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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.

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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

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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 (Shchehliuk, 2017).

Today, almost every regional centre of Ukraine has various forms of creative spaces. Examples of such facilities include the art cluster Fabryka povydla 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

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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

Period	Content of the stages
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

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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

Analysis components	*Characteristics / features*
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

Functions of managing a cultural and artistic project	*Management subsystem in the context of creative industries*
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

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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

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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

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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.

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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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Culturological Dimensions of Art-Management: Paradigmatic Transformations

Abstract: *Introduction*. The relevance of the analysis of paradigmatic transformations in the structure of art management is stipulated by the socio-cultural situation novelty that appeared under the influence of globalisation, deep medialisation and metamodern situations, and has become a cause of the new means of communication and ethical parameters of management in the sphere of art and culture. *Purpose and methods*. The purpose of the article is to reveal the culturological dimension of art management on the stage of the paradigm functioning transformation of the art sphere in the epoch of metamodernity and post-information society. In the work, a set of approaches and methods has been used, particularly the socio-cultural approach, ethical-axiological and integrative approaches, as well as such theoretical and empirical methods as structural-functional and terminological analysis, generalisation, classification, document analysis, comparison, and specification. *Results*. It has been found that the cultural dimension of art management reveals a view of it as a tool for management and regulation in the context of changing ethical-axiological foundations of the industry, which is confirmed by modern socio-cultural practices and the situation in the art market. *Conclusions*. Art-sphere represents ideas and values of the contemporary post-industrial and metamodernity paradigm of the society development, including actions to ensure the management of the artistic process, development and implementation of strategies, demand generation and sales promotion, application of technologies and communication methods in a modern competitive market environment. To summarise the methodological and cultural analysis of art management, we need to start from the post-nonclassical type

of scientific rationality, according to which management is carried out through projects and human-centred models. The main influences are traced at the level of self-developing environments, culture, values, technologies of "assembly" and destruction of development subjects, and the ethics of strategic actors come to the fore. Thanks to this model, mechanisms and technologies, the managerial culture of the art manager is also changing.

Keywords: art-sphere, art-management, culturological and ethical-axiological approaches, post-nonclassical rationality, management ethics, metamodernity, paradigmic transformations.

1. Introduction

The problem formulation. At the end of 20th century – beginning of the 21st the processes of globalisation and medicalisation of culture, market communications, deeping socio-cultural differences in society and affirmation of market relations' system in a new configuration had a substantial impact on cultural practices and the work of cultural institutions, which were forced to move to new forms and mechanisms of governance. Today, it is evident to many that not only culture and art, but also other social subsystems have been strongly influenced by informatisation, globalisation, and Internet communications, creating new conditions for their functioning and actualising the need to rethink the essence and specifics of art-management, as well as the introduction of its technologies as a science of the third millennium and modern management practice. Researchers of art-industry point to several factors that actualise the development of scientific, theoretical and methodological foundations of art-management as a complex socio-cultural management activity today: firstly, the technological component, which has an impressive innovative potential of the process of managing art and artistic practice, and secondly, the strategy of scientific study of art-management is necessary to understand the possibilities of cooperation between art and other institutions of socio-cultural activity, thirdly, rethinking the requirements for competencies and managerial culture of specialists in the field of culture and art, and fourthly, transforming art-management into an effective tool for ensuring the management of organisations and institutions, developing and implementing strategic development, forming and maintaining organisational culture, etc. (Rosewall, 2014; Henze, 2018; Wang, 2024).

Starting from the understanding of art-management not only like techno-system but also like subculture with its values, norms and laws and but likewise, culture of management in sphere of art that inherent in a developed humanistic

civilisation (Walter, 2015), is necessary to understand that the relevance of the study of the current state and potential of art-management as a tool for management and regulation in the context of paradigmic changes in ethical-axiological dominants is confirmed by the active coverage of a wide range of ethical violations in the media and social networks. We are talking about theft, lies, bribery, unfair discrimination, price manipulation, unfair advertising of art products, etc., which strengthens the role of ethical regulation in the creation and replication of artistic values and ethical art management technologies aimed at creating a competitive art product demanded by society in the 21st century. Against the background of this new meaning and status, the personality of an art-manager who has the ability to improve and develop the intellectual and general cultural level, to take initiative, in particular in situations of risk, to take full responsibility, to apply cultural and artistic knowledge in professional activities and social practice; to be fluent in theories, categories and methods related to the study of cultural forms and practices, to develop programs for the implementation of moral norms and moral values, too

State study of the problem. The subject field of the modern role of art management (Kirchberg & Zembylas, 2010) is analysed mainly from a sociological point of view, while the entrepreneurial aspect in the contemporary Western discourse (Walter, 2015) is substantiated by means of the management approach in the field of arts. Also, in the problematic field of cultural policy, a conceptual approach to the problems of contemporary art management is proposed (Paquette & Redaelli, 2015). The modernisation of approaches to identifying and improving the performance indicators of art management (Zorloni, 2010) is comprehended with the involvement of international practice in art management. The pragmatic approach to studying art management's potential and specific cases (Chiaravalloti & Piber, 2011) is closely related to the ethical aspects of evaluating its effectiveness. An analysis of the use of modern technologies in the cultural and creative industries, including art (Moureau & Sagot-Duvauroux, 2012), shows that innovations change the artistic process and lead to transformations in business models.

The following should be noted among the latest and most recent studies devoted to conceptualising art management as a disciplinary knowledge and comprehending its theoretical and applied potential with the help of Culture Studies tools. Collection of works Arts and Cultural Management: Sense and Sensibilities in the State of the Field edited by C. DeVereaux (2019), which proposes various approaches to art-management and the development of cultural management as an academic field, educational field and practice, based on the

numerous challenges of the 21st century, in particular in the field of economics, politics, education, etc. The collective monograph The Art of Re-thinking: New Era for Arts Managements (Simjanovska & Karjalainen, 2022) is considered a range of issues, including: the history, development, current state and future of arts management as a field of research and practice; arts management education; artist management, management of creativity processes of creativity; arts management and globalisation; digitalisation and its effects on the practice and policy of arts and culture; infrastructures and landscapes of arts and culture; culture, arts and ecology; arts and values; copyrights, contracts and legal issues in arts and culture; special topics of music, performing arts, visual arts, film and television, and other arts and culture sectors and others. Zh. Tian (2024) studies the relationship between international art management and intercultural communication, focusing on the global art market's latest digital technologies, international trade, and social responsibility. The study of the balance and configurations between cultural conflicts within the framework of cross-border cooperation and the international activities of art institutions allowed the author to reveal the unique role of not only artworks in deepening cultural dialogue, but also digital technologies and sustainable development imperatives for the repositioning of art management at the present stage.

Unresolved issues. The issue of using socio-cultural technologies of art-management, which turn it into an effective and efficient tool for improving and developing the art-sphere, subject to certain paradigmatic transformations and changes in ethical-exiological dominants in the metamodern era, remains poorly understood.

2. Purpose and methods

The purpose and research tasks.
This scientific article is written to reveal the culturological dimension of art management on the paradigmatic transformation of art-sphere functioning in the metamodern and post-informative society era. The purpose of the article is being achieved through fulfilling the following tasks:

– conceptualisation of art as a space of ethical and cultural regulation;

– consideration of art management in the structure of the socio-cultural technological complex;

– Analysis of the 'new' managerial culture of the art-manager at the stage of transformations of the paradigm of the art-sphere.

Methodology and methods. The research used a set of approaches and methods, in particular, the socio-cultural approach, which studies art as a cultural phenomenon in its relation to social dynamics and morality, the ethical-axiological approach, according to which art-management can be defined as professional management of the process of creating artistic values, promotion of cultural services and the results of artists' creative activity to the market, as well as organisational efforts of the organisation's teams (production center, company), and an integrative approach that treats art-management as a science of the third millennium and a new subdiscipline that provides fundamental research in the field of artistic activity management and is located between the theoretical structure (management) and the social sector (art). The work also uses theoretical and empirical methods such as structural-functional and terminological analysis, generalisation, classification, document analysis, comparison, specification, etc.

Research information base.

The information base of the research is made up of scientific works by mainly foreign scholars who have studied the epistemological status, functioning, trends and prospects for the development of art management as a science of the third millennium and modern management practice. As an empirical basis for substantiating the cultural dimension of art management, the results of the author's research, tested in discussions on various offline and online platforms with practising managers in the art field, are used.

3. Results and discussion

3.1. The art-sphere as a space of ethical-cultural regulation

Analysing art through the lens of cultural studies allows us to distinguish several central aspects of understanding its content. Firstly, artistic practice and the characterisation of the individual existence of the subject as a carrier of national and cultural values and traditions. Secondly, a special public sphere where special practices of various artistic systems related to the socialisation and inculturation of the individual are realised. Thirdly, a multifunctional set of possibilities for the art space is characterised by the cultural, aesthetic, and axiological expediency of organising the artistic process. Fourthly, the result of the subjective perception and assimilation of this art-space by the subject. Including these aspects during the scientific research of art forms and practices connected with the process of creating, interpreting, preserving, and disseminating art values allows us to characterise the relationship between a person and

the art-sphere more fully and deeply, taking into account its understanding as a source of self-development, self-determination, and self-realisation.

One of the essential characteristics of the art sphere is that it is a system of professional and social activities that governs the spiritual, ethical, artistic-axiological development of the individual, and consists of several interconnected subsystems: the art-industry market as a socio-economic, cultural and historical phenomenon and mechanism, which is a system of commodity circulation of works of art; art-business activities related to the organisation and holding of art exhibitions on a commercial basis, the sale of works of art, etc. (Pla, 2021).

As for the statistics, it is worth noting that despite the slowdown in sales in 2023, global imports of art and antiques continued to grow for the third consecutive year, with the value increasing by 6% to $33 billion, driven by importers such as Hong Kong. Exports stalled in 2023, falling by 1% to $32 billion, and the slowdown in the main centres (the US and the UK) continued in the first quarter of 2024 (McAndrew, 2024). Regarding the Ukrainian art market and the prospects for its development, researchers emphasise that digital technologies certainly affect the competitiveness of artists in Ukraine, helping to solve key art market problems such as trust and transparency of transactions (Sokolyuk et al., 2022). It is also important to emphasise that the art market has evolved from the classical format through the modernist format to the postmodern art market, characterised by globalisation, internationality, decentralisation, and growing interest in non-European traditional artefacts.

The art-sphere creates favourable conditions for the development and implementation of programs and projects aimed at solving current problems of art development, and is characterised by the following important features:

– the presence of system-forming and system-defining elements;

– intentionality and subject-oriented character (individual or collective subject of the artistic process);

– potentialities that exceed the subject's request at a given moment in time, which provides the possibility of choice;

– subjective perception of objectively existing opportunities of the art sphere for personal self-development and self-determination;

– motivated creation of the art sphere and its ability to change and develop.

As you can notice, the art-sphere reflects the ideas and values of the modern post-industrial and metamodern paradigm of social development, includes actions to ensure the management of the artistic process, develop and implement strategies, generate demand and stimulate sales, apply technologies

and communication methods in a modern competitive market environment, taking into account the institutions of the socio-cultural sphere. Its functioning is related to the design and creation of artistic space focused on creating, preserving, and reproducing cultural values. At the same time, it is important to understand that the art sector is subject to quite contradictory influences from various stakeholders (subjects, actors, groups, institutions, organisations, firms): regional and municipal authorities, social partners, competing commercial firms, and various categories of art services consumers. Each group pursues its interests, which are challenging to balance and harmonise (Charlin & Cifuentes, 2014; Lucinska, 2015).

The potential and human resources of the art sector are closely linked to the region's needs and the need to participate in the development and implementation of socio-cultural, national, and historical development programs. Therefore, it has a complex target, content, technological, organisational and managerial structure, and is an organic integrity that combines the general (functioning and development of the country's art sector), the specific (at the local or regional level) and the individual (processes inherent in individual municipalities). The general includes the forms and technologies used to create and preserve cultural property. At the same time, the particular is determined by specific management actions to replicate, promote and realise cultural property (Kasbayeva et al., 2024).

The art-sphere is a rather dynamic system that includes social and cultural art institutions, in which ideals, standards and values, sign systems necessary for reproducing an axiological and ethical attitude to the world function and develop. This system is based on a number of fundamental principles. It includes forms, methods, and means of aesthetic influence, which results in the formation of a worldview, artistic taste, morality, culture of behaviour, patriotism, and other fundamental qualities of a person. At the same time, its goals should not exclude the creation, preservation and replication of a quality artistic product, among these principles are: transparency (openness), which enables the process of artistic creativity focused on models, masterpieces and achievements of the world and national heritage; adaptability, which involves such interaction between participants in the artistic process that harmonises the requirements and expectations of all participants; partnership takes into account the formation of mutually beneficial relations between participants in the artistic process and the development of interaction; integrity is the internal unity of the art sphere, which ensures its relative autonomy. Amount of principles, such as communi-

cativeness, dynamics, and development, ensure connection, mutual influence, and interaction of components, and provide for the process of quantitative and qualitative changes in the art-space, which leads to the formation of its new integrated quality and transition from one level to another

3.2. Art management in the structure of the socio-cultural technological complex

In modern conditions, there is a dialectical relationship between art-space and art-management, which is revealed in a person's synergistic process of artistic-aesthetic development, satisfaction of his or her cultural needs, formation of spiritual and moral values and ideals based on historical-national cultural traditions. At the same time, it is necessary to take into account an important aspect when it comes to developing the scientific, theoretical and methodological foundations of cultural analysis of art-management - the ethical aspect as a component of social and professional ethics (problematisation, goal setting, and definition of research methods, techniques and means). With this in mind, understanding the cultural dimension of art management in the nonprofit sector is an important scientific need, as its content component reveals a multifaceted potential for resolving moral dilemmas and conflicts that arise in implementing management functions. The strategy of scientific research is a necessary component of ethical support for artistic projects and practices of cultural institutions and ethical expertise in the use of art management technologies (Husted, 2001; Weiss, 2014).

There has been a noticeable increase in the requirements for ethical culture and the competence of specialists in the field of culture and art since mastering ethical technologies and methods is one of the basic criteria for an art manager's competence, professionalism, and skill. Therefore, we need art-management ethics as a set of actions aimed at solving a set of moral problems in a number of institutions of the socio-cultural sphere to ensure the management of organisations and institutions, development and implementation of strategic development, formation and maintenance of organisational culture, motivation and stimulation of personnel, creation of favourable conditions and orientation.

The analysis of the content, functional characteristics and main directions of art-management allows us to assert that it is focused on operational, tactical and strategic management for the benefit of society, the state and the individual, taking into account the formulation of socially important goals, the development of technologies for their achievement, planning and organisation of activities to obtain the maximum possible results in the space of culture, art-artistic practice.

Highlighting several main approaches to the analysis of art-management as a type of management activity in the contemporary scientific literature (integrative, innovative, economic, functional, creative, axiological, market and marketing, etc.), it should be noted that the presented approaches reflect contradictory views on the nature and essence of art management, which indicates the complexity of the phenomenon under study: according to some authors, art-management is a management process aimed at studying the state of the art-market, researching consumer needs, developing and selling art products, and, according to others, art-management is a type of management activity that ensures the process of creating, preserving and distributing products of spiritual production (Johansson & Luonila, 2017; Çankaya, 2021).

In the end, the cultural dimensions of art management are also represented by its varieties (*Figure* 1):
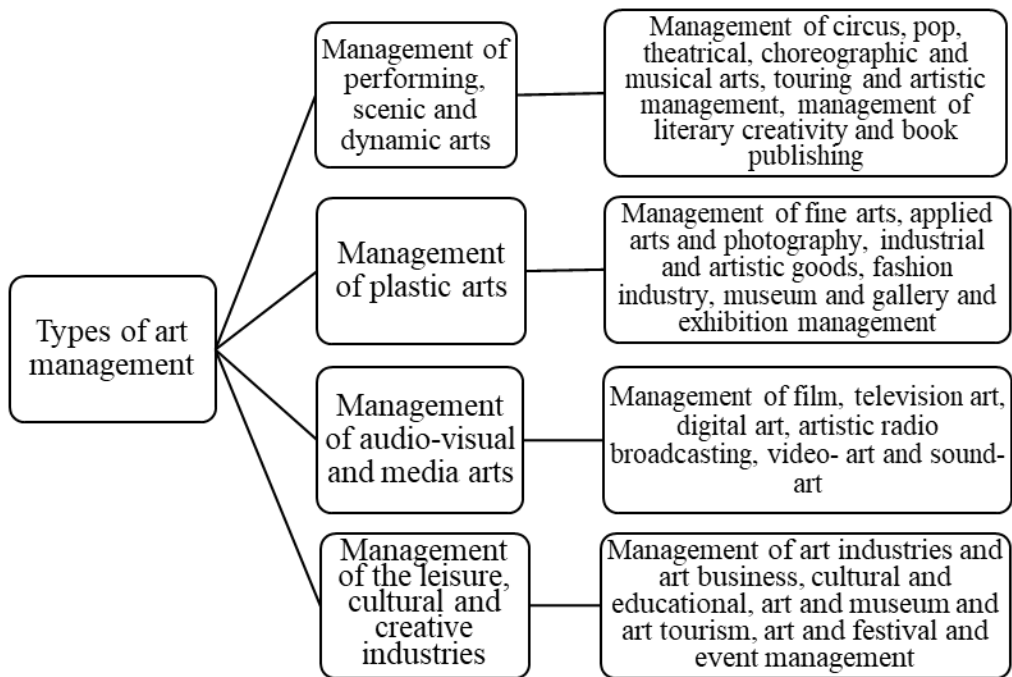

Figure 1. Types of art management

Source: own development

Based on the analysis of several state documents adopted in recent years that define the content of management in the field of art and artistic practice, it

is possible to form a generalised idea of the goals of art-management at the present stage and to highlight the main features and priorities: organisation of the process of functioning and development of art in society, development and implementation of artistic creative events and competitions, master classes, etc.); ensuring creative, production, advertising and marketing activities aimed at the practical implementation of targeted socio-cultural projects and programs; promoting the impact of works of art on the socio-cultural environment; popularising art-cultural monuments belonging to the artistic and historical heritage.

Additional characteristics of art-management include the realisation of the innovative potential of young people for the benefit of social development; creation of conditions for the successful personal and professional development of specialists in the field of culture and art; ensuring the development and adoption of informed decisions on art, the formation of a socio-cultural environment, art-education and upbringing; formation of artistic, aesthetic-moral values, ideals and views of the individual through professional, social-educational activities.

The category "art-management" includes several components (mission and vision, analysis of the external and internal environment, subject and object of management, goals and planning, principles, methods and technologies, infrastructure and resources, art-marketing, ethics and organisational culture, etc.) that reveal the specifics of the phenomenon and at the same time allow us to form a holistic view of its essence, specificity, functions and mechanisms. All components of art management are closely interconnected and are implemented as part of a single process based on the integrated use of each of their advantages and features. However, the essence of art management is manifested in the functioning process, based on its methodological socio-cultural foundations within the art sphere, which ensure balance, coordination and support for the development of artistic culture.

