2014; Gaitanidis, Avdikos, 2016). Pripažįstant, kad kūrybinių industrijų kūrimasis ir plėtra turi teigiamą poveikį šalies ekonomikai, šiame kontekste kyla svarbus klausimas: ar esama įrankių, kurie įgalintų vertinti ir palyginti kūrybinių industrijų poveikį šalies ekonomikai bent Europos Sąjungos mastu?

Mokslinė problema ir jos ištyrimo lygis. Europos Parlamentas ir Europos Sąjungos Taryba (Reglamentas Nr. 1295 / 2013, 2013) akcentuoja, kad Europos Sąjungos mastu „siekiama puoselėti kultūrų įvairovę ir skatinti kultūrų dialogą, remti kultūrą kaip kūrybingumo katalizatorių įgyvendinant ekonomikos augimo ir darbo vietų kūrimo strategiją ir kaip labai svarbų Sąjungos tarptautinių santykių aspektą“. Kūrybinių industrijų svarba šalies ekonomikai akcentuojama skirtinguose Europos Sąjungos dokumentuose (EK, 2010a; Open Method of Coordination (OMC), 2010; Lauret ir Marie, 2012; Staines, Mercer, 2012; Europos Parlamentas ir Europos Sąjungos Taryba, 2013; EK, 2013b; EK, 2014; EY, 2014 ir kt.). Paradoksalu, bet mokslinės literatūros ir tyrimų analizė parodė, kad nėra universalios kūrybinių industrijų sampratos, skirtingose šalyse galioja skirtingas kūrybinių industrijų skirstymas į subsektorius – net ir Europos Sąjungos šalyse kūrybinės industrijos yra apibrėžiamos ir suprantamos skirtingai. Dar ryškesni skirtumai atsiskleidžia lyginant šalis su skirtinga istorine praeitimi, socialine-kultūrine aplinka. Atlikti tyrimai atskleidė, kad didžioji dalis kūrybinių industrijų sampratų ir subsektorių klasifikacijų yra paremta supranacionalinių organizacijų bei D. Britanijos pateiktu kūrybinių industrijų apibrėžimu (Sigurdardottir ir Young, 2011), tačiau sampratos tarpusavyje skiriasi. Vienas iš itin ryškių skirtumų – autorių pozicijos kūrybinių ir kultūrinių industrijų santykio klausimu. Kai kurie autoriai kūrybines ir kultūrinės industrijas atskiria (Fahmi, Koster ir van Dijk, 2016; Potts, 2011), kiti kultūrinės industrijas pripažįsta kaip kūrybinių industrijų dalį (Tomczak, Stachowiak, 2015; Power, Nielsen, 2010; Pratt, 2008; Keane, Hartley, 2006). Siekiant adekvačiai įvertinti kūrybines industrijas bei jų poveikį šalies ekonomikai, būtina suformuoti tyrimui atlikti tinkamą kūrybinių industrijų sampratą, apimančią ir subsektorių klasifikaciją.

Nors kūrybinės industrijos yra dažna viešojo diskurso tema, jos siejamos su teigiamu poveikiu šalies ekonomikai, tvaria ir įtraukia veikla, tačiau mažai tirti kūrybinių industrijų formavimasi ir vystymasi lemiantys veiksniai. Įvairiuose

