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LOGISTIC SUPPORT FOR THE DEVELOPMENT OF CREATIVE INDUSTRIES

Logistics is beneficial to most creative industries, because it supports the market orientation of the enterprise, aims to offer optimal service to customers, contributes to increasing the transparency of the market, as well as the flexibility and ability of enterprises to adapt to changing market situations; focuses on stimulating sales and service while streamlining the logistics costs structure in general, that is, increasing the awareness of the value of the relationship "Costs - utility" in all spheres of the enterprise and phases of the logistic process; It provides the opportunity to solve problems arising at the junctions (connections) of movement of goods and information with other spheres at the enterprise (marketing, production, finance, personnel, etc.); generates and stimulates the tendencies for the integration and hierarchy of goals in the enterprise and in its relations with its partners, supports measures and components of management, as well as a long-term marketing strategy, determining their effectiveness; focuses on the rationalization of the organizational system of enterprises and the content of commodity movements in general; stimulates the growth of overall efficiency of management [4, c. 2].

Issues of society's transition to a creative economy and the consideration of creative industries as a system-creating factor of social development, the development of cities and regions are developed and studied by many scientists, in particular, the works devoted to such authors as J. Hawkins, S. Lesh, J. Jurri, J. Kao, R. Floridy, C. Landry, M. B. Gnedovsky, E. V. Zelentsova.

The advent of digital life in our lives drastically changes the business, production of goods and services of everyday demand, which significantly affects the supply chain of goods to the end user [9, c. 1].

Subsequently, most of the logistics processes can become semi-automatic and IT solutions for logistics will be an integral part of the daily activities of all companies.

The creative industry is a very promising segment of the market, whose share will increase every year, and logistics is exactly what will enable such enterprises to accelerate these processes, be as competitive as possible, develop in the right direction and integrate into world heights.

The creation of an integrated transport system of the world will be influenced by the following trends in the development of the economy:

Firstly, there is a marked increase and geographical diversification of transport of goods and passengers, due to the international orientation of production and business processes. At the same time, requirements for the quality of transportation and the impact of infrastructure on the environment are increasing. Conceptual provisions of sustainable development, based on the parity of relations "economy - population - the environment", put new requirements for the organization of transportation.

Secondly, the network economy requires better coordination between the management of logistics flows of international transport and international production networks.

Thirdly, the science - intensive economy (integrated communication technologies) leads to conceptual changes in the functional - component and organizational and economic structures of infrastructure. Integrated communication technologies are increasingly being used in various modes of transport, energy, construction, etc., in order to achieve greater efficiency of physical, as well as information and transactional flows. The highly skilled work force, the proximity of the location of enterprises to each other and the integral communication infrastructure create the emergence of such an art of management that combines the combination of activities of various services related to distribution, material support, production planning and management, and a creative approach.

The accumulated scientific information has led to the differentiation of logistics: scientific logistics disciplines have been formed - commercial logistics, production, transport, service, entrepreneurship, etc.

Entrepreneurial logistics is a universal science, as logistic processes are performed at all enterprises (firms) of production, service and circulation sectors, regardless of their size and specialization.

Entrepreneurship is seen as a unique resource of the modern economy. The bearer of entrepreneurship as a resource is an entrepreneur. It is the entrepreneur who forms and uses his creative potential.

Thus, entrepreneurship involves the implementation of a new plan or idea, or rather, a commercial idea and to be prepared for risk in the implementation of a new plan or idea. The main tool for overcoming and preventing business risks is management, based on modern methods of concepts and principles of logistics. The effectiveness of logistics management can be fully achieved through a creative approach. Moreover, creative activity is a key component in the entrepreneurship of each subject of the integrated market [5, c.902].

Therefore, the study of the importance of the creative industry and its interconnection with logistics is currently a matter of urgency.

The first hints for the development of a creative direction in the whole industry were still in the Middle Ages. The main aspects that the whole industry did to the art were the serial, the scale and the competition. For example, such a feature of industrial production, as serial, is traced for a long time. For example, in the 17th century, in order to satisfy the growing demand for paintings, Peter Paul Rubens

created a large studio where students worked on his sketches, and the artist only added some authorial strokes in the end.

But the concept of creative industries belongs to later times. The economist and art theorist Pierre Luigi Sacco connects their appearance with the industrial revolution at the turn of the XIX and XX centuries. Technological innovations of the period - radio, sound recording, photography, cinema, advanced printing technologies - have expanded access to culture and influenced the processes of creativity.

Under the "creative industries" they understand applied creative practices, innovations and the generation of profits and jobs through the creation of intellectual property.

