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Innovative Approach in Art Project Management

Abstract: *Introduction.* The development of modern organizations is assessed through their ability to respond quickly and effectively to change, by adapting existing or developing and implementing new strategies to take into account market realities. The organization of the socio-cultural sphere is no exception. Practice shows that those organizations that implement management technologies on the basis of an innovative approach will be able to succeed in the new economic conditions. *Purpose and methods.* The purpose of the article is to identify current trends in the use of innovative approaches in the process of managing art projects. Empirical and systemic approaches, methods of analysis and synthesis for the study of innovative processes in the socio-cultural sphere were used in the exploration. *Results.* The main results of the study are to identify the need for an innovative approach in the activities of the manager of the socio-cultural sphere and the use of modern technologies in the management of art projects. *Conclusions.* In the modern socio-cultural sphere, further development of scientific provisions on the importance of innovative approach in the management of art projects, to complement the nature of the manager, his creative and professional competencies, taking into account cultural and artistic needs, comprehensive perception of modern realities and the general public. In the future, in our opinion, research on the technology of managing art projects in socio-cultural organizations on the basis of an innovative approach will be considered.

Keywords: innovation, innovative approach, project, socio-cultural activity, management of socio-cultural sphere, art project.

1. Introduction

The problem formulation. The study of the management process in the socio-cultural sphere is connected, first of all, with increasing the role of various projects in socio-economic transformations, with rethinking the goals, objectives, priorities that should address current issues. Art project as a special form of organization, allows you to attract resources, systematize the competent actions of professionals, maintain relationships between various structures, enterprises and organizations, to act as an effective modern model of management in the socio-cultural sphere. Art project management means organizational and administrative activities aimed at developing certain stages that contribute to the effective solution of problems, as a means of direct interaction, resource potential and in a certain time frame a specific systemic form of regulation of socio-cultural processes. Due to the fact that the specific feature of art project management, associated with the analysis, design and implementation of various phased activities, this aspect of activity has the ability to influence innovative technologies that respond to modern needs of the socio-cultural sphere. Thus, in defining the problem area, we should focus on the topic of our study: “innovative approach in the management of art projects”.

State study of the problem. Solving problematic issues related to the functioning and development of management processes, development and testing of socio-cultural management technologies, project activities are devoted to scientific work in various conceptual areas. General issues of socio-cultural management are covered in the works of Ya. Martynyshyn, O. Khlystun, M. Blašková, Ye. Kovalenko, O. Kostyuchenko (Martynyshyn et al., 2020; Martynyshyn & Khlystun, 2018, 2019; Martynyshyn & Kovalenko, 2017, 2018; Martynyshyn & Kostyuchenko, 2018).

In the context of our work, aspects of project management are explored by R. Archibald (2017), who focuses on organizational and practical concepts, the basic elements of project planning and management, by creating project offices. M. Bryl (2018) notes the increasing influence on the personal professional traits of socio-cultural management professionals, which are associated with conditions of uncertainty and innovation. The author's research is to identify the impact of effectively organized practical activities on self-development and the formation of a manager of socio-cultural activities as a subject of innovation.

F. Colbert, J. Nantel, S. Bilodeau, J. Rich (2004) consider the organizations of the cultural sphere as a whole, studying their place in society and their mission in the production of the product. Emphasis is placed on the differences between different enterprises in the cultural sphere, comparing the traditional

model of marketing with the model used in the implementation of artistic products. K. Davydovskyi (2014) formulates the parameters of the art project and identifies educational and extracurricular art projects of educational institutions, also identifies the features of resonant art projects and their impact on the formation of cultural and artistic environment of Ukraine.

G. Hagoort (2008) reveals the question of adapting the theory and practice of traditional management to the challenges facing the art and cultural industries; how to form the strategy of the organization, to implement projects, to implement changes, by means of an innovative method. N. Ivanovska, V. Shulhina, O. Yakovliev (2018) analyze the theory and practice of socio-cultural design in art, determine the system characteristics and indicators of synergistic socio-cultural design in Ukraine of the information age and reveal the functions and forms of cultural innovations in modern cultural space.

