

CULTURAL ASPECTS OF MANAGEMENT IN CREATIVE INDUSTRIES

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Theory and History of Project Management in the Context of Creative Industries: a Cultural Analysis of Artistic Practices

Abstract: *Introduction.* The article is devoted to the theoretical and historical analysis of management approaches in creative industries through the prism of cultural understanding of artistic practices. *The purpose of the article* is to conduct a cultural analysis of the development and management of creative industries. *Methods.* The research used general scientific methods of cognition: analysis and synthesis, comparison, induction and deduction, generalisation, historical and logical approaches. *Results.* The study results show that project management in the creative industries has emerged as an independent management area since the 1940s. In the Ukrainian context, this process intensified after the 1990s, due to the emergence of private business and the formation of market mechanisms. It has been established that the development of this sphere is mainly due to a combination of cultural and economic factors, in particular, the development of creative clusters, the introduction of modern technologies and the influence of educational institutions on the formation of a creative class that ensures the socio-cultural and economic development of Ukrainian regions. The cultural analysis of the creative industries of Ukraine has shown that their structure is based on innovative media platforms, television intellectual projects, cinematic practices and the advertising segment, which integrates art, business technologies and socio-cultural values. It is shown that this contributes to forming a positive image of intellectual creativity in society – the role of startup ecosystems, such as UNIT. Cities are tools for developing entrepreneurship, attracting investment and integrating into the international market.

Original Research Article

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Conclusions. It has been concluded that modern project management in the creative industries is based on a functional approach that systematically manages cultural meanings, resources, human capital, and product quality. Particular attention is paid to monitoring changes and risks in the cultural sector, ensuring artistic initiatives' stability and sustainable development. The study's practical significance lies in the possibility of applying its results to develop effective strategies for managing cultural and artistic projects in the context of globalisation.

Keywords: creative industries, cultural studies, project management, artistic practices, cultural capital.

1. Introduction

The problem formulation. Creative industries in modern conditions are actively gaining importance and developing, mainly due to increased automation of technological and organisational processes, freeing up more time and resources for creative activity. Automation helps release specialists' creative potential, allowing them to focus on developing innovative ideas, products and services. Creative industries today include traditional artistic directions that operate mainly within the framework of state administration and several commercial businesses, particularly in programming, advertising, design, broadcasting, and digital media. All these areas are under the powerful influence of innovative technologies, which opens significant socio-economic potential and prospects for further development and scientific research.

State study of the problem. The theory and history of project management in the context of creative industries have been sufficiently researched in domestic scientific literature. Ukrainian authors comprehensively consider the cultural and managerial aspects of the development of the creative sector. From the perspective of cultural studies, the study of the institutional capacity of creative industries involves an in-depth analysis of their ability to self-organise, cooperate, and develop in a specific cultural context. This includes understanding how historical, social, and value-based factors influence the formation and functioning of these industries, their resilience to external influences, and their ability to generate innovation. Of particular note is the urgent need for close integration of cultural policy with project management tools. Such a symbiosis will allow for more effective implementation of cultural initiatives and create a favourable environment for the sustainable development of creative ecosystems, considering their unique cultural

specificity and contributing to their greater institutional maturity (Pletsan, 2022). In turn, in a historical context, O. I. Prodius and V. K. Prokofieva (2019) analyse the stages of the development of project management, which is the basis for understanding modern managerial logic in the creative sector. N. Stoliarchuk (2024) in his culturological analysis points to the changing role of creative industries in a post-industrial society, where cultural and artistic practices become not only an object, but also a subject of management. Also critical is the analytical approach of S. D. Shchehliuk (2017), who studies the spatial organisation of creative industries as a cultural development strategy. The study also used expert literature, including publications in such modern online publications as Tyzhden.ua (Skyba, 2016), analytical reports of the Ukrainian Cultural Fund (Ukrainian Cultural Foundation, n.d.-b), official statistics of the Ministry of Culture and Information Policy of Ukraine (2021), as well as government resolutions (Cabinet of Ministers of Ukraine, 2021), which reflect the political and institutional context of the development of the creative economy.

