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**PECULIARITIES OF THE ENTRY OF MODERN UKRAINIAN
REPERTORY THEATERS IN THE CREATIVE INDUSTRY***Received 20 January 2020; accepted 24 January 2020; published 27 January 2020*

Abstract. *The paper proves that the modern Ukrainian repertoire theater can count on successful entry into the creative industries only if it shows entrepreneurship in all spheres of its life and acting as a kind of industry corporation.*

Keywords: *repertoire theater, creative industries, entrepreneurship, spectator relationship management*

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Introduction

A certain echo of the global success of the creative economy, which generates value added over the year worth \$ 2.3 trillion [1, p.681], we can accept the Law of Ukraine "On Amendments to the Law of Ukraine "On Culture" to define the concept of "creative industries" [2], adopted in July 2018, and the order of the Cabinet of Ministers of Ukraine dated 24 April 2019 under No.265-r "On approval of economic activities that belong to the creative industries" [3]. These laws and regulations have actually formed a new approach to the activities of theaters, recognizing the latter as a full-fledged source of growth of gross domestic product (GDP) of the state. These regulations refer to creative industries as economic activities that have cultural (artistic) and/or creative expression and are aimed at creating: (1) added value, (2) jobs, (3) products and services, which is the result of individual creativity. The analysis of such an activity reveals a high level of its efficiency, which is determined by the scale of the industry. While acquiring industrial characteristics, theatrical business should "generate" significant income (or profits). In modern Ukrainian repertory theaters, there is a kind of "limiter" in the form of the provision declared by the Law [3] on their non-profitability. The latter is the result of the government's demand for the accessibility of theatrical performances for society. Under these conditions, the management of repertory theaters must find these organizational and economic forms of entrepreneurship that would simultaneously meet all regulatory requirements.

Literature review

The first definition of the creative industries has been documented by the Department for Culture, Media and Sport (DCMS) of the United Kingdom in 1997. It has been argued that creative industries have their source in the individual creativity of a person, skill and talent, and the potential for job creation and wealth creation through the production and exploitation of intellectual property (ie the presence of a certain level of entrepreneurship).

Almost immediately, the new policy of the British received an international resonance: the governments of many countries immediately began to look for ways to adapt British strategy to the realities of their own national economies and cultures. In Ukraine, the creative industries have gained recognition through the efforts of the British Council [4].

In Western countries, it is assumed that actors (firms and individual creators), as well as products of cultural industries, are included in state cultural policy, being under control and carrying an ideological burden, which most often means engagement and a lesser degree of freedom of expression, if necessary, to correspond to ideas about high art and the intrinsic value of the results of such activities. At the same time, cultural industries receive state financial, informational, and administrative support, which reduces the role of market mechanisms in the functioning of these cultural actors. Creative industries (which include cultural), on the contrary, are aimed at economic indicators of profitability, focus on commercial and private financing, are not limited to the list of cultural areas, and are largely tied to the local and regional level [42, p.43].

Results

The basis of industrialization (as always) is the principle of rational division of labor. The processes of industrialization of culture (which has always been considered subsidized) are aimed at individualization, the maximum segmentation of the mass consumer. At the same time, the most relevant is the creation of communities and community orientation, which is expressed in the allocation of narrow target audiences and product specifications for these audiences.

The author of the work [6] proposed the following definitions:

1) *creative industries* - are network structures that are organizations that accumulate creative and creative human potential and cultural capital to create a commercially successful product;

2) *cultural industries* are network structures, which are represented by organizations that accumulate creative human potential and cultural capital to *create a product that has symbolic value and/or educational potential*;

3) *creative industries* - are organizations that have the ability and capabilities to *create a small series of unique creative product*, using their own knowledge, skills, and abilities. Given the nesting of these industries in each other, they can be represented as a "matryoshka doll" (Fig. 1).

To determine the essence of the cultural industry for the modern Ukrainian repertoire theater, it is necessary to distinguish the concept of cultural goods, methods of measuring the volume and value of its production, and so on. For repertory theaters, it should be about the number of performances created by the theater team over a period of time, the number of performances of each of them, the number of seats sold in auditoriums and sales revenue. For the cultural industry, to which theaters need to be involved, these indicators should be large enough. Of course, it is necessary to take into account the costs [7, p. 39]. As a rule, in most cases, the conditional fixed costs associated with the creation of performances are large, and the conditionally variable costs that go to the performances are significantly lower.