moksliniuose darbuose (Tomczak, Stachowiak, 2015; White, Gunasekaran ir Roy, 2014; Goede ir Louisa, 2012; Comunian, Chapain ir Clifton, 2010; Goede, 2009; DeNatale ir Wassal, 2007; Florida, 2002) aptariami kūrybinių industrijų formavimosi ir vystymosi veiksniai gali būti skirstomi į panašių veiksmų grupes, tačiau nėra tyrėjų konsensuso, kurios veiksmų grupės yra esminės. Mokslinės literatūros analizė parodė, kad viena daugiausiai nagrinėjamų kūrybinių industrijų vystymosi prielaidų yra kūrybinis miestas (Florida, Mellander ir King, 2015; Tomczak, Stachowiak, 2015; Yigitcanlar, Lonnqvist ir Salenius, 2014; Ashton, 2011; Levickaitė ir Reimeris, 2011; Huang, Chen ir Chang, 2009; Meusburger, 2009; Landry, 2000), tačiau būtina pastebėti, kad pati kūrybinio miesto samprata yra palyginti nauja ir neturi unifikuotos sampratos. Kita vertus, kūrybinių industrijų sektoriaus ypatumai taip pat nėra pakankamai ištirti. Tai lemia neefektyvius ir netikslingus bandymus stiprinti kūrybines industrijas, o per jas – ir kūrybos ekonomiką bendrąja prasme. Esama padėtis sunkina kūrybinių industrijų formavimosi ir vystymosi priemonių taikymą, kartu ir kūrybinių industrijų poveikio šalies ekonomikai vertinimą. Vieninga vertinimo sistema nėra sukurta ir naudojama tiek dėl varijuojančių kūrybinių industrijų sampratų skirtingose šalyse (Pitts, 2015; OE, 2014; Cunningham ir Potts, 2014; Ashton, 2011; Sigurdardottir, Young, 2011; SAGPA, 2009; van der Pol, 2007; KEA, 2006; Jones ir kt., 2004 ir kt. autoriai), tiek ir dėl skirtingai renkamos ir pateikiamos statistikos.

Akivaizdu, kad kūrybinių industrijų poveikio šalies ekonomikai vertinimas tampa aktualių klausimų, tačiau moksliniai tyrimai yra fragmentiški, o kūrybinių industrijų poveikis šalies ekonomikai dažniausiai vertinamas pagal pavienius rodiklius, atspindinčius kūrybinių industrijų sektoriuje sukuriamas darbo vietas (Pitts, 2015; White ir kt., 2014; Goede, Louisa, 2012; Levickaitė, Reimeris, 2011; Power, Nielsen, 2010; Potts, Cunningham, 2008; Pratt, 2008; Stolarick, Florida, 2006; Matheson, 2006; Florida, Tinagli, 2004; Turok, 2003 ir kt. autoriai), pridėtinę vertę (Tomczak, Stachowiak, 2015; De Propriis, 2013; Hotho ir Champion, 2011; Sigurdardottir, Young, 2011; White, 2010; Huang ir kt., 2009 ir kt. autoriai) ar eksporto apimtį (Minska – Struzik, 2014; Malem, 2008; Garnham, 2005; Jones ir kt., 2004 ir kt. autoriai). Tyrimais nustatyta, kad kūrybinių industrijų poveikis šalies ekonomikai negali būti matuojamas tik ekonominiais rodikliais – šis poveikis yra kur kas platesnis, pasireiškiantis ne tik ekonominėje, bet ir socialinėje-kultūrinėje ir aplinkosaugos poveikio srityse (pvz., Cunningham, Potts, 2014; Boix ir kt., 2013; Eikhof, Warhurst, 2012; Bandarin ir kt., 2011; Gibbon, 2011; Levickaitė, Reimeris, 2011; Sigurdardottir, Young, 2011; White, 2010; Pratt, 2008; van der Pol, 2007; Stolarick, Florida, 2006; Mažeikis ir kt., 2005; Florida, Tinagli, 2004; Oakley, 2004 ir kt. autoriai).

Apibendrinant galima konstatuoti, kad kūrybinių industrijų poveikis šalies ekonomikai mokslinėje literatūroje nagrinėjamas gana plačiai, tačiau itin paviršutiniškai, nėra sukurta bendros metodologijos, leidžiančios vertinti ir palyginti šalis pagal kūrybinių industrijų įtaką šalies ekonomikai.

Mokslinė problema – kaip įvertinti ir palyginti šalis pagal kūrybinių industrijų poveikį šalies ekonomikai.

Mokslinio tyrimo objektas – kūrybinių industrijų poveikis šalies ekonomikai.

Mokslinio tyrimo tikslas – sudaryti kūrybinių industrijų poveikio šalies ekonomikai modelį, integruojantį ekonominį, socialinį-kultūrinį kūrybinių industrijų poveikį ir jų poveikį aplinkosaugai, jo pagrindu suformuoti kūrybinių industrijų poveikio šalies ekonomikai vertinimo indeksą ir pritaikyti empiriškai Europos Sąjungos šalių narių atveju.