Unresolved issues. Despite the sufficient literature on this topic, there is a lack of systematised material combining cultural and project management approaches. Therefore, using various methods of scientific knowledge, the information was analysed, grouped, systematised and presented in the light of the research topic.

2. Purpose and methods

The purpose and research tasks. The aim of the article is to carry out a cultural analysis of the development and features of creative industries management, which will allow us to determine their impact on Ukraine's socio-economic development and cultural environment. To achieve this goal, the following research tasks have been formulated:

- to determine the theoretical and historical aspects of the formation and development of project management in the creative industries;
- to carry out a cultural analysis of modern trends in the creative industries of Ukraine;
- To outline the features of project management in the creative industries, considering the cultural approach.

Methodology and methods. The methodological basis of the study is a cultural approach, which involves considering creative industries as a socio-cultural phenomenon formed at the intersection of art, economics, and innovative

technologies. This approach allows for a comprehensive study of the relationship between cultural practices, values, management processes, and economic factors that determine the development of creative industries.

Several general scientific and special methods were used in the research process. In particular, the system analysis method was used for a comprehensive study of the formation, functioning and management processes of creative industries, identification of structural components of this sphere, its functions and relationships with other sectors of the economy and culture. The historical and chronological method was used to determine the stages of development of creative industries and the formation of management approaches in this sphere. The method of culturological analysis was used to identify the influence of cultural practices, traditions and values on the development of creative industries. Analytical and comparative methods contributed to the identification of standard features and differences between Ukrainian and world practices of management of creative industries.

Information base. The information basis of the study is made up of official documents and strategic materials of state administration bodies, regulatory legal acts, statistical and analytical reports of the Ministry of Culture and Information Policy of Ukraine, the Ukrainian Cultural Fund, the Association of Creative Industries of Ukraine, the Committee of the Verkhovna Rada of Ukraine on Humanitarian and Information Policy, the Cabinet of Ministers of Ukraine. In addition, data from Ukrainian and international organisations (UNESCO, UNCTAD, House of Europe, Creative Europe) were used, as well as the results of scientific research by leading Ukrainian and foreign scientists, including the works of M. Skyba, L. Batenko, O. Zahorodnikh, V. Lishchynska and Richard Floryda.

3. Results and discussion

Creative industries play an important socio-economic role in the development of communities. As practice shows, they satisfy not only the cultural and aesthetic needs of citizens but also become points of concentration for business activity, attraction for tourists, and improvement of the territory's reputation. Thanks to such centres, a new image of the city is formed, its investment attractiveness increases, interest in living and employment in this territory increases, the number of jobs in the field of culture and creativity increases, as well as the number of objects attractive for transformation into creative spaces. Therefore, effective means of development of urban territories are measures to support

entrepreneurial activity in the field of culture and creativity, in particular, the creation of special 'communicative platforms', which can function as cultural and creative centres that integrate the production and consumption of cultural products (Shcheliuk, 2017).

Today, almost every regional centre of Ukraine has various forms of creative spaces. Examples of such facilities include the art cluster Fabryka povydlia in Lviv, the promising project Kreatyvnyi kvartal, the revitalisation of the Promprylad plant in Ivano-Frankivsk with its transformation into a creative and educational hub, the creation of a creative cluster through mapping of cultural initiatives in Rivne, as well as the art factory Platforma with the coworking space of the same name in Kyiv. According to M. Skyba (2016), large-scale creative industry projects are often financed by private or foreign capital.

The development of creative industries in Ukraine is a complex and multidimensional process based on the interaction of state institutions and the management of commercial projects. This interaction is implemented through subordination, interdependence, cooperation and compensation mechanisms. Subordination is manifested in the regulatory and legal regulation of creative activities, and interdependence is manifested in common goals and priorities for the sector's development. Cooperation between institutions stimulates the exchange of resources, the spread of innovations and the implementation of joint cultural initiatives. Compensation provides a balance where some subjects' advantages offset others' limitations (Pletsan, 2022).

Let us consider the management of creative industries at the state level. The Verkhovna Rada of Ukraine plays an important role at the national level, forming a regulatory framework and creating conditions for the institutional development of creative industries. The Committee of the Verkhovna Rada of Ukraine on Humanitarian and Information Policy determines the priorities for the development of creative industries, focusing on their importance for the state's cultural, economic and social progress. The Cabinet of Ministers of Ukraine, implementing state policy in this area, has created special structures (in particular, the Council for the Development of the Creative Economy) (Cabinet of Ministers of Ukraine, 2021).