The basis of activity in the cultural (creative) industry is creative work with appropriately tuned thinking. It is clear that creative work, unlike physical work, cannot be replaced by machines or computer work. As a result of creative work, a unique product appears, the value or cost of which is extremely difficult to establish. But no one canceled the exchange of goods, and artists also want to live with dignity, therefore "satellites" of industrialization such as specialization, rationalization, and standardization that "work" on pricing for creative goods and services must inevitably appear.

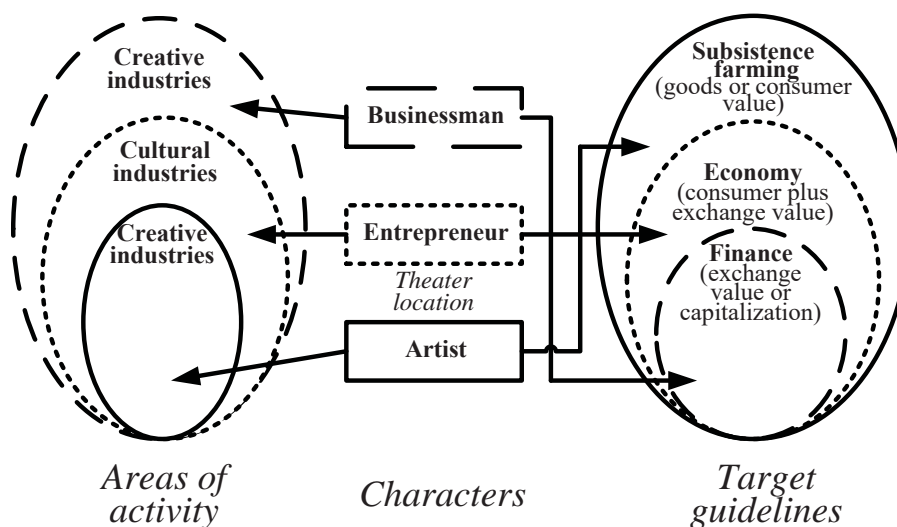


Figure 1. The relationship of "creative", "cultural", "creative" industries and the place of theater and actors among them (author's development)

The question arises about the contribution of repertoire theaters to the "industrialization and educational" process. A natural basis for this can be such signs of repertoire theaters as thoroughness and stationarity (according to location) of activity, preservation of the best repertoire achievements, formation, and development of a highly professional troupe, multidimensional activity (which, according to John Galbraith [8], is inherent only in corporations), and the like.

The above is seen as a certain "platform" for the development of the high quality role models. The totality of the latter can be transformed into the standards of theatrical business. Thus, the development of standards in the theater business should become the responsibility of repertoire theaters. After all, it is they, as it is known [9, p. 24], who creatively and on a regular basis perform important socio-economic functions: (1) entertainment (2) epistemological or cognitive (3) regulatory (regarding people's behavior), (4) formation of the social consciousness, (5) formation of aesthetic taste (6) playful (7) compensatory, which allows a person finding peace of mind in himself (herself), (8) sign or semiotic, which allows learning to understand all the subtleties of stage speech, (9) communicative, (10) stratification, (11) socialization, (12) axiological or evaluative (provides an answer, for example, to the Socratic question: "What is good?"), (13) job creation, (14) paying taxes, (15) restaurant support of the restaurant-hotel-tourism and other types of business

providing various associated services, (16) recreation of human capital (or potential), (17) to be the center of infrastructure clustering, and so on.

A cultural (or creative) industry can emerge and exist only if there is a certain industry base. According to statistical data, 113 theaters of state and municipal ownership are operating in Ukraine today; in addition, there are about 300 (according to experts) private theaters in the country, more than 100 of them are located in Kyiv [10, p. 124]. The history of the emergence of repertoire theaters, for example, in the United States [11, p. 10] shows that most of them originated as self-employed, where all the staff was not paid any money. The results of the development of amateur theaters became a kind of springboard for entering the professional stage. Amateur or private theaters can be a specific field that "feeds" repertoire theater groups. For example, in some resolutions of the Kharkiv Academic Theater of Musical Comedy (and this is a repertory theater), actors are invited to work on private stages. The effect of professional enrichment is mutual. At the same time, the creative industry is strengthening, which is forming, to which all theaters are assigned and which can be considered as a single creative and production community, which is included in the socio-economic system called the "national economy".