Mokslinio tyrimo uždaviniai:

1. Atlikti kūrybinių industrijų sampratos analizę ir nustatyti pagrindines kūrybinių industrijų charakteristikas bei struktūrą, parodant kūrybinių ir kultūrinių industrijų tarpusavio santykį.
2. Ištirti kūrybines industrijas kūrybos ekonomikos kontekste ir nustatyti esmines kūrybinių industrijų formavimosi prielaidas, atskleidžiant kūrybinių industrijų ir kūrybinių miestų tarpusavio sąsajas bei kūrybines industrijas veikiančius veiksnius.
3. Nustatyti kūrybinių industrijų sektoriaus ypatumus ir kūrybinių industrijų poveikio šalies ekonomikai kryptis bei sritis.
4. Remiantis nustatytomis kūrybinių industrijų formavimosi prielaidomis ir įvardytomis kūrybinių industrijų poveikio šalies ekonomikai kryptimis bei sritimis, sudaryti kūrybinių industrijų poveikio šalies ekonomikai modelį ir jo pagrindu suformuoti kūrybinių industrijų poveikio šalies ekonomikai vertinimo indeksą.
5. Empiriškai pritaikyti kūrybinių industrijų poveikio šalies ekonomikai vertinimo indeksą, apskaičiuojant jo reikšmes Europos Sąjungos šalims narėms 2008–2014 m. bei atliekant minėtų šalių palyginimą pagal KI poveikį šalies ekonomikai.

Tyrimo metodai:

- Sisteminė ir lyginamoji mokslinėje literatūroje paskelbtų koncepcijų ir išvadų kūrybinių industrijų tematika analizė, grindžiama lyginamuoju, klasifikavimo, sisteminimo ir apibendrinimo metodais;
- Ekspertinis vertinimas (anketinė apklausa);
- Koreliacinė ir regresinė analizė;
- Tyrimo rezultatų matematinė, sisteminė ir klasterinė analizė, naudojant statistines duomenų apdorojimo programas SPSS, Microsoft Excel ir programinę įrangą R.

Disertacijos mokslinį naujumą rodo šie rezultatai:

- *- Disertacijoje pagrįsta kūrybinių industrijų samprata, paremta pagrindinėmis kūrybinių industrijų charakteristikomis bei struktūrinių dalių išskyrimu. Disertacijoje atlikta analizė pagrindžia plačios ir*

įvairiaaspiktės kūrybinių industrijų sampratos, įtraukiančios ir kultūrinės industrijas, pritaikomumą ir universalių subsektorių klasifikavimą. Kūrybinės industrijos suprantamos kaip individualiais kūrybiniais gebėjimais ir talentu pagrįstos veiklos, kurių procese sukuriamas produktas ne tik pasižymi simboline reikšme, bet ir turi praktinę naudą, gali būti saugomas intelektinės nuosavybės teisių, o pačios kūrybinės industrijos turi potencialą kurti darbo vietas bei materialią gerovę. Kūrybinės industrijos yra skirstomos į keturis pagrindinius sektorius, tai: 1) paveldas, 2) menai, 3) medijos ir 4) funkciniai produktai.

- - *Suformuotas kūrybinių industrijų poveikio šalies ekonomikai modelis, apimantis kūrybinių industrijų formavimosi veiksnius bei poveikio šalies ekonomikai kryptis ir sritis.* Disertacijoje pateikiamas modelis sudarytas praplečiant ankstesniuose moksliniuose tyrimuose taikytas metodikas, nes ne tik apima kūrybinių industrijų formavimosi veiksnius, bet ir integruoja ekonominio, socialinio-kultūrinio ir aplinkosaugos poveikio šalies ekonomikai sritis ir šias sritis apibūdinančias poveikio kryptis.
- - *Sukurtas kūrybinių industrijų poveikio šalies ekonomikai (KIPE) vertinimo indeksas.* Pasiūlytas KIPE indeksas yra kompleksinis, t. y. vertina integruotą kūrybinių industrijų poveikį šalies ekonomikai, sujungdamas ekonominio, socialinio-kultūrinio poveikio ir poveikio aplinkosaugai sritis, jas sudarančias poveikio kryptis ir dedamąsias, išreikštas naujais rodiklių rinkiniais.
- - *Nustatytas kiekvienos Europos Sąjungos šalies narės vertinimas KIPE indeksu, įgalinantis palyginti kūrybinių industrijų poveikį šalies ekonomikai kitų tyrimo šalių kontekste.* Gauti empirinio tyrimo rezultatai rodo sudaryto KIPE indekso tinkamumą. Indeksas yra lengvai taikomas praktiškai ir gali būti naudojamas analizuojant pasirinktą šalių grupę ar regioną, tyrimui reikalingą laikotarpį.
- - *Parengta KIPE indekso taikymo metodika įgalina vertinti kūrybinių industrijų poveikį šalies ekonomikai skirtingais pjūviais ir identifikuoti gerąsias kūrybinių industrijų praktikas, teikti kūrybinių industrijų vystymo rekomendacijas.*