The institutional support of creative industries involves the active participation of many ministries, especially the Ministry of Culture and Information Policy, which coordinates state policy in culture, develops the regulatory

framework and creates conditions for supporting innovative cultural and creative activities by European standards. An important element of this activity is the regulation of intellectual property issues, which is provided by the relevant departments of the Ministry of Economy of Ukraine and the state enterprise 'Ukrainian Institute of Intellectual Property' (Ukrpatent) (Ukrainian Cultural Foundation, n.d.).

Institutions such as the Ukrainian Cultural Foundation, the Ukrainian Centre for Cultural Studies, the Ukrainian State Institute of Cultural Heritage, and the Ukrainian Book Institute play an important role in developing creative industries. The Ukrainian Cultural Foundation, established in 2017, provides financial and organisational support to cultural and creative projects and promotes the integration of Ukrainian culture into the global context. Its strategy for 2024-2027 envisages promoting the restoration of the cultural ecosystem, forming a value-based association of Ukrainian society, and activating international cultural promotion. The Ukrainian Startup Fund and the Diya City project, which support technological and creative startups in Ukraine, also have a significant impact (Ukrainian Cultural Foundation, n.d.).

The Creative Industries Association of Ukraine (CIAU) promotes the development of Ukrainian creative products and their promotion on international markets, implementing projects such as KYIV MEDIA WEEK, Creative Intelligence Series and EUROBEST Young Lions competitions. The non-governmental organisation 'Demokratiia cherez kulturu' (*Democracy through culture*), established as an analytical centre, is actively working in the areas of cultural planning and management, implementing several strategic projects (Model 21, COMUS, Intelektualni mista). The effectiveness of the activities of these and other organisations is manifested in the creation of new opportunities for creative industries through involvement in international programs (Creative Europe, House of Europe), the implementation of innovative approaches and the transformation of cultural institutions into multifunctional creative spaces (Ministry of Culture and Information Policy of Ukraine, 2021).

Let us consider the history and theory of commercial project management in the creative industries. It is worth noting that management theory began to develop actively since the 1940s abroad, and the initial concepts began to reach Ukraine only after the 1990s, with the acquisition of independence and the beginnings of the development of private business.

The main stages of the development of creative industries management are systematised in Table 1.

Table 1. Main stages of development of creative industries

<i>Period</i>	<i>Content of the stages</i>
1940-1950	Formation of basic concepts of creative industries as a separate sector of the economy in the USA and Western Europe, and the beginning of understanding the role of creativity in the economic development of cities
1960-1970	Intensive development of media industries (cinema, television, music), the beginning of the formation of the advertising and design market as separate business areas, and the emergence of the first creative clusters
1980-ti	The spread of ideas of cultural entrepreneurship, the growing importance of the fashion, music, and digital media industries, and the emergence of new forms of labour organisation in creative companies
1990-ti	Introduction of the concept of «creative economy» (John Hawkins), globalisation and active implementation of information technologies in the field of creative industries, formation of the first creative clusters and districts in major cities of the world
2000-ti	Official recognition of creative industries at the level of international organisations (UNESCO, UNCTAD), adoption of strategies for the development of creative industries at the national and regional levels, integration of creative industries into urban and regional development programs
2010-ti	Scaling and diversification of creative industries, widespread adoption of digital platforms, development of startup culture in the creative sector, emergence of concepts of creative hubs and spaces for collaborative creativity (coworking)
2020-ti	Integration of artificial intelligence, virtual and augmented reality into creative processes, strengthening cross-sectoral interaction, emphasis on sustainable development, inclusion and innovation in the creative industries

Source: systematised by the author based on (Prodius & Prokofieva, 2019)

World practice demonstrates the effectiveness of creative clusters that unite non-profit organisations, cultural and art centres, and scientific and media institutions. The main goal of such clusters is to increase the tourist attractiveness of regions, which in the future becomes the foundation of their economic development. However, for the dynamic growth of creative industries, it is necessary to attract new ideas, patents, modern technologies and cooperation with the industrial sector to make these ideas economically in demand. The key element of such clusters should be educational institutions that are able to significantly strengthen the intellectual potential of regions or the country as a whole. The founder of the creative class theory, Richard Florida, indicated that the presence of universities is a necessary condition for the concentration of representatives

of the creative class, which determines the economic development of territories. At the same time, according to Florida, universities do not directly affect the level of economic and technological development. Instead, their influence is realised through the activities of creative industries, which serve as a tool for accumulating and disseminating intellectual capital (de Bernard et al., 2022).