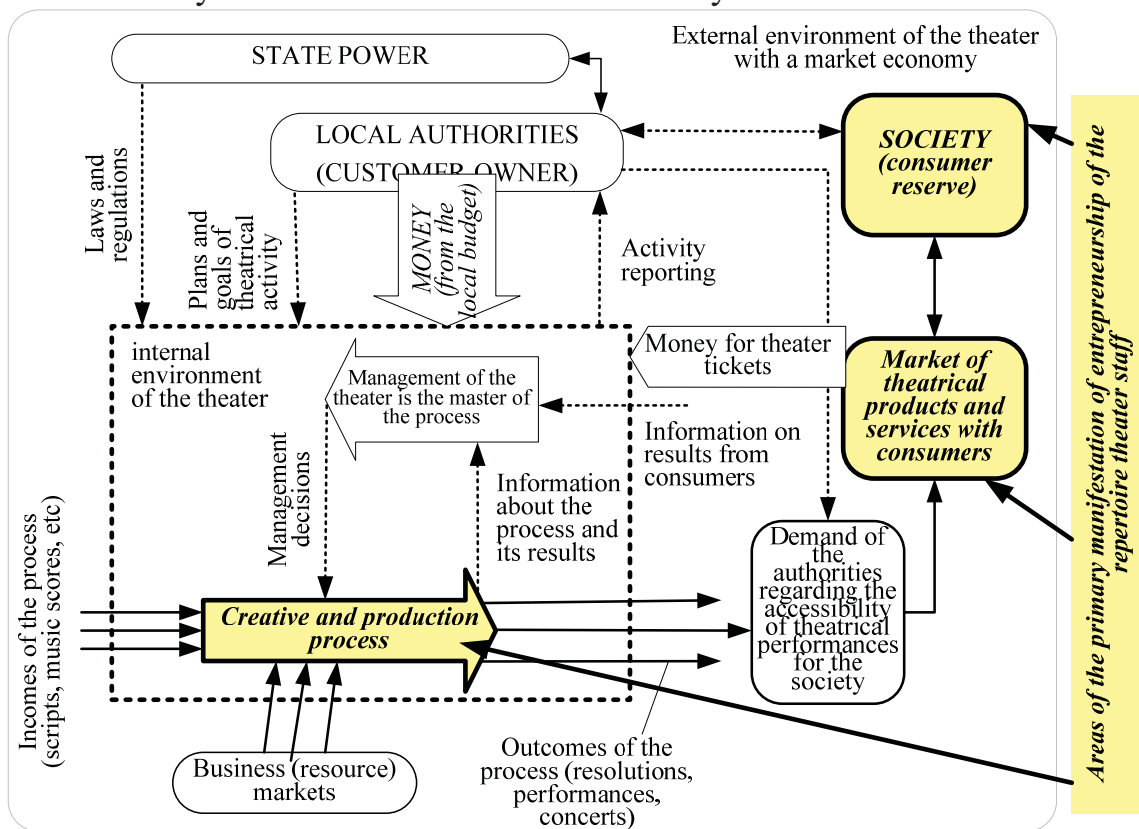


Figure 2. Areas of manifestation of entrepreneurship of repertoire staff of Ukrainian theater (author's development)

Specialists in the development of creative industries believe that the sustainable development of theatrical business in order to create an appropriate cultural industry can only occur through the innovative (entrepreneurial) activities of repertoire theaters in all spheres of their existence [4, p. 73]. The implementation of these activities is impossible without the use of drivers or mechanisms necessary for the intended

purpose, which consist of a complex of organizational and economic ways, methods, levers, standards, indicators, with the help of which the planned goals or results are achieved. All this should take place under the supervision of a professionally minded link in the theater management system. The latter believes that the areas of entrepreneurship of the repertoire theater personnel should be the spheres of their life, indicated in Fig. 2, which are more sensitive to this.

Above all, it is advisable to focus on the direct relationship between theater and audience, which will undoubtedly require innovative, entrepreneurial action on both sides. And this is the essence of marketing the theater's relationship with the audience, which is determined by at least three imperatives [12]: (1) changing the role of the spectator in the market of theatrical products (2) creating the value of the performance jointly with the spectator and (3) formation of business networks of modern Ukrainian repertoire theater.

This marketing should focus on long-term mutually beneficial relationships with individual viewers or groups of viewers, the consistency of general and personal interests of all actors involved in this marketing (as it is known, marketing is interpreted as the ability to trade or reconcile socio-economic interests in the system "producer/consumer").

Conclusion

Thus, the modern Ukrainian repertoire theater can count on successful entry into the creative industries only if it shows entrepreneurship in all spheres of its life and acting as a kind of industry corporation.

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