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## **SOCIO-ECONOMIC PREREQUISITES FOR THE DEVELOPMENT OF THE DESIGN SERVICES MARKET**

**Abstract.** The purpose of the article is to substantiate the economic and social prerequisites for the development of the market of design services, which operates successfully only subject to the integration of the global market of design services, creative abilities and business qualities of domestic designers whose activities should meet the expectations of the ever-increasing demands of consumers and the individual needs of design professionals.

The theoretical significance of the article is to recognize and generalize analytical and critical research of Ukrainian and foreign scientists, the authors' own experience in business and design activities and identify on this basis the leading socio-economic prerequisites for the development of the design services market. The ground is being held that one of the main roles in the functioning of the market of design services is played by the customer, who focuses on his aesthetics and, given this, dictates prices. The domestic design market is characterized by growth and it is substantiated that the key to its progress is to increase the quality of products, including design projects, and, of course, the number of market participants (designers, manufacturers, consultants), able, on the one hand, to create products and services demanded by society and individual consumers, and on the other — to influence the growth of their aesthetic perception. Therefore, the professional self-realization of manufacturers of designer products in the modern market economy is positioned as one of the key socio-economic prerequisites for the development of the market of design services and a powerful motivator for maximum creative expression of individual qualities of designers. It has been established that designers have an insufficient level of business competencies, and formal and non-formal education do not pay due attention to them. In this regard, the main ways of undertaking business activities in the field of design have been recognized and systematized, which allows to solve the problem of professional self-realization of the prospective professionals.

The practical significance of the article is to formulate specific recommendations for improving the professional content of design education and positioning the best training methods for competitive professionals, as most graduates of art faculties of higher and professional pre-higher educational institutions, including graphic designers, in order to adapt to market economies make great efforts, for this purpose, to realize their individual creative potential in the realities of today.

The conclusion is substantiated that the socio-economic prerequisites for the development of the market of design services are as follows: the progress of design, its focus on meeting consumer needs, the level of aesthetic tastes of the customer, professional and entrepreneurial competences of designers, opportunities for self-realization. Since design is a product of intellectual and creative activity and it is specialists in this field who largely ensure its development. But in the context of business development in the field of design success depends not only on the creative abilities of the designer, but also his ability to create an idea that will draw attention of investors and consumers, unite around this idea like-minded people able to implement it, create a competitive and ultimately profitable product which will justify all costs and meet the expectations of investors, producers and consumers of this product.

**Keywords:** design services, economic and social preconditions, design education, professional self-realization, professional recognition, self employment, educational innovation, college, course design, self development.

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## СОЦІАЛЬНО-ЕКОНОМІЧНІ ПЕРЕДУМОВИ РОЗВИТКУ РИНКУ ДИЗАЙНЕРСЬКИХ ПОСЛУГ

**Анотація.** Метою статті є обґрунтування економічних і соціальних передумов розвитку ринку дизайнерських послуг, що успішно функціонує лише за умови інтегрування вимог світового ринку дизайнерських послуг, творчих можливостей і ділових якостей вітчизняних дизайнерів, діяльність яких пов'язується із задоволенням постійно зростаючих запитів споживачів та індивідуально-особистісних потреб фахівців із дизайну.

Теоретичне значення статті полягає в осмисленні й узагальненні аналітико-критичних досліджень українських і зарубіжних учених, власного досвіду авторів у здійсненні підприємницької та дизайнерської діяльності й виявленні на цьому підґрунті провідних соціально-економічних передумов розвитку ринку дизайнерських послуг. Обстоюється позиція, що одну з головних ролей у функціонуванні ринку дизайнерських послуг відіграє замовник, який орієнтується на їхню естетику і з огляду на це диктує ціни. Охарактеризовано вітчизняний ринок дизайну, який перебуває на етапі зростання, та обґрунтовано, що запорукою його прогресу є збільшення якісної продукції, зокрема дизайн-проектів, і, безперечно, кількості учасників ринку (дизайнерів, виробників, консультантів), здатних, з одного боку, створювати затребувані суспільством та окремими споживачами продукти

