DEVELOPMENT OF CULTURAL ENTERPRISES
IN THE LEADING COUNTRIES OF THE WORLD

Abstract. The article is devoted to development of cultural enterprises in the leading countries of the world. The paper determines a practical aspect. It is analyzed enterprises in the cultural sectors in Western Europe, United Kingdom and Ukraine. The rating is based for number of cultural enterprises per 1 person in Western Europe, United Kingdom and Ukraine. Suggestions for improving the activities of the cultural sector in the leading countries of the world.

Keywords: cultural sectors, enterprises, Western Europe, United Kingdom, Ukraine.

Introduction
Cultural policy is a complex. Its development is a system of organization and management of cultural and artistic institutions, improvement of the legal framework. The economic crisis has impair the activities of enterprises in the cultural sectors, but
during this period there is an opportunity to rethink possible miscalculations in this scope. The most people focus on the negative during a pandemic period. But there are also many positive moments. One of the such positives is the development of the cultural heritage of each country.
Lack of timely adaptation to changes in the external environment under the influence of time and lack of adaptation to changes in the employees’ needs, the mismatch of conditions and wages significantly affect to the human resources of cultural enterprises.

Recently, seasonal, pendulum migration has been increasing. The travels abroad to a permanent place of residence have become more frequent for Ukraine. There are many talented cultural workers who departed to different countries of the world.

This is contributes to changes in the process of cultural enterprises’ personnel management in the leading countries of the world. The crisis situation has affected on the development of cultural enterprises. It covered almost the entire of public life and became an important task that will be need to solved in the near future.

**Literature review**

Yaping Huang think that with the vigorous development of the government, the development of cultural enterprises has opened a new page, asset evaluation has also ushered in a new reform point in the background of big data era, gradually catching up with the pace of the Internet economy era. The integration and development of big data and asset value evaluation industry is not only an opportunity but also a challenge. [1]

Antonio Vaamonde List and Maria do Rosário Cabrita sad that the risk of the disappearance of low-level companies profitability in cultural firms is slightly higher than in non-cultural ones. Behavior of cultural and uncultured firms differ greatly in debt: show firms with high and low debt a significant difference in the risk of their disappearance, although this parameter has no statistical significance in uncultured companies. [2]

V. Cherba believes that the preservation and dynamic development of cultural heritage as the basis for the formation of national unity, awareness of cultural identity, preservation of historical memory, as well as the participation of equal partnerships in intensive intercultural cooperation, global information and cultural space. [3]
Krupka A.Ia, Pyrih H.I. believe that it is necessary to promote the material well-being of the population. This will increase the consumption of cultural services. [4, p. 192]

**Material and methods** The study is based on a review of the literature, scientific articles of the development of cultural enterprises in the leading countries of the world.

Research methods used: method of generalization of theoretical knowledge is used in order to form an authors’ approach to the definition of terms; tabular method, analysis which were used to estimate number and average size of enterprises in the cultural sectors in Western Europe, United Kingdom and Ukraine; graphic method, which was used to depict the share and number of cultural enterprises in Western Europe's, United Kingdom and Ukraine; exponential method when a trend line was constructed; the approximation method was used for the prediction equation; extrapolation method, which was used to calculated that the predicted number and average size of enterprises in the cultural sectors in the United Kingdom and Ukraine.

The priority in methods using was defined by the particular tasks and goals.

Let`s see into analysis. Number and average size of enterprises in the cultural sectors in Western Europe (Table 1).