The effectiveness of 'art-management' depends on the skillful use of human resources, accurate distribution of responsibilities among the institution's employees, constant and systematic growth of the level of professional competence and skills of the art sector management entities, as well as the ability to develop, agree, approve codes of professional ethics and official behavior and ensure their implementation. In this regard, the importance of ethical regulation of management practice cannot be overestimated, especially if we look at the potential of management ethics, management ethics as a science that considers the actions and behavior of people in the field of management, and, ultimately, management ethics as a culture of managing people in an organisation that enables the achievement of corporate goals.

Summarising the results of the methodological and cultural analysis of art management, we need to start from the post-nonclassical type of scientific rationality, according to which management is carried out through projects and human-centred models (combined, strategic, and reflective games). At the same time, the main influences are traced at the level of self-developing environments, culture, values, technologies of 'assembly' and destruction of development subjects, and the ethics of strategic subjects come to the fore. In fact, under the influence of these models, mechanisms and technologies, the managerial culture of the art-manager is also changing.

3.3. 'New' management culture of the art-manager

The interpretation of art management as an activity of producing and broadcasting spiritual and material values primarily implies that the art manager is responsible for planning and implementing the activities of a team or employee in solving specific tasks to achieve the goals of the institution. It should be noted that an art manager may perform other job duties besides managerial functions. After all, we are talking about a personality that is constantly improving in the field of management technologies, aimed, among other things, at using ethical principles in making and implementing production and personnel decisions. The use of numerous technologies is conditioned by the value orientations of the art-manager, where the latter's axiomatic system in the personality structure is an important component that dynamically responds and changes depending on the direction of the art-manager's activity. According to the classification of values proposed by V. Frankl (1988; 2011), the values of creativity, experience, and relationships are formed in the structure of the art-manager's personality.

In modern conditions, the head is a person who is a member of the company's management team. This manager manages affairs and is responsible for the joint work area, the activities of the company's divisions, and its employees. One of the areas of his work within the framework of a systematic approach is the responsibility for the development and implementation of programs for the functioning and development of the company, as well as the achievement of its goals. Suppose we perceive the manager as a professional, qualified specialist who is professionally engaged in management based on knowledge and use inherent in society, objective laws and progressive trends. In that case, it turns out that the concepts of 'boss' and 'director' are not identical: manager (so-called manager) is a hired entity that professionally manages a particular organisation, aimed at achieving the intended goals in market conditions through the rational

use of material and labour resources, and the manager, unlike the boss, usually functions in the nonprofit (non-commercial) sphere. The objects of his management are processes, systems, information, and human resources, which he manages indirectly through instructions, programs, methodological documentation, target plans, departmental projects, and programs.

Given this, the factors of the effectiveness of the managerial activity of a modern art-manager are, as traditional competencies (self-management, time-management, a clear definition of the goal of work and one's own goal, constant professional growth and development; the ability to flexibly respond to changes in the socio-cultural situation, indirect influence and influence on others without using direct orders), as well as innovative (the use of new modern managerial techniques and technologies about subordinates, skillful use of personnel, organisational, material, financial resources; help employees quickly master new methods and practical skills, create and educate a team of like-minded people, manage ethical-organizational culture at the interpersonal and institutional levels).

These factors still affect the effectiveness of the heads of institutions and organisations of culture and art. At the same time, the factors inherent in a particular branch of management activity are organically determined by its specific conditions. This makes it possible to perceive an art-manager as the initiator of the innovative development of a modern cultural organisation that develops strategic plans and programs, takes a proactive position in terms of new market conditions and generates business ideas. In the process of production, he can perform a variety of functional roles in the art-sphere, which ensure the process of creating, preserving and broadcasting artistic values, the development and implementation of an art-product, as well as effective interaction with the subjects of the art-market: concert director, artistic director, art-director, art-marketer, concert agent or art-agent, label manager, art-distributor, dealmaker, antiquarian, entrepreneur, producer, gallery owner, event-manager, production-manager, exhibition curator, biennale-commissioner, etc.

4. Conclusions

Based on the results of the research, the following conclusions can be drawn:

1. The socio-economic and socio-cultural situation of the first third of the 21st century indicates the establishment of the art-sphere as an autonomous and self-valued part of the socio-cultural space that quickly responds to the demands and changes in modern society. The study, generalisation and systematisation of foreign and Ukrainian experience in implementing art-management technol-

ogies proves that artistic activity remains one of the leading factors in forming and developing the art-sphere at the present stage.

2. Analysis of the art-sphere through the prism of cultural research optics makes it possible to distinguish the following aspects of understanding its content: a) artistic practice and characteristics of the individual existence of the subject as a carrier of national and cultural values and traditions; b) a special public sphere where special practices of various artistic systems related to socialisation and inculturation of the individual are implemented; c) multifunctional complex of possibilities of art-space, which is characterised by cultural, aesthetic-axiological expediency of the organisation of the artistic process; d) the result of subjective perception and assimilation of this art-space.

3. The art-sphere creates favourable conditions for the development and implementation of programs and projects aimed at solving actual problems of art-development, and is characterised by the following features: the presence of system-forming and system-defining elements; intentionality and subject-oriented character (individual or collective subject of the artistic process); potencies that exceed the request of the subject at a given time, allowing selection; subjective perception of objectively existing possibilities of the art-sphere for personal self-development and self-determination; motivated creation of the art-sphere and its ability to change and develop.

4. Understanding the cultural dimension of art management in the nonprofit sphere is a scientific need, since its content component reveals a multifaceted potential for solving moral dilemmas and conflicts that arise in the process of implementing management functions. Analysis of the content, functional characteristics and main directions of art-management suggests that it is focused on the implementation of operational, tactical and strategic management for the benefit of society, the state and the individual, taking into account the formulation of socially significant goals, the development of technologies for their achievement, planning and organisation of activities to obtain the maximum possible results in the space of culture, art and artistic practice. In the end, the cultural dimensions of art management are also represented by its types: 1) management of performative, stage and dynamic arts; 2) management of plastic arts; 3) management of audio-visual and media arts; 4) management of the leisure industry, cultural and creative industries

5. Summarizing the results of methodological and cultural analysis of art-management, it is necessary to start from the post-nonclassical type of scientific rationality, according to which management is carried out through projects

and human-oriented models (combined, strategic and reflective games), while the main influences are traced at the level of self-developing environments, culture, values, technologies of 'compilation' and destruction of subjects of development, and on the first plan is the ethics of strategic actors. Under the influence of this model, mechanisms and technologies, the managerial culture of the art-manager is also changing. The factors of its effectiveness of its management are both traditional competencies (self-management, time-management, a clear definition of the purpose of work and one's own goal, constant professional growth and development, the ability to respond to changes in the socio-cultural situation, etc. flexibly) and innovative ones (application of new modern managerial techniques and technologies about subordinates, skillful use of personnel, organisational, material, financial resources, management of ethical and organisational culture at the interpersonal and institutional levels, etc.).

6. It makes it possible to perceive the art-manager as the initiator of the innovative development of a modern cultural organisation that develops strategic plans and programs, takes a proactive position in the context of forming new market conditions and generates business ideas. In the process of production, he can perform a variety of functional roles in the art-sphere, which ensure the process of creating, preserving and broadcasting artistic values, the development and implementation of an art-product, as well as effective interaction with the subjects of the art market: concert director, artistic director, art-director, art-marketer, concert agent or art-agent, label manager, art-distributor, dealmaker, antiquarian, entrepreneur, producer, gallery owner, event-manager, production-manager, exhibition curator, biennale-commissioner, etc.

The scientific novelty. The article, for the first time, considers the cultural dimension of art management with an emphasis on the new socio-cultural segments of the art sphere and the ethical-axiological principles of this scientific direction and the managerial culture of the art manager undergoing paradigmatic transformations in the context of the post-non-classical theory of rationality.

The significance of the study. The main provisions and conclusions of the article can be used by the leaders and specialists of public administration, municipal self-government, cultural-art institutions in the development of plans, art-projects and programs in the art-sphere using ethical technologies and a post-nonclassical methodological approach to the interpretation of the subject of managerial activity; in the process of teaching the disciplines Art-Management, Management of socio-cultural activities, Marketing communications in

the socio-cultural sphere, Technological workshops of socio-cultural activities, Marketing of socio-cultural activities.

Prospects for further research. Classification of technologies and methods of art-management, analysis of innovative artistic trends in the art-sphere, based on its interpretation as a dynamic socio-cultural space, the introduction of principles and norms of applied ethics into the practice of art-management as an ethical-axiological tool for socio-cultural regulation in the art-sphere, current moral dilemmas and conflicts arising in the process of implementing a managerial function in the field of art, etc., is not a far from incomplete list of issues that can be considered as prospects for further research..

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DEVELOPMENT OF THE TOURISM MARKET IN UKRAINE: SOCIO-CULTURAL DIMENSION

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Forming an Optimal Regional Tourism Structure in Ukraine: Socio-Cultural Dimension

Abstract: *Introduction.* In modern transformation processes, the importance of the territorial aspects of national economic development is growing. The tourism industry in Ukraine is not only a tool for positioning the 'Ukraine' brand far beyond its borders, but also one of the factors in achieving optimality in the formation of regional economic structures to overcome economic imbalances and ensure the sustainable development of regions and the economy of the state as a whole. Tourism plays a vital role in developing regional socio-cultural spaces, contributes to the preservation of cultural heritage, the revitalisation of local communities and the improvement of the population's quality of life. Identifying the socio-cultural factors that drive regional tourism development and forming optimal regional structures that consider the socio-cultural dimension is a strategic task. *Purpose and methods.* The article aims to identify the socio-cultural factors influencing regional tourism development and develop theoretical and practical approaches to forming an optimal regional tourism structure. The research process involved the use of methods of analysis and synthesis, systematisation and generalisation, which made it possible to analyse the development of tourism in Ukraine and identify specific cultural characteristics of the Podillia region, as well as to reveal their impact on the development of the tourism industry in Ukraine. The structural-functional method was used in cultural modelling. *Research results.* Modern approaches to the formation of state regional policy in the field of

tourism have been systematised. It has been established that rural tourism in the context of decentralisation is taking on new significance, contributing to the self-financing of territorial communities and strengthening social capital. A model for forming an optimal regional tourism structure has been proposed, considering the cultural codes of territories, local identities and social demands. *Conclusions.* The scientific novelty of the study lies in the formation and justification of an optimisation model of the regional tourism structure of Ukraine, taking into account the concept of regional socio-cultural factors that determine the region's investment attractiveness, which will contribute to ensuring competitiveness, investment and innovation development. The study's conclusions focus on considering the socio-cultural dimension of regions when forming regional policies in the field of tourism.

Keywords: sustainable development of territories, regional tourism structure, socio-cultural dimension, cluster model, camping network, investment attractiveness, socio-cultural environment.

1. Introduction

The problem formulation. The problem lies in the fact that in the current conditions of transformation of the tourism market, caused by both global challenges (the environmental crisis, the consequences of the pandemic, war) and internal socio-cultural changes in Ukraine, there is an urgent need to rethink models of regional tourism development. Traditionally oriented towards mass, urbanised tourism, the structure of the tourism sector in many regions of Ukraine does not consider the potential of small communities, authentic culture, intangible heritage and the natural environment as strategic resources. In the current context of searching for new models of sustainable territorial development, tourism is increasingly seen as one of the most effective tools for stimulating economic, social and cultural dynamics at the regional level. Of particular relevance are those forms of tourism that combine minimal intervention in the natural environment, cultural authenticity and high involvement of local communities.

One such form is camping tourism, which is rapidly developing in European countries and gaining popularity in Ukraine. The modern development of camping tourism requires a systematic approach to forming recreational infrastructure (Beidyk, 1998, 2002).

Thanks to its advantageous geographical location, unique natural landscapes, a significant number of historical and cultural sites, and traditions of hospitality, the Podillia tourist region has significant potential for developing camping infrastructure that complies with the principles of sustainable tourism and European standards.

State study of the problem (analysis of the latest, most significant publications). The issue of integrating sociocultural factors into regional development strategies through the prism of tourism has been addressed in the works of Ukrainian and foreign researchers. Educational, cultural, and leisure programmes play an important role in promoting active recreation (Malska et al., 2008).

In particular, the studies by K. Kilinska et al. (2023), I. Posokhov and A. Sahaidachna (2019) highlight the economic and managerial aspects of the development of tourism clusters. V. Shushniak et al. (2020) pays special attention to the sociocultural mechanisms of forming the tourism environment, analysing tourism practices as a form of social construction of territory. The work of M. Malska et al. (2020) is also of great importance, as she focuses on the formation of the tourist image of a region through the prism of local cultural narratives.

In the international context, it is worth noting the contribution of D. Meyer and N. Meyer (2015), C. Williams (2021), I. Yonov (2024), who considers creative tourism as a means of preserving cultural heritage and forming the cultural capital of a territory, as well as the work of Z. Ahmed and T. Nihei (2024), which describes the phenomenon of the tourist gaze and its impact on the socio-cultural transformations of regions.

In the context of Ukrainian realities, especially in the conditions of decentralisation, the issue of forming regional tourism structures based on local initiatives and cultural resources is becoming particularly relevant. Tourism is seen as an important factor in the socio-economic growth of regions.

At the same time, analysis of practice shows that campsites, as a specific form of tourist infrastructure, are almost absent from the strategic documents of local communities, despite the apparent relevance of this form of recreation for domestic tourism, especially in the post-war period. Studying the environmental impact of camping allows for forming effective nature conservation policies (Hassell et al., 2015; Lee, 2020; Rogerson & Rogerson, 2020).

This indicates the need for a more in-depth study of the possibilities for developing camping tourism from a cultural analysis perspective, considering local values, traditional forms of life, and attitudes towards space and nature.

Environmental protection policy standards should limit tourism activities to minimise damage. The development of camping infrastructure should be accompanied by environmental monitoring (Lanfranchi et al., 2014; Mancini et al., 2022).

Unresolved issues (unresolved issues in the specified problem). The following issues remain unresolved: the formation of an optimal, well-founded model of camping infrastructure within the Podillia tourist region; the creation

of conditions for the preservation of intangible cultural heritage by involving tourists in local experiences; the development of mechanisms for cooperation between local authorities, communities and the tourism business in the field of camping services. Another relevant issue is integrating European experience into forming a network of campsites based on the territory's cultural heritage.

All this necessitates a comprehensive study of the socio-cultural determinants of the development of camping tourism at the regional level, particularly within the Podillia tourist region, as a promising direction for domestic tourism.

The Podillia region, which has a high concentration of cultural and natural resources, remains insufficiently integrated into the national tourism space. There is an imbalance between the wealth of the region's socio-cultural potential and the underdevelopment of its tourism infrastructure, particularly its eco-friendly infrastructure. The lack of a systematic camping network, integrated routes and appropriate services prevents the region from fully exploiting its advantages in the context of sustainable tourism.

The problem is also complicated by the limited experience of practical application of interdisciplinary approaches to planning tourism structures that combine cultural analysis, spatial modelling, economic assessment and community participation. In the context of decentralisation and the growing role of local communities, it is precisely local socio-cultural factors that should form the basis for the creation of a new, decentralised tourism model that will contribute to the preservation of identity, the development of microbusinesses and the improvement of the quality of life in the regions.

Thus, there is a need for a comprehensive study of the possibilities for forming a regional tourism structure in Podillia based on a camping model that considers socio-cultural characteristics, traditions, local resources and European experience in sustainable tourism.

2. Purpose and methods

Purpose and methods. The purpose of the study is to identify the key socio-cultural factors in the formation of a regional tourism structure in the form of camping routes in the Podillia tourist region, as well as to develop a conceptual model of a camping network based on the principles of sustainable development, cultural authenticity and local identity.

To achieve this goal, the following tasks were completed:

– analysis of the state of tourism development in the Podillia region of Ukraine;

– identification of socio-cultural factors that can ensure the successful implementation of campsites in the local tourist landscape;

– study of European experience in organising camping routes;

– justification for the development of a regional camping network model.

Methodology and methods. The methodological basis of the study is an interdisciplinary cultural approach that combines methods of cultural code analysis, qualitative content analysis of strategic documents of local communities, case studies (studying examples of European camping routes), comparative analysis and cultural mapping. Expert surveys and field observations in several communities in the region were also used.

A distinctive feature of this study is the integration of established European practices, taking into account Ukrainian realities after 2022. In the context of post-crisis reconstruction of territories, mobile, environmentally friendly and culturally sensitive forms of tourism are becoming particularly relevant, including camping routes, which act as a tool for spatial and social rejuvenation of regions.

The study also considers the influence of new social trends – the desire for authentic experiences, the growing popularity of slow travel, micro-travel and cultural integration through local practices.

The qualitative research also used:

– narrative analysis method – to work with oral histories of the region's residents;

– cartographic modelling – to visualise the potential structure of the camping network based on natural, historical and sociocultural resources;

– SWOT analysis of the tourism potential of the territorial communities of Podillia.

Religious and pilgrimage tourism was studied separately as part of the regional narrative (Medzhybizh, Zarvanytsia, Lyadova), which can be organically included in the camping structure by creating infrastructure for pilgrimage sites.

Information base. The information base for the study consisted of:

– tourism development strategies in communities in the Podillia region (Horodok, Kamianets-Podilskyi, Sataniv, Medzhybizh OTG);

– statistical and analytical reports of the State Agency for Tourism Development of Ukraine (2020–2024);

– materials from international organisations (UNWTO, Eurocamping, OECD) on camping tourism practices;

– field research on routes in the Khmelnytskyi and Vinnytsia regions;

– own interviews with representatives of local communities, owners of rural green tourism estates and representatives of local self-government bodies;

– scientific works on cultural studies, sociology of tourism and regional development.

3. Results and discussion

The study focuses on the Dniester River, a powerful natural and recreational resource in Podillia.

The Dniester Canyon, which stretches across the region, is a unique natural landscape that attracts tourists with its picturesque scenery, ecological purity and potential for organising water routes, rafting and camping on the banks of the river. This resource fits perfectly with sustainable tourism: unlike mass hotel holidays, camping allows the natural environment to be preserved without requiring intensive development.

The fortification heritage of Podillia is another important factor in cultural tourism. The Kamianets-Podilskyi Fortress, Medzhybizh Castle, Starokostiantyniv Castle, and Chervonohorod Castle are not only national monuments but also key points in a potential camping network. They make it possible to create themed routes that combine history, nature, and active recreation.

Another important component is Podillia's authentic products and traditional crafts. These include pottery, weaving, embroidery, cheese making, home canning, local fruit liqueurs and mead recipes. Camping routes can be integrated into the social structure of communities by supporting such crafts.