UNESCO has identified creative industries as an industry whose aim is "the creation, production and commercialization of creative content that is immaterial and cultural in nature. Such content is generally protected by intellectual property rights and they can take the form of a product or service."

In the UK, the cultural entrepreneurship sector was officially transferred to the Department of Culture, Media and Sports (DCMS) Government in 1998. Since 1998, the development of creative industries has been a priority of British national politics, as well as, in most cases, policies of the municipal level. In recent years, this concept (and relevant practice) has spread very widely throughout the world and is today one of the most popular innovative ideas that are relevant both to culture and to the economy.

If in the 1950s Ford, Standard Oil and General Electric were the most profitable in the world, then in the 2000s it was Time Warner, Disney, News Corporation, and Microsoft - companies related to film production, mass media and information technology. Today, Google, Apple, Facebook and other innovative developers have become the most powerful element of the knowledge infrastructure. They are examples of companies with the highest market capitalization. Ocean Tomo LLC has shown a dramatic turnaround to knowledge of capital: the share of intangible assets in the market value of companies has increased from 17% in 1975 to 84% in 2018.

This is what allows not only to support the work of logistics systems like the airport and to make any solid thing - from chair to plane - but also make these things more reliable and less costly. It is in this sense the work of an architect, designer, inventor, which belongs to classic examples of creative industries.

The development of creative industries in Europe is directly linked with the redevelopment of cities. When, in the 1970s, industry went from many European centers, cities such as Manchester in the UK, Lyon in France, a number of cities in the Ruhr Valley in Germany, faced with the global difficulties associated with the closure of industrial production - mass unemployment, urban degradation, etc. In Sheffield (UK), they began to develop creative industries back in the 80's when the traditional metallurgy and coal industry was curtailed due to global changes in the economy. In 1988, the quarter of creative industries was opened in the city center. His main goal was to create alternative jobs and industries after Sheffield remained in the 1970s without the traditional coal industry for him. Until 1998, Sheffield became known not only in the UK but also abroad, as an example of economic revival by means of culture and creativity. You can also consider the similar experience of

Germany with the reallocation of the cities of the Ruhr Valley, where former industrial enterprises have become centers of tourism, culture and creativity. In 2010, one of the cities of the Ruhr valley Essen, becomes the cultural capital of Europe. In China, they switched from local markets to large-scale fairs representing enterprises of creative industries and their products. In the past 4-5 years, the most developed cities in China, such as Shanghai, Beijing, Guangzhou, are keen to transform the urban economy.

In the Ministry of Culture of Ukraine since 2017, the sector of creative industries is working.

Main characteristics and trends of creative industries:

- indicators of movement from information to conceptual age, where ideas (concepts) will be the main value: fewer people will work for employers, increasingly on their own.

- most clearly and effectively manifest themselves in a separate city environment. That is a city phenomenon.

- erase the boundaries between science and art, creativity and innovation between countries.

- those cities that are now actively using creative industries, have been used and use their uniqueness and put at least one generation effort.

- culture and creativity, politeness and intelligence, atmosphericity and human warmth are those resources that feed the creative industries.

- Fast free internet access to ensure the exchange and access to huge information flows.

- Design and architecture are full of creativity, convenience, and innovation.

- reliance on small rather than big business.

- openness and warmth of public places.

- Organic cultural and ethnic diversity, which allows you to create new, unique ideas and visions of the world.

However, art today has become not only a cultural but also an economic factor. The ability to constantly create something new, in other words, the ability to make art, creativity remains the only competitive advantage in these conditions. Being a regular and continuous process, art provides a flow of capital, massive interest and new sources of profit.

Speaking about creative industries, we must remember that they are based solely on individual art and talent, but at the same time creating additional value and jobs through the use of intellectual property. Culture becomes a natural component of any economy. Cultural resources are decisive for the development of cities and countries.

It is generally understood that modern philosophy of management requires the presence of an element of profitability in art - industrialization through mass multiplication.

The main resource of the creative industry is people with their intellectual abilities, talent and creative potential. Consequently, the concept of a creative person - a mobile and creative person - arises through the creative ability to generate new ideas. As a result, there are creative professions: designer, logist, manager, image-

maker, etc. Representatives of these professions learn to generate new ideas more often and more effectively than others. Creativity makes imagination of artistic color. That allows you to guided more intuition, rather than calculation.

Europe and the whole world have long chosen a path for development in the direction of logistics and the creative industry. They felt the effect of their development. Most developed countries such as Great Britain, Germany, USA, China, Singapore put creative industry and logistics as an advanced, major segment of strategic economic development.

