
The Specifics of a Creative Product as a Cultural Industry Product

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Abstract: The article reveals the specifics of the production and consumption of a creative product based on an economic approach and cultural research. The main characteristic features of a creative product as a commodity in the process of production and consumption are highlighted. The specificity of a creative product as a commodity consists in its semantic load, where priority is given mainly to communication and the signification system rather than functionality. The characteristic features of the production and consumption of goods are correlated with the process of production and consumption of goods of cultural and creative industries. As the main principle of the system of production of creative goods, the author identifies duality, which is due to the modern understanding of the essential value of the goods of cultural industries.

Keywords: cultural economics, sociology of culture, cultural industries, creative industries, cultural goods, creative product, features of production and consumption of cultural goods.

The basis of the modern — postmodern — understanding of creativity is the close interaction of the spheres of economy and culture. The most complete representation of this process is formed on the basis of the approach of cultural industries. Cultural production and consumption increasingly fit into the industrial framework, and consumed cultural goods are considered as goods. In foreign literature, a creative product as an economic good or service is defined through a product that arises as a result of a creative process and has economic value or value [1]. A creative product can be created both in art and in science. Moreover, creativity, according to the British researcher D. Hawkins, is present at all levels of business — from company management to the development, branding and formation of a separate product. Linking the derivatives of creativity with intellectual property (copyright, trademark), he identifies such key creative industries as advertising, computer programming, photography, design, cinema, video, music, publishing, television and radio, video games.

Creativity means all the variety of its forms, including science and patent law, where it is the intellect that represents a new form of ownership. Like any other product of human activity, a creative product has its own price and value, which is formed by the market. At the same time, cultural value, according to the Australian researcher D. Throsby, is contained in some aspects of cultural phenomena and has a number of characteristics, such as:

- authentic value (aesthetic characteristics — beauty, harmony);
- spiritual value (religious context);
- social value;
- historical value;
- symbolic value;

the value of authenticity [2].

A creative product is the result of creative activity that has an economic application and has a cultural meaning. If we take its basic values, then the product of the film industry will be a film, the product of television will be a single program. And so on: the products of the music industry are a "live" concert, a recorded and sold disc; the product of publishing is a popular published book. And, perhaps, the most common: the product of the advertising industry — relevant videos, banners, slogans... Combines economic and cultural values in one product, according to the author, a set of communicative and functional aspects. For a creative product, it is the semantic load that becomes important, when priority is given mainly to communication and the signification system, rather than functionality. When considering the existing variety of concepts in the study of a creative product, the problem is revealed, which consists in the fact that its essential properties as a commodity are ignored, and the process of production itself is poorly analyzed.

Many researchers define a creative product from local positions, which significantly narrows the field of the problem itself and makes it impossible to form a complete theoretical and methodological concept of creativity. [3]

In turn, the socio-cultural approach to the study of a creative product becomes relevant, since it makes it possible to see it comprehensively, and not from the perspective of only one factor — the economy. The reason for the insufficiency is the extreme variety of creative products, their constant change, the transience of existence. Creativity, from the perspective of the approach of cultural industries, acts as an essential feature of cultural goods and services. Next, we describe the actual process of their production. The need for an accentuated and detailed consideration of the stages of creating this product is due to the fact that practical actions to implement the idea in total are a concentrated expression of the concept of creativity.

One of the directions of cultural product research within the framework of the economic approach is to focus specifically on "technological creativity", ways to create useful and enjoyable goods and services. As features of the production of technological creativity, J. Mokira identified several general provisions [4]. Firstly, technological creativity is most often correlated with innovations that provide benefits that sharply exceed the costs of invention and implementation. Secondly, the invention arises at the individual level and turns into an innovation — "a complex game with a positive sum, which is conducted with the participation of many players in conditions of very incomplete information" [5]. Thirdly, empirical methods prevail in the production of new goods. The subject of cultural economics is the relations arising in the process of production, distribution, exchange and consumption of cultural goods. Determining the ratio of production to consumption, distribution, exchange and consumption, without which the product would not have received its last completion,. For us, certain branches of production are relevant — cultural, creative industries, within which cultural goods with such an essential feature as creativity are created, reproduced, distributed and consumed. This is a modern type of creative product production, which is a complex multi-level process. Firstly, it is the utility of a thing, which consists, on the one hand, in the unity of the use value and the exchange value of the commodity, which arise simultaneously, and, on the other hand, "... it is a commodity only in relation to other commodities. The actual relation of goods to each other is the process of their exchange... The use values of commodities become use values when they comprehensively change places, passing from the hands in which they are means of exchange to the hands in which they are consumer goods. Only through such a comprehensive alienation of goods does the labor contained in them become useful labor." Secondly, all goods are the result of labor. The use value of goods is always mediated by labor. At the same time, he notes that the formation of such a property of a product as a use value is possible provided that the product is socially useful. In order to produce a commodity, it must produce not just a use value, but a use value