Camping as a way of travelling allows tourists to enjoy nature and involves interaction with residents, participation in master classes, gastronomic tours, festivals, etc.

Thus, the study considers not only natural, historical and infrastructural factors but also important cultural components: traditions, customs, holidays, language, and local history. All this allows us to discuss camping as a tool for supporting local identity and decentralised tourism development.

The development of a camping network in the region can stimulate the economy of small communities, create new jobs, reduce the outflow of young people, and support micro-businesses in the food, crafts, and excursion industries.

The proposed concept envisages the phased introduction of camping routes, starting with pilot locations along the Dniester River, near major cultural centres and natural attractions. These routes may branch out, forming a developed

tourist network allowing tourists to travel around the region and interact deeply with its cultural landscape.

3.1. The concept of regional tourism structure

The concept of regional tourism structure is one of the key concepts in studies of the spatial organisation of tourism, regional development and cultural geography. In contemporary scientific discourse, it is considered not only as a set of infrastructure elements, but as an integrated system that shapes the tourism environment of a particular territory, taking into account its natural, historical, cultural, social and economic characteristics.

A regional tourism structure is a set of interrelated elements of tourism infrastructure, resources, services, routes, and organisational and management mechanisms that operate in a specific territory and ensure the comprehensive tourism development of the region in accordance with its potential. It acts as a framework on which tourism activities in the region are based, ensuring effective interaction between tourists, the local population, businesses and government structures.

The main structural components of the regional tourism structure include:

1. Tourism resources (natural sites, cultural and historical heritage, traditions and events);

2. Infrastructure (accommodation, catering, transport, communications);

3. Tourist routes and products that shape the spatial logic of tourist movement within the region;

4. Organisational and management institutions (local self-government bodies, regional tourism offices, public associations, local initiatives);

5. Service infrastructure (tour operators, guides, information points, navigation);

6. Human capital (residents involved in the tourism sector, level of service culture);

7. The region's marketing strategy, which ensures its tourist recognition and attractiveness.

Forming a regional tourism structure is a complex process that involves strategic planning, attracting investment, considering local communities' interests, and integrating tourism practices into the socio-cultural fabric of the region. Its development is particularly relevant in decentralisation, when communities are given the tools to shape tourism policy and create their own identity independently.

In the context of current European trends, tourism structures are increasingly seen as inclusive socio-cultural spaces, where tourism becomes a tool

for economic growth and a means of preserving local heritage, strengthening social capital and developing new forms of employment. This is particularly relevant for regions such as Podillia, which combine unique natural landscapes, a multi-layered historical heritage and a vibrant traditional culture.

Thus, a regional tourism structure is not just a collection of objects and services, but a dynamic socio-cultural system that develops at the intersection of the interests of the community, business, tourists and state policy. Its effectiveness depends on integrating authentic local resources into modern travel formats, such as ecotourism (Poplavskyi et al., 2005; Posokhov & Sahaidachna, 2019), camping (Williams, 2022), cultural routes, event tourism, etc.

3.2. Theories and approaches to the formation of tourism clusters and networks

The formation of tourism clusters and networks results from the evolution of approaches to the spatial organisation of tourism in the context of globalisation, regionalisation and increased interregional competition. Tourism clusters and networks are seen as tools for integrating tourism resources, businesses, authorities and communities into a common ecosystem that enhances the competitiveness of regional tourism.

The cluster approach in tourism is based on M. Porter's concept of clusters, which is a geographical concentration of interrelated companies, specialised suppliers, service providers, infrastructure, and organisations that compete but also cooperate. In the context of tourism, this means coordinating the activities of the hotel sector, transport, catering establishments, tourist attractions, artisans, cultural institutions and local authorities. This model allows for creating a synergistic effect, where the total value of the product exceeds the sum of its parts.

The main advantages of the cluster approach:

1. Improving the quality of tourism products through standardisation and cooperation;

2. Increasing innovative potential through knowledge sharing and joint initiatives;

3. Reducing transaction costs;

4. Improved marketing of the region as a whole destination;

5. Increased trust between market participants.

The network model of tourism development is based on the interdisciplinary theory of social networks, which focuses on the relationships between actors, both formal and informal. In the context of tourism, this means creating flexible horizontal links between different entities (local authorities, local

initiatives, NGOs, micro-businesses, tourists), which allows for the formation of bottom-up development strategies. Unlike the cluster model, the network approach does not require territorial concentration – instead, the emphasis is on communication, trust, partnership and resource sharing.

The main advantages of the network approach:

1. ability to quickly adapt to changes in the environment;

2. involvement of a wide range of participants, including the non-profit sector and communities;

3. support for social capital and cultural exchange;

4. development of creative forms of tourism (ethno-tourism, eco- and camping tourism, gastronomic routes).

In European practice, cluster and network models are increasingly synthesised, especially in rural, mountainous or culturally rich regions, where tourist micro-networks are formed – local initiatives with close inter-institutional cooperation, joint branding and promotion. An example of such a model is a network of campsites that brings together small businesses, farms, artisans, cultural locations and nature trails.

From a cultural studies perspective, tourist networks are also seen as agents of social construction of space through the creation of narratives, legends, local symbols, festivals and traditions that enhance the tourist appeal of a region. In this context, the tourist network performs not only an economic function but also an identitarian one, contributing to the preservation of cultural heritage and local identity.

Thus, modern scientific thought leans towards an integrated approach, where tourist clusters act as institutionalised forms of interaction, and networks are more flexible and socio-culturally oriented structures. In the Podillia region's case, combining both approaches allows for forming a sustainable camping network based on local resources, horizontal connections, and deep cultural integration.

3.3. The role of socio-cultural factors in the development of tourism

Socio-cultural factors are decisive in forming a sustainable and distinctive tourism product, especially at the regional level. In modern scientific approaches, tourism is seen not only as an economic or recreational phenomenon, but as a complex form of socio-cultural interaction, where cultural codes, traditions, local memory, language, symbols, customs and the lifestyle of the local population play a key role.

The socio-cultural factor covers a wide range of phenomena: from historical and cultural heritage (architectural monuments, museums, rituals, religious practices) to intangible culture (traditional crafts, cuisine, dialects, folklore).

These elements shape the region's tourist appeal, ensuring the uniqueness and authenticity of the tourist experience.

In the context of the development of camping routes, which involve closer contact between tourists and the local area and community, the role of socio-cultural factors is growing. Camping as a form of travel often involves:

1. Staying within local landscapes (natural or cultural).
2. Participating in local events or workshops.
3. Consuming local products (gastronomic, eco- or agritourism).
4. Getting acquainted with the traditional way of life.

Thus, the socio-cultural characteristics of the territory do not simply accompany tourist activity, but shape its value content, transforming tourism into a means of intercultural dialogue, support for local identity and preservation of intangible heritage.

In European practice, there is a tendency towards culturally oriented tourism policy planning, where communities independently identify cultural markers of the region and integrate them into their tourism strategy. This manifests in the branding of territories based on authentic symbols (embroidery, songs, cuisine), the organisation of festivals, and the creation of 'living museums' or craft routes.

For regions such as Podillia, which are distinguished by their multi-ethnicity, deep history and natural beauty, the socio-cultural factor is a strategic resource. Local traditions (e.g. pottery, embroidery, cheese making), monuments (fortresses, castles, shrines), folklore and gastronomy can become the core of a tourism product, especially when combined with forms of soft, non-invasive tourism such as camping (Williams, 2022), rural tourism and pilgrimage routes.

At the same time, it is important to consider the reverse impact of tourism on the socio-cultural environment. When appropriately managed, tourism can contribute to the preservation of local cultures, the renewal of traditions, the enhancement of the prestige of crafts, and the return of young people to the regions. Otherwise, it can lead to the commercialisation of culture, loss of authenticity, and cultural erosion.

Thus, the role of socio-cultural factors in developing tourism lies in forming an identical tourist product and ensuring sustainability, inclusiveness and deep value interaction between the tourist and the territory. This is especially important in the post-industrial era, when the demand for authentic, 'live' tourism is constant.

Socio-cultural factors play a systemic role in shaping Ukraine's regional tourism structure, determining the specifics of the tourism product and how it is presented, perceived and interacts with local communities. For a comprehen-

sive analysis, a conditional structuring of socio-cultural factors across several levels and categories is proposed (Table 1).

Table 1. Conditional structuring of sociocultural factors
by levels and categories (Podillia tourist region)

No.	Level (factor)	Categories
1.	Cultural and historical	1. Architectural monuments (castles, churches, ancient cities, fortresses); 2. Archaeological sites and museums; 3. Oral history, legends, myths; 4. Cultural landscapes of historical significance; 5. Religious heritage (monasteries, shrines, pilgrimage sites).
2.	Ethnocultural	1. Traditions, customs, folklore; 2. Ethnographic groups (Hutsuls, Boikos, Lemkos, Podolians, etc.); 3. Local language, dialects; 4. Local rituals, holidays and seasonal cycles; 5. Cultural identity of territories.
3.	Artistic and craftsmanship	1. Traditional crafts (pottery, weaving, embroidery, carving); 2. Decorative and applied arts; 3. Authentic products and souvenirs; 4. Local creative industries (galleries, art residences, workshops).
4.	Gastronomic	1. Traditional dishes and drinks; 2. Culinary heritage (recipes, techniques); 3. Local farm products; 4. Gastronomic festivals, tasting tours.
5.	Social integration and interaction	1. Involvement of the local population in tourism (as guides, hosts, artisans); 2. Social capital of the community (trust, cooperation, identity); 3. Openness to intercultural dialogue; 4. Educational programmes that shape tourism awareness.
6.	Symbolic and narrative	1. Branding the region (logos, slogans, ideas); 2. Creating a cultural narrative (legends, stories, 'spirit of place'); 3. Local symbols and markers (clothing, flags, music); 4. Participating in shaping the national image of Ukraine as a tourist destination.

7.	Resource and cultural	1. Availability of cultural infrastructure (theatres, concert halls, cultural centres); 2. Integration of cultural events into tourist routes; 3. Readiness of infrastructure to receive tourists (museums, local excursions, information centres).

Source: authors' scientific research

This structure of socio-cultural factors allows us to view the development of Ukraine's tourism structure not only as an economic or spatial process, but as a deeply cultural phenomenon that requires a systematic approach to preserving, transmitting and understanding local heritage. Including these factors in tourism policy planning contributes to creating a sustainable, authentic and competitive tourism ecosystem, where the community acts not as an object but as a subject.

Analysing the Podillia region's socio-cultural environment through the SWOT methodology prism allows us to identify internal factors that contribute to or hinder tourism development and external opportunities and threats that may affect the prospects for forming a sustainable tourism structure.

Below is a visualised SWOT analysis of the socio-cultural potential of the Podillia region. The matrix reflects the strengths and weaknesses, opportunities and threats to the development of cultural tourism in the region (Table 2).

Table 2. SWOT analysis of the socio-cultural potential
of the Khmelnytskyi region

Strengths	Weaknesses
– Rich cultural and historical heritage – Ethnic diversity – Well-developed network of museums and cultural sites – Traditions of folk crafts	– Insufficient funding for culture – Outdated infrastructure in some areas – Outflow of young people from the region – Low level of marketing of cultural resources
Opportunities	**Threats**
– Development of cultural tourism – Attracting investment in the reconstruction of facilities – Promotion of folk traditions – Cooperation with international cultural institutions	– Emigration and ageing population – Economic instability – Loss of cultural sites due to decline – Competition from other regions

Source: authors' scientific conclusions

The region's strengths include a significant concentration of historical and cultural monuments, including the Kamianets-Podilskyi Fortress, Medzhybizh and Starokostiantyniv Castles, sacred heritage, and objects of tangible and intangible culture. Preserved traditions are a powerful resource: crafts, folklore, and authentic cuisine form the basis for developing creative and gastronomic tourism. Another significant advantage is the activity of local communities, which are increasingly initiating cultural events, festivals, and workshops. The multiculturalism of Podillia (Ukrainian, Polish, Jewish, Armenian heritage) creates a rich context for creating a unique tourist product. The presence of pilgrimage routes and shrines also opens up thematic (religious or pilgrimage) tourism opportunities.

The weaknesses are primarily related to the lack of infrastructure support for tourism, particularly the lack of campsites, service areas, tourist information centres and logistics solutions. The limited integration of cultural resources into modern formats (digital maps, creative routes, branding) prevents the full realisation of potential. There is also insufficient interregional cooperation between communities and a lack of a unified vision for the Podillia tourist area. There is often a shortage of specialists in the field of cultural management and tourism at the local level.

One of the development opportunities is the growing interest in sustainable, 'slow' tourism, which is based on authentic experiences and local expertise. This opens prospects for creating a network of camping routes with socio-cultural content: master classes, gastronomic tours, folklore evenings. It is also possible to integrate cultural resources into cluster and network tourism models, optimising interaction between communities, businesses and tourists. An external supporting factor is the active position of international organisations that finance sustainable tourism development and the preservation of intangible heritage.

The threats lie in the risk of commercialisation of local culture and a decline in authenticity due to the simplification of traditions under the influence of tourist expectations. Uncontrolled tourist flows can lead to the overloading of specific locations and the displacement of the local population from the cultural process. There is also a threat of fragmentation of efforts due to the lack of a unified regional tourism policy, which may limit the long-term sustainability of initiatives.

Thus, the Podillia region has significant socio-cultural potential that could become the basis for sustainable tourism development. Its realisation requires coordinated work by local communities, administrative structures, and cultural actors to form a regional tourism structure emphasising authenticity, interaction, and inclusiveness.

Effective use of Podillia's socio-cultural potential requires preserving and promoting cultural heritage and active integration into the region's modern tourism system.

Strategies should combine the principles of sustainable development, cultural sensitivity and local community participation:

1. Culturally oriented branding of territories

It is necessary to form a recognisable cultural image of Podillia as a region with deep historical memory, craft traditions, gastronomic uniqueness and multicultural heritage. The branding strategy should include developing a regional tourism logo, slogan and visual style based on local symbols (embroidery, castles, the Dniester River, traditional dishes, etc.).

2. Development of a network of cultural and camping routes

The priority is to build a network of camping routes that pass through key cultural sites, natural locations, and communities with active traditional cultures. Campsites can become points of cultural interaction, hosting master classes, tastings, folklore evenings, and spiritual retreats, which have gained popularity in recent years.

3. Support for local initiatives and micro-entrepreneurship

Creating conditions for involving residents in tourism activities is necessary by supporting rural tourism estates, craft workshops, and farms. Developing microbusinesses in the cultural sphere (ethno-festivals, gastronomic tours, excursion services) will contribute to the socio-economic strengthening of communities.

4. Creation of cultural tourism clusters

Forming territorial associations (tourism clusters) that will include communities, cultural institutions, entrepreneurs, tour guides, and artists is advisable. Such associations will allow for the coordination of activities, the creation of joint itineraries, access to tourist platforms, and the implementation of inter-community projects.

5. Education and professional development in cultural tourism

It is important to implement educational programmes for guides, tourism managers, and cultural workers focused on heritage interpretation, communication with tourists, cultural sensitivity, and service. It is also necessary to involve young people in preserving and promoting local culture through projects, volunteering, and internships.

6. Digitalisation of cultural tourism

Integrating socio-cultural resources into digital platforms – creating interactive maps, mobile guides, virtual tours, and digital archives of intangible her-

itage – will make cultural products more accessible to tourists, especially young people and foreign visitors.

7. Cross-sectoral cooperation

Tourism development based on socio-cultural potential should partner with local authorities, cultural institutions, public organisations, educational institutions, and businesses. Only a coordinated policy will achieve long-term effects and maintain a balance between cultural authenticity and economic efficiency.

The Podillia tourist region is one of Ukraine's most distinctive tourist areas, where centuries-old cultural heritage, rich natural landscapes, multi-ethnic history and preserved authenticity of everyday culture are organically combined. Its territory covers mainly the southern regions of Khmelnytskyi and Vinnytsia Oblasts, partly Ternopil and Chernivtsi Oblasts. It is a key part of Podillia's large historical and cultural region.

Podillia's natural and geographical conditions create favourable conditions for active, ecological and camping tourism development. A mild temperate continental climate, rich water resources, karst and canyon-like reliefs, and a dense network of rivers and forests characterise the region.

One of the dominant features is the Dniester River, one of the most picturesque rivers in Eastern Europe, which forms the unique Dniester Canyon in the Podillia region. This geological phenomenon stretches for over 250 km, has a depth of up to 150 metres and is distinguished by its biodiversity, picturesque landscapes and a high concentration of rare species of flora and fauna. The canyon is ideal for water tourism, rafting, camping, fishing, bird watching, and photo tours.

The tourist potential of Podillia is inextricably linked to the activity of local communities. Many villages and towns have preserved traditions of hospitality, folk festivals, fairs, and craft centres. The region has significant human potential for developing rural, cultural, and camping tourism, as communities are open to interaction with tourists and interested in developing microbusinesses, creative industries, and local branding.

Despite its rich natural and cultural potential, the region's tourism infrastructure must be systematised and modernised.

The lack of modern camping infrastructure, a poorly developed branding system and fragmented local initiatives hinder the full realisation of tourism opportunities. At the same time, the post-COVID and post-war reality is creating new demands for safe, meaningful and authentic recreation, giving Podillia a unique chance to become a leader in sustainable tourism development.

The Podillia tourist region is not just a geographical area, but a cultural and natural system with deep and multifaceted content. Its natural beauty, deep-rooted culture, hospitable communities and unique historical landscape create ideal conditions for developing modern tourism models – especially those based on sustainability, authenticity and interaction. Important conditions are strategic planning, institutional support, and a focus on local resources as the basis for the region's tourism identity.

The Podillia tourist region is characterised by its rich natural landscapes, historical and cultural heritage, traditional cuisine and authentic crafts. The Podillia region has great potential for tourism development thanks to its unique natural resources (Williams, 2022).

However, an analysis of strategic development documents for these territories reveals a fragmented vision of tourism infrastructure development, with an emphasis on hotels, restaurants, and festivals, while camping tourism remains overlooked by local authorities.

The existing natural conditions (the Dniester and Southern Bug rivers, forests, the Podilski Tovtry National Nature Park, canyons) create an ideal environment for organising tent camps, campsites, glamping sites and car parks for tourists.

In addition, the remoteness of many locations from large cities makes it possible to develop 'quiet' tourism, which corresponds to the concept of slow travel. According to the UNWTO analytical report, in 2022, camping has become one of the most popular forms of travel after the COVID-19 pandemic due to its mobility, safety and accessibility.

One of the most promising areas for camping infrastructure is the coast of the Dniester River. It is not only a picturesque place but also an important historical and cultural area that combines numerous locations with rich history, traditional architecture and natural beauty. Within the Khmelnytskyi region, the areas along the Dniester have developed tourist appeal thanks to the unique canyon, which forms one of the deepest river canyons in Europe. Such geographical features create unique conditions for ecotourism, camping with panoramic views, kayaking, fishing and hiking routes.