Ya. Martynyshyn and O. Kostiuchenko (2018) point to project management as a strategic tool for the development of the socio-cultural sphere. The authors emphasize the main components of effective project management as a kind of generator of competitiveness of management of socio-cultural industries, able to ensure the implementation and high level of viability of socio-cultural projects in the context of globalization. S. Oborska (2018) focuses on current issues of event management of art projects. The author explores and analyzes key aspects of event management in creating supporting structures of artistic processes and analyzes the impact of art projects in social, artistic and economic aspects.

L. Obukh (2018) identifies and comprehends the theoretical and practical aspects of design in the field of academic music, because the realities of the modern economic world motivate to master the basics of management and use music as a promotional product. M. Poplavskyi (2019) describes the phenomenon of project activity “crossover point” and its spread in contemporary art practice.

Among the scientists who consider technologies in the management of socio-cultural activities should be noted the works of S. Kostylev (2014), G. Novikova (2006), which examines the specifics and importance of modern management as a complex system of principles, functions, methods in the structure of socio-cultural management. formation, functioning and development of artistic and creative space that provides the production, reproduction and translation of artistic ideals, patterns, values and practices. Ya. Martynyshyn and Ye. Kovalenko (2017) reveal the role and significance of meanings as cultural components and the fundamental basis of a modern management system capable of ensuring a high level of viability of social organizations in the context of globalization.

Exploring the basics of innovation in the process of socio-cultural activities, first of all, it is necessary to pay attention to I. Rudenko (2010) who considers the problem of innovation in the context of creative potential of the individual. Proves that the needs and conditions of human existence are the root causes of innovation, and tradition – the basis for innovation. B. Santo (1989) notes innovation as a means of economic development. M. Shabanova (1998) on organizational and economic mechanisms of management in business systems.

Unresolved issues. Noting the importance of scientific research of these scientists, it should be emphasized that there are still many unresolved issues in this problem. Today, the methodology of art project management is widely used in the socio-cultural sphere. The modern manager of the socio-cultural sphere is constantly working in an environment where he becomes a subject of activity. The problem of innovative approach in the management of art projects, both in theoretical and practical aspects, deserves constructive attention. In particular, the importance of innovative activity needs to be further studied, which allows to supplement the very nature of practical work, to identify and form the competencies of the manager of the socio-cultural sphere. Thus, the insufficient development of the problem of innovative approach in the management of art projects determined the purpose and methods of this study.

2. Purpose and methods

The purpose of the study. The purpose of the article is to identify current trends and features of the innovative approach in the process of managing art projects, which will increase the efficiency of socio-cultural organizations.

The methodological basis of the study. Methodological research is dialectical ideas about the relationship of theory and practice in the study of socio-cultural phenomena and processes. The fundamental provisions of this work are based on the competence approach, which determines the process of application of innovations as an integral part of the work of the manager of the socio-cultural sphere; on the innovative approach, which involves awareness of the need to implement modern innovations in the management of art projects in accordance with the specifics and activities; on a systematic approach that identifies ways to involve managers of the socio-cultural sphere in the creation of creative art projects through the combination of theory and practice of management and the content of innovative technologies; on culturological and activity approaches, which emphasize the formation of the personality of the manager of socio-cultural activities in the process of organizing and managing art projects.

Research methods. The research uses methods of analysis and synthesis, induction and deduction, comparison and comparison, specific scientific and empirical methods, according to which the structure of the innovative approach is proposed in the relationship of its main elements and specific factors important for art project management. The method of analysis provided us with opportunities to identify the place of means of innovation in the practical work of the manager of the socio-cultural sphere. Through synthesis, we were able to find the relationship between the use of innovative techniques in the management of art projects. Induction and deduction – to highlight the features of the innovative approach. Comparison and comparison – to identify common and different terminological concepts in the context of artistic practice; The use of a systematic approach allowed us to conclude that the innovative approach allows to implement certain qualities and practical skills in the work of a manager who is able not only to use the experience of his profession, but also to actively enrich it with new professional knowledge, promoting value competencies. Empirical methods: conversations, dialogues, conferences, which focused the author on organizational, scientific, methodological, theoretical issues of this research topic.