The situation in Ukraine is quite difficult. We still do not have a convenient connection between cities, both small and regional centers, and in some villages it is simply impossible to get there.

Even those regional centers with airports in Ukraine are connected only with Kiev, but not with each other. For example, from the cultural and artistic city of Lviv to fly to the scientific and production of Kharkov can only be through Kiev. Ukraine remains highly centralized, although the authorities declare decentralization.

The directions that are needed to reorient cities and regions from post-Soviet to modern are alternate education, contemporary art, new economics and urbanism. Thanks to them, old non-working plants in Lviv can turn into clusters, and in the buildings of former factories in Kharkov will open coworkings.

However, there has recently been a trend towards change. Hubs, coworkings, business centers, business incubators, and not just IT projects are created in different cities. Moreover, social entrepreneurship develops.

To date, large-scale forums, festivals, lectures, master classes and training courses are held. We have many active talented individuals who want to change for the better and the world and their cities, want to benefit and are socially responsible.

The ratio of the concepts of "creative thinking" and "creative personality" requires further development, although it is known that the characteristics set does not exhaust identity as integrity. The development of creative thinking takes place in the context of the overall development of the individual. Some aspects of this problem are studied both in domestic and in foreign psychology. Studies of foreign psychologists have confirmed the conclusion that the manifestation of creativity, in the first hand, does not depend on intelligence development level, but, on the other hand, creativity necessarily implies intellectual development above the average level, since only such a level can provide the basis for creative productivity. There is an opinion that gifted children have high creative performance and an IQ above 120 points. To realize creativity requires intellectual initiative, but creativity itself is not required for simple intellectual activity. In addition, great knowledge and erudition sometimes interfere with seeing the phenomenon in a different perspective, leading to a stereotyped solution. The numerous skills and methods of solving problems result in the fact that people no longer seek to find new independent and original solutions. [6, c. 240].

The Ministry of Culture holds an international forum "Creative Ukraine", but this is not enough. Just now, when the limits and borders are washed out, Ukraine, thanks to the development of a creative economy and the art of logistics management, can reach a new level, rather than supply personnel for export.

It is necessary to introduce programs of support for creative industries, to start grant programs, to help those people involved in educational programs in this field, to create favorable economic conditions for the opening of new enterprises in creative economy segments and to provide them with cheap credit money.

It is also necessary to legitimize Start-Up support, stable and liberal tax legislation, tax deductions for those investing in the innovation industry, easy establishment, administration and closure of the company, if nothing has happened, and, of course, changing the state's attitude towards entrepreneurs.

Now the state is in an unstable economic situation. Taking into account the negative trends, such as the reduction of the number of industrial enterprises, the reduction of the number of employed, the increase of equipment wear, the strengthening of the leading role of oil and gas and energy companies that work with exhaustible natural resources, as opposed to high-tech production oriented towards innovative products, the development of a creative economy can become an alternative and the way out of such a difficult situation, since the main engine of this sector of the economy is primarily creative personality, and but not equipment or natural resources.

In Ukraine, the creative economy sector is developing unstable and occupies a small place in the sphere of small business. For its full development, an integrated approach is needed to ensure the development of modern models of territorial development of subjects, development of sectors of creative industries. The largest and fastest growing in Ukraine is the information and computer technology sector. Everyone employed in this segment brings our economy \$ 30 thousand a year, which is more than the same figure in other sectors of the creative economy.

Contribution to the economy of each sector of the creative economy is shown in Fig. 1