In addition to its natural advantages, Podillia is distinguished by various historical monuments that are powerful magnets for tourists.

In particular, the Kamianets-Podilskyi Fortress, one of the most famous in Ukraine and included in the UNESCO World Heritage List, attracts tens of thousands of visitors annually.

Other important cultural landscape elements include Medzhybizh Castle, Sataniv Fortress, the ruins of churches and synagogues in Sharhorod, and wooden churches in villages along the Dniester River. The location of campsites near these sites will provide tourists with affordable accommodation, encouraging longer stays in the region and the development of local businesses.

An additional factor supporting the development of camping infrastructure is the region's unique cuisine. Podillia cuisine can become part of an integrated tourist offering with its local dishes such as syrniki, uzvar, roasted meat dishes, sourdough baked goods, local wines, and mead.

Master classes on preparing traditional dishes, farm breakfasts, themed tastings, and gastronomic tours blend harmoniously with the camping holiday format and contribute to preserving intangible cultural heritage.

Developing a network of campsites also opens up new opportunities for the socio-economic development of rural areas. Camping infrastructure does not require large-scale capital investments compared to hotels, making it accessible to small and medium-sized businesses and community initiatives.

Rural residents can operate mini-campsites, glamping sites or provide ancillary services:

1. Bicycle rental
2. Excursions
3. Local cuisine, etc.

This will provide them with an additional source of income and help reduce labour migration.

The study found that Podillia has several traditional crafts:

1. Pottery
2. Embroidery
3. Wickerwork
4. Wood carving and others.

Crafts can be integrated into camping tourism products. Organising workshops in open spaces near campsites will promote these crafts and add value to the holiday experience, turning it into a cultural and educational experience.

Religious pilgrimage routes are an important part of the cultural structure of the Podillia region, particularly those associated with shrines in:

1. Letychiv
2. Sharhorod
3. Husiatyn
4. Sataniv

5. Kamianets-Podilskyi and other cities.

Establishing camping areas along such routes will provide comfortable conditions for multi-day trips for believers, particularly in summer, during religious holidays and processions.

Administrative documents show that despite their tourism potential, most communities do not have specific plans to develop camping infrastructure.

In the development strategies of, for example, the Horodok or Medzhybizh communities, tourism is presented in general terms, without a separate focus on non-traditional forms such as camping. However, ecotourism and green tourism are mentioned. This indicates the need for additional work on strategic planning and promoting such formats among local authorities.

Thus, creating a full-fledged camping network in the Podillia region has all the prerequisites: natural, cultural, economic and social. However, realising this potential requires a systematic approach and synergy between local communities, private businesses, and state support. It is necessary to ensure regulatory and legal regulation, training of campsite operators, development of quality standards, and an information campaign for domestic tourists and visitors abroad.

Field research conducted in 2023–2024 in several communities in Podillia (Kamianets-Podilskyi, Horodok, Sataniv) identified several socio-cultural factors that could serve as a basis for creating a regional network of campsites.

Local identity and openness to tourists.

Village residents show interest in developing new forms of tourism, including camping formats, especially when combined with the opportunity to promote local products and traditions. Traditions of hospitality and cultural practices. Celebrations, rituals, festivals, master classes in pottery, embroidery and blacksmithing can become cultural attractions at campsites.

Gastronomic heritage. Podillia cuisine (nalivka, sausages, honey, sourdough bread, borscht, uzvar) has tourist appeal and can be integrated into the camper's experience.

Religious and pilgrimage tourism. The presence of spiritual heritage sites (Medzhybizh Castle, holy springs, churches, synagogues) creates the basis for routes with camping stops. Within the concept of sustainable tourism development, campsites are seen as an eco-friendly form of recreation (Jackson, 2022).

Pilgrimage routes often pass through rural areas without hotels or hostels. Campsites along such routes solve the problem of logistics and accommodation while supporting local communities. The study also revealed the interest of religious communities in attracting tourists to learn about the spiritual heritage of Podillia.

Thematic events and calendar holidays. A distinctive feature of Podillia is the large number of holidays, rituals, and festivals linked to the church and agricultural calendar, for example, the Kupala holiday, harvest festival, Honey Spas, and St. Andrew's Eve. Campsites can serve as a base for participants in such events. In the future, creating a calendar of themed camps, each with its cultural focus and attracting tourists in different seasons may be possible.

Women's entrepreneurship and the role of family farms. Women–owners of agritourism farms, craftswomen, and cooks can play a special role in the development of camping tourism. Many of them are already involved in rural green tourism or craft activities. The creation of campsites will open up new opportunities for them, from renting out plots for tents to organising meals and master classes. The development of camping infrastructure can potentially strengthen women's entrepreneurship in rural communities.

Environmental awareness and sustainable development. Within the concept of sustainable tourism development, campsites are seen as eco-friendly forms of recreation (Jackson, 2022). This type of tourism involves minimal interference with nature, using environmentally friendly materials, waste sorting, composting toilets, solar panels, etc. Many residents of Podillia are already applying ecological approaches to farming, which facilitates the adaptation of the camping ideology. For example, some farms are ready to set up eco-parking lots, green areas for campers, and create spaces without plastic tableware.

Problems and challenges. Despite the positive aspects, there are also barriers. These include: a low level of knowledge about organising campsites, a lack of a regulatory framework, poor communication between communities, and a lack of a unified tourism platform. In addition, in many communities, the infrastructure is not ready to receive large numbers of tourists – poor roads, lack of electricity or sanitary conditions in potential camping sites.

Thus, camping routes can provide recreation in nature and become a platform for cultural exchange and preservation of intangible heritage. The camping format promotes economic decentralisation and the socio-cultural revitalisation of rural communities, which take on a new role as hosts and co-creators of a new generation of cultural tourism.

In European Union countries, camping tourism is an important domestic tourism segment. The experience of Poland, Slovenia, Croatia and the Baltic countries shows that the development of campsites is possible even in depressed regions, provided that communities are involved, cultural practices are adapted to tourism

products, and state support is provided. The development of ecotourism positively impacts the revitalisation of domestic tourism in Central Europe (Williams, 2022).

For example, Slovenia has campsites with elements of local culture: wooden huts, craft workshops, rural fairs, and wellness areas.

For Podillia, it is important to adapt this experience, taking into account: the landscape diversity of the territory; the predominance of the agrarian economy; the developed network of the private sector (homesteads, farms); and the limited budget of local communities. Accordingly, the camping network can be built not as autonomous campsites, but as socio-cultural hubs in rural communities, combining elements of glamping, master classes, gastronomic tastings, cycling routes, ecological trails, etc.

A conceptual model of a camping network in the Podillia region has been proposed based on the collected data and analysis of cultural, natural and socio-economic conditions.

Thematic routes: religious (Shargorod – Medzhybizh), gastronomic (Husiatyn – Sataniv – Horodok), ethnocultural (Kamianets-Podilskyi – Bakota – Studenitsa).

Camping formats: classic camping (tents, caravans, motorhomes), eco-glamping (with solar panels), camping hostel (a combination of spaces for caravans, motorhomes and tents with green tourism).

Partnership with communities: communities provide land, residents provide services, tourists provide income and promote the area.

Digital support: a mobile app with route maps, seat reservations, integration with Google Maps, reviews, and recommendations.

Implementing such a model will contribute to the economic revitalisation of communities and strengthen residents' cultural identity, promoting Podillia's intangible heritage, and forming a new image of the region as an ecologically clean area open to tourists.

Developing a camping network in the Podillia region requires a comprehensive approach that combines cultural heritage, ecological potential, and the active participation of local communities. The central idea is to create tourist routes that not only showcase the beauty of nature, but also immerse travellers in a unique environment of traditions, crafts, gastronomy and local history.

The proposed routes consider the sites' geographical location, logistical convenience and thematic content. For example, a religious route may include visits to sacred sites of various denominations: a synagogue in Sharhorod, a church in Murafa, a knight's church in Medzhybizh, holy springs and monas-

teries. Such a route will be attractive to both pilgrims and tourists interested in the history of religious tolerance.

The gastronomic route should include tasting areas, farms, and master classes on preparing local dishes. In Husiatyn, master classes on cheese production can be organised, in Sataniv – tasting of local dishes, and Horodok – an introduction to ancient baking traditions.

The ethnocultural route (Kamianets-Podilskyi – Bakota – Studenitsa) combines architectural monuments, museums of everyday life, participation in folk festivals, folklore evenings, and open workshops on pottery, embroidery, and wickerwork.

For the effective organisation of a network of campsites, it is proposed to use several formats depending on the location and capabilities of the community:

1. Classic camping – areas for tents and trailers with basic amenities (water, bathroom, recreation area). This format is ideal for locations near natural parks, rivers, or valleys.

2. Glamping – eco-friendly structures (yurts, wooden houses, dome tents) equipped with solar panels, rainwater collection systems and composting toilets. Glamping can be attractive to tourists who seek comfort without harming nature.

3. Camping hostel – an innovative format that combines elements of green tourism with the opportunity to rent a room in an adapted rural house or modular accommodation built from eco-friendly materials.

The effective functioning of the camping network is impossible without the active participation of local communities. In the proposed model, the communities act as initiators and co-owners of the projects. They can:

– provide land for the organisation of campsites;

– contribute to the formation of local content – rituals, holidays, cultural events;

– train residents in the field of tourist services;

– participate in creating information infrastructure (signs, signposts, maps).

Special attention should be paid to training programmes for the community: courses in marketing tourist services, foreign languages, cooking, and campsite management.

Digital support: integration into the tourism market. The camping network must be represented in the digital space. To do this, it is worth developing a mobile application or web platform that will provide:

– a map of camping routes and sites;

– information about events, workshops, and celebrations;

– the ability to book places;

– integration with Google Maps, TripAdvisor, Booking.com;

– reviews and ratings.

Such a tool will make it easier for tourists to plan their trips and promote transparent information exchange between guests and hosts.

The camping model can be implemented if a clear financial strategy exists. Three sources of funding are proposed:

1. Local budgets – small investments in start-up infrastructure (toilets, signs, lighting);

2. Grants and international support (primary source) – involvement of international programmes, etc.

3. Social entrepreneurship – creating public organisations or cooperatives to provide camping services and distribute profits among residents.

Patrons, local businesses, and agritourism farms interested in development may play a separate role.

The introduction of a camping network will have several important socio-cultural effects:

1. Strengthening identity. Through active involvement in the cultural process, residents better understand the uniqueness of their traditions.

2. Transfer of knowledge. Young people will have the opportunity to engage in crafts, learn the language of their ancestors, and revive forgotten rituals.

3. Increased tolerance. The tourist environment will create a dialogue between cultures, religions, and lifestyles.

4. Environmental component

A camping network based on the principles of sustainable development must comply with the following principles:

– minimal impact on the environment;

– use of environmentally friendly materials;

– waste sorting;

– cooperation with environmental activists and nature conservation organisations;

Inclusion of nature conservation sites (national parks, nature reserves, natural monuments) in itineraries.

Developing educational eco-modules for tourists will contribute to conserving natural resources and forming environmentally conscious behaviour among travellers.

To promote camping tourism in the region, modern means of communication should be used: creation of a brand for the Podillia camping network (logo, slogan, style); cooperation with travel bloggers, journalists, influencers; participation in international exhibitions and forums; integration into tourist platforms and aggregators; production of video content, virtual tours, interactive content.

Suppose the project is successfully implemented in the pilot areas (3–5 campsites). In that case, the network can be gradually expanded to other communities in the Podillia region and, subsequently, to neighbouring areas of Western Ukraine (e.g. Bukovina, part of Prykarpattia, and Nadnistrianshchyna).

The development of the camping network could become the basis for forming a sustainable tourism cluster, bringing together the hotel business, farmers, souvenir producers, transport companies, and creative agencies.

The Podillia tourist region is one of the most promising for developing domestic and inbound tourism in Ukraine. This region combines a rich historical and cultural heritage, unique natural resources, and growing interest from tourists and investors. Located within the Khmelnytskyi, Vinnytsia, and partly Ternopil regions, the region has a favourable geographical location, an extensive transport network, and great potential for developing tourism infrastructure.

4. Conclusions

The study revealed the following:

1. The Podillia region has great potential for developing camping tourism thanks to its rich natural and cultural heritage.

2. Analysis of the region's current camping routes has shown the importance of combining natural resources, historical monuments and gastronomic features to create attractive tourist offers.

3. It was determined that the development of camping tourism could become an important factor in the region's economic growth, providing employment for the local population and preserving cultural heritage.

4. It was found that the main problems are insufficient infrastructure, low level of service and the lack of comprehensive marketing strategies, which hinder the development of camping tourism.

5. The camping model is a tool for decentralised cultural tourism in modern tourism policy, which focuses on sustainable development, localisation of resources and reducing pressure on large tourist centres.

6. Camping tourism allows:

– to relieve urbanised tourist hubs by redirecting flows to rural and little-known but culturally valuable locations;

– to include new communities that were previously on the periphery of tourist maps in the tourist circuit;

– activate the local population as a subject of tourism, not only as a service provider, but also as a bearer of cultural content;

– promote intangible heritage through master classes, meetings, local stories and individual experiences of interaction;

– ensure environmental sustainability, as campsites require minimal intervention in the natural environment and can function autonomously.

The study showed that camping tourism in the Podillia region has significant potential as a tool for spatial decentralisation of tourism, revitalisation of regional socio-cultural spaces, and ensuring the sustainable development of local communities. It has been determined that rich natural and landscape resources, a significant number of cultural heritage sites, authentic gastronomic practices, and local initiatives create the basis for forming a competitive tourism product with high added value.

An analysis of the current state and prospects for the development of camping tourism in the region has identified several important factors:

Firstly, the camping model of tourism contributes not only to the diversification of tourism offerings but also to the strengthening of social cohesion by involving the local population in the preservation and promotion of intangible cultural heritage;

Secondly, it provides an environmentally friendly form of recreation consistent with sustainable development principles and meets the challenges of post-war reconstruction in Ukraine.

At the same time, systemic constraints have been identified that hinder the full realisation of the potential of camping tourism, particularly the fragmentation of infrastructure, the lack of comprehensive planning of tourist routes and the absence of coordinated strategic approaches at the level of local communities.

Thus, the development of camping tourism in the Podillia region should be considered as part of a comprehensive regional development policy covering cultural, economic and environmental components. The proposed model can be scaled to other regions of Ukraine, considering their local characteristics, and serve as a basis for developing a new type of networked tourism infrastructure that is meaningful, accessible and sustainable.

It is recommended that regional programmes to support camping tourism be developed, focused on developing tourist infrastructure, improving service quality, promoting authentic cultural products, and involving communities in the planning and managing tourist activities. **The scientific novelty of the research** lies in a comprehensive approach to the analysis of camping tourism in Podillia and in identifying specific features of this type of tourism related to natural, cultural and gastronomic aspects. A classification of camping routes based on these factors has been developed, which allows for the systematisation of information and contributes to the further development of this type of tourism.

The significance of the study. The study is important for developing tourism in Ukraine, particularly in the Podillia region, which has great tourism potential.

The results can be used by local authorities, tourism companies, and other stakeholders to develop effective tourism and infrastructure strategies based on local resources and needs.

Prospects for further research.

Prospects for further research include an in-depth analysis of the impact of camping tourism development on the economic development of local communities, as well as an assessment of the environmental consequences of growing tourist flows.

An important area of research is the study of innovative approaches to camping areas' environmental and social sustainability.

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Volodymyr Antonenko
Development of Tourist Destinations Based on the Use of the Intangible
Cultural Heritage of Ukraine as a Tool for Creating a Unique Ethnocultural Brand

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Development of Tourist Destinations Based on the Use of the Intangible Cultural Heritage of Ukraine as a Tool for Creating a Unique Ethnocultural Brand

Abstract: *Introduction.* The article is a comprehensive study that provides a thorough analysis of the intangible cultural heritage (hereinafter referred to as the ICH) of Ukraine as a basis for the formation of an ethnocultural brand of a tourist destination. The essential characteristics of forming an ethnocultural tourist destination brand based on marketing tools for popularising ICH are revealed. The key role of ICH in preserving national identity and developing tourism in the context of globalisation is highlighted. *The purpose of the article* is to provide a theoretical and methodological justification for the study of the intangible cultural heritage of Ukraine as an ethnocultural brand of a tourist destination. The study employed general scientific *methods* of cognition: analysis and synthesis, comparison, induction and deduction, generalisation, and historical and logical approaches. *Results.* The research findings indicate that tourism activities act as an effective mechanism for actively using intangible cultural heritage in modern conditions, creating platforms for reproducing traditions, crafts and rituals. This process contributes to the preservation of cultural diversity, the development of tourism infrastructure and the attraction of new audiences. The use of intangible cultural heritage as a basis for the formation of tourism products allows you to create authentic and competitive brands that combine traditional values with modern marketing approaches. The results obtained can be used to develop strategies for the popularisation of intangible cultural heritage, the creation of new tourist routes, the improvement of cultural policy in the context of sustainable development, and the creation of an ethno-cultural brand of Ukraine. *Conclusions.* The study concludes that ICH

promotes high-quality tourism development, and tourism supports the bilateral expansion of living heritage opportunities. Tourism activity provides scenarios for the application of ICH. It indicates the direction of its activation and use, as an essential resource for tourism development, since it not only preserves the unique cultural identity, but also contributes to the economic growth of regions. Integrating ICH elements in forming tourism products allows for creating an authentic and competitive tourism brand for Ukraine.

Keywords: culture, intangible cultural heritage, tourist destination, ethno-cultural brand.