Domestic researchers L. Batenko, O. Zahorodnikh and V. Lishchynska identify four key factors that led to the separation of project management into an independent branch of management:

- significant acceleration of the pace of change in production industries, under which effective project management becomes an important tool for enterprises to adapt to a dynamic external environment;
- increasing market demands, which lead to an increase in the scale and complexity of projects, which, accordingly, require a high level of professional competence of managers;
- increasing the share of project activities in the work of managers, which significantly differs from traditional management activities and requires specific competencies, special methods, tools and an appropriate organisational structure;
- aggravation of the problems of integrating different enterprises and types of activities within projects, which necessitates the use of project management, which provides practical tools and mechanisms for coordinating and controlling integration processes (Ulianchenko & Tsyhikal, 2010).

We will conduct a cultural analysis of the formation of the creative industry in Ukraine and systematise the results in Table 2.

Table 2. Cultural analysis of the creative industry in Ukraine

<i>Analysis components</i>	<i>Characteristics / features</i>
Innovative platforms	Startup Ukraine, UNIT.City – innovative ecosystems that provide startups access to investments, educational programs, modern infrastructure, consulting services, and contacts with international investors, creating conditions for entrepreneurship development.
Television programs (intelligence shows)	Intellectually rich entertainment formats that combine elements of drama, comedy, music, interactive quizzes and game competitions. An important role is played by TV presenters (actors, celebrities), who act as moderators and actively engage the audience. Such shows' popularity supports society's socio-cultural development, forming a positive image of intellectual activity.

Cinema	An industry that combines art, technology and business. Ukrainian cinema is actively developing thanks to the support of the state and private investors. It uses vast visual opportunities to create culturally significant and commercially successful films. An example of world experience is the film «Slumdog Millionaire», which proved the significant economic potential of cinematic products (budget \$15 million, box office \$378 million).
Advertising industry	An important component of the creative industries combines art, psychology and business approaches to form effective advertising campaigns. Contributes to the development of brands, influences the formation of consumer preferences, and significantly fills the country's budget (12% in the structure of creative industries' GDP). Develops in active cooperation with the media environment.

Source: author's development

The cultural aspect of this model of creative industries management involves considering the peculiarities of socio-cultural processes, analysing the cultural values being formed, and studying the impact of artistic practices on the social environment. Accordingly, in the management of creative industries, the creation, dissemination, and assimilation of cultural meanings and values occupy a central place. Let us consider the key theoretical aspects of project management in the context of creative industries in Table 3.

Table 3. Functional features of project management
in the context of creative industries

<i>Functions of managing a cultural and artistic project</i>	<i>Management subsystem in the context of creative industries</i>
Conceptualisation and Content Planning	Cultural Meanings Management
Scheduling and Deadline Control	Art Practices Time Cycles Management
Cultural Environment Analysis	Cultural Capital Management
Decision Making on Artistic Quality	Artistic Quality Management
Budgeting and Financial Support	Cultural Events Resource Management
Implementation of Creative Ideas	Creative Resources Management
Monitoring Creative Teams and Individuals	Creative and Human Potential Management
Cultural Evaluation of Outcomes	Cultural Change Management
Reporting on Cultural Impact	Cultural Risk Management

Appraisal of Creative and Cultural Potential	Cultural Assets Management
Validation of Cultural-Artistic Product	Cultural Integration Management
Accounting for Cultural and Artistic Values	Cultural Information Management
Project Administration and Communication	Cultural Communication Management

Source: systematised by the author based on (Prodius & Prokofieva, 2019; Stoliarchuk, 2024)

At the strategic planning stage within the creative industries management system, a comprehensive project framework is formed by integrating functional subsystems, each responsible for solving specific tasks. The meaning management subsystem articulates the ideological paradigm of the project, determining its value orientations and conceptual integrity. The resource management subsystem provides the logistical support for the project, including financial, personnel, and infrastructure aspects of its implementation. At the same time, the cultural capital management subsystem aims to ensure the project's social legitimacy, mobilising the support of stakeholders and its integration into the existing cultural context, which is critically important for achieving long-term sustainability and impact of creative initiatives.