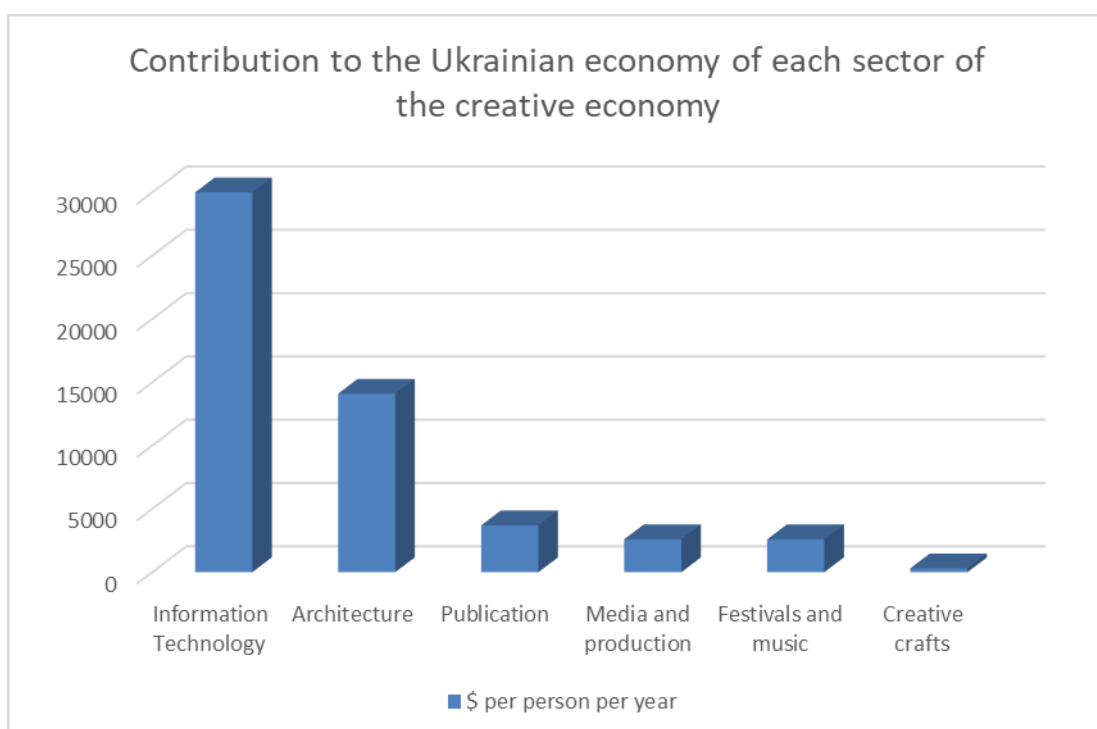


Figure 1. Distribution of Income in the Field of Creative Economy by Sectors

In 2018, out of 16.4 million employed citizens, about 2.9% of the people are involved in the creative economy. They bring the country about 4.4% of GDP.

An important step is the participation of Ukraine in the EU Creative Europe program, which allows Ukrainian cultural institutions to join European professional networks, find partners and implement a variety of joint international projects.

The Benefits of Introducing a Creative Economy for Ukraine:

1. Reduction of unemployment, as can be seen from the experience of foreign countries, a fairly large proportion of the population employed in the creative economy.

2. Increase in the share of gross domestic product. World experience suggests that under conditions of a developed creative economy, GDP may increase to 10%. Currently, GDP per capita in Ukraine is \$ 2,582, which is five times less than the world average.

3. Diversification of the economy.

4. Improving the overall quality of life.

Taking into account the experience of foreign countries, the authors formulated a certain concept of the development of a creative economy in Ukraine.

Firstly, for the effective functioning of the creative economy, it is necessary to engage with government support, namely to create special programs for the support and development of creative services, products and start-ups. Today, for creative personalities who generate creativity, it is difficult to implement their ideas through lack of funding, so through such a program the government would allocate funds in support of creative projects, which would further contribute to the increase in the share of revenues in the creative economy in Ukraine. To state support (for example as it is the US) it should also include the establishment of low taxes on entrepreneurial activity, this will not only reduce the level of shadow economy, but will also stimulate creative entrepreneurs to create and develop their own business, thereby contributing to an increase in revenues to the creative economy of the state.

Secondly, it is necessary to encourage creativity from the childhood, that is through the educational branches to create programs for creative development of youth. They should provide for creative seminars, trainings at schools and universities; conducting creative competitions, for example, a competition for a better idea, a proposal, on a given topic, and the winners get a grant for the implementation of a creative idea, because it is known that children are more active in creative thinking, but in Ukraine it almost do not pay attention. Such an orientation of the state will have a positive effect on the development of a creative economy, because young people will be motivated to create a new one based on their knowledge and ideas, but in the absence of state support, that is funding, the creators will go abroad, create enterprises there and improve the creative economy of another countries, because they will not see the conditions of business existence here.

Third, it is worthwhile to attract foreign creative experts in order to take their experience, create joint institutions, creative associations. Such activities are already

taking place in Ukraine, for example, the Creative Enterprise Ukraine program in 2015, launched by the British Council, together with the British NESTA Innovation Agency in more than 15 countries of the world. As of 2018, 15 trainings have already been conducted in eight Ukrainian cities, but there is no need to stop at the achievement, because it needs constantly seek out new connections and ways of creative development based on the example of the Netherlands, which, having a high level of creative economy, are open to cooperation with the interested countries and successfully move to their goal - to introduce the most developed creative economy in the near future.