1. Introduction

The problem formulation. The need to form an ethnocultural delusion of Ukraine is due to the complex challenges that the tourism industry of Ukraine faced in the 2020s. First, the consequences of the COVID-19 pandemic have significantly affected global tourist flows, causing a reduction in international travel and a focus on the development of domestic tourism. Second, the full-scale invasion of the Russian Federation into the territory of Ukraine in 2022 led to significant losses of cultural heritage, in particular objects of intangible culture, which are an integral part of national identity. The aggressor is systematically destroying cultural values, traditional rituals, crafts and language, which form the basis of the ICH. Eight hundred seventy-two cultural heritage sites were damaged or destroyed in connection with the Russian aggression, which only emphasises the need for their restoration and popularisation through tourism as a key tool for preserving identity. Against the background of these challenges, using ICH as a tool for forming tourist brands of regions of Ukraine is of particular importance. Intangible heritage is a powerful resource for creating ethnocultural brands of tourist destinations. Unique elements of ICH, such as Petrykivka decorative painting, Cossack songs of the Dnipropetrovsk region, the tradition of Kosiv painted ceramics, the tradition of cooking Ukrainian borscht, and traditional Kharkiv kotsarstvo, can become the basis for tourist products that attract the attention of both domestic and international tourists. For example, the Dnipropetrovsk region has significant potential for popularising Cossack songs through festivals and cultural events, and the Kharkiv region can develop excursion tours with an emphasis on traditional kotsarstvo and elements of the culture of Slobozhanshchyna. Such unique heritage elements form the basis for ethnocultural brands that preserve the identity and increase

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the attractiveness of regions to tourists. In addition, the importance of ICH in modern tourism is growing in the context of the industry's adaptation to new realities. As of 2023, heritage-based tourism continues to show a steady recovery. According to the World Tourism Organisation (UNWTO), interest in cultural and educational tourism has increased due to the demand for unique and authentic products based on local culture and history. In Ukraine, this trend has also received support: the State Agency for Tourism Development is actively working to promote national heritage by creating new tourist routes, such as cross-cultural routes with the participation of neighbouring countries. At the 69th session of the UNWTO European Commission (UN World Tourism Organization), Ukraine, as the lead country in the European sector, presented a tourism development program in the region for 2024-2025, where it proposed to focus efforts on the development of sustainable tourism through, in particular, the popularization of little-known destinations and the active attraction of tourists to them, the promotion of cultural exchange and understanding between nations, which will guarantee economic and cultural development.

State study of the problem consists of three blocks covering key aspects of intangible cultural heritage, its impact on tourism, branding of tourist destinations and international norms in this area. The first block is Intangible Cultural Heritage and Its Use in Tourism. This topic is covered in their works by such scholars as N. Aksonova (2019), A. Havryliuk et al. (2023), I. Kulakovska (2010), L. Melko (2015), V. Petranivskyi and A. Lysyk (2011), Kh. Pletsan (2022), M. Senkiv (2022). The second block concerns the branding of tourist destinations, which has been studied by such scholars as N. Korzh and D. Basiuk (2021), I. Haivoronska (2019), H. Kucheriava (2021), T. Nahorniak (2008), K. Polyvach (2012). The third block is sustainable tourism development, the works are devoted to this topic, O. Liubitseva and I. Kochetkova (2021), I. Smyrnov and O. Liubitseva (2022), T. Tkachenko (2019). However, despite the meticulous attention of scientists to the issue, conceptual approaches to modern challenges of tourism branding in Ukraine based on the use of elements of intangible cultural heritage remain relevant and require further research.

Unresolved issues. Despite enough literature on this topic, there is a lack of systematised material combining culturological, historical and tourist approaches. Therefore, the study of ICH as a basis for creating an ethnocultural brand of tourist destinations is relevant for preserving cultural identity and stimulating economic development, strengthening Ukraine's international image and ensuring sustainable tourism development in the face of modern challenges.

2. Purpose and methods

The purpose and research tasks. The aim of the article is to provide a theoretical and methodological justification for the study of the intangible cultural heritage of Ukraine as an ethnocultural brand of a tourist destination. To achieve this goal, the following research tasks have been formulated:

– to determine the theoretical and historical aspects of the formation of an ethnocultural brand of a tourist destination and the marketing principles of its popularisation;

– to generalise the possibilities of using the topic of the ICH when forming tourist products.

Methodology and methods. The methodological basis of the study was the methods and techniques of scientific knowledge, which provided a systematic approach to the analysis of the ICH of Ukraine as an ethnocultural brand of a tourist destination. The following methods were used in the framework of the conducted study: analysis, which provided the possibility of a thorough study of the theoretical and methodological foundations of the issue, allowed to study the concepts and models of synergistic interaction of intangible cultural heritage and tourism, as well as to reveal the approaches of researchers to the definition of key concepts; synthesis, which contributed to the integration of theoretical and practical knowledge, the formation of a holistic view of the use of ICH elements in the modern tourism context; induction – allowed to identify the patterns of the formation and popularization of ICH based on the analysis of specific examples, such as Petrykivskyi painting, Cossack songs of the Dnipropetrovsk region, traditional Kharkiv Kotsarstvo and the tradition of cooking borscht; the use of deduction contributed to the generalization of the empirical data obtained and the formulation of conclusions regarding the role of ICH in the formation of the ethnocultural brand of tourist destinations; the comparative method provided the opportunity to compare the Ukrainian experience of protecting and promoting intangible heritage with similar practices in other countries; the structural-logical method allowed to systematize the research data, identify the main stages of the formation and development of intangible cultural heritage in Ukraine, as well as determine the relationship between the cultural, social and economic aspects of its use in tourism.

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

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Information Policy of Ukraine, the State Agency for Tourism Development of Ukraine, the National Tourism Organization of Ukraine, the Committee of the Verkhovna Rada of Ukraine on Humanitarian and Information Policy, the Cabinet of Ministers of Ukraine.

3. Results and discussion

Presentation of the primary material. In the modern world, tourism is becoming an increasingly important component of the socio-cultural development of countries and regions. As a result, the formation of an ethno-cultural brand of a tourist destination is becoming an important task for attracting the attention of travellers and supporting economic growth. This concept not only reveals the traditions and cultural features of a particular region but also serves as a tool for creating recognisable and attractive images in the minds of tourists.

First, an ethnocultural brand is a kind of business card that represents the uniqueness and features of a particular place. In particular, reflecting traditions, cultural events, national cuisine, and art gives a tourist destination uniqueness and distinguishes it from others. When travellers feel they are interacting with living heritage and authentic culture, this becomes a key factor in forming their positive impression. The formation of an ethnocultural brand also includes the creation of high-quality tourist services and infrastructure. Hospitality, comfort and accessibility for visitors are important aspects that form a positive perception of the area. Working with the local population, supporting small businesses and stimulating the development of arts and crafts contributes to implementing and maintaining an ethnocultural brand. Effective use of modern means of communication and social networks is important for disseminating information about the ethnocultural brand. Highlighting unique events, folklore festivals, cultural exhibitions, and other activities attracts tourists' attention and forms a positive image of the destination in the international tourist community. Thanks to the ethno-cultural brand, a tourist destination can achieve temporary demand and develop into a sustainable and recognisable travel destination. This is a mutually beneficial process that helps preserve and support the cultural traditions of the ICH, stimulates the development of industries and promotes international exchange of experience. In general, forming an ethno-cultural brand of a tourist destination is a necessary element of the development of modern tourism. It enables regions and the country to realise and use their uniqueness to attract and satisfy visitors' needs, which contributes to the development of mutually beneficial tourist relations and supports economic and cultural development.

When analysing the theoretical and methodological aspects of the study of cultural heritage, the term 'cultural heritage' and its components should be defined. This study uses the definition of cultural heritage, which is defined by Ukraine's legislation as 'the totality of cultural heritage objects inherited by humanity from previous generations' (Verkhovna Rada of Ukraine, 2000). Accordingly, the ICH plays a very significant role in forming the identity of a separate social group and individual. The preservation of valuable intangible heritage is a prerequisite for maintaining cultural diversity in the light of the arrival of globalisation trends. This heritage, transmitted from generation to generation, is constantly updated by communities and groups under the influence of their environment, interaction with nature and history, contributing to their sense of uniqueness and principledness (United Nations Educational, Scientific and Cultural Organization, 2003). Thus, it promotes respect for cultural diversity and human creativity. The study focuses on the synergistic interaction of tourism and intangible cultural heritage (hereinafter called ICH). In general, ICH focuses on preserving traditions, their transmission and the ability to attract attention through understanding their value and uniqueness, while having significant tourism potential. Acquaintance with ICH elements can occur in various recreational formats, such as tourist routes and excursions.

Over the past decades, Ukraine has been actively integrating into the world cultural space, and, accordingly, the study, preservation and popularisation of cultural heritage is becoming an important task both from a humanistic and scientific and practical point of view. Since the ICH, reflecting traditional culture, has become an important aspect that undergoes significant transformations in the process of globalisation and disappears. Because of this 'disappearance' process, it becomes an object that requires special attention, protection and support (Aksonova, 2019). According to the specified structure, cultural heritage includes various objects of intangible heritage, such as language, performing arts, customs, rituals, holidays related to nature, traditional crafts and other aspects. The significance of the ICH is manifested in the variety of knowledge and skills transmitted through it from one generation to another. It should be noted that this form of heritage not only embodies inherited traditions from the past but also includes modern rural and urban practices involving diverse cultural groups. Tourism, in turn, can act as a powerful catalyst for preserving and enhancing ICH, and its resources have significant potential for creating cultural tourism products. Intensive tourism development will contribute to increasing employment levels, reducing poverty, curbing rural migration, and generally

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improving the socio-economic situation in regions. Beyond historical memory and the scientific sphere, ICH is important for the tourism industry, particularly cultural tourism. In a broad sense, cultural tourism is a type of activity that encompasses the exploration of historical, cultural or geographical monuments (Pletsan, 2022). Developing various cultural tourism aspects becomes impossible without effectively demonstrating culture and its achievements. Thus, we can talk about the positive impact of tourism on the overall development of national culture and an increase in pride in one's state. Tourism contributes to an increase in the number of tourists and architectural objects, as well as their preservation and restoration and the popularisation of national heritage. It is often combined with other forms of tourism, such as cultural and historical tourism or cultural and cognitive tourism. Cultural tourism contributes to understanding the cultural and historical features of a particular tourist region or city. High-quality services in cultural tourism contribute to popularising national culture and disseminating the history and values of national heritage (Senkiv, 2022). We emphasise the synergistic nature of cultural tourism, which combines various aspects of historical, cognitive and national contexts. This allows us to consider it not only as a tool of ICH but also as a mechanism for increasing the competitiveness of tourist destinations. High-quality services in cultural tourism can ensure the popularisation of ICH and its integration into strategies for the sustainable development of regions.

During the third international conference in Istanbul in 2018, organised by UNWTO and UNESCO, participants identified that strengthening synergistic interactions between stakeholders in tourism, culture and local communities is indispensable for ensuring the implementation of the 17 Sustainable Development Goals (UNESCO, n.d.). Among the areas of implementation related to the ICH are:

– establishing close interaction and coordination of activities on the development of policies and strategies aimed at the economic, social and environmental impact of cultural tourism on social processes;

– creating management bodies that will promote the activation of tourism activities and encourage the local population, and at the same time, determine the balanced impact of tourism and the environment on intangible cultural heritage;

– protecting the rights and interests of the local population in strategies and policies in the field of cultural tourism;

– developing tourism in the interests of sustainable development and creative development of cities as stakeholders in the development of culture;

– strengthening the role of responsible tourism in the process of familiarisation with the resources of the ICH through raising awareness and recognition of the importance of the ICH at the local, national and international levels;

– strengthening the capabilities of local communities, in particular, carriers and custodians of the ICH, as well as indigenous peoples, youth, to make decisions on tourism development;

– create platforms for interaction between representatives of public organisations that ensure the development of tourism and other stakeholders to ensure the accounting of ICH and enhance the creative activity of people involved in its preservation and promotion;

– promote the development of cultural tourism based on digital technologies;

– enhance the emotional perception of tangible and intangible cultural heritage objects by tourists through technological innovations;

– use modern opportunities that contribute to the involvement of digitalization technologies and innovations in the sphere of tourism and culture to create tourism potential (UNESCO, n.d.). Such areas of implementation highlight the key aspects through which ICH can be integrated into sustainable tourism development, demonstrating the importance of cooperation between various stakeholders to ensure the preservation of ICH and its impact on socio-economic development. Of particular importance is the role of technologies and innovations in the development of tourism opportunities, which directly relates to the integration of ICH as part of the tourism brand. This creates a basis for further analysis and formulation of proposals for developing tourism in Ukraine. It seems appropriate to add to the draft concept of responsible and sustainable tourism in Ukraine provisions related to the development of various types of tourism involved in the popularization of ICH as a valuable national resource for the development of tourist destinations: ethnic, cultural, ethnographic, gastronomic, festival, ecological and others (Havryliuk et al., 2023). The emphasis on the use of various forms of tourism to popularise ICH additionally emphasises the importance of ICH as an important element for creating competitive tourism products, since each type of tourism can contribute to its preservation and promotion at different levels. Thus, the wealth of cultural values in Ukraine and its regions contributes to developing a high-quality and competitive tourism product for international and domestic markets. It can also be argued that the

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symbiosis and combination of ICH with cultural tourism provide prospects and opportunities for the formation of an ethnocultural brand of Ukraine.

Intangible cultural heritage, in turn, can play a leading role in shaping the brand of a tourist destination through several principles: locality, authenticity, historicism, heredity, identity, national dignity, etc. (Havryliuk et al., 2023). Let us consider it in more detail. At the same time, the uniqueness of the identity of the elements gives the tourist destination a unique recognizability and difference from other places, which allows you to create a unique brand that will attract tourists; the historical attractiveness of the elements of the ICH creates an attractive historical aura that attracts tourists interested in studying history and culture; promoting authentic experiences that travelers want to get when visiting local holidays, participating in traditional crafts or gastronomic tours can enrich and expand the tourist experience; marketing potential in advertising a tourist destination to attract the attention of the target audience to familiarize themselves with historical holidays, artistic events, festivals that in the future become central elements of marketing campaigns; cooperation with local communities contributes to improving the economy of local communities and increasing their social and cultural capital, which in turn can be reflected in the support of projects and initiatives for the development of tourism and the preservation of cultural heritage (Ministry of Culture and Strategic Communications of Ukraine, n.d.)

Within the framework of the involvement of the ICH as an ethno-cultural destination brand, sub-brands may arise – those that reflect individual tourist aspects, such as natural monuments, resort areas, objects of the nature reserve fund, UNESCO world heritage sites, as well as events such as festivals, sports competitions or other entertainment that contribute to the development of one of the specific types of tourism (UNESCO, n.d.). The involvement of the ICH in the formation of sub-brands makes it possible to implement strategies that combine authentic cultural elements with modern trends in tourism, particularly festivals, ecological or gastronomic. This also allows preserving cultural heritage through its integration into the development of specific types of tourism, which is important for the sustainable development of regions.

One of the attributes of the ICH can become the basis for a strategy for promoting a tourist destination and appealing to a specific segment of the target audience of consumers. In general, forming an ethnocultural brand of a tourist destination using ICH is a necessary element of the development of modern tourism. This enables regions and the country to realise and use their unique-

ness to attract and satisfy visitors' needs, which contributes to the development of mutually beneficial tourist relations and supports economic and cultural development (Pletsan, 2022). Typically, tourist destination branding strategies are used at the macro level to increase the country's tourist attractiveness. Involving ICH elements as a tool for effective tourist branding is a prospect for increasing the country's competitiveness in the global tourism market, which leads to an increase in the volume of tourist flows to the country and an increase in tourism revenues. When studying the issue of branding Ukraine as a tourist destination, it was found that the tasks of promoting the country in the global tourism arena are enshrined in official state documents. In particular, the Strategy for the Development of Tourism and Resorts for the period up to 2026 envisages the formation of a positive image of Ukraine as an attractive tourist destination by developing and implementing a marketing strategy for promoting the national tourist product and the official tourist brand of the country (Cabinet of Ministers of Ukraine, 2017). The implementation of this strategy should lead to specific results: an increase in the number of foreign tourists in the country, since an attractive tourist image will encourage more people to visit Ukraine; an increase in investments in the hospitality industry as a whole, since the increased tourist flow will lead to an increase in demand for hotels, restaurants, transport services and other services; the development of the MICE tourism industry of an international level, which means an increase in the holding of international conferences, exhibitions and other events in Ukraine; an increase in the number of mentions of Ukraine as a tourist destination in the international media and on the Internet, which will contribute to raising awareness and interest in the country as a tourist destination; forming a positive image of the country and strengthening tourists' desire to return here again, which will contribute to the stable development of the tourism industry in the future.

The study of domestic and foreign achievements in the branding of tourist destinations provides an opportunity to identify the stages of brand development as an effective tool for managing tourist destinations. As presented in Table 1.

Table 1. Stages of branding a tourist destination

1	2
1 stage	Identification of a tourist destination: – definition of territorial boundaries; – identification of special features, competitive advantages, strengths and weaknesses; – determination of the identity of the territory.

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1	2
2 stage	Evaluation of a tourist destination from the perspective of a tourist product, i.e. from the consumer's point of view: – finding special resources and opportunities that can satisfy tourists' needs for impressions, emotions; – assessing the needs and behavioural choices of potential client groups; – segmenting the tourist services market and identifying target markets.
3 stage	Formation of the idea and concept of a tourist destination brand: – comparative assessment of the current and desired state of destination brands; – definition of the mission and goals of the desired brand; – creation of a unique, easily recognisable image of the destination on the international tourist market; – creation of a visual and linguistic expression (logo and slogan).
4 stage	Promotion of the tourist destination brand: – formation of the organisational and legal framework for managing the tourist destination brand; – identification of state and regional authorities responsible for promoting the brand; – ensuring awareness of the tourist destination through presence in the global and national media space; – carrying out constant and systematic activities aimed at popularising and promoting the brand; – establishing marketing communications, in particular holding exhibitions, fairs, advertising, entertainment and other events; – popularising the destination at the level of state programs and public relations.
5 stage	Monitoring and evaluating the effectiveness of tourist destination branding.
6 stage	Adjustment and improvement of the tourist destination brand by identifying shortcomings and rebranding.

Source: Summarised by the author

Effective use of tourism branding in modern management of tourist destinations aims to create a brand and its popularisation among travellers. Intangible cultural heritage can be a key tool to change the country's position in the global tourism market, emphasising the unique characteristics of the territory. Creating an attractive image of the country has a positive impact on both international relations and on increasing the patriotism of the local population.

Much research has been conducted on the concept of a country image, or, in other words, a brand. According to researcher T. Nahorniak (2008), a country brand is a comprehensive sales proposition with an emotionally

powerful trademark. This brand has a name and design solution and represents a whole set of associations and identification elements through which consumers perceive it (Nahorniak, 2008). According to Ying Fan, a national brand is a general idea of a nation (or country) in the minds of the international community, which includes such components as population, territory, culture and language, history, cuisine, fashion, famous personalities, global brands, and so on (Fan, 2006). We are convinced that a positive international image of Ukraine is a prerequisite for protecting its national interests, implementing a strategic course towards European integration, successfully competing in the international sales market, attracting investment, and promoting cultural values before the world community.

We emphasise the importance of ICH as one of the main elements of national brand formation. The common perception of cultural heritage, history and traditions through tourism products and objects can significantly affect the country's positive image. The inclusion of ICH in the national brand provides the country with cultural authenticity and strategic competitive advantages in the global tourism market, increasing its tourist attractiveness and ability to attract international visitors. After all, one of the key tasks of tourism branding is to maintain the flow of tourists who have already visited them repeatedly and attract the attention of new visitors. For this, you can use various attractions, such as natural or socio-economic objects, specific features of the culture and mentality of the local population, various entertainment events, unique places associated with the life and activities of prominent personalities, etc.