In the context of the planning function, a special place is occupied by the subsystem of cultural meanings management (Cultural Meanings Management). Its role is to form the conceptual basis of a cultural and artistic project by developing semantic content that should correspond to local traditions and cultural expectations of society and, at the same time, be relevant in the global cultural context. Cultural meaning management is based on the methods of semiotic analysis, strategic marketing research of cultural markets, and analysis of value orientations of target audiences. In practice, this means developing and testing concepts that can become identity markers for consumers of cultural products. Methods such as focus groups, expert surveys, and modelling of the perception of a cultural product are used to determine the potential success of a particular creative idea at the planning stage.

The Cultural Events Resource Management subsystem also plays an important role in planning. Its function strategically plans the material, financial, and organisational resources necessary to implement artistic initiatives. A feature of this subsystem in the creative industries is the flexibility and multi-channel financing: in addition to classic budget allocations, sponsorship contributions, cultural grants, patronage projects and crowdfunding campaigns are used. Resource management methods include financial forecasting, development of alternative financial models, audit of available resources and assessment of potential investment risks. An important aspect is planning intangible resources – particularly, project participants' time and creative energy.

Another key subsystem at the planning stage is cultural capital management (Cultural Capital Management). Its task is to identify and mobilise those socio-cultural resources that can be used to support and promote the project. Cultural capital includes not only material heritage but also the symbolic prestige of the local community, the presence of cultural opinion leaders, and the historical experience of creative initiatives. Management methods here are based on mapping the cultural environment, socio-cultural audit, and analysis of network connections in creative communities. Based on the collected data, strategies are formed to increase the cultural legitimacy of the project, which, in turn, facilitates the attraction of audiences and donors.

The organisational stage in the creative industries management system is characterised by a high level of dynamism and adaptability. This is explained by the nature of the creative process, which requires a rapid response to changes in internal and external conditions and constant adjustment of organisational structures following the evolution of creative ideas. The effective functioning of the organisation's subsystems is a guarantee that creative potential will not only be accumulated but also timely implemented into a culturally significant product.

At the stage of organising a cultural and artistic project, subsystems that provide practical preparation for implementing a creative idea and coordinating the actions of all involved subjects play a key role. The subsystem for managing time cycles of artistic practices is central here. Its functioning consists of detailed planning and synchronisation of creative processes within the defined time constraints of the project. Taking into account the specifics of creative industries, where a significant part of creative work is nonlinear and unpredictable, time cycle management is carried out using flexible project methodologies, in particular, adaptive planning and an incremental approach to implementing individual stages of an artistic idea. Considerable attention is paid to identifying critical time points – moments when a violation of deadlines can significantly affect the quality or relevance of a cultural product.

The creative resources management subsystem (Creative Resources Management) is an important component of organisational activity. This subsystem is focused on effectively organising the work of creative teams, individual artists and other participants in the cultural process. In the conditions of creative industries, the management of creative resources becomes particularly complex due to the high individualisation of work and the need to stimulate self-expression. The organisation here is based on the principles of horizontal coordination, where formal control is more important than providing a favourable environment for creative interaction. Methods for implementing this subsystem include

creating flexible team structures (project-based teams), using project offices to coordinate creative work, and implementing a system of individual creative plans (individual creative development plans).

Another essential aspect of the organisation is artistic quality management (Artistic Quality Management), which accompanies implementing creative solutions into practice. At the organisational level, this subsystem involves the creation of quality control procedures for an artistic product at all stages of its development: from preliminary approval of concepts to the final verification of the artistic and aesthetic integrity of the result. The primary methods here are periodic expert sessions, artistic boards, and creative competitions within the team to select the best solutions. A feature of this subsystem is the need to balance maintaining high artistic standards and preserving space for creative experimentation.