Research information base. The information base of the study consists of the results of the analysis of publications of leading scientists and researchers in the socio-cultural sphere, on the management of art projects by means of an innovative approach. The study also used the data of personal observations of the author, made during the teaching of professionally-oriented disciplines in the specialty 028 “Management of socio-cultural activities” at the Kyiv National University of Culture and Arts (Kyiv, Ukraine).

3. Results and discussion

3.1. The specifics of the formation and application of innovation approach in socio-cultural organizations

The current state of economic development in Ukraine requires new approaches to the activities of socio-cultural organizations, and, above all, a high level of management culture, perfect innovative and creative ideas focused on meeting the demand of consumers of cultural services and finding ways to succeed in competition. *Ya. Martynyshyn* and *Ye. Kovalenko* (2017) emphasize that, “the main element of the management system in the new society should be the meanings that form the picture of the worldview and motivation of organizations, and the main task of the manager – meaning management” (p. 26).

Practice shows that the solution of production problems in the process of managing art projects requires the development and application of special innovative principles, methods, tools and forms of operation. This necessitates not only the search for new ways to improve the efficiency of organizations, but also the development of scientific foundations for their development, which provide an opportunity to justify and effectively apply the modeling of innovative approaches in the management of art projects. *N. Ivanovska, V. Shulhina, O. Yakovliev* (2018) emphasize the innovative and creative component of project activity, “because it involves the transformation of reality, it is built on the basis of appropriate technology that can be unified, mastered and improved” (p. 22).

Exploring the basics of innovation in the process of socio-cultural activities, first of all, it is necessary to pay attention to the term “innovation”, which means “novelty” or “embodiment of new ideas”, “newness”. The term “innovation” was first explored by *Joseph Schumpeter* (1982), justifying the concept of “innovation” as a stage in the life cycle of the results of scientific and technological progress: intention (invention) – innovation (implementation) – imitation (replication) and identified five types of new combinations changes or innovations: 1) production of a new product or a known product in a new capacity; 2) introduction of a new method of production; 3) attraction of new sources of raw materials for the production process; 4) development of a new market; 5) introduction of new organizational forms (p. 159).

Innovation theory is dominated by two approaches – “technology push” and “demand pressure”, which combine existing empirical facts using different paradigms and offer a variety of tools to solve management problems. Both of these approaches describe, in essence, a static or slowly changing state of the economic system (in time slices). It should be noted that the above two approaches to the construction of innovation theory, in fact, within the evolutionary theory are combined as the evolution of two interrelated, albeit contradictory factors: the evolution of opportunities generates the evolution of realized needs and the evolution of needs stimulates the search for ways to implement them on the basis of new knowledge and experience. As a result of this interaction there is a classical spiral of evolution. The object of study of evolutionary theory is unbalanced processes in technical, biological and economic systems, which cause their dynamic transformation. The basic idea of this direction is the triad of *Charles Darwin* (1859): heredity, variability, selection. The main method of this theory is to study the life cycle of the object from birth, moment of creation to death, the moment of cessation of activity. In economic theory, the life cycles of products, technologies, areas of activity, organizations, socio-cultural systems are studied.

But, in our opinion, there are some differences in the definition of the concept of “innovation”. Thus, *M. Shabanova* (1998) believes that “innovation is the end result of the creation and development (implementation) of a modified or fundamentally new tool (innovation) that can meet specific social needs and have a certain economic, social, scientific, technical and environmental effect” (p. 16). According to *B. Santo* (1989), “innovation is a socio-technical and economic process that through the practical application of ideas and inventions leads to the creation of the best properties of products, technologies, and if the innovation is focused on economic benefits, profit, its appearance on the market can bring an additional product” (p. 98).