To improve the country's rating in the international community and domestically, and for effective presentation at the external level, it is important to start by forming a 'portrait of Ukraine' and defining its criteria. Among such criteria, we highlight (Kucheriava, 2021; Polyvach, 2012): independence, which acts as a key factor for the implementation of domestic and foreign policy, information strategy and national policy; tolerance and cooperation, which are important factors for Ukraine's international position; developed democracy, ensuring real human and citizen rights and freedoms; political stability, security, openness and consistency; economic independence and competitiveness; national, cultural, natural, traditional and historical uniqueness; investment attractiveness.

The formulated aspects of the role of a national brand create an opportunity to compile a list of its stakeholders and means of interaction with

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them, since the implementation of a national brand should take place at all levels of international economic relations. In this context, the main goal of a national brand is to form an image of a country as a state with powerful and unique production capabilities, rich scientific and research potential, cultural traditions and natural and recreational resources. Therefore, exported goods and services will correlate with the image formed by this country (*Global Soft Power*, 2023). We emphasise the importance of integrating all aspects of the country – economic, cultural, and natural – into a single comprehensive identity, which should be effectively communicated internationally. In contrast, including the ICH in this process as an element of the strategic use of cultural resources will create a sustainable, attractive and competitive face on the global stage.

Creating a SWOT analysis for the development of Ukraine's national brand is a valuable tool for determining strategic directions for development and forming a positive image of the country, as well as for reducing risks and taking full advantage of opportunities. Below is a general SWOT analysis for the development of Ukraine's national brand (Table 2)

Table 2. Formation of the national brand of Ukraine in international activities

Strengths	Weaknesses
– Convenient geographical location of the country. – Large natural reserves of raw materials. – Significant opportunities in the field of historical and cultural heritage and recreation. – High level of qualifications and abilities of the workforce. – Strong national traditions and preservation of cultural identity. – The authority of the country was strengthened during the period of military events.	– Lack of a holistic and structured approach to public administration. – Instability in the country's political environment. – Insufficient rational management of natural resources. – Internal contradictions between the eastern and western regions of the state. Lack of proper conditions for the disclosure and development of human resources. – Armed aggression of the russian federation and constant risk due to the actions of the eastern and northern neighbourhood. – Instability in the country's financial system. – Undue influence of criminal ties between the authorities and business structures. – Inconsistency of transport infrastructure with modern requirements.

Opportunities	Threats
– Focus on the introduction of innovations and the development of modern technological sectors of the economy. – Revival of the tourism industry after the end of hostilities. – Deepening cooperation between Ukraine and the EU through the conclusion of an association and the prospect of joining the Union. – Support from international partners in implementing structural changes in the country.	– Creating an image of the country as a dangerous place to live and do business due to political instability. – Low competitiveness of Ukrainian goods on the world stage. – Deterioration of living standards and increasing unemployment among the population. – Emigration of qualified specialists and scientists outside the country.

Source: Summarised by the author

The analysis allows for the systematisation of internal and external factors that can influence the successful development of the country brand. The strengths and weaknesses of internal resources and the opportunities and threats of the external environment are the basis for the formation of strategies that consider the country's cultural, economic and social specifics. It is important to consider the cultural potential of Ukraine in the form of ICH, which can become an important element of the country's brand.

It is undeniable that the strength and opportunity is that the National List of Elements of Intangible Cultural Heritage includes 103 elements (as of 07/30/2024): according to the order of the Ministry of Culture of Ukraine 'Pro zatverdzhennia Natsionalnoho pereliku elementiv nematerialnoi kulturnoi spadshchyny Ukrainy' ['*On the approval of the National list of elements of intangible cultural heritage of Ukraine'*] dated 02/12/2018 (Ministry of Culture of Ukraine, 2018). At the same time, it is of priority importance for the formation of the country's brand that as of 2024, UNESCO has five elements of the Intangible Cultural Heritage of Ukraine (Ukrainian Center for Cultural Studies, n.d.), which are listed in the lists of intangible cultural heritage in need of immediate protection and the representative list of the intangible cultural heritage of humanity. They include (UNESCO, n.d.): Petrykivskyi dekoratyvnyi zhyvopys yak fenomen ukrainskoi ornamentalnoi narodnoi tvorchosti [*Petrykivskyi decorative painting as a phenomenon of Ukrainian ornamental folk art*], 2013 (Representative List of the Intangible Cultural Heritage of Humanity); Cossack's songs of Dnipropetrovshshyna Kozatski pisni Dnipropetrovshchyny

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[*Cossack's songs of Dnipropetrovshshyna*] were included in the list of intangible cultural heritage in need of urgent safeguarding, 2016 (UNESCO List in Need of Urgent Safeguarding); Tradytsiia kosivskoi malovanoi keramiky [*Tradition of Kosiv painted ceramics*], 2019 (Representative List of the Intangible Cultural Heritage of Humanity); Ornek, krymskotatarskyi ornament ta znannia pro noho [*Ornek, Crimean Tatar ornament and facts about it*], 2021 (Representative List of the Intangible Cultural Heritage of Humanity); Tradytsiia pryhotuvannia Ukrainskoho borshchu [*Tradition of cooking Ukrainian borscht*], 2022 (UNESCO List in Need of Urgent Safeguarding).

In the modern world, a new phenomenon is emerging – the birth of young, interesting tourism brands, for which the ICH is becoming a key factor. This heritage contributes to communicative events, popularising national cultural heritage and developing tourism in various regions, including Ukraine. The ICH recreates the local population's identity while attracting visitors from abroad, forming a critical mass of consumers for local enterprises. The ICH plays an important role in economic development, contributing to tourism growth, creating new jobs and stimulating the development of local businesses (Liubitseva & Kochetkova, 2021; Melko, 2015). Undoubtedly, engaging and authentic cultural heritage provides significant added value both for the country as a whole and for local communities, because it attracts people who seek to immerse themselves in the atmosphere of another time and place, to experience a unique experience that allows them to comprehend the past and correlate it with the present. However, to achieve such an effect, it is necessary to thoroughly understand the principles of marketing ICH as a tourism product, since its popularity and success largely depend on the ability to interest and attract tourists.

A cultural resource cannot be classified as a tourist product, since in marketing terminology, a product is considered only something that can be offered on the market for purchase, use or consumption, satisfying specific desires or needs. Therefore, when culture is introduced as a product into the tourist assortment, it is important to carefully analyse how it is offered to consumers. The attractiveness of a tourist destination is not always determined only by monuments of history, culture or nature. However, world experience shows significant potential for advertising and positioning the ethnic features of the ICH of a certain people, which motivates tourists to visit and get acquainted with it (Haivoronska, 2019). Positioning the ICH as a cultural brand of a destination becomes an important element in shaping its attractiveness for tourists, which can significantly affect demand growth and economic development.

ICH can act as a key element in forming new tourism products. The importance of marketing lies in its direct impact on the interaction between organisations working with ICH and their clients, such as tourists. A typical offer on the market is a set of specific tourist goods or services available at a reasonable price. Buyers respond positively to those offers that they consider valuable. In a broad sense, the company's marketing activities aim to develop specific values for consumers (Kulakovska, 2010). The concept of value encompasses not only the ratio of quality and price, but also the overall satisfaction that the consumer receives (emotions, comfort, knowledge), as well as all their expenses, time, and efforts. Value is related to consumer satisfaction and is determined by comparing the received value with the customer's expectations.

The strategy for using ICH begins with offering a heritage site to the market by a company or organisation. This issue is important not only for marketing but also for the overall business strategy of tourism companies. Although it may seem paradoxical, the basis of a successful business is often relatively abstract aspects: the general idea, the mission of the company and the way to implement them. Such abstract and long-term decisions usually become the basis for the company's long-term activities. Various terms, such as company values, vision, mission, organisational culture, etc, can characterise them. Developing a strategy for any organisation also involves analysing competitive opportunities.

Competition between companies or organisations primarily manifests in competition between their products and services. There are different types of competition between goods: competition between goods of the same type (horizontal competition), competition between different types of products (vertical competition), and general (global) competition. Similar competition exists among the objects of the ICH (Havryliuk et al., 2023; Melko, 2015; Pletsan, 2022). In the context of the ICH, competition can manifest itself in several forms, in particular:

1) horizontal competition is competition between objects of the same type of ICH, for example, between the traditions of different ethnic groups or crafts of the same country, which are offered to tourists. Such elements of cultural heritage may be similar, but each of them has its unique features;

2) vertical competition – refers to different types of ICH, for example, between intangible cultural heritage (such as traditions, crafts) and tangible cultural objects that make up a complex of tourist attractions. For example, the attractiveness of local festivals or crafts can be compared with others that have cultural value, but differ in terms of presentation or level of popularity

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3) global competition – in a global context, when countries or regions compete to attract attention to their cultural resources, ICH, to attract more tourists. There is a struggle for international recognition of some aspects of the ICH, such as festivals, traditions or celebrations, which can become part of the world heritage or attract tourists from different countries. Competition between ICH sites can stimulate the development of new forms of tourism, improve the quality of tourism products, and contribute to preserving and popularising cultural traditions and customs.

Marketing is important for forming an adequate opinion and creating a desired image. Many objects of cultural heritage are positioned based on their characteristics and advantages. In other cases, the emphasis is placed not only on the offer, but also on the interaction between the product and the user, the circumstances and the specifics of use. Less often, positioning is carried out through a direct comparison of one's offer with the goods or services of competitors, the effectiveness of which in the cultural sphere is questionable. Marketing methods can vary, since an advertising appeal can refer to any idea that, from the point of view of the tourist, distinguishes the offer from others. This is relevant when launching activities in museums, theatres, galleries, etc. The final stage in developing a coherent marketing strategy is the selection of functional strategies for individual elements of the marketing mix of the ICH. According to the usual marketing mix scheme, marketing activities and decisions are divided into four groups – elements of the marketing mix.

Typically, public organisations are involved in promoting ICH through the presentation of historical value and artistic interpretation. Each approach organises various events in their localities to raise funds and awareness of the region's intangible heritage. These can be concerts, battle reenactments, theatre performances, or modern history clubs (Petranivskyi & Lysyk, 2011). Providing information to tourist magazines, newspapers, radio, and the Internet is another cost-effective method of promoting ICH. Tourist magazines and newspapers publish information about important tourist attractions for free, and local radio and television broadcast such information. This can be a beneficial source of free advertising for the destination. Airline magazines distributed during flights reach a wider audience, and since they are published quarterly or monthly, the articles remain in circulation for a long time. Brochures are an effective means of disseminating information about the ICH to a broad audience. They can be mailed to national travel agencies and included in promotional materials for tour operators, travel agents, newspapers, maga-

zines, radio stations, and television channels. They can also be distributed in hotels. However, the production of brochures is costly, requiring their development to remain relevant and attractive for a long time. Direct appeal to tour operators is another way of marketing the ICH. Tour operators always look for new attractions for clients to include in their tourist programs. National travel agencies or embassies can also be an effective and free promotional material distribution method. Social networks are another tool that allows users not only to disseminate information about the ICH but also to create creative content around the ICH elements, allowing users to express their reactions and leave comments. This is just one way to use simple marketing tools to reach and inform the target audience. However, proper heritage marketing should focus on developing a heritage management plan, an informal document explaining the ICH's importance and future use. A deep analysis of the global range of ICH in the regions is necessary. It is worth highlighting the number of major global, regional and local tourism brands with strong marketing potential. Increased attention to ICH will contribute to the impact of integrated marketing campaigns and the reinvestment of the tourism brand by consolidating media planning, streamlining agency registers and reusing marketing assets. Particular attention is paid to such hobbies as music, games, cinema and other art forms (Havryliuk et al., 2023). The analysis of the global range of ICH at the global, regional and local levels requires a comprehensive approach, since the cultural traditions and practices that constitute ICH have great potential for tourism development through marketing strategies.

At the global level, ICH is usually represented through prominent tourism brands that form a unique tourist attraction for individual countries or regions. Cultural heritage, reflecting the history and traditions of peoples, becomes an important component of tourism products, such as festivals, craft traditions, gastronomy, music, games, and even cinema. Brands that have gained global recognition are often based on objects or practices that have become part of the UNESCO World Heritage. They become the basis for marketing campaigns actively attracting tourists internationally (Kucheriava, 2021). At the regional level, ICH often includes local elements inherent in certain territories. Regional tourism brands may focus only on certain art forms or traditional celebrations characteristic of this region. For example, national and regional holidays that preserve elements of ethnic traditions, such as folklore festivals, celebrations of rituals, gastronomic festivals, and certain types of music or dance (Tkachenko, 2019). At the local level, ICH can include indi-

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vidual cultural traditions inherent to specific ethnic groups or even small communities. These practices can include crafts, traditional dishes, local holidays or rituals. They are often an important element of local tourism brands, as they reflect the uniqueness and originality of individual communities (Nahorniak, 2008). Local brands can successfully use ICH resources to develop small and medium-sized enterprises, such as organising cultural events, distributing traditional products or gastronomic tours.

It should be emphasised that the elements of the intangible heritage of humanity are much less known at the global level. Most are known only to specialists, while society is often poorly acquainted with them. The need to popularize and preserve the intangible cultural heritage is due to at least four main factors: it serves as a source of inspiration for current and future generations, which satisfies their internal needs for beauty and promotes artistic self-expression; it is a necessary component of the ethnic history of nations; it forms a mosaic of the cultural diversity of humanity; it contributes to the uniqueness and originality of national culture in the context of globalization and integration (Aksonova, 2019; Kulakovska, 2010; Pletsan, 2022). In this context, tourism is important, as it actively promotes international cultural exchange, expands citizens' awareness of national heritage, and popularises cultural tourism resources. Elements of the National Cultural Heritage of Ukraine reflect the uniqueness of the ethnographic regions of our state, such as Bukovina, Pokuttia, Boykivshchyna, Opillia, Lemkivshchyna, Transcarpathia, Volyn, Podillia, Polissia, Slobozhanshchyna, etc. This forms the competitive advantages of the Ukrainian tourist product in the national and world markets, which allows our country not only to increase the pace of development of the tourism business, but also to ensure the revival and preservation of the ethnocultural identity of the Ukrainian people, contributing to the development of national and patriotic feelings.

Currently, the most significant interest among foreign, and often Ukrainian, tourists is aroused by such outstanding elements of the Ukrainian ICH as the traditions of celebrating Ivan Kupala, organizing a nativity scene, performing Christmas carols and driving a goat to Malanka, as well as making Easter eggs, making a lizhnik, pottery, making a motanka doll, baking a loaf of bread and preparing national dishes, in particular borscht. Tourists also show a strong interest in molfarism and witchcraft as a specific ethnocultural phenomenon of the Ukrainian people. Familiarisation with these and other elements of the ICH is carried out in various recreational formats, through participation in tourist routes, excursion programs, master classes and other events (Table 3).

Table 3. Elements of intangible cultural heritage as a tourist resource

Element ICH	Main region	Form of implementation in tourism	International significance
1	2	3	4
Petrykivka decorative painting	Dnipropetrovsk region	Master classes, exhibitions	Listed by UNESCO in 2013
Cossack songs of the Dnipropetrovsk region	Dnipropetrovsk region	Concerts, festivals	Requires urgent protection (UNESCO, 2016)
Kosivka painted ceramics	Ivano-Frankivsk region	Tourist routes, pottery master classes	Listed by UNESCO in 2019
Traditional Kharkiv Cossack kingdom	Kharkiv region	Educational programs, master classes	Recognised by UNESCO as one of the best practices for the protection of NSC during a pandemic
Tradition of cooking Ukrainian borscht	All Ukraine	Gastro festivals, culinary tours	Listed by UNESCO in 2022

Source: Summarised by the author

Given the uniqueness of the elements of the National Cultural Heritage, there is no doubt that each can become a feature of the tourist image of localities and contribute to the growth of tourist interest in them. From this point of view, popularising these elements undoubtedly plays an important role in forming the tourist image and brand of objects. The achievement of this goal, among other things, is effectively facilitated by various events, in particular festivals, aimed at increasing attention to local centres of folk art, crafts and traditions, which have accumulated over centuries and are today a great treasure of the Ukrainian people.

One of the most famous in Ukraine and well-known abroad is the Sorochyn Fair, where visitors can purchase various authentic products and participate in theatrical events, performances of Ukrainian folk songs and dances, etc. Among the ethnographic, folklore and ethnographic festivals, the organizers of which focus on popularizing the national identity and uniqueness of the cultural heritage of the Ukrainian people, the most famous are 'Etnovyr' in Lviv, the International Hutsul Festival in the cities of Ivano-Frankivsk region, 'Trypilske kolo' in Rzhyshchiv in the Kyiv region, 'Tu Stan' in Urych, Lviv region, and others. Special attention deserves gastro festivals that are popular among domestic and foreign tourists,

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such as 'Zakarpatske Bozhole' in the city of Uzhhorod, 'Borshchyk u hlynianomu horshchyku' in Opishna, Poltava region, Lviv coffee, chocolate, cheese and wine festivals, 'Chervene vyno' in Mukachevo, 'Halytska defiliada' in Lviv and others (Petranivskyi & Lysyk, 2011; Pletsan, 2022). Significant potential for tourism development in the regions is provided by centres of folk crafts that preserve the cultural traditions of Ukrainians that have been formed over millennia and have significant cultural and tourist potential. For example, pottery traditions are best preserved in Kosiv in the Ivano-Frankivsk region, the village of Opishna in the Poltava region and Havarechchyna in the Lviv region. The main centre of decorative painting is the village of Petrykivka in the Dnipropetrovsk region, and the centres of Easter egg making are the village of Kosmach and the city of Kolomyia in the Ivano-Frankivsk region. The villages of Bromly in the Sumy region, and the cities of Khust and Tiachiv in Transcarpathia are famous for their weaving traditions using ancient technologies. Ancient weaving techniques are preserved by local craftsmen in Krolevka, Reshetylovka, Bohuslav, Pereuasliv-Khmelnytskyi, Kosiv, Kolomyia and other places (Petranivskyi & Lysyk, 2011; Pletsan, 2022). To get acquainted with the traditions of embroidery, making vytynanki, folk toys or knitting, it is enough to simply visit Ukrainian villages, since many of these centres of industrial art operate there.

Nowadays, cooperation between tourism business entities and local communities has become quite widespread, involving local ICH practitioners in tourist programs. Thematic master classes, participation in folk customs and rituals, and meetings with bearers of local traditions and crafts are in great demand. Local communities play a significant role in preserving and promoting ICH, demonstrating a particular interest in its use during decentralisation. Undoubtedly, in addition to folk artists, art historians, specialists in Ukrainian history, public figures, and residents of local communities, the state also has a vital role in addressing the problems of NICH. It should guarantee adequate financing of all types of work and provide regulatory and information support for these processes. At the same time, according to the analysis conducted, many measures aimed at studying, reviving, preserving and using ICH in tourism activities did not have the expected effect. This is mainly due to the lack of a comprehensive program in Ukraine regarding these facilities and the lack of material resources and qualified personnel.