і послуги, а з другого — впливати на зростання рівня їхнього естетичного сприйняття. Тому професійну самореалізацію виробників дизайнерської продукції в сучасному просторі ринкової економіки позиційовано як одну із ключових соціально-економічних передумов розвитку ринку дизайнерських послуг і потужний мотиватор максимального творчого прояву індивідуальних якостей дизайнерів. Установлено, що дизайнери мають недостатній рівень бізнес-компетентностей, а формальна і неформальна освіта не приділяють їм належної уваги. У цьому зв'язку осмислено й систематизовано основні способи здійснення підприємницької діяльності у сфері дизайну, що уможлиблює розв'язання проблеми професійної самореалізації майбутніх фахівців.

Практичне значення статті полягає у формулюванні конкретних рекомендацій щодо вдосконалення фахового змісту дизайн-освіти і позиціонуванні кращих методів професійної підготовки конкурентоспроможних фахівців, позаяк більшість випускників митецьких факультетів закладів вищої та фахової передвищої освіти, зокрема графічних дизайнерів, щоб адаптуватися в умовах ринкової економіки, докладають значних зусиль, намагаючись при цьому реалізувати індивідуально-творчі потенціали в реаліях сьогодення.

Обґрунтовано висновок, що соціально-економічними передумовами розвитку ринку дизайнерських послуг є: прогрес дизайну, його зорієнтованість на задоволення потреб споживачів, естетичні смаки споживачів, фахова вправність (зокрема і підприємницька компетентність дизайнерів, ресурси й можливості для їхньої самореалізації). Результативність ринку дизайнерських послуг зумовлюється не лише творчими здібностями дизайнера, а передовсім його здатністю віднайти (згенерувати) унікальну ідею, що зацікавить інвесторів і споживачів, об'єднати довкола цієї ідеї однодумців, здатних її реалізувати, просувати, створити конкурентоздатний продукт і, врешті, отримати економічно вигідний прибуток, який виправдає всі витрати і задовольнить сподівання інвесторів, виробників і споживачів цього продукту.

**Ключові слова:** дизайнерські послуги, економічні та соціальні передумови, дизайн-освіта, професійна самореалізація, професійне визнання, самозайнятість, освітні інновації, коледж, розроблення курсу, саморозвиток.

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**Introduction.** Getting acquainted with the results of monitoring studies of design development in Ukraine, studying the demand for design services and products, as well as their own business experience in the field of design, proves that there is a significant growth of business in this area. Thus, according to the findings of the Economic Development Agency PPV Knowledge Networks, implemented within the project «Monitoring the development of design in Ukraine», during 2018—2020, 45% of designers stated a significant growth of their own business, and only 7% of entrepreneurs — its decline. Being at the initial stage of development, the market of design services is characterized by the following features: unsystematic (chaotic) functioning of individual design businesses, namely: self-employed or freelance designer; a designer in an organization, institution, firm in which design is an integral part of other products or services; designer — an employee of a design agency; owner or manager of a design agency, exacerbated by the lack of developed strategies and business models; lack of reliable economic information on design at the macro level; some limited opportunities for business growth in design, due to lack of access to prototyping; increasing requirements for the quality level of design services and consumers' understanding of their importance, due to the rejuvenation of market participants (business owners and customers of design services); rather low, compared to foreign, level of domestic effective demand for design products and services; customers' misunderstanding of the probabilities and principles of price differentiation for design products.

On the other hand, we observe a continuous dynamics of social demand for the services of designers, which contributes to the popularization of the «Design» specialty among entrants, as well as the increasing licensed capacity. Note that the total licensed capacity of recruitment of entrants by educational institutions of art profile in the design specialty in 2019 amounted to 6665 places for

Bachelor's degree and 2133 for Master's degree. In addition, there are 39 non-formal design education organizations in five Ukrainian metropolises (Dnipro, Kyiv, Lviv, Odesa, Kharkiv) that provide specialized educational services for graphic and object designers [17]. In this regard, the problem of establishing and scientifically substantiating the socio-economic preconditions for the development of the design services market and considering the professional self-realization of the designer as his key driving force. Therefore, we have high results of dynamic progress of domestic design due to the successful self-realization of designers who are creative innovative specialists with critical creative thinking, formed project culture, apply traditional and latest design techniques, tools and principles used to produce accurate technical plans, models, are able to analyze the needs and product requirements for the creation of design projects.