The opposite view of *I. Rudenko* (2010), who emphasizes that “innovation is not a process of developing new technologies, not a mechanism for their implementation, but the result of creative search for individuals, embodied in the form of a finished product” (p. 118). *G. Hagoort* (2008) notes that the word innovation should be understood in the cultural sector. “The first step will be to distinguish between innovative aspects of different arts. On the one hand, the artist as a representative of the cultural sphere can develop his own language. This is a more subjective approach to the creative process. On the other hand, an artist or a group of artists can transform the whole system shapes and styles. Only in the latter case can we talk about innovative development” (p. 43). It is believed that innovation is the end result of intellectual activity (ideas, research, inventions) in the form of a fundamentally new object (system, technology, equipment) or in the form of an object qualitatively different from the previous analogue, which is implemented in one or another area of activity of the individual; in the formation and implementation of innovation in practice, new research results are implemented, as well as previously accumulated and tested in practice achievements that can be integrated in an optimal way.

Thus, the concept of “innovation” in our understanding is the final culmination of the organization or individual that creates and offers a new product in the market of goods or services considering it, both in the technological process of creation and in the system (statics of action), or changes and improves an existing product that has already been introduced to the market. Our analysis of various definitions of the concept of “innovation” leads to the conclusion that its essence is noticeable changes, and the main function of innovation management is the function of systematic and integrated change management. Innovative management of art projects, in our opinion, means a sectoral concept in the cultural industry, which includes a harmonious combination of scientific developments (basics) and innovative approach (actions) to their implementation, carried out in the dynamics of socio-cultural organization.

Today, an innovative approach should be a mandatory element of the management of any organization, including the socio-cultural sphere. Ways to improve the process of creating innovations is impossible without a conceptual approach, without analyzing the concept and features of the structure of innovation, without taking into account the initial conditions of their emergence and the factors that ensure the success of implementation.

Prerequisites for the development of an innovative approach in the management of art projects are certain theoretical developments and implementation in practice of the organization of the socio-cultural sphere, such as the improvement of technological processes; quality of cultural services; goods promotion technologies; introduction of information systems. Therefore, in our opinion, the main criterion of development should be not only the introduction of innovations in the management of socio-cultural organizations, but also, mainly, systemic changes in the management of cyclical development of the interconnected complex: system and its subsystems (organization and its team) (society) metasystem (natural environment). Achieving the result on this criterion depends not only on the organization, but also on improving the forms of state regulation, the mechanism of influence, the relationship of territorial and local communities, administrations to assist organizations in innovation.

Thus, the implementation of innovations in the management of art projects should be based on the systematic identification of causes and relationships that arise in the activities of socio-cultural organizations, taking into account environmental changes and global phenomena and events such as the COVID-19 pandemic in one way or another significantly affect the dynamics of culture and art. This will not only predict the stages of development, but also to create conditions that are most effective for the development of organizations, to quickly adapt to changes in the environment, avoiding crises or the destruction of organizations as a system. Without the constant introduction of innovations in the activities of any organization, its life cycle is sharply reduced and it becomes almost impossible to achieve long-term strategic goals and tactical objectives at each stage of socio-cultural activities.

“Innovative activity” is a regulated activity of participants of socio-cultural relations for the purpose of realization of the program of practical development directed on use of results of scientific researches and developments, release on the market of new competitive goods or services which create conditions of transition of the organization to new quality. and society as a whole. The specificity of innovation as a new product or service is determined by the following qualities: a high degree of uncertainty in obtaining the end result; the special nature of financing, which is associated with the risk of a tempo-

rary gap between the costs of innovation and income received as a result of its implementation; the uncertain nature of demand, due to which the supply of innovation must play a leading role. It should be borne in mind that the motives for encouraging the creation and supply of innovation in general should be divided into internal motives for innovation, related to the interests of increasing the competitiveness of products or sold, and external motives for innovation, which are due to economic component.

