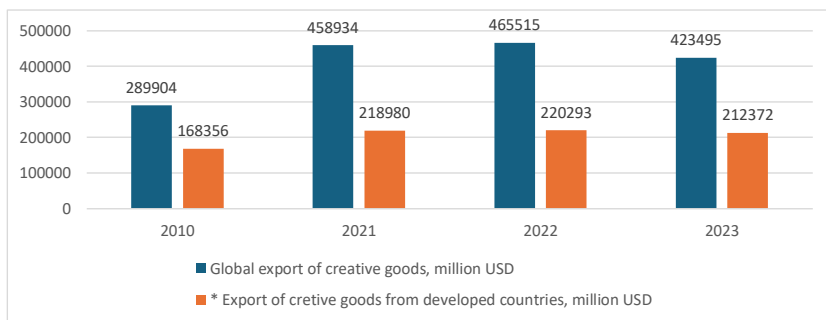


**Svyshchuk Iryna**  
*Postgraduate Student,*  
*Assistant at the Department of International Economics,*  
*Taras Shevchenko National University of Kyiv*

DOI: <https://doi.org/10.36059/978-966-397-481-1-21>

## **ANALYSIS OF CREATIVE INDUSTRIES ACTIVITIES IN DEVELOPED ECONOMIES: THE COMMODITY ASPECT**

The development of global trade in creative goods is an indicator of dynamic changes in the world economy. According to UNCTAD methodology, the analysis of creative goods is based on the Harmonized System (HS), which identifies over 230 commodity categories in fields such as audiovisual production, design, publishing, music, architecture, software, and video games [1]. In the context of developed economies, the dynamics of exports and imports of creative goods, as well as their competitiveness in the global market, are of particular importance. Recent years have demonstrated both positive growth trends and challenges associated with increasing competition in international markets (Fig. 1).

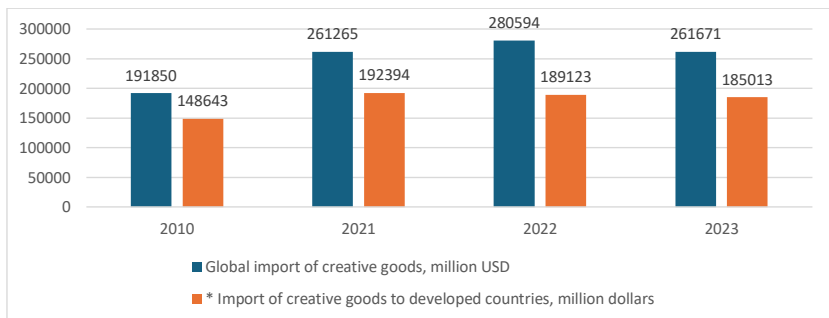


**Figure 1. Dynamics of Creative Goods Exports, million USD**

*Source: compiled by the author based on [2]*

Analyzing the export of creative goods from developed countries, a stable growth trend can be observed from 2010 to 2022. The highest export volume was recorded in 2022, reaching 220,293 million USD, reflecting the strong role of developed economies in international trade. One of the main drivers of this growth was rapid digitalization, which accelerated significantly due to the COVID-19 pandemic. The increased demand for digital content, software, video games, and audiovisual products contributed to the expansion of production and trade in these goods, both globally and within developed countries. Despite the positive trends of previous years, global exports of creative goods, including those from developed economies, declined in 2023. This decline can be attributed to overall economic instability, high inflation, and shifts in consumer spending priorities, leading to a reduction in demand for high-value imported goods.