**Table 1**

| Year | Belgium | France | Austria | Germany | Luxembourg | Netherlands | Total size in Europe |
|------|---------|--------|---------|---------|------------|-------------|---------------------|
| 2013 | 38381   | 170852 | 16502   | 114446  | 1547       | 47839       | 1161698             |
| 2014 | 38677   | 188243 | 16646   | 124277  | 1554       | 51626       | 1195166             |
| 2015 | 38911   | 159860 | 16663   | 128631  | 1569       | 57205       | 1185689             |
| 2016 | 39844   | 165313 | 16750   | 128795  | 1570       | 71379       | 1231553             |
| 2017 | 40818   | 152532 | 17222   | 136786  | 1601       | 74983       | 1244269             |
| 2018 | 41165   | 160507 | 16892   | 135740  | 1632       | 80136       | 1285203             |
According to Table 1, we can see that in the years of 2013-2018 number and average size of enterprises the Western Europe’s cultural sectors changed. In Belgium the number of enterprises increased by 2784, 7.25%. This indicator in France in 2018 compared to 2013 decreased by 10345, that is decreased by 6.05%. It is seen that in Austria this indicator since 2013 to 2018 was positive, simply increased by 360 cultural enterprises, that is increased by 2.26%. It is clear to see that in the Germany the number of cultural enterprises increased by 21294, that is 18.61% in this period. In Luxembourg cultural enterprises since 2013 to 2018 was decreased by 85, that is increased by 5.49 %. The Netherlands had a large increase in the number of cultural enterprises from 2013 to 2018 by 32297, that is increased by 5.49 %. We can see that France had the largest number of cultural enterprises and Luxembourg had the smallest number of cultural enterprises among the countries of Western Europe from 2013 to 2018 year.

According to Figure 1, we can see that France had the largest number of cultural enterprises among the countries of Western Europe. The smallest number of cultural enterprises in Luxembourg from 2013 to 2018 year.

Table continuation 1

| Year           | Belgium | France | Austria | Germany | Luxembourg | Netherlands | Total size in Europe |
|----------------|---------|--------|---------|---------|------------|-------------|----------------------|
| Change in 2018 compared to 2013 | 2784    | -10345 | 390     | 21294   | 85         | 32297       | 123505               |
| % Change in 2018 compared to 2013 | +7.25   | -6.05  | +2.36   | +18.61  | +5.49      | +67.51      | -5.21                |

The source: worked out by the authors on the basis of Eurostat
Fig. 1. Number and average size of enterprises in the cultural sectors in Western Europe

The source: worked out by the authors on the basis of Eurostat [5]

Let’s see into circular diagram. The share of cultural enterprises in Western Europe’s country in 2018 year. (Fig. 2).

Fig. 2. The share of cultural enterprises in Western Europe's country in 2018 year, %

The source: worked out by the authors on the basis of Eurostat [5]
According to Figure 2, we can see that in 2018 year the largest share of cultural enterprises had the following Western European countries: Belgium 18.75%; France 36.81%; Germany 31.13%. The Netherlands had the lowest number of cultural enterprises during the same period, that is 0.37%.

Let’s see into dynamics. Number and average size of enterprises in the cultural sectors in United Kingdom (Fig. 3).

![Fig. 3. Number and average size of enterprises in the cultural sectors in United Kingdom](image)

*The sourse: worked out by the authors on the basis of Eurostat [5]*

According to Fig. 3, it is seen that number and average size of enterprises in the cultural sectors in United Kingdom in 2013 as to compare with the year 2018 tended to grow increased. Let’s see the dynamics. The trend line is a geometric representation of the average values of the analyzed indicators, obtained using any mathematical function. \( R^2 \) – the value of the approximation’s reliability shows the degree of the trend model’s compliance with the original data. Its value is 0.9286, which is close to 1. The value of \( R^2 \) shows that the model describes the data with high accuracy.

Using the trend extrapolation method, we calculated that the predicted number and average size of enterprises in the cultural sectors in United Kingdom will be: in
2021 increased by 111581 cultural enterprises; in 2022 increased by 11400 cultural enterprises; in 2023 increased by 116433 cultural enterprises.

Let`s see into dynamics. Number and average size of enterprises in the cultural sectors in Ukraine (Fig. 4).

![Graph showing number and average size of enterprises in the cultural sectors in Ukraine]

**Fig. 4. Number and average size of enterprises in the cultural sectors in Ukraine**

*The source: worked out by the authors on the basis of the Ukraine's State Statistics Service [6]*

According to Fig. 4, it is seen that number and average size of enterprises in the cultural sectors in Ukraine in 2013 as to compare with the year 2018 tended to down, especially in 2014 year. The trend line is a geometric representation of the average values of the analyzed indicators, obtained using any mathematical function. $R^2$ – the value of the approximation’s reliability shows the degree of the trend model’s compliance with the original data. Its value is 0,1581, which is close to 1. The value of $R^2$ shows that the model describes the data with high accuracy.