It is also important to emphasise that now in Ukraine there is a noticeable shortage of thematic booklets, presentation materials, informational videos and short videos that could popularise various aspects of the ICH among a broad

audience. Often, the necessary information is difficult to access or is absent from the official resources of local governments. There is also a lack of educational programs to attract proactive citizens to participate in festivals, volunteer actions and other communication events (Smyrnov & Liubitseva, 2022). It is necessary to intensify project activities to preserve the ICH, since a competent organisation can attract significant investors and their resources to the region. Such an approach will help solve several urgent social problems, including low living standards, high unemployment and mass labour migration of Ukrainians abroad. Ukraine has poorly developed cultural diplomacy, making our country less recognisable than other countries that actively promote their intangible cultural achievements (for example, carnivals in Brazil, festivals in Spain, winemaking traditions in Italy and France). As a result, many elements of Ukraine's ICH remain unknown to tourists.

Thus, the ICH is a valuable resource for tourism, capable of creating competitive advantages in the global and national tourism markets. Despite the large number of unique elements of the ICH in Ukraine, most of them are little known or unknown abroad and even in the country itself. This serious problem can and should be solved through joint efforts of the state, territorial communities, scientists, entrepreneurs and all interested citizens. This will not only contribute to the development of the tourism potential of the regions and the solution of socio-economic problems, but will also contribute to the revival and preservation of the ethno-cultural identity of the people, as well as the development of national-patriotic feelings.

4. Conclusions

The study results confirm that the ICH contributes to the high-quality development of tourism, and tourism supports the bilateral expansion of living heritage opportunities. Tourism activity provides scenarios for the application of the ICH. It indicates the direction of its activation and use, as an important resource for the development of tourism, since it not only preserves the unique cultural identity, but also contributes to the economic growth of regions. Integrating the ICH elements in the formation of tourism products allows for the creation of an authentic and competitive tourism brand for Ukraine.

Tourism activities act as an effective mechanism for using ICH in modern conditions, creating platforms for reproducing traditions, crafts and rituals. This process contributes to the preservation of cultural diversity, the development of tourism infrastructure and the attraction of new audiences. The use of ICH

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as a basis for the formation of tourism products allows you to create authentic and competitive brands that combine traditional values with modern marketing approaches. The results obtained can be used to develop strategies for the popularisation of ICH, creating new tourist routes, and improving cultural policy in sustainable development.

The scientific novelty The main stages of the historical development of the protection, promotion and integration of elements of the National Cultural Heritage of Ukraine into modern tourism activities have been identified and systematized, in particular through the analysis of the international experience of Italy; the marketing aspects of the formation and promotion of an ethnocultural brand have been revealed, in particular based on authenticity, locality and historicity as key factors of tourist attractiveness; the methodology for analyzing tourist destinations has been supplemented by using SWOT analysis to assess the national brand of Ukraine, in particular its role in the promotion of the National Cultural Heritage in domestic and international tourism, taking into account the needs of the target audience and the use of modern technologies for interactivity and engagement.

The significance of the study the research is that its results can be used to implement the provisions of the Convention for the Safeguarding of the Intangible Cultural Heritage through the integration of its principles into the development of national strategies for the promotion of cultural tourism and the preservation of intangible traditions of Ukraine, which can become the basis for creating a comprehensive marketing plan for the promotion of tourist destinations, including elements of branding, digital marketing and interactive technologies aimed at increasing tourist activity.

Prospects for further research are to study the best cases of international experience that can be adapted and implemented by travel agencies to create cultural and educational routes that take into account the local characteristics of the regions of Ukraine.

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TRANSFORMATIONAL PROCESSES OF SOCIO-CULTURAL DEVELOPMENT

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Transformation of Event Trends in the Context of Socio-Cultural Development of Ukraine

Abstract: *Introduction.* The modern event sphere is highly dynamic and adaptive; it responds quickly to current challenges and external circumstances, forming new trends and determining development trends. Despite the losses and crises caused by the pandemic and exacerbated by the war, the event market in Ukraine continues to develop and become more competitive. Knowledge and understanding of trends allow professionals to create innovative formats and unique offers, adapt international experience to domestic realities, and be flexible and progressive. At the same time, today's domestic events reflect and shape the new values of Ukrainian society – charity, volunteering, inclusiveness, and national identity. Global trends related to the use of digital technologies, data analytics, mobile applications, gamification, etc., are integrated into domestic events, combining traditions and innovative approaches. *Purpose and methods.* The article aims to analyse the transformation of event trends in the 2020s of the twenty-first century, identify the relationship with socio-cultural, social, political, economic, and other factors of the development of Ukrainian society, and outline prospects for further research. The study used methods of analysis and synthesis, which made it possible to analyse event trends as a separate phenomenon and, in combination with external factors, identify their impact on the socio-cultural development of Ukraine. The comparison method allowed for the identification of differences in technologies, formats, and methods inherent in events of different years. *Results.* Modern event trends have been systematised, focusing on forming

new trends in the event sector under the influence of external circumstances, such as the improvement of digital tools, diversification of technologies, the COVID-19 pandemic, martial law in Ukraine, and others. *Conclusions.* The scientific novelty of the article is that it compares event trends of different years, identifies their advantages and disadvantages, and suggests prospects for further research. The conclusions drawn from the study focus on the diversity of trends and their formation, depending on external circumstances. The ideas proposed in the article will allow adapting global trends to domestic realities. It will help to increase the competitiveness of Ukrainian events both in the local and large-scale international markets.

Keywords: trend, event trends, event technologies, event industry, event, event culture.

1. Introduction

The problem formulation. Despite all the external challenges, Ukraine's event industry continues to develop dynamically. The modern globalised, automated and digitalised world dictates new requirements and approaches and shapes event trends. The means, technologies, forms and formats of event organisation are updated annually and require systematisation and scientific substantiation.

State study of the problem. Practical development and modern achievements have intensified scientific research on event culture, events, event technologies, event industry, trends and prospects for the development of the sector, etc.

Scientific research on events can be divided depending on the points of view from which they are analysed and the aspects and components of events that are focused on.

Many works of domestic scholars devoted to events consider them from a managerial point of view, i.e. the primary focus is on the specifics of event management. Among them, we can distinguish the studies of Yu. Diachenko, I. Sedikova and V. Bondar (2020), O. Nikoliuk, Yu. Diachenko and T. Savchenko (2021), L. Zelenska (2018), I. Parkhomenko (2018), M. Poplavskyi (2017), O. Khytrova and Yu. Kharytonova (2018), etc. From the economic point of view, the event industry is considered by I. Budnikevych and A. Semkiv (2022), H. Oleksiuk, I. Anhelko and N. Samotii (2020). M. Pashkevych (2021) studies the event as an effective public relations tool.

The works of I. Budnikevych and A. Semkiv (2022), V. Kurylenko (2020), N. Danylykha and I. Pakholok (2021), M. Krypchuk and S. Plutalov (2022), S. Mackenzie (2023), K. Semenchuk and D. Nechyt (2021), O. Potsipukh

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(2018) and others are devoted to the formation of event trends and trends in the development of the event sector.

When analysing modern event trends, it is worth highlighting studies on events that have emerged in the context of the COVID-19 pandemic. The following articles help research event trends of that time: O. Hubernator (2022), O. Krupa and O. Hubernator (2023), O. Nikoliuk, Yu. Diachenko and T. Savchenko (2021), H. Oleksiuk, I. Anhelko and N. Samotii (2020) and others, as well as the opinions of event practitioners A. Andrievska (2021), V. Kurylenko (2020), Ya. Matviichuk (2022), etc.

Since the beginning of Russia's full-scale invasion of Ukraine, research on events held under martial law has intensified. Among them are the works of Zikii N. and Rakocha M. (2024), Matviichuk, Ya. (2022), Kuzmenko T. and Samahala V. (2024) and others.

Event trends research is also constantly updated with new practical achievements, technological innovations, and external challenges that require constant attention and analysis by the scientific community.

Unresolved issues. However, virtually no comprehensive studies summarise the specifics of event trends in different years and focus on their transformation in the context of Ukraine's socio-cultural development.

2. Purpose and methods

The purpose and research tasks. The purpose of the study is to analyse and compare the main event trends that influenced the socio-cultural development of Ukraine, particularly in the 20s of the 21st century, taking into account external challenges and circumstances.

The goal is to solve the following *tasks*:

– analysis of the state of scientific development of the topic;

– clarification of the categorical apparatus of the study;

– studying the formation and transformation of event trends in the 20s of the 21st century;

– study of event trends in the context of external challenges (pandemic, war, technological advances);

– analysis of the impact of global trends on the socio-cultural space of Ukraine;

– to outline the prospects for further research of event trends.

Methodology and methods. The methodological basis of the study of event trends in the socio-cultural space of Ukraine is based on cultural, systemic, marketing, innovative and technological approaches. The cultural approach is implemented through the opportunity to study events as a component of event culture, to understand the cultural value and meaning of events, and to understand their role in shaping national identity and socio-cultural space. The systemic approach was used to analyse the event industry as an integral system that includes many components, such as organisers, participants, logistics, technology, socio-cultural context, etc. This approach allowed us to characterise event trends in interacting with internal components and external factors.

The marketing approach made it possible to study event trends as a response to consumers' expectations, behaviour, and demands and the dynamics of the event services market.

Innovative and technological approaches in conjunction with each other made it possible to analyse the impact of modern innovative technologies, such as AR/VR/MR reality, artificial intelligence, NFT, and big data, on the development of events and the formation of trends.

The combination of different scientific approaches confirms the complexity and relevance of the study of event trends, providing an understanding of the causes and consequences of their formation.

The study uses the methods of analysis, synthesis, and comparison, allowing event trends to be studied as a separate phenomenon (analysis) and in combination with external factors (synthesis). The comparison reveals the main differences and similarities in different periods' technologies, formats, and methods of event trends.

Information base. The article uses domestic and foreign research on the event sphere, event industry, event market, event management of individual events and event trends. It analyses the practical implementation in the socio-cultural space of Ukraine.

An essential source of information for studying global event trends is the American magazine Special Events, which annually identifies the world's best event agencies and summarises the main trends in the event business ("Magazine digital edition", n.d.). According to the rating results, it is possible to trace the change of priorities, the formation of trends and trends in events. The Ukrainian magazine EVENT Ukraine (Event Ukraine, n.d.) provides detailed information about current domestic events.

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An objective source for the study of modern events is the updated International Standard (ISO 20121:2024) adopted by the International Organisation for Standardisation (ISO), which substantiates detailed requirements for all types of events and provides recommendations for compliance with the specified requirements (International Organization for Standardization, 2024). The main theses of the standard are focused on ensuring quality results of both small local and large-scale international events.

3. Results and discussion

3.1. Main concepts of the study

The analysis of the transformation of event trends in the modern world should begin with defining the main concepts. In particular, the word 'trend' in contemporary reference books is interpreted as: a direction, a tendency; a change that determines the general direction of development, changes in a process or phenomenon, or a long, long-term trend in economic indicators in economic forecasting ("Trend", n.d.). In English, 'trend' means 'tendency'. However, domestic scholars try to distinguish between 'trend' and 'tendency' concepts. In particular, L. Melnyk (2020, p. 11) notes that the term 'trend' emphasises the modern nature of processes and phenomena. According to scientists, 'trend' is mainly used in relation to social phenomena in which a person is an active subject influencing the course of events, and 'tendency' conveys the result of the action of more fundamental laws. The term 'trend' is used to denote the consequences of the influence of social laws (Melnyk, 2020, p. 11). After all, this term is the most appropriate to characterise the directions of development of some regions of industries (social networks, lifestyle, fashion), as it emphasises their modern nature (Melnyk, 2020, p. 11).

Analysing trends in the tourism industry, V. Krasnomovets and A. Trachuk (2022, p. 167) propose to interpret 'trend' as 'a specific phenomenon or event that is in great demand among consumers and is systemic in a given period'.

According to O. Potsipukh (2018), the distinction between the concepts of 'trend' and 'tendency' occurs at the level of professional intuition, with the concept of 'trend' being preferred in the English-language discourse, while Ukrainian researchers often focus on trends, as they tend to focus on longer and more established phenomena ('tendencies'), as opposed to changeable, 'fashionable' trends.

Based on the definitions and analysis of the concept of 'trend', the following main features can be distinguished: modern, relevant, fashionable, changeable, in demand, prevailing in a given period.

The term 'event' has an English origin and is translated as 'event'. The 'event' and 'event' concepts are used in Ukrainian. I. Petrova (2021, p.128), studying the idea of 'event', notes that it is 'one of the most complex and mysterious in the national cultural thought', as it covers many characteristics 'an event as a unique event, an event as a cultural phenomenon, an event as experience, an event as history, an event as a breakdown of everyday life', which gives grounds to talk about the multiplicity of approaches to defining the concept.

Ukrainian researcher I. Parkhomenko (2018) believes that 'an event can be understood as a project that requires the development of an idea, planning, administration, organisation of a promotion campaign (event marketing), consideration of risks and effective financial management of an event project' (p.74). An event is defined by H. Derhachova (2022, p. 15) as something planned for a certain period, in a certain place, with a certain target audience and purpose.

L. Zelenska emphasises that an event is a type of human activity that involves the meeting and interaction of different people, limited in time and connected by the realisation of common goals. This is any event (corporate, private, business, mass, etc.) that takes place on an equipped site or in the open air (Zelenska, 2018, p. 18).

Contemporary cultural studies interpret the concept of event in quite different ways; it has many meanings, depending on the context in which it is used. However, among the main features of an event are those that summarise the definition: careful planning, uniqueness, originality, opposition to everyday life, and positive perception of the event. Thus, in our study, current trends will be considered prevailing in the event sphere of the 20s of the 21st century concerning the circumstances that influenced their formation.

3.2. Event trends in 2019/2020. The impact of the COVID-19 pandemic on the formation of event trends.

Event trends change yearly, depending on external influences and factors influenced by socio-cultural, political, geographical, financial, technological and other indicators. At the end of each year, event experts and industry practitioners predict the event trends that will prevail in the new year. Analysing the event trends of 2019 and the predictions made for 2020, it can be stated that most experts focused on the use of modern technologies such as mixed reality, artificial intelligence, face recognition technologies, etc. However, at that time, many event companies were not yet ready to use the latest technologies and preferred efficiency to novelty (Hyland, 2019).

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A large-scale study by EventManagersBlog portal 'The State of Event Technology 2019/2020' on trends that affect the use of technology in event organisation and the event technology 'eco-system' focused on innovative technological achievements and readiness for use in Western Europe and the United States. The researchers also noted the gradual takeover of small companies by large event conglomerates, which led to a number of mergers and changes in positioning in the event market. At that time, this trend was exclusively related to the English-speaking space. According to the study, 52% of event professionals planned to significantly increase funding for technological events, although their cost was high for 25% of event companies. The preferred tools were identified as a trend. According to Eventmb analysts, the event app market in Western countries has reached its highest point of development, so in 2020, it was expected to undergo a significant transformation. There have been gradual changes in the search, selection and cooperation with contractors. In 2019, the number of event managers who preferred contractors offering all-in-one solutions increased by 27% (compared to 2018), which reduced logistics costs. The introduction of 5G improved internet connectivity at event venues. However, the trend in 2019 was the preference for efficiency over novelty. The emphasis was placed on return on investment through increased efficiency in the organisation, rather than on using technology to demonstrate the event's uniqueness. The innovative technical tools have become an advantage for big-budget events. Compared to previous years, the value of data collection has increased, with 48% of event organisers using event technology to obtain valuable information in planning future events (EventMB Studio, 2019).

At the end of 2019, immersive events remained popular – events that affect a person's emotional state, creating the effect of full presence. Visitors to immersive events see, hear, feel, and perceive a specially designed atmosphere as real. The success and popularity of immersive events were primarily due to the format's novelty and the opportunity to participate in an organised event, influence its outcome, and feel a sense of belonging to history. Research at the time confirmed that the event industry of the future would be focused on the technologicalisation of events. In particular, the study 'Are Event Planners Struggling with Event Technology' by London-based Eventforce stated that 91% of event planners consider technology an essential aspect of their work. Still, only 48% admit to being aware of the possibilities of its use. The findings were based on the opinions of event professionals representing corporations, associations, government and educational institutions involved in event organisation in the US and

UK. The findings also highlighted some of the latest technologies that organisers were planning to use at events in the future, including Mixed Reality (MR), Augmented Reality (AR) and Virtual Reality (VR) platforms that combine digital objects with the real world; AI (artificial intelligence) solutions that are supposed to help personalise attendees (e.g. chatbots, network tools); facial recognition technologies; 5G and holograms, etc. ("New Research Shows", 2019).

At the beginning of 2020, Victoria Kurylenko (2020) analysed the trends in the development of events in Ukraine on the web pages of the national magazine EVENT Ukraine, focusing on the fact that the fashion for traditional events is a thing of the past, while unique environments with an atmosphere in which visitors feel like full participants in events are becoming relevant. Among the main trends 2020 were streaming of all kinds, the effect of presence, the Internet of things, VR/AR forever, live communication, healthy lifestyle, common cause, and emotional details. Thus, even before the pandemic, the author of the article (Kurylenko, 2020) focused on the importance of live online broadcasts – streaming, which is conducted by both event organisers and visitors (crowdsourcing) and allows you to watch what is happening at the event site from anywhere in the world. The trends also included events using digital technologies: the presence effect, the Internet of Things (a platform with special offers from partners), VR and AR technologies, and 'bright, unusual details that will have a rating on social media', i.e., heartfelt details.

We should also analyse trends that have become difficult (or impossible) to implement due to quarantine restrictions since March 2020. In the field of events, the following important details were foreseen - live communication that evokes positive emotions - 'attention to offline will increase, the struggle will be not for time, but for the strength of the emotion evoked by the brand,' noted V. Kurylenko (2020), so in her opinion, it is important to create intense emotions that qualitatively change a person's life. The popularity of masterclasses, group work, and the creation of joint art projects for deeper immersion in the event, cooperation, and participation was predicted to grow. It is nice to note that healthy lifestyle and sports were among the trends; in 2020, sports events were expected to grow in popularity, be organised in unexpected and original places, and create a wow effect by combining the incongruous, for example, boxing + ballet.

However, significant transformations in the event industry took place in 2020 due to the introduction of quarantine restrictions related to the COVID-19 pandemic. At this time, there was a gradual adaptation to the bans and quarantine restrictions, and new event trends began to emerge. In particular, the event

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trends of 2020 were unforeseen by experts - focus on the domestic audience (due to the closure of borders); organisation of online events (unprecedented before); improvement of digital tools, their active use; events for a limited number of visitors; hybrid events, etc. Ukrainian event agencies actively follow global trends to strengthen their competitiveness, introducing global event trends for the Ukrainian audience.