Disertacijos struktūra. Disertaciją sudaro trys dalys. Pirmojoje disertacijos dalyje analizuojama kūrybinių industrijų samprata, kūrybinių ir kultūrinių industrijų santykis, kūrybinės industrijos kūrybos ekonomikos kontekste ir kūrybinių industrijų formavimosi prielaidos. Antrojoje dalyje aptariami kūrybinių industrijų sektoriaus ypatumai, šio sektoriaus poveikio ekonomikai sritys ir jas sudarančios poveikio kryptys, sudaromas kūrybinių industrijų poveikio šalies ekonomikai modelis, aprašomos modelio struktūrinės dalys ir pateikiamas konceptualusis tyrimo modelis, kuriuo remiantis atliekamas

kūrybinių industrijų poveikio šalies ekonomikai vertinimas. Trečiojoje dalyje pateikiama kūrybinių industrijų poveikio šalies ekonomikai empirinio tyrimo metodika, atliekamas kūrybinių industrijų poveikio šalies ekonomikai tyrimas Europos Sąjungos šalyse narėse 2008–2014 m., kiekvieną šalį vertinant KIPE indeksu kitų šalių kontekste. Remiantis atlikto tyrimo rezultatais, pateikiamos išvados ir rekomendacijos.

Tyrimo apribojimai. Itin svarbu pabrėžti, kad kūrybinių industrijų sampratos Europos Sąjungos šalyse skiriasi. Tokia situacija sudaro kliūčių kūrybinių industrijų sektoriui apsibrėžti, o tai savo ruožtu lemia sunkiai pamatuojamas ir tarpusavyje palyginamas kūrybinių industrijų sektorius sudarančias veiklas.

Stokojant tarpusavyje palyginamų kūrybines industrijas apibūdinančių duomenų, remiamasi Europos Sąjungos statistikos tarnybos EUROSTAT pateikiamais duomenimis pagal ekonominės veiklos rūšių klasifikatorių.

Skirtingos kūrybinių industrijų sampratos ir skirtingai pateikiama statistika apriboja objektyvų kūrybinių industrijų poveikio šalies ekonomikai vertinimą. Dėl šios priežasties tyrimu yra nustatoma kiekvienos Europos Sąjungos šalies narės padėtis pagal kūrybinių industrijų poveikį šalies ekonomikai visų šalių narių kontekste. Kadangi Europos Sąjunga akcentuoja kūrybinių industrijų skatinimo ir plėtros svarbą, yra numatoma vienodinti kūrybinių industrijų sampratas ir tobulinti kūrybines industrijas aprašančių statistinių duomenų rinkimą bei pateikimą.

Disertacijos apimtis. Disertaciją sudaro 162 puslapiai, 42 paveikslai, 46 lentelės, 44 priedai. Panaudoti 175 mokslinės literatūros šaltiniai lietuvių ir anglų kalbomis.

Disertacijos mokslinių rezultatų publikavimas. Disertacijos tyrimų rezultatai pristatyti tarptautinėse mokslinėse konferencijose, paskelbti tarptautiniuose mokslo leidiniuose. Tyrimo rezultatai paskelbti penkiose mokslinėse publikacijose.

UDK 338:008 + 008:338](4)(043.3)

SL344. 2017-11-16, 2 leidyb. apsk. I. Tiražas 50 egz.

Išleido Kauno technologijos universitetas, K. Donelaičio g. 73, 44249 Kaunas
Spausdino leidyklos „Technologija“ spaustuvė, Studentų g. 54, 51424 Kaunas