The transition to a creative economy is slow. Institutes of innovation development (venture funds, business incubators, technological and scientific parks, technological clusters, etc.) do not meet modern requirements. In order to address this issue, the Government's Priority Action Plan by 2020 envisages the creation of an Office of Innovation Development in order to support and encourage the development of innovative enterprises and start-ups by providing them with financing, advisory services and technical assistance at all stages, from innovation to the final product. The Ministry of Economic Development initiates education on the basis of universities, research institutions, innovation structures, technology parks, Centers for technology and innovation support, which will promote implementation of the Government policy to improve the innovative potential of the economy through the effective implementation of knowhow products from Ukrainian innovators.

Consequently, the formation of a creative economy is a complex, multifaceted and lengthy process that affects the interests of a large number of regions, enterprises, organizations and entrepreneurs, as well as specialists who work in them. Implementation of the concept of a creative economy opens up new horizons of socio-economic progress. World experience shows that, given the government's interest and support, the development of appropriate development programs, a creative economy can be created that is sufficiently high, which will ensure the country's economic growth for many years. Therefore, it is very important for Ukraine, drawing on the experience of foreign countries, to create its own creative space and create suitable conditions for its development.

The creative thinking inherent in creative industries is becoming the most important source of new and creative ideas and non-standard solutions that leads to the rebirth or rebranding of cities, regions and countries, the creation of new products and services, promotion of ideas of ecological and sustainable development, increasing global communicative, development of individual communities.

The complexity of understanding the creative thinking in the knowledge economy to a certain extent is conditioned by the psychological uniqueness of methods for solving creative tasks that are solved in a post-industrialized society. In the general sense, productive creativity is the process of transforming certain associative information components in the recombination, which is adequate to the conditions for solving the problem. The individualization of the processes of creativity is manifested through the efforts of the individual to choose the solutions themselves independently, on the basis of their own, sometimes unconscious,

experience. In this case, the creative worker does not substantiate the logic of his actions by scientific algorithms or strategies, and the ability to creativity is his personal inalienable property, independent of external managerial influences. Accordingly, in the categorical apparatus of this branch of management there was a significant gap, because today scientists are still not clearly defined terms, with which it would be possible to fully describe the processes of management of creativity. Strengthening the intellectual component, the creative nature of labor increases the cost of human resources, and the need for a critical mass of specialists with diverse intellectual capabilities leads to a reciprocal reaction when management approaches directly influence the development of creative skills and abilities, the development of cognitive and creative abilities of an employee, effective use of scientific developments [7, c. 68]. Creative potential is gaining signs of self-development and becomes a decisive goal of improving the quality of manpower.

Currently, it is not enough to focus solely on assessing the knowledge, experience, qualifications and skills of employees, which should be attributed to the intellectual ("core") capital of the personality of employees. Today, the importance of the process of managing the creative or creative activities of each employee becomes increasingly apparent.

This process is now one of the main economic factors that determine the market value of intellectual capital through the return of this "reversible" (creative) capital by employees of modern high-tech organizations. That is, it is not only about the ability to accumulate and save knowledge, but about the active ability to creatively implement them in practice. The latter statement is particularly important, since it largely depends, inter alia, on the organizational (or structural) capital of the organization itself [8, c.420].

Along with the individual peculiarities of a person for the development of a creative economy, the ability to form social knowledge and social networks, which is considered as a key factor in increasing the competitiveness of the country's economy, is extremely important. By destroying existing prejudices about the need for a high level of well-being and a viable consumer market, creativity penetrates deeper into people's lives, and creative industries become an important sector of national economies. Over the past one and a half decades, the development of the creative sector in the world has gained prominent features and steady tendencies.

The global development of creative industries has a slightly higher growth rate than the economy as a whole, which has resulted in an increase in their importance for national economies: the contribution of creative industries to the global economy is estimated at 7% of GDP at almost 9% annual growth. In the EU countries, the share of the creative sector in the economy in 2008-2018 grew by 1.3 pp - from 1,9% to 3,2%. At the same time, in countries such as Sweden, Finland, the Netherlands, Great Britain the role of the creative sector exceeds the EU average by almost 2 times. In the US, creative industries account for more than 3% of GDP, showing a slight fall in retrospect, which is associated with a recession that has been delayed after the financial crisis. Active development of the creative sector is an indispensable feature of not only developed countries, but also developing countries. In particular, in China, this sector over the past decade has shown an annual 25% growth, resulting

in the contribution of creative industries to GDP in the country rose to 3%. Similar dynamics of creative sector development are noted among other developing countries (especially Argentina, Brazil, India, Uruguay, etc.). This gives grounds for substantiated conclusions about the possibility of considering the creative sector as an important factor in the future of global development.

In addition to the growing economic function, the development of creative industries provides for the improvement of social welfare through the attraction of more and more labor force. Among the European countries, the employment rate in the creative sector varies from 3% in Poland, Bulgaria and Romania to 5% in Norway, Switzerland and the UK and to 7% in Sweden.