The management function in the creative industry system involves coordination, motivation, ensuring interaction between project participants, and adapting processes to a dynamically changing environment. Within this function, subsystems are activated to ensure the management of performance processes and the holistic integration of the cultural and artistic product into a broader socio-cultural context. The leading subsystem at this stage is the cultural integration management subsystem (Cultural Integration Management).

Its specificity is focused on ensuring the adaptation of the created product to the multi-layered cultural environment. Cultural integration management is carried out by strategically positioning the project in local, national or global cultural practices. The methods used in this subsystem include analysing the compatibility of the project's cultural codes with target audiences, developing programs to involve different social groups in the consumption and co-creation of a cultural product, and building networks of cultural partnerships to enhance the social resonance of the artistic initiative.

In parallel with this, the cultural communication management subsystem operates (Cultural Communication Management). Its task is to organise effective channels for transmitting cultural messages from the project's creators to a broad audience. A feature of communication in the creative industries is its informative, emotional, and value-based nature, aimed at forming an attachment to the product. Cultural communication management is implemented by developing communication strategies based on intercultural competence, cultural sensitivity and social responsibility. Methods such as creating project narratives are used (storytelling), communication, image modelling, digital marketing in the field of culture, crowdsourcing and engaging ambassadors of cultural change.

At the level of operational project management in creative industries, the principle of continuous adaptation of the creative process to dynamic changes in the external environment is of particular importance. This need determines the requirements for management to demonstrate a high level of cognitive flexibility, the ability to promptly redistribute available resources and modify tactical approaches to implementing project tasks without altering the fundamental semantic constants of the project. Key management tools at this stage include prolonged strategic planning sessions to revise the project's current state in the context of external changes. These inclusive creative workshops ensure collective rethinking of project tasks and generation of alternative solutions, as well as extensive systems of operational analysis of feedback received from direct participants in the creative process and end consumers of the creative product. Using these tools helps to increase the project's adaptability and minimise the risks associated with external instability.

In the context of creative industries, the management function is transformed, acquiring features of facilitation, which involves the purposeful creation of optimal conditions for the full self-realisation of creative subjects and the organisation of the work process as an open, dynamic system of interaction. Such an approach to management allows not only to achieve high efficiency in the process of implementing artistic and other creative projects, but also to exert an active influence on the socio-cultural dynamics of society by initiating and forming new models of cultural participation and consumption, thus contributing to the expansion of the cultural landscape and the enrichment of social interaction.

Control and monitoring functions in creative industry management are the final and, at the same time, reflective stages of the project life cycle. They are aimed not only at assessing the compliance of the results with the initial goals, but also at understanding the changes caused by the project in the cultural environment, as well as at ensuring the conditions for the further development of the creative potential of the involved entities. The cultural asset management subsystem is key at this stage (Cultural Assets Management). Its task is to record and legally protect the created cultural product. A feature of this subsystem in the context of creative industries is the need to integrate the created assets into the wider cultural circulation, ensure their availability for further use, and preserve them for future generations. Cultural asset management is implemented by creating electronic databases, digital archiving systems, copyright registration, cataloguing of works and their attribution in the context of national and world cultural heritage.

Complementary to it is the subsystem for managing information resources in the field of culture (Cultural Information Management), which provides the

structuring and systematisation of all information related to the project. At the control stage, this subsystem allows for analysing the effectiveness of the information strategy, identifying the level of impact of communication activities on target audiences, and creating information products that will contribute to the further popularisation of the cultural result. Particular attention is paid to the openness and transparency of data and the formation of metadata to facilitate the search and research of cultural objects.

The control function also encompasses the cultural change management subsystem (Cultural Change Management), which aims to identify transformations in the cultural environment caused by the implementation of the project. The assessment of cultural changes is carried out through the analysis of social narratives that have arisen as a result of project activities, measuring the level of inclusion of new practices in the everyday life of communities, as well as through the study of shifts in the value system of audiences. The methods of this subsystem include qualitative sociological research (in-depth interviews, focus groups), analysis of cultural texts, and ethnographic monitoring of behavioural patterns.