Improving the process of innovation is impossible without a conceptual approach, ie without considering the concept and features and the structure of innovations and the processes of their implementation, without taking into account the initial conditions of their emergence and the factors that ensure the success of education and their implementation. The variety of areas of innovation, their multilevel, nature and method of use require the development of a classification of innovations on a number of basic grounds. Effective implementation of innovations requires the development of the innovation potential of the organization based on a combination of scientific developments and improvement of the management system based on the innovative approach in the dynamics of the life cycle of the organization.

Innovative approach in management is an approach that allows you to choose the path of effective development based on comprehensive forecasting, to penetrate into the essence of the transition stages of the system in a new quality, to ensure constant direction of innovative development of the organization with mutually agreed links in space and time. phases of its life cycle. *M. Bryl* (2018) emphasizes that “a manager is an entity, a manager of market orientation, who actively implements effective business conditions, innovations and achievements of scientific and technological progress, carefully takes into account changes in international relations, timely influences the con the structure and dynamics of supply and demand, skillfully restructures production and economic activities taking into account market requirements. A manager is not only a professional, he is a person who is a subject of work in the field of management” (p. 47). This means that the management system of the organization must be open to innovation, and promote self-development and training of staff at all levels of the relationship with the environment, and at all stages of the life cycle. If the control system is not improved at the end of each phase of its cycle, then there is no transition to a new quality, ie it collapses as not meeting the requirements of the external environment.

Thus, the advantages of the innovative approach, which is a continuation and development of the processional, systemic and situational approach in management, are:

1) the fundamental basis that provides a wide range of research, which considers the approaches that are the boundaries of the whole and determine its stages within these boundaries;

2) a combination of new modern theoretical developments and their practical application to increase the efficiency of socio-cultural organizations;

3) the ability on the basis of systematic forecasting to choose the optimal path of effective development, taking into account the unity of the mission, goals, objectives of the organization in its relationship with the external environment.

3.2. Ways to implement an innovative approach in art project management

Art project management has emerged as a new direction of management and requires material and labor resources, organizational, economic and legal support for the implementation of the creative idea of the project. *R. Archibald* (2017) notes that “projects are designed to achieve a specific result at a specific point in time and within a set budget. They do not rely on the functional structure of the organization. Each project is unique: none of them is an exact copy of the previous ones. A project is a process of creating certain results. The project can be seen as a holistic process necessary to create a new product, a new plant, a new system or other predetermined results” (pp. 57-58). That is, the management of art projects is aimed at obtaining an effective result from a particular project in certain conditions, for a certain period of time. This result is evaluated by two criteria, artistic and economic indicators. In the management of art projects, some experts see an innovative component aimed at mastering modern management technologies, new forms of interaction with the audience and consumers of cultural services, the development of socio-cultural partnership, the interaction of culture with other areas of economic activity.

Ya. Martynyshyn and *O. Kostiuchenko* (2018) define the features of project management: “first, that its holistic concept is based on the interaction of economic, cultural, socio-psychological, creative and technological aspects; secondly, its effectiveness depends on effective time management, material and human resources, project team, implementation of innovations and efficient use of investments, as well as on the realization of creative potential, professional competencies (multicultural, speech, information, political, socio-psychological, etc.); thirdly, its competitiveness as an integral, complex comparative characteristic of competitive advantages, factors of management and productivity of use of resources, conformity of the economic entity to objective socio-cultural conditions, a measure of attractiveness for the consumer of socio-cultural services” (p. 26).

Art project management orients the creative team to achieve a specific result in a certain time, focusing on limited resources – financial, personnel, information, organizational and more. Thus, the management of art projects are also characterized by functions: organization, planning, motivation, control. Each of these functions is necessary for the manager of the socio-cultural sphere. Planning provides a basis for the implementation of the main strategic goal – the creation and implementation of the project, profit, and the functions of organization, motivation and control are focused on the implementation of tactical tasks. Art project management plays a key role in the effective implementation of the project concept, in bringing the project to the audience as the end point of the creative process, the implementation of organizational and managerial decisions adequate to modern conditions.