for others, a social use value. Finally, a thing cannot be a value without being an item of consumption. If it is useless, then the labor spent on it is useless, does not count as labor and therefore does not form any value." Thirdly, the product must have a monetary value. Today, the approach proposed by B. Ryan is widely used abroad. The author analyzes in detail the stages of cultural production of texts and the division of labor at each of the stages, which consist in creation (conception, execution, transfer to the final medium), reproduction (duplication), distribution (marketing, advertising, distribution and wholesale), retail sale [6]. Attention should be paid to the fact that the process of exchange and consumption is poorly reflected from the point of view of the properties of the goods. The designated stages do not necessarily follow each other, but they must interact with each other. The activity of creating cultural goods is a complex multi-level process. On the one hand, this process may be associated with the birth of a new idea, and on the other — the introduction of these new ideas, for example, in the form of a result - Today the approach proposed by B. Ryan is widely used abroad. [7] The author analyzes in detail the stages of cultural production of texts and the division of labor at each of the stages, which consist in creation (conception, execution, transfer to the final medium), reproduction (duplication), distribution (marketing, advertising, distribution and wholesale), retail sale. Attention should be paid to the fact that the process of exchange and consumption is poorly reflected from the point of view of the properties of the goods. The designated stages do not necessarily follow each other, but they must interact with each other. Moreover, the product of culture as a good may not have the traditional characteristics inherent in the product. If we consider a cultural product as a commodity, then, of course, it, like all useful things, has quantitative and qualitative characteristics that are determined by its use and exchange value. There is no doubt that the use value of a product is determined by its useful properties. However, there is some complexity with regard to cultural goods. Firstly, the product of culture is not always a use value, or a benefit. Secondly, in order for the consumer to be able to determine the usefulness of the product, he must know its price. And here the following difficulty arises due to the specifics of pricing. Very often, the use value of cultural goods is formed unpredictably (by chance), and this is primarily due to a high level of uncertainty and risk during production and in the future — when consuming finished goods.

Of course, the value of value is always determined by the amount of labor materialized in the use value of a commodity, the working time socially necessary for its production. This also applies to the products of cultural industries. But since the process of creating, for example, objects of art is creative, then the amount of labor expended seems difficult to measure. Creativity is not quantified. It is possible to count the number of creative products, but it is problematic to calculate the amount of expedient activity that is embodied in these products. Summing up, we note that duality can be distinguished as the main principle of the creative product production system. On the one hand, if, along with novelty and originality, we highlight the social usefulness of a creative product, that is, its focus on meeting the needs of society, then it becomes possible to analyze it from the standpoint of economic approaches. On the other hand, taking into account all the diversity of approaches to culture as a primary process, it is worth highlighting the need to produce the meaning or meaning of that very product. Thus, already at the stage of forming the meaning of cultural goods and services, there is such an essential feature as creativity. [8]

The product as a product of cultural industries has a number of characteristic features. Firstly, there is a procedural nature, including the following stages: production, reproduction, distribution, exchange, consumption. The totality of the implemented stages leads to the appearance of a cultural product. At the same time, each stage will depend on the nature of the final product that is created as a result of the entire process, as well as specific actions or operations carried out at a particular stage. [9] Moreover, structurally, it can be noted that the listed stages form parts of a single whole, and differences within unity are also revealed.

product. For example, production mediates consumption, for which it creates material, without which consumption would have no object.

The product gets its last completion only in consumption. Secondly, special branches of production are involved in the production process, the so-called cultural, creative industries, which are a complex of institutions (commercial companies, state and non-profit organizations) involved in the production of social meaning. These industries today form the basis of the economies of many developed countries. The practice of multinational corporations purposefully investing huge amounts of money in cinema and television has become widespread. Thirdly, the product of cultural industries is characterized by the presence of use and exchange value — provided that the properties of the product of cultural, creative industries are useful. At the same time, the size of the cost seems difficult to measure. Fourth, the product is characterized by high production costs and relatively low costs for the reproduction of creative goods. Although fixed costs are relatively high, the difference between fixed and variable costs is not great.

This situation is typical for the key cultural industries associated with the industrial production and distribution of goods. And, finally, fifthly, in the process of producing the product of cultural industries, mainly intellectual labor is involved, which is most often used in the form of human capital.

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