It is worth noting that the creative sector places high demands on the quality of labor resources. As the creative industries operate in the area of close interdependence between entrepreneurship and creativity, there is a problem of finding staff with a balanced set of characteristics that must be responsive to the needs of mobile management, the need to attract financial resources and information and communication activities, which is extremely relevant. In addition, the dynamism of the industry requires accelerated renewal of the old and the development of new knowledge and skills, as well as the ability to predict future trends.

The leading criterion of belonging to a creative class is the use of the economic function of labor as a basis for satisfying social and cultural needs. Representatives of the "superactive core" of the creative class are the intellectual elite of society - scientists, artists, media workers, that is, individuals engaged in creative activity on a permanent basis, creating an intangible creative product and forming a public opinion.

The second subgroup of the creative class consists of "creative specialists" of high-tech branches and social administration - management, consulting, legal, educational, methodical services [9, c.1114].

The development of creative industries has a pronounced urbanization character. Large metropolises and cities, as a result of the higher share of the creative class, attract capital to develop creative industries, confirming that there is a two to three fold excess of the level of creative employment in metropolises relative to national indicators: for example, employment in the creative industries in Berlin is 8%, while in general, in Germany only 3%; for New York and the United States, these figures are respectively 8.1% and 2.2%; for Vienna and Austria - 14% and 4%. Nevertheless, we share and support the idea that for rural areas a new model of economic development based on creative industries may be acceptable given the potential and prospects for synthesizing traditional and new (creative) forms and activities.

The global financial crisis has led to a 12 per cent decline in world trade, while trade in creative products and services continued to grow, with annual growth of 14 per cent (including 11.5 per cent of goods, 17 per cent of services). As a result, the volume of international trade in creative products has doubled in ten years (2007-2018). This confirms a considerable margin of safety and a high potential for development of this sector of the economy.

The available statistical information does not allow to fully assess the development of creative industries in Ukraine with the exception of the foreign trade component presented in the UNCTAD database, which provides information on the state of trade in terms of selected types of creative products and services. UNCTAD's classification of types of creative goods includes seven groups: "handicrafts" (carpets, yarn, wickerwork, etc.); "Design" (objects for interior and exterior, jewelry, toys, etc.); "Audiovisual works" (film production); "New media" (multimedia recordings, video games); "Executive art" (music recordings and discs); "Publishing house" (books, press, etc.); "Fine arts" (painting, photography, sculpture, etc.).

In general, the analysis of the indicators of the state of foreign trade in creative products shows positive trends of development (Table 1).

Table 1. Creative products in the foreign trade of Ukraine

Indexes	Year		Changing the score
	2012	2018	
Foreign trade turnover, mln.\$ USA	152489,7	153171,0	100,5
2. Foreign trade turnover of creative products, mln.\$ USA	1674,8	1989,5	118,8
3. Total exports, mln.\$ USA	66954,4	68532,0	102,4
4. Export of creative products, mln.\$ USA	551,6	787,0	142,7
5. Share of exports of creative products in total exports,%	0,82	1,15	139,4
6. Total imports, mln.\$USA	85535,3	84639,0	99,0
7. Imports of creative products, mln. \$USA	1123,2	1202,5	107,1
8. Share of import of creative products in total imports,%	1,31	1,42	108,2
9. Balance of the country's trade balance, +/- million USD USA	-18580,9	-16107,0	86,7
10. Balance of trade balance of creative products, +/- million\$ USA	-571,6	-415,5	72,7

Source: calculated according to UNCTAD

Firstly, the dynamics of indicators of the state of foreign trade in creative products has higher rates of development than in the whole economy: 18.8% and 0.5% growth over five years, respectively. Secondly, the growth rate of exports of creative products exceeds a similar figure of imports by 6 times: if during 2012-2018 exports increased by 42.7%, then import - only by 7.1%. Accordingly, this positively affected the state of trade balance with creative products, which declined by more than a quarter for the analyzed period (while the balance of trade of the country decreased by only 13.3%), providing a 6% reduction in the total foreign trade balance of Ukraine.

However, some negative features of foreign trade in creative products were revealed in the process of its sector analysis (Table 2).

It is possible to state that the structure of import of creative products of Ukraine is quite similar to the world analogue and Polish, in particular. However, the structure of exports of creative products has a slightly asymmetrical shape in the direction of

the predominance of one group of creative products - "design" (more than $\frac{3}{4}$ of the total), which includes goods for interior decoration, glassware, precious products, etc. Such structural distortions are the result of the underdevelopment of the production of audiovisual goods (mainly film industry), which make up almost 7% of world exports, and over 10% in Poland.