**Analysis of research and problem statement.** The ideas of self-realization and self-actualization of the person were in the research focus of the twentieth century humanistic psychology representatives such as: A. Maslow (1999) [13], K. Rogers (1994) [15], W. Frankl (2016) [21], E. Fromm (2010) [22] etc. Their conceptual and ideological statements are in essence in tune with the search for existentialist philosophers. Thus, E. Toffler defined the free self-realization of man as an integral prerequisite for the innovative development of the society of the future (Toffler, 2000) [19].

At the same time, R. Inglart argued that the values of personal self-realization are a solid foundation for the successful existence of such societies. The scientist considered the following groups: survival values; values of self-realization; traditional values; secular and rational values. According to research, we have a statement that the values of survival dominate in industrial societies, while in post-industrial — the values of self-realization (Inglart, 2005) [4]. Exploring the peculiarities of entrepreneurial activity in design as a process of becoming original young creators of innovative ideas and projects, authors of extraordinary methods and technologies, inventors of new ways and means of society development, S. Alekseeva determines that creative and innovative creative ideas are transformed by entrepreneurs into sustainable business-models, various innovative approaches are introduced. The methodological basis for the training of designers, according to the author, is the «triangle» of the main functions of modern design: socio-cultural, utilitarian-consumer and aesthetic-entrepreneurial. Entrepreneurs in the field of design must have a broad worldview, high intellectual potential and level of culture, the ability to self-improvement, the ability to be creative in solving problems and choose the best solutions (Alekseeva, 2020) [7]. In the course of research it is generalized that the concepts of aesthetics and culture of activity and methodical bases of development of design education are substantiated in scientific discourse; design theories are developed; paradigms of professional training of future designers are defined; psychological aspects of self-realization and professional career, value orientations are revealed. At the same time, the problem of preparing future designers in art colleges for self-realization in the conditions of market economy formation has escaped the attention of researchers.

**Research results.** In the modern economy, high competitiveness is provided, as a rule, directly through the task of technical characteristics of products, through its visual design, semantic content, which is created largely in the production and technological environment, advertising, PR and brand, in the promotion environment. Technological standards today are virtually unified, so that in many industries, technical indicators of product quality from different manufacturers who position their products in one market niche, are virtually indistinguishable from each other. This applies primarily to companies that produce mass-consumption product. In these conditions in each price niche the competition develops not so much on the price or on technical characteristics and basic consumer properties, rather on exterior appearance, comfortability, elegance. The decisive role is increasingly given to branding — a product legend addressed to the consumer, which is based on a brand that guarantees manufacturability, ideology, aesthetics and novelty. Today, brands compete in the markets, rather consumer legends built with the help of advertising tools, which hide the serious efforts of companies to promote brands. This means that among the factors that provide a competitive advantage for the national economy in the XXI century, design is beginning to play a crucial role.

In today's markets, the level of design decisions primarily determines the consumer properties and competitiveness of good products and thus affects both business results and directly the quality of life of millions of people. In the contest for markets, companies use the latest advances in industrial psychology, ergonomics and anthropometry, technical aesthetics, styling — in short, all that, in fact, is the meaning of «industrial design». In the economic space, the design industry is on a par with business technology and art.

One of the main tasks of design is to form a loyal attitude of the consumer to the company. This avoids direct competition only at the price level. If you produce products that do not differ significantly from the products of competitors, and offer it at a lower price, you can not be sure that competitors will not be able to make a better offer. Often the consumer prefers certain products based on price, additional functionality or their inherent aesthetic features. Design must be used as a tool of competition.