The cultural risk management subsystem is critical at the monitoring stage (Cultural Risk Management). Its primary function is identifying and analysing unexpected risks related to cultural relevance, ethical challenges, and changing political or social contexts. Cultural risk management involves developing mechanisms for rapid response to crises: modelling alternative scenarios, building reputational protection strategies, and implementing a system for continuous monitoring of public sentiment.

The final component of monitoring activities is managing human and creative potential (Creative and Human Potential Management). This subsystem provides an assessment of the dynamics of the development of creative teams, individual creative activity and the preservation of personnel potential for future initiatives. As part of its implementation, an analysis of the professional trajectory of project participants is carried out, new forms of creative leadership are identified, and directions for further growth and support of individual and collective creative development are determined. Monitoring methods include individual profile assessments, creative portfolios, and mentoring support systems.

Thus, the control and monitoring functions in the creative industries management system aim to record the achieved results and ensure the continuous development of the cultural potential underlying each project. They act not simply as an evaluation mechanism but as an important tool for preserving, expanding and evolving cultural and artistic practices in a dynamic social environment.

When assessing the prospects and key factors for the development of creative industries, it is necessary to emphasise that this process cannot be considered separately from the state development of the industry. A state focused on strengthening its intellectual potential must actively create conditions for its formation and further use (de Bernard et al., 2022).

The Ukrainian plan for the development of culture and creative industries envisages a comprehensive reform aimed at increasing the cultural development of society through the modernisation of cultural institutions, updating legislation, simplifying access to cultural resources, stimulating creative industries and preserving cultural heritage. Particular attention is paid to projects that support the health, well-being, and self-expression of citizens, particularly veterans and vulnerable groups, facilitating the return of Ukrainian refugees from abroad and the development of cultural diplomacy. It envisages the restoration of damaged cultural objects, strengthening cultural institutions, and the development of a Strategy for the Development of Ukrainian Culture by the first quarter of 2025. The strategy is focused on ensuring the availability of quality cultural services, developing the potential of institutions, strengthening international ties and supporting creative industries (Stoliarchuk, 2024).

4. Conclusions

Thus, the theoretical and historical analysis of project management in the creative industries demonstrates that this industry began to stand out as an independent direction of management starting from the 1940s, and active integration into the Ukrainian context began only after the 1990s due to the emergence of private business and market mechanisms. Important factors in the development of this area were the intensive interaction of cultural and economic aspects, the growth of the importance of creative clusters, the involvement of modern technologies and the influence of educational institutions on the formation of the creative class, which largely determines both the socio-cultural and economic development of the regions of Ukraine.

The cultural analysis of Ukraine's creative industries has shown that their formation is based on innovative platforms, television intellectual programs, cinema, and advertising. These areas effectively combine art, business technologies and socio-cultural values, forming a positive public image of intellectual and creative activity. Startup ecosystems play a significant role in forming creative industries (e.g. UNIT.City), which ensure the development of entrepreneurship, investment opportunities, and integration into the global economic space.

The functional approach to project management in the creative industries in Ukraine focuses on the systematic management of cultural meanings, resources, human potential and the quality of cultural products. Special attention is paid to monitoring cultural changes and risks, which ensures the stability and sustainable development of cultural and artistic initiatives. Accordingly, the management model has a complex culturological character, considers the specifics of artistic practices, ensures effective communication and allows for the optimal use of cultural capital, strengthening the competitiveness of Ukrainian culture at the international level.

The scientific novelty consists of a comprehensive cultural analysis of the development and project management features in Ukrainian creative industries. The functional features of managing cultural meanings, resources and human potential in this area have been systematised for the first time, considering modern innovative technologies and world experience.

The significance of the study is determined by the possibility of using its results to form and implement effective management strategies and policies in the field of creative industries. The proposed conclusions may be helpful for government bodies, cultural institutions, and business structures interested in developing the socio-cultural potential of territories, increasing the competitiveness of creative products and strengthening international cooperation.

Prospects for further research: the research focuses on studying the mechanisms of the impact of digitalisation and artificial intelligence on the management of cultural projects, researching innovative models of financing creative industries, and analysing ways to integrate Ukrainian cultural products into global creative networks to strengthen Ukraine's international cultural influence.

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