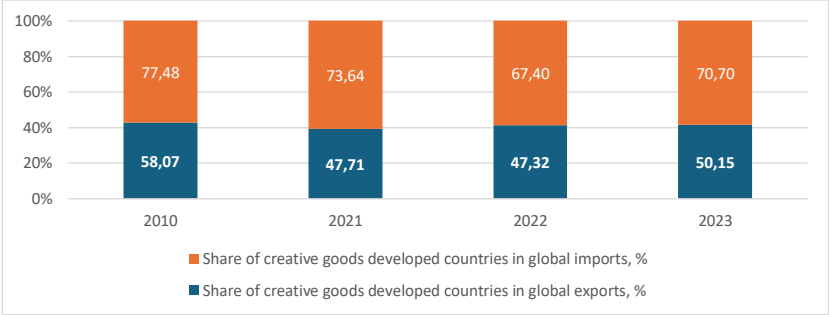
Fig. 2 illustrates similar trends. Developed countries have traditionally remained the primary consumers of imported creative goods. In 2010, their imports amounted to 148,643 million USD, increasing to 192,394 million USD in 2021, reflecting a growing demand for creative goods, particularly amid digital transformation. However, in 2022, imports to developed countries declined slightly to 189,123 million USD, and in 2023, they decreased further to 185,013 million USD. This trend can be attributed to shifts in trade policies, an increase in domestic production of creative goods, and a decline in demand due to economic uncertainty.



**Figure 2. Dynamics of Creative Goods Imports, million USD**

*Source: compiled by the author based on [2]*

The reduction in imports in 2023 is also linked to changes in consumer preferences and the growing shift toward digital products, which are not always reflected in traditional trade statistics. The rising popularity of online services, digital content, and software has reduced the demand for physical goods classified under creative industries. At the same time, developed countries are actively fostering their domestic creative industries to reduce reliance on imports, leading to a gradual decline in the share of imported creative goods, even though the overall trade volume in this sector remains substantial (Fig. 3).



**Figure 3. Share of Creative Goods Developed Economies in Global Exports and Imports, %**

*Source: compiled by the author based on [2]*

In 2010, the share of creative goods exported by developed countries in total global exports was 58,07%. However, by 2021, this figure had significantly declined to 47,71%, indicating a reduction in the dominance of developed economies in this segment. In 2022, the share remained relatively stable at 47,32%, but in 2023, it increased to 50,15%. This trend suggests a temporary correction related to the recovery of production capacities and changes in export structure. The overall decline in the share of developed countries in global creative goods exports can be attributed to the growing competition from developing economies, which are expanding their production and export of creative products.

Regarding imports, in 2010, developed countries accounted for 77,48% of the global import of creative goods, highlighting their high dependence on imported products. In 2021, this figure dropped to 73,64%, and in 2022, it continued to decline to 67,40%. This trend reflects the growing development of domestic creative industries, the impact of the COVID-19 pandemic, and shifts in global supply chains. However, in 2023, the share of creative goods imported by developed countries slightly increased to 70,70%, reflecting a resurgence in demand and the stabilization of international trade.

The research findings indicate that developed countries have traditionally held key positions in the creative goods market. The United States, Germany, and Japan remain the leading exporters, focusing on innovative and technologically advanced products, while the United Kingdom, France, and the United States continue to be the largest importers of creative goods. In 2023, the growth rate of creative goods trade slowed down, which can be attributed to global economic instability, shifts in consumer preferences, and the strengthening of protectionist measures. However, the declining share of developed countries in global exports does not signify a decline in their creative industries but rather highlights the need to adapt to new realities in international trade.

The analysis also points to structural changes in global trade. On the one hand, the importance of digital and intellectual products is increasing, altering traditional forms of exports and imports. On the other hand, global competition is intensifying, forcing developed countries to adapt their business models to new challenges. In the future, their competitiveness will largely depend on their ability to integrate innovative technologies, foster creative potential, and enhance international cooperation to maintain their leadership in this strategically important sector.

### **References:**

1. UNCTAD (2024). *Creative Economy Outlook 2024. Chapter II. International trade in creative goods and services*. URL: <https://unctad.org/publication/creative-economy-outlook-2024>
2. UNCTADstat Data centre. *Creative goods matrix*. URL: <https://unctadstat.unctad.org/datacentre/dataviewer/US.CreativeGoodsValue>