Table 2 - Comparison of the structure of export and import of creative products in Ukraine and Poland, 2018,%

The sphere of creative industry	Export			Import		
	The whole world	Poland	Ukraine	The whole world	Poland	Ukraine
Crafts	7,2	4,4	6,1	6,4	10,7	10,7
Audiovisual works	6,8	10,1	0,5	6,9	7,9	6,1
Design	60,1	63,2	75,8	59,1	53,9	64,5
New media	8,6	6,3	0,8	10,6	16,4	3,1
Performing Arts	1,1	0,3	0,1	1,2	1,0	0,8
Publishing House	8,1	13,7	15,2	8,8	8,2	12,1
Art	8,1	1,9	1,5	6,9	1,8	2,5
Together	100,0	100,0	100,0	100,0	100,0	100,0

The latter was achieved due to a well-balanced and systematic policy of supporting and promoting the production of the film industry to foreign markets (in particular, Ukraine, which has a sufficiently wide range of Polish products). Another group of underdeveloped creative exports to Ukraine is the production of "new media industries" (video games, audio recordings) due to at least two key reasons: domestic intellectual potential is used mainly by foreign IT companies, including outside Ukraine; problems in the field of observance of intellectual property rights (in particular, on the Internet). In addition to the above-mentioned spheres, undeveloped articles of domestic export of creative products are also products of the executive (music recordings, CDs, etc.) and fine art (painting, sculpture, photography, etc.). However, in support of the latter, it can be noted that even in more developed Poland there is a similar situation in the export of this product. Among the positive in the structure of domestic exports of creative products should be noted a fairly high share of goods of the group "Craft", which is the leader in the volume of exports of carpets, yarn and goods for celebrations (weddings, etc.). Ukrainian Bukovina is known far beyond Ukraine due to the well-established production of wedding dresses and related products, while some villages of Chernivtsi region (Voloka, Grushevka) have become specialized centers with many years of history, most of whose occupants are occupied precisely in this industry.

The analysis of the geographical structure of foreign trade in creative products made it possible to draw the following conclusions (Figure 2). First, the diversified geography of the import of creative products with the predominance of developing countries and developed countries testifies to the high degree of integration of Ukraine into the global economic system and the matching of the needs of the

domestic market with world trends. Secondly, as the geography of export of creative products is less diversified and driven mainly (87.1% of the total volume) to countries with economies in transition, this may indicate a low competitiveness of the domestic industry of creative industries or underdeveloped marketing policy in foreign markets.

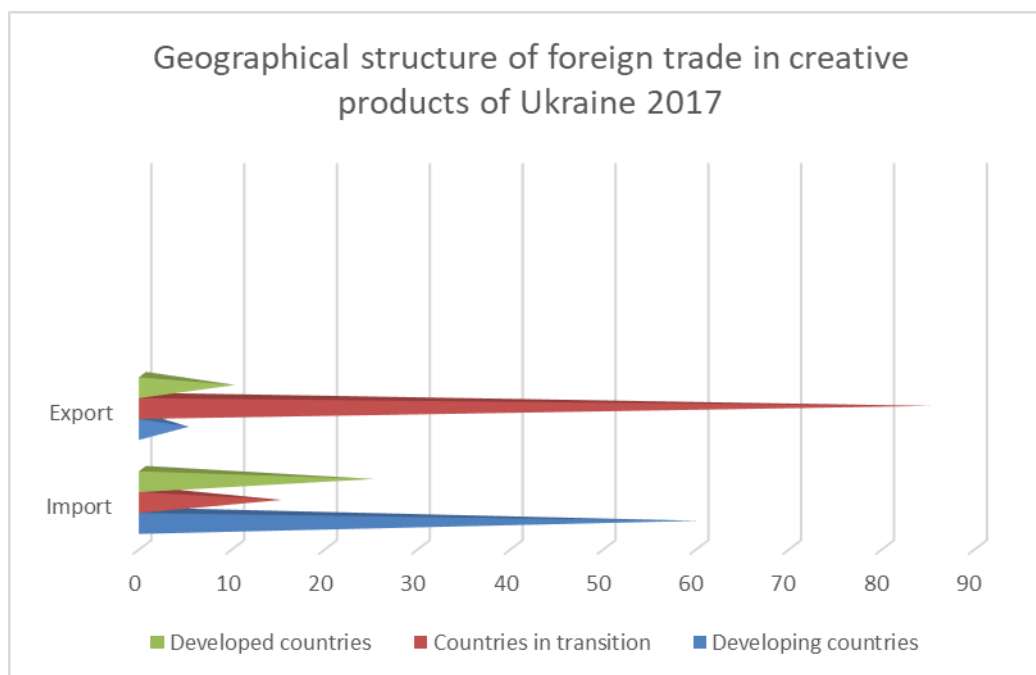


Figure 2. Geographical structure of foreign trade in creative products of Ukraine, 2017,%