In the organization as a technological process there are characteristic features and principles, among which we can highlight the following:

1) situational principle, based on determining the degree and nature of socio-cultural organization and establishes its activities;

2) the principle of partnership, which provides for the construction of relations between the participants at the level of subject-subject relations, mutual interest, cooperation;

3) the principle of constant action of the organizational factor, which permeates all stages of preparation and implementation of the art project.

Regardless of the scale of the art project, the manager of the socio-cultural sphere in the process of performing the organizational function must be able to:

– analyze and determine the goals of the project, detail them, identify the degree of participation in the project of an organization, individual;

– identify the activities that are necessary to achieve the goals;

– to carry out distribution of directions of activity between experts, and to establish coordination by means of establishment of duties, types of the reporting, terms of performance.

The function of the organization is to bring together the activities of the entire team involved in the development and implementation of the project, to determine the mission, role, responsibilities and accountability of each of them. Organization is the most important function of managing the process of development and implementation of cultural and artistic project.

Thus, the organization of art project management is a structural system in the form of relationships, rights, goals, roles, activities, and on the other hand, is a process by which the project is developed and implemented, clarifies, maintains or reduces the structure of the organization project. *S. Oborska* (2018) “features of event management of art projects are the combination and coordi-

nation of techniques and processes of business administration with the world of art – practical aspects of doing business, such as rational resource management support for budget expenditures, ensuring efficiency” (p. 389). The concept of “management” is more universal and is used in cases where the problem of influencing the system or the individual in order to transform them into a new quality on the basis of the laws inherent in this system. The department performs the functions of regulation, coordination and control over the activities of various institutions and organizations, working groups, committees involved in the project at various stages.

Management of art projects is quite a complex formation, because it absorbs the content of the activity, organization and technology. The content of the project management process is determined by the essence, goals and objectives, principles, methods, functions, specifics of the sphere of activity, the level of this body in the general system of governing bodies. The most common in the management of art projects was a functional management system, built with the goals and objectives of a particular project. In its most generalized form, it can be represented as follows (*Figure 1*).

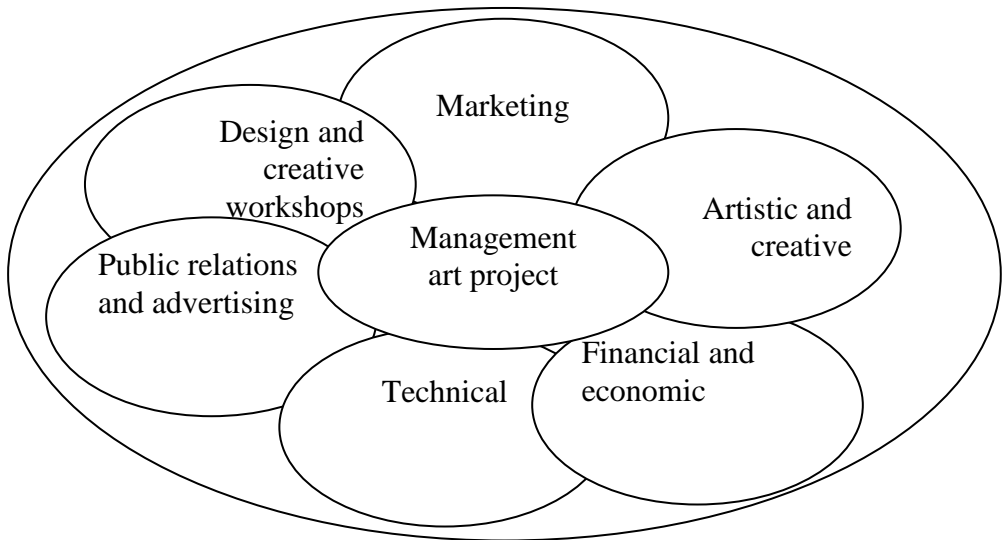


Figure 1. Functional art project management system

Source: own development

Depending on the tasks to be solved in each specific project, the management system is a complex dynamic structure in which three interrelated parties can be distinguished: functional, structural, informational. Each element of the management system functions and develops on the basis of the solution

of the set purposes and tasks, and at the same time all elements of system, functioning, acquire new quality and new value. The process of managing art projects is characterized by a constant change of states in the system, changes in the relationships between its elements, due to the goals and objectives of a particular project. *L. Obukh* (2018) emphasizes that “cultural project management is a purposeful process of system management in order to create, preserve and disseminate cultural content, which gives the expected result. Although the project, unlike the process, has a limited set of actions, limited resources and is a temporary organization” (pp. 89-90).