There is a fundamental difference between designing a product and developing its design. If the designer's task is to create a product with the specified functions, then the designer's task is to develop its design so that the use of its functionality is as convenient as possible for the consumer and meets his requirements.

In Ukraine, many people realize the importance of design, correlate it with the appearance of the product. In fact, this is important, but only the first step to understanding the role of design in the commercial success of the manufacturer. The most beautiful, but one that does not meet the needs of a particular user, the product will not be bought. The approach to the manufacture of the product through the prism of its functions can be specified in two aspects. The first is what work the product does for the user, how well, what problems it solves and why it makes existence comfortable.

The second is related to the interaction between the product and the user. Performing tasks within these aspects requires the designer to be of a certain level of development of his professional and entrepreneurial competencies, the development of which in educational institutions of art profile is given little attention. The content of training should take into account the ability to analyze the consumer appeal of products and marketing, which is part of the modern work of the designer.

The designer must carefully study the needs of people from different styles of life. Appearance also depends on the needs of the population and their social status [25]. At the same time, a designer is a creative person who needs to have opportunities for self-expression and self-realization.

Today, there are more than 400 leading institutions in the world, which train future designers. Statistical analysis of the documents shows that in each of these institutions there are from 100 to 2,000 people, and in total — more than 50 thousand students of art education. In Ukraine, 48 art colleges are accredited, which train specialists in the educational and qualification level «junior specialist», in the specialty «022 Design».

During 2019—2020 motivation for self-realization of students and graduates of Salvador Dali College of Art Modeling and Design (Kyiv), Vinnytsia Professional College of Construction and Architecture KNUBA, Zhytomyr College of Culture and Arts named after I. Ogienko, College of Arts and Design KNUTD (Kyiv), Kosiv Institute of Applied and Decorative Arts, Higher Art Vocational School № 5 (Vinnytsia), Krolevets Higher Professional School (Sumy region), graduates of higher education specialty «Professional education. Design» of the Ukrainian Academy of Engineering and Pedagogy (Kharkiv), Khmelnytsky National University (Khmelnytsky) has been investigated.

A total of 375 students were involved into the research. As diagnostic tools the following has been used: test «A. Maslow's Pyramid of needs» [13], a methodology for determining the motivation for performing activities of D. McClelland, the methodology of motivating professional activity by K. Zamfir, a test to determine the motivational factors of F. Herzberg [20].

The obtained empirical results were analyzed, statistically processed and summarized in the *Table*.

Table

**The results of diagnosing the motivation level of design education applicants to self-realization in design activities**

Motives for self-realization	Levels		
	Low	Middle	High
	percent	percent	percent
The need for material enrichment	29,15	40,70	30,15
Motivation to succeed in design work	14,07	33,67	52,26
Interest in self-realization in design	18,09	34,17	47,74
Conscious attitude to design activity	24,13	32,66	43,21
The average level of formation	21,36	35,30	43,34

The analysis of the obtained empirical results of diagnosis and their generalization showed that the majority of applicants for design education (52.26 percent) have a high level of motivation to succeed in design work. Students’ interest in self-realization is also high (47.74 percent). The current need for material enrichment was found by 29.15 percent of students at a low level, 40.70 percent — at an average level and 30.15 percent — at a high level. At the same time, it should be noted that it is important for future designers to expand their opportunities for participation in public life and self-realization, they are fascinated by the creative nature of design activities, as well as how well they can create a design project and what reward they will receive for it (i.e. it is important to them that the work was interesting and they did their favorite thing). Thus, the following pattern is observed: the higher the level of self-realization motives in terms of «demand», «self-esteem», «belonging to society», «self-realization», the higher the level of their reflection within the scales: «relationship with management», «Achievement», «career», «recognition», «external positive motivation».

We see positive factors of self-realization of future designers: «self-esteem». It is important for graduates of art educational institutions to find themselves and understand what is required of them in the labor market, because as students they are firmly convinced that the educational institution will provide the necessary knowledge and skills, and therefore find a decent job.