The peculiarity of the development of the domestic creative sector and the combination of logistics management lies in the fact that, along with commercial goods and services, there is a large number of creative ideas aimed at not creating profits, but satisfying, first and foremost, the spiritual values of man, the formation of a special atmosphere and the corresponding needs. The absence of an appropriate supportive environment in Ukraine was a consequence of asymmetric development of creative industries and optimization of logistics solutions.

Thus, the following sequence can be traced: economy - entrepreneurship - business logistics - logistic concepts - creative approach - postulates of logistics - innovations - synergetics. In this sequence, it is important to note that the creative approach is aimed at forming a set of logistics postulates, through which they make managerial decisions in everyday and innovative activities.

In essence, the adequacy of logistics postulates and real innovation activity determine the creative potential of the subject of entrepreneurial activity. Naturally, the bearer of this potential is the staff who takes managerial decisions.

Logistics is the driving force of the modern economy, because it combines and activates the productive forces of society in the name of achieving economic and social goals. Based on innovation and creative ideas, logistics is a major factor in modernization and scientific and technological progress [10, c.186].

An important direction of creativity is the formation of a set of postulates. For the further development of the theory, expansion of the axiomatic base is necessary. From the point of view of the theory, the researcher is entitled to postulate the initial provisions and on this basis to build his theory, while it is important that it be consistent.

For the logistics and management of supply chains, a set of the following postulates is proposed:

- 1) about the system approach;
- 2) about the flow as an object of management in logistics;
- 3) on the management of supply chains;
- 4) about synergy;
- 5) on the self-organization of real logistics systems;
- 6) about the power of material flow;
- 7) about the rule "10-90" and the ABC system;
- 8) about the rule of the "dictator";
- 9) about restrictions;
- 10) about logistic indicators;
- 11) about benchmarking;
- 12) about SWOT-analysis.

The axiom of a systematic approach is undoubtedly: firstly, this is an obvious truth, and secondly, it does not require proof. Moreover, systemicity is an objective property of logistics. This statement is reduced to the fact that the flow of economic objects - goods and services is initially a system, since it consists of many interconnected elements having a common goal - the end point of the stream, which corresponds to the definition of the system. It can be argued that this is why logistics has adopted the streaming concept [11, c.118].

Thus, according to the results of the study, one can state that the creative component becomes the main requirement of the competitiveness of any sphere of activity. The globalization of the economy requires the expansion of the scale and increase of requirements to all sectors of the national economy, which should be oriented not only on the national but also on the world markets. It should be noted that the advantages of the national economy are: favorable geographical location, diversified infrastructure, human capital, which has inexhaustible creative potential, unique black earths, special folk crafts, tourist rays, cultural heritage, etc. Therefore, it is advisable to form an innovative model of economic development, which will become a strategic vector of balanced growth. Effective use of these opportunities of the national economy will facilitate the attraction of foreign direct investment into the export-oriented sector of industry, agriculture, tourism, which will allow for greater opportunities for diversification, growth of labor productivity, and creation of new workplaces. To this end, it is necessary to create an effective logistic system in Ukraine, that is, a combination of activities of various services related to distribution, material provision, production planning and management, which will respond to the needs of exporters by providing a wide range of logistic services and support facilities. In order to increase the participation of small and medium-sized enterprises in export activities and increase their competitiveness, it is necessary to provide

enterprises with the necessary knowledge and competencies that form the modern educational system, promote the creation of business incubators, and stimulate innovation activity. As the government has determined that the future sectors of the economy are information and communication technologies, creative industries, tourism, maintenance and repair of aircraft, spare parts and accessories manufacturing for the aerospace and aviation industries, engineering, food and processing industries, therefore, it is necessary to make maximum efforts. to increase their creative potential.

Since, according to the results of the study, one can state that the creative component becomes the main requirement of the competitiveness of any sphere of activity. The globalization of the economy requires the expansion of the scale and increase of requirements to all sectors of the national economy, which should be oriented not only on the national but also on the world markets.

Therefore, in the future, the creative industry and logistics will be increasingly integrated, because the concept of logistics becomes more important for enterprise managers as a means of ensuring a relatively stable economic situation and achieving success in the competition for the market.

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