Art project management includes a system of resource provision: staffing; financing; the size of the salary; types of encouragement or punishment; material and technical resources.

As cultural institutions operate on the basis of market conditions, where there is a potential consumer and a potential producer, the main goal of the project is to combine their interests and obtain mutual benefits. The spectator gets the opportunity to enjoy communication with art, the organizers – material gain. However, dividends, ie profits from art projects, are not only material but also moral, ethical, social, cultural. *M. Poplavskiy* (2019) “Characterizing the phenomenon of project activity – “crossover point” and its spread in modern art practice emphasizes the need for such an approach due to the fact that the existence of art culture in public practice is carried out in accordance with the laws of business, in which the commercial component is crucial” (p. 249).

In the market socio-cultural conditions in the development of the project is an acute issue of project value, income, profit, ie obtaining the projected result. When calculating the cost of a project with autonomous financing, two main parameters are taken into account – tangible and intangible costs. Conquering the market for an art project is one of the main conditions of a market economy, and it is necessary to start activities for its conquest by collecting and analyzing information about the target audience, ie from marketing research.

According to *F. Colbert, J. Nantel, S. Bilodeau and J. Rich* (2004), “marketing in the field of culture is the art of reaching those market segments that are most likely to be interested in this product, adapting to the product commercial variables – price, the place of promotion in order to establish contact of the product with a sufficient number of consumers and to achieve goals compatible with the mission of the organization” (p. 27).

Marketing research may include gathering information on the following issues: similar projects have been created in the last five years, and if so, to which target audience they have been addressed; whether they were successful, what were the reviews of experts and viewers; in which point of the city they were located, what pricing method, duration of operation If the project is created

for the first time, the audience must be studied in terms of segmentation of the information field to identify interest in the planned project.

The next stage is the launch of the project into production: development and launch of an advertising campaign to promote the project on the market, the beginning of the rehearsal period, the inclusion of all production services.

The model of project management and the principles of forming the board and delegating powers to it are determined in the process of constructive dialogue between stakeholders, organizations, legal and financial structures, which are regulated by relevant legal documents. An important condition for effective management is the use of different models of stakeholder participation in project management: participation in decision-making, participation in project development and implementation, participation in the evaluation of the creative team, participation in obtaining the planned results.

When developing and implementing art projects, the manager of the socio-cultural sphere must take into account the possible means of implementation and motivation of those involved in the project. In order to determine the personal contribution of each project participant (or group of persons), it is necessary to analyze the project process by areas of responsibility, identify key individuals in its development and implementation, determine the individual motivation of each. These are first of all: persons who are the initiators of the project idea; persons involved in the development of the project and its protection against investors; persons responsible for the implementation of the project.

The implementation of an art project requires material and personal resources, as well as organizational, legal and financial support. Priors The main direction of project management is the implementation of entertainment projects: shows, competitions, festivals, theatrical performances, carnivals, mass celebrations. Carrying out such project forms become real and productive in the presence of patrons, sponsors, stakeholders, organizations and government agencies. The possibility of payback of these shares and profit can be real with the high cost of tickets, or with an increase in the number of rental of these shares. When choosing, preparing and conducting large-scale projects should pay attention to: the thematic nature of the action; venue; frequency of holding; the volume of involved creative teams and performers; financing system; market orientation. *K. Davydovskyi* (2014) concludes that “the greatest semiotic influence on the formation of a new cultural and artistic environment have long-term art projects. Unlike one-time artistic actions, which, despite their careful preparation and successful conduct, leave only pleasant memories for listeners, art projects that operate on a permanent basis, create their own sign-semantic system of cultural and artistic interactions” (p. 113).