It is the motivation for self-realization that contributes to the flexibility of designers, adapting them to active life in a market economy. They maximally mobilize individual and personal resources for the establishment of the subjective «I»-concept within one of two areas: 1) achieving public recognition; 2) starting their own business.

Post-industrial design requires radical changes in the design processes used to define objects beyond their immediate form and function. «It is important for post-industrial designers to carefully consider the ideas of a common user experience in order to implement experiments that combine the physical and digital worlds» [9]. Creative artificial intelligence and a global marketplace will allow individual designers to access objects and things that were previously only available to large teams. The result will be a surge of specialization, efficiency and independence of designers. Freelancers then form a network of targeted micro-consultants who will compete with more traditional firms (What is UI 20, 2021) [25].

We see the development and implementation of an integrative training course that will promote the development of entrepreneurial competence of future designers. It is desirable that the content of this course contains appropriate thematic modules, for example. Module 1 «Entrepreneurship as a socio-economic and psychological-pedagogical phenomenon», mastering which, first, would help to understand the essence of entrepreneurship, comparative analysis of different worldviews of economists, social psychologists, teachers, listed in the scientific literature; secondly, it encouraged students to determine the target guidelines and conditions for the development of entrepreneurial competence; thirdly, it would present modern ideas about the entrepreneur and businessman in the field of design and features of the market of design services in Ukraine, as well as the state of business education in economically developed countries. Module 2 «Development of entrepreneurial competence of future designers in the system of design and entrepreneurial training in higher education institutions». Its content will cover the integration of

design and entrepreneurship, the development of entrepreneurial culture of future designers in the context of their professional development; conceptualize the attention of students of design education on the semantics of the concepts: «entrepreneurial competence» and «professional competence» of the designer; will cover the main forms and methods of career and entrepreneurial competence development. Module 3 «Basic socio-economic factors and psychological factors in the development of entrepreneurial competence of future designers». Its content reflects the individual-personal and social significance of the development of entrepreneurial qualities of a design specialist, as well as methods and mechanisms of self-diagnosis of individual-personal and professional-entrepreneurial personality qualities of future designers needed to succeed in business.

Module 4 «Modeling the development of entrepreneurial competence of future designers» should be directly aimed at developing comprehensive skills, methods of development, development of individual and professional qualities of the specialist, which form the content and structure of entrepreneurial competence, ensure success in future entrepreneurial activity. Therefore, mastering the content of the module will involve modeling business situations at all stages of development of entrepreneurial competence, educational business design, training for future entrepreneurs in the field of design (Bazyl, 2021) [3]. At the same time, discussing with future designers situations in the market of design services not only stimulates them to self-realization, but also actualizes cognitive activity in the chosen field of design, specifying their ideas about future professional careers.

Here are some examples of a pragmatic entrepreneurial approach to self-realization in web design, which can play an important role in the career guidance of future applicants for professional higher education in design, as well as become an important factor in shaping their worldview. In particular, one of the current pragmatic approaches to self-realization of designers in a market economy is the creation of design projects for websites and online stores. The result of such work is layouts, according to which layout designers will create the appearance of the site. What is currently in demand is the creation of a landing page design project to advertise promotions, products or special offers.

**Conclusions.** Thus, the socio-economic prerequisites for the development of the design services market are: design progress, its focus on meeting consumer needs, aesthetic tastes of consumers, professional skills (including entrepreneurial competence of designers, resources and opportunities for their self-realization). Abilities of the designer, and, first of all, his ability to find (generate) a unique idea that will interest investors and consumers, to unite around this idea like-minded people who are able to implement it, promote, create a competitive product and finally get a cost-effective profit. In order for a person who has dedicated himself to design, to meet the needs of self-realization and thus become successful in life and professional activity in educational institutions of art conditions should be created to ensure the integration of artistic and creative and business-commercial training. In this way, future designers in the process of their professional development, developing projects of their portfolio, get the opportunity to focus on their career ideas on the implementation of more complex orders for customers, as well as the belief that the quality of design depends on business. This will allow you to build your own successful professional career, feel the importance of your work for society, assert yourself as a professional in your chosen field of activity.

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