Using the trend extrapolation method, we calculated that the predicted number and average size of enterprises in the cultural sectors in Ukraine will be: in 2021 increased by 712 cultural enterprises; in 2022 increased by 703 cultural enterprises; in 2023 increased by 694 cultural enterprises.

Let`s see into analysis. Number of cultural enterprises per 1 person in Western Europe, United Kingdom and Ukraine (Table 2).
Table 2

Number of cultural enterprises per 1 person in Western Europe, United Kingdom and Ukraine

| Country          | Belgium | France | Austria | Germany | Luxemboug | Netherlands | United Kingdom | Ukraine |
|------------------|---------|--------|---------|---------|-----------|-------------|----------------|---------|
| Population       | 11664528| 68859599| 9043072 | 83190556| 638715    | 17433745    | 68261483       | 41588400 |
| Number of cultural enterprise | 42976   | 142111 | 17370,8 | 150766  | 1667,93   | 102476      | 111581         | 712     |
| number of cultural enterprises per 1 person, % | 0,37    | 0,21   | 0,19    | 0,18    | 0,26      | 0,59        | 0,16           | 0,01    |

The source: worked out by the authors on the basis of the Ukraine’s State Statistics Service and Eurostat [5; 6]

According to Fig. 3, it is seen that number of cultural enterprises per 1 person the largest in the Netherlands, that is: 0,59 % and the smallest in Ukraine, that is: 0,01% among the studied countries. This indicator is of the 1 th of January in 2021 year: Bergium 0,37%; France 0,21%; Austria 19%; Germany 0,18 and United Kingdom 0,16%.

Let’s see into dynamics. Rating for number of cultural enterprises per 1 person in Western Europe, United Kingdom and Ukraine, % (Fig. 5).

Fig. 5. Rating for number of cultural enterprises per 1 person in Western Europe, United Kingdom and Ukraine in the 1 th of January, 2021, %
The source: worked out by the authors on the basis of the Ukraine's State Statistics Service and Eurostat [5]

Having considered table 5. Data it is clear to see that the 1st place in the Rating for number of cultural enterprises per 1 person in the 1th of January, 2021 in the Netherlands. The last place was in Ukraine.

Conclusions

Summarizing the results development of cultural enterprises in the leading countries of the world we can draw the following conclusions, that is:

– France had the largest number of cultural enterprises and Luxembourg had the smallest number of cultural enterprises among the countries of Western Europe from 2013 to 2018 year;

– the largest share of cultural enterprises had the following Western European countries in 2018 year: Belgium 18,75 %; France 36,81%; Germany 31,13%. The Netherlands had the lowest number of cultural enterprises during the same period, that is 0,37%;

– using the trend extrapolation method, we calculated that the predicted number and average size of enterprises in the cultural sectors in United Kingdom will be: in 2021 increased by 111581 cultural enterprises; in 2022 increased by 11400 cultural enterprises; in 2023 increased by 116433 cultural enterprises and in Ukraine will be: in 2021 increased by 712 cultural enterprises; in 2022 increased by 703 cultural enterprises; in 2023 increased by 694 cultural enterprises;

– number of cultural enterprises per 1 person the largest in the Netherlands, 2021, that is: 0,59 % and the smallest in Ukraine, that is: 0,01% among the studied countries.

– the 1st place in the Rating for number of cultural enterprises per 1 person in the 1th of January, 2021 in the Netherlands. The last place was in Ukraine.

We will provide recommendations for improvement cultural enterprises in the leading countries of the world, that is:

– to monitor the market of cultural services within the country and abroad;

– to carry out constant control over the provision of cultural services;
– to develop a mechanism for managing the quality of service, operation of the cultural enterprises;
– to increase the relationship between cultural enterprises and consumers of cultural services through advertising, incentives. This will increase consumer confidence in cultural enterprises;
– cultural employees need to cooperate with employees of different countries in this sector. It is necessary to improve the cultural products to increase the number of consumers of cultural services;
– to create refresher courses in the middle of cultural enterprises for explanatory work to employees;
– raising awareness and literacy in the sector of culture by cultural enterprises for the population;
– to establish the relationship of cultural enterprises and universities on cultural literacy;
– necessary to give creative teams more independence in choosing the direction of their development, the formation of repertoire policy, the organization of both basic and commercial activities;
– to increase the diversity of cultural products and cultural enterprises.

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