Increasingly, both government and commercial structures have begun to show interest in the allocation of special grants and the announcement of competitions for the development of specific projects and areas of cultural life of the country.

In our opinion, the system of art project management in socio-cultural organizations is a holistic set of various interrelated functional components that have a managerial impact on the objects of management. The directions of the management system are distinguished by the specifics of management functions, the scope and scale of authority, uniformity of load distribution, qualification requirements for the team, information support and opportunities for territorial location. Therefore, all these factors affect the dynamics of formation and allocation of areas of work in the management system as a whole and in combination. The management system based on the innovative approach also takes into account the dynamics of innovation processes, on the basis of which the corresponding changes in the management structure are formed.

The system of management of art projects on the basis of the innovative approach aims at gradual maintenance of high rates of innovative development and growth of efficiency of activity of the organization and its divisions. The activities of the organization, with such a management system, is the most effective form, which, accordingly, affects the management mechanism. In this mechanism, the main attention should be paid to innovative tasks, management functions and appropriate modeling of the management system on the basis of an innovative approach.

It should be borne in mind that the innovative approach is always aimed at the implementation of research and development in the technological process used in practice, improves the structure of the organization in accordance with its objectives, coherence of subsystems, management system efficiency. The innovation process involves the formation of the necessary mechanism for managing an art project on the basis of an innovative approach to the process of creating, implementing and disseminating technical, organizational, informational novelty that not only meets the needs of socio-cultural community, but also stimulates its development in the right direction of evolution.

In this regard, the innovative mechanism of art project management should take into account all aspects of the development of the organization in the space of functioning and time (life cycle), based on the laws of development of systems. Innovative mechanism of organization management in modern conditions is a holistic system of basic elements that regulate the process of step-by-step management of an art project to achieve this goal. The structure of the innovative approach in the management of art projects should include elements of state legal regulation, market mechanisms of this activity, internal

mechanisms for regulating certain aspects of management innovation, a system of specific methods and means of its implementation.

Thus, the constituent elements of the innovation mechanism in the management of art projects are technology, principles and interconnected means of their implementation, staff, material, financial and information resources, corporate culture. The innovative approach in art project management should take into account cyclical innovation and systemic transformations in accordance with changes in the phases of its life cycle based on a set of systemic patterns of development and principles of managing the innovation potential of the socio-cultural sphere.

4. Conclusions

The article formulates the results of the study on the introduction of an innovative approach to the management of art projects. In general, modern trends in the socio-cultural environment allow us to draw the following conclusions:

1. "Innovation" is the final culmination of the activities of an organization or individual that creates and offers a new product on the market of goods or services considering it, both in the technological process of creation and in the system (statics of action), or makes changes and improves the existing product, which has already been introduced to the market.

2. The introduction of innovations in the management of art projects should be based on the systematic identification of causes and relationships that arise in the activities of socio-cultural organizations, taking into account changes that significantly affect the dynamics of culture and art.

3. The advantages of the innovative approach, which is a continuation and development of the processional, systemic and situational approach in management, are: the fundamental basis, a combination of new modern theoretical developments and practical application; the ability on the basis of systematic forecasting to choose the optimal way of effective development, taking into account the unity of the mission, goals, objectives of the organization in its relationship with the external environment.

Scientific novelty of the obtained results. Scientific novelty lies in the theoretical generalization and systematization of scientific approaches to project innovation activities aimed at updating the content of professional activities of managers of the socio-cultural sphere in the implementation of art projects.

The practical significance of the results obtained. The practical significance of the results is revealed in the possibility of their use to solve a number of theoretical problems and develop recommendations for the application of

innovative approaches in the process of curricula, programs, development of methodological materials to support cultural organizations and institutions, practical activities in the educational process higher education.

Prospects for further scientific exploration in this direction. It is promising to study the importance of an innovative approach in the management of art projects that can complement the nature of the manager of socio-cultural sphere, his creative and professional competencies, taking into account the needs of cultural and artistic needs and their comprehensive perception by a wide audience.

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