Thus, 2020 has become a year of domestic and global event industry challenges. According to researchers, 54% of event companies started organising online events and webinars, significantly reducing the number of offline events. With the onset of the COVID-19 pandemic, event trends have undergone significant transformations triggered by anti-epidemic restrictions. The companies that survived, grew stronger, and became event market leaders were flexible, ready to experiment, and not afraid of innovation.

3.3. Event trends in 2021-2022

In 2021, the introduction to the Top 120 UK Event Agencies: Your Ultimate Directory in 2022, stated that 93% of event organisations had started investing in digital technologies (Noe, 2023). Experts trying to make reasonable, reliable forecasts believed hybrid events would prevail in 2022, given the pandemic challenges. The author of the book Reinventing Live, British event expert Mark Giberty, has formed the main directions of event development. In particular, he identified the following: technological innovations – opportunities for differentiation; hybrid events and not only in them; monetisation of online events; innovative technical solutions in events; support for constant interaction with the audience; maintaining the confidentiality of information (Moore, 2021).

Summing up the British expert's forecasts, it is worth noting that technology in times of pandemic is indeed becoming the best tool for engaging the audience and maintaining leadership positions. The whole world is becoming 'hybrid', as the real and virtual worlds have become so intertwined that it is sometimes difficult to distinguish them. That is why M. Giberti emphasised that 'hybrid' should be used more broadly than just 'hybrid events' (Moore, 2021). Before the pandemic, when most events took place offline, selling tickets to online events was uncommon, so the question of monetising virtual events arose. According to Bizzabo research, only 9% of online events were paid for in 2021. Sponsors were also not ready to invest in online events and did not see or understand their profitability.

Another challenge in organising virtual and hybrid events was the problem of preserving the personal data of event attendees. The organisers considered choosing reliable platforms that use advanced information security tools.

One of the most promising event trends is the 'metaverse', i.e. the virtual universe of the future. The metaverse was seen as the future of the Internet, combining virtual and augmented reality with real life (*Shcho take metavsesvit*, 2021). The real world will become as digitalised and gamified as possible and move to the blockchain. VR, AR, MR, and XR technologies will be integrated into the event industry as much as possible. They will be used alongside transparent touchscreens, generative graphics, kinetic scanners, and interactive waterfalls.

2021 Face ID technology also gained popularity, and it was used during classical and hybrid events as a registration tool, considering health and safety issues (Andriievska, 2021).

It is pretty clear that during the pandemic, the 'event trend' has become the issue of compliance with medical indicators and sanitary standards that are safe for visitors, in particular, ensuring masks and the necessary distances.

Special attention is also paid to preserving the environment during events. In 2021, a meeting of world leaders took place in Glasgow, Scotland, where they presented plans to reduce carbon emissions by 50% by 2030, in line with the Paris Climate Agreement. During the meeting, the Net Zero Carbon Events Pledge initiative was launched, which confirmed the participation and commitment of the event industry to address climate change.

Sustainability has been among the event trends in recent years. One of the most important aspects of organising and hosting events is preserving the environment. The following trends have become the norm for many event organisers: decor made from natural materials and minimising the use of plastic; electronic tickets instead of paper tickets; reusable and eco-friendly tableware; promoting waste sorting; educational events promoting sustainable development, etc.

The event priorities of Ukrainians changed dramatically after the full-scale invasion of our country by Russia.

Many event agencies closed down, ceased their operations, or started volunteering. According to Yana Matviichuk (2022), CEO of the ARENA CS event agency, the event industry in Ukraine immediately shrank by 80%. It seemed that the war and any events were incompatible.

However, already in 2022, the following events began to be in particular demand: events to thank the units of the Armed Forces of Ukraine (AFU), the State Emergency Service (SES), and utilities; charity events that spread impor-

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tant information about the war in Ukraine in the international space; volunteer events to raise funds for the army and social projects (Matviichuk, 2022).

Security issues became a priority. Event organisers must consider the risks of missile attacks, the mandatory availability of shelters, evacuation plans, and communication with the relevant services when organising events. This has imposed new requirements on the selection of locations and event planning.

Over time, the event industry has begun to recover, including offline business events. There is a great demand for 'social, charitable, educational and technological business events', and events where you can learn about solutions for work, business during the war and helpful life hacks are also popular. Examples of events organised in the context of the war include: Ukrainian B2B Marketing Forum, Demine Ukraine Forum, an offline forum on humanitarian demining, Private Label Conference, IT Arena, iForum, Entrepreneurs' Forum, etc. (Sukhorukova, 2023).

Volunteering and charity have become an integral part of the events, raising funds for the Armed Forces of Ukraine and supporting affected citizens.

3.4. Event trends in 2023-2024

Event trends in 2023 were predicted by S. Mackenzie (2023). Among the most important trends, he identified the following: Using Mobile Technologies at Events (contactless registration and e-tickets, real-time event updates, interactive signage, etc.); Enhance Live Event Experiences with Virtual and Augmented Reality (virtual exhibitions, interactive installations, holograms and avatars, etc.); Events in the Metaverse (fashion weeks, concerts, marathons); Artificial Intelligence and Automation (chatbots, voice-controlled tools, automated language translators, spatial planning tools, etc.); Tracking Environmental Impact with Sustainability Platforms; Interactive Risk Management Platforms; Accessible Event Experiences; Big Data (use of technology to collect and interpret data in the future); Hybrid Events Support Flexible Work Arrangements (due to flexibility and convenience, they remain in trend); Technology Ecosystems and Integrations (integration between all systems used in the event business).

The event trends 2023 are also outlined on the English-language portal worksup.com (Worksup, n.d.), which focuses primarily on organisational aspects. In particular, there is a balance between active participation and on their terms, whereby the event participant decides when and how they want to consume media, during meetings or a coffee break. It is important to capture the

participant at the right moment, but simultaneously allow them to choose the content topic, schedule, speakers, exhibitions, or whom to communicate with.

The trend of morality and sustainability, shaped by people's desire to attend events that do not contradict their values and beliefs, in which organisers adhere to environmental standards and do not forget about the socio-political problems of the region where the event takes place (Worksup, n.d.).

The best tools for organising events are intuitive and similar to those used in everyday life. The trend – intuitive and personalised event tech and tools – confirms the above opinion, emphasising that technology should complement the event, regardless of its context or format, and should be flexible and efficient.

Another trend of 2023 – time and budget management – was based on the organisation of small local events that save time and money. The content and education trend explains that it should be justified for event participants; it cannot be vague or unrealistic. 'The best and most authentic ideas come from the roots, not the top of the tree' (Worksup, n.d.).

In recent years, artificial intelligence has become one of the most powerful event tools, with the advantages of automating processes, saving time, maintaining consistency and accuracy of communications, and large-scale personalisation (AI can provide individual responses to customers, taking into account their requests and hobbies); however, there are also disadvantages, such as the lack of interpersonal contacts (customers feel that they are communicating with a robot), and training is required to use AI tools.

Given the psychological and social tension caused by the war, the population needs more positive emotions and experiences in Ukraine. That is why social events, art therapy events, immersive events, interactive exhibitions, and concerts with audience participation are gaining popularity.

Social issues related to wartime violence, which are relevant to Ukrainians, are also presented in events. The patriotic themes of Ukrainian events captivate and empathise with the global community, and plenty of evidence supports this. Concerts and performances, charity events and auctions, exhibitions and fairs, plays, rallies and flash mobs are organised around the world to remind us of Russia's military aggression and the strength, courage and resilience of the Ukrainian people.

The Ukrainian project 'Embroidered with Pain' by SUNEVENTS won one of the world's most prestigious event awards, Bea World, 2024, in two nominations: Gold Low Budget Event and Gold Non-Profit CSR Event. The main goals of the event are to raise awareness of wartime sexual violence through embroidered towels, inspire protection of survivors by raising awareness both in Ukraine and

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around the world, draw attention to the problem, and encourage survivors to seek help (SUN Event, 2024). The organisers note: 'We embroidered the towels to tell stories of sexual violence committed by the Russian occupiers against people who do not exist in reality. However, these stories are collected from dark events that happened. Moreover, from the light ones, that will definitely happen. Moreover, the following will happen: wounds will heal, life will win, and we will overcome everything. There is more to come.' (*Vyshyti bolem*, n.d.). Thus, through events, the world empathises with the events in Ukraine.

At the same time, the Ukrainian event industry is developing in tandem with global industry achievements, and global trends are relevant to Ukrainian events. Among the most common trends are the use of technology, a combination of formats (online, offline, hybrid events), environmental friendliness of events, personalisation and a differentiated (individual) approach, etc.

The introduction of technologies such as metaverse, VR/AR/MR reality, immersive, 3D technologies, robots, blockchain, NFT and artificial intelligence have become integral components of modern events. Technological capabilities improve communication with guests, simplifying event registration and navigation; immersive, VR/AR/MR and 3D technologies improve visuals, make events more emotional and exciting; artificial intelligence combined with big data adapt events to the preferences and interests of individual participants, creating individual content and interactive opportunities. Virtual souvenirs, NFT tickets, and certificates are additional innovation bonuses. An alternative to traditional offline events is online and hybrid events that can take place in the metaverse and give a sense of presence and complete immersion thanks to virtual and augmented reality technologies.

It is important to note that despite modern events' innovation and technology, trends include environmental friendliness, sustainable development, and visitor safety. The emphasis on environmental protection motivates organisers to avoid waste, use environmentally friendly materials, introduce healthy food, and care for visitors' psychological comfort and physical health.

4. Conclusions

Thus, modern events in Ukraine are incredibly diverse and open, and they promote the values of the globalised world, including respect for national identity, gender equality, social inclusion, and barrier-free access. At the same time, both large-scale and intimate events designed for a limited number of participants are popular, emphasising their uniqueness and exclusivity.

The scientific novelty. The article analyses event trends relevant to the global event industry, focusing on their adaptation to the socio-cultural space of Ukraine. Event trends are studied as an independent cultural phenomenon that reflects current external challenges: social, political, technological, environmental, etc. The specifics of forming new event formats to respond to changing external circumstances are substantiated. The interconnection of event trends and socio-cultural development of Ukraine in the process of actualisation of the processes of identification of Ukrainian society, caused by the Russian-Ukrainian war, is revealed.

The significance of the study lies in the relevance and insufficient development of the topic of transformation of event trends in the context of the socio-cultural development of Ukraine. Even though the modern event sphere is developing quite dynamically in practical terms, the theoretical basis for its scientific substantiation remains insufficient. The article partially fills in the gaps regarding the peculiarities of the formation of event trends in the domestic socio-cultural space.

The study focuses on the perception of events as catalysts for social change. These practical tools can contribute to the cohesion and resilience of society, promote national values, convey important national messages to the world community, restore national identity, self-awareness, etc.

The results obtained may be helpful for event industry professionals in developing strategies for modern events.

Prospects for further research are associated with rapid changes in trends and tendencies that will require scientific generalisation, comprehension and analysis. The continuous improvement of digital technologies in global and domestic socio-cultural spaces will shape new event formats.

Of course, an important area of research should be studying events as a means of social integration of Ukrainian society in the context of post-war reconstruction.

The analysis of the transformation of events has made it possible to identify the main trends in the current event industry, as well as to predict development trends that include the use of innovative technologies in future events, improving the monetisation tools for virtual events, expanding the use of hybrid events, improving the database storage platforms for event audiences, etc.

The Ukrainian event industry has proven its flexibility and ability to adapt in the face of extraordinary challenges. Current trends demonstrate not only the creativity and innovation of the organisers, but also their social responsibility and desire to support the country. Despite the challenging environment, events in Ukraine continue to bring people together, provide inspiration and contribute to cultural development.

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Abstract: *Introduction.* The relevance of the research topic is due to the problems caused by the globalisation of society. The modern creative industry is going through a new digitalisation stage, transforming its content, organisational and stylistic components. *Purpose and methods.* The purpose of the article is to analyse the problems and prospects of using blockchain technology in the creative industry of Ukraine. The methodological basis of the study is a systemic-functional, dynamic, comprehensive principle that includes methods of analysis and synthesis, modelling, historical and logical methods, and statistical analysis. *Results.* The article reveals the specifics of managing socio-cultural projects using blockchain and identifies the positive and negative results of its application. The scientific novelty of the research results is to reveal the socio-cultural essence of managing socio-cultural projects by using blockchain, identifying its positive features, negative consequences and threats to the artist and the user. *Conclusions.* The author analyses the legislative framework for the use of digital tools in the creative industry, in particular, the Law of Ukraine 'On Culture', the Law of Ukraine 'On Virtual Assets', the Law of Ukraine 'On Amendments to the Tax Code of Ukraine and Other Legislative Acts of Ukraine Regarding the Regulation of the Turnover of Virtual Assets in Ukraine', and assesses the legal regulation of blockchain technologies in the field of socio-cultural activities. The author assesses the level of blockchain development in the creative industry of Ukraine in the context of the war, and considers financial aspects, including the urgent need for investment and state support for blockchain-related projects.

Keywords: blockchain, creative industry, blockchain management, artist management, blockchain project, cryptocurrency.

1. Introduction

Statement of the problem. The dynamic digitalisation of all spheres of life characterises modern society. Digital transformation is seen as a process of gradual business transformation by revising models, operations, products, marketing approach, goals, etc., through adopting digital technologies (Law on Virtual Assets). In the context of rapid technological advancement and the growing importance of digital transformation, the potential of blockchain technology for modernising economic processes and management activities is being rethought.

The blockchain's relevance is also because modern business operations require security and confidentiality guarantees (Stolterman & Fors, 2004, p. 689). This particular technology is currently a promising prospect for the financial and management industries. The use of cryptocurrencies as a payment instrument is growing in a number of industries, including finance, government, manufacturing, and retail, where security, scale, and efficiency of the management system must be combined. Although blockchain technology is currently seen primarily as a platform for cryptocurrencies, its use can be expanded to include social and cultural activities.

The application of blockchain in the creative economy is still being formed. The terms 'creative economy' and 'creative economy industry' are being actively consolidated in the subject area of socio-cultural activity (Butnik-Siverskyi, 2023, pp. 24–25) and are of substantive importance for the formation of the digital economy in the creative economy industry. Thus, the Law of Ukraine 'On Culture' states (subpara. 52, para. 1, Art. 1): 'Creative industries are types of economic activity aimed at creating added value and jobs through cultural (artistic) and/or creative expression', and further (clause 53, paragraph 1, Article 1): 'Creative product – goods and services created/provided as a result of cultural (artistic) and/or creative expression and having high added value' (Verkhovna Rada of Ukraine, 2010).

However, in Ukraine, unfortunately, there are a number of obstacles that may affect the socio-cultural sphere's readiness to implement this technology. Therefore, the creative industry lags far behind the above-mentioned industries in the context of blockchain involvement in the organisation of innovative practices, as well as scientific understanding of the possibility of integrating and using cryptocurrency, which necessitates the implementation of relevant theoretical research and determines the relevance of the topic of this article.

State study of the problem. Significant theoretical and practical aspects of the introduction of blockchain technology in all areas of activity are the basis for the research of many domestic scholars (M. Dyachuk, M. Boiko, T. Zavada, A. Karnaushenko, O. Bolonenkova, V. Mazur, O. Ivankevych, A. Moskalev,

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E. Popova, S. Ohynok, K. Yanko) and foreign researchers (K. Panetta, E. Stolterman, A. Croon Fors, J. Symcox, R. Takahashi).

In particular, T. Zavada (2022), K. Yarovyi, O. Martynenko and A. Shnurko (2022), K. Nekit (2019), V. Riadinska (2020) see cryptocurrency as an independent socio-economic phenomenon that requires clarification of the mechanism of state regulation and legal recognition. S. Ohinok and K. Yanko (2023), A. Moskalov and E. Popova (2018), V. Mazur and O. Ivankevych (2015), M. Boiko (2021), P. Rubanov (2019), M. Savchenko, V. Korolenko and O. Poroshyna (2019) point to the important role of blockchain in the formation of international economic relations and its spread in global markets. The review of publications shows the relevance of the problem of blockchain implementation in all spheres of life. It raises the issue of further prospects for the development of blockchain in the field of socio-cultural activity in Ukraine. The problem of determining the prospects was raised in the scientific research of L. Chyzhevska (2022), A. Ovcharenko (2019). S. Poliakh (2023), A. Karnaushenko and O. Bolonenkova (2023), M. Diachuk (2018), but these publications did not pay attention to the socio-cultural sphere of application.

Thus, in the national literature, the issue of conceptualisation of the very concept of 'blockchain' and identification of its role in the formation of global world markets has recently become relevant. At the same time, the issue of current trends in implementing blockchain in socio-cultural activities remains outside their attention.

Unresolved issues. The significance of cryptocurrency for the creative industry is considered superficially, without a proper theoretical analysis of the concepts. As a result, in the current field of domestic socio-cultural research, the issue of the role of blockchain in shaping contemporary socio-cultural activity and determining the prospects for the use of cryptocurrencies has not had a full theoretical articulation. Accordingly, there is a need to improve the existing scientific and methodological approaches to conceptualising and determining the prospects for using blockchain in socio-cultural activities.

2. Purpose and methods

The purpose and research tasks. The article aims to identify the problems and prospects of using blockchain technology in the creative industry of Ukraine.

In accordance with this goal, the following tasks should be solved.

– to conceptualise the concepts of 'blockchain', 'cryptocurrency' and 'creative economy';

– to highlight the role and importance of blockchain technology in the formation of the creative economy of Ukraine;

– to analyse the socio-cultural reflections and contradictions of globalisation that determine the development of blockchain in Ukraine and actualise its implementation in the creative economy;

– to reveal the essence of digital governance, its subjectivity and identify the problems that arise with the introduction of blockchain;

– to identify the social consequences and metaphysical threats of the digitalisation of methods of managing socio-cultural activities.

Methodology and research methods. The methodological basis of the study is, first of all, a comprehensive principle that includes methods of analysis and synthesis, induction and deduction, modelling, historical and logical methods, and statistical analysis methods. The interdisciplinary nature of the study led to the use of the analytical method when considering blockchain as a system management tool within specific scientific disciplines (management, sociology, cultural studies, and international political economy). Comparative and typological methods were actively used to identify similarities and differences between blockchain practices in various fields of activity, as well as the method of expert assessments, which allowed for the prediction of the further course of digitalisation of creative industry management.

Information base of the study. The study is based on theoretical and empirical information obtained from reliable sources. As theoretical data, the results of previous studies conducted by the most prominent scholars in the fields of sociology, economic theory, political science, cultural studies, and global governance were used. The materials of legislative documents, in particular, the Law on Culture, the Law on Virtual Assets, the Law on Amendments to the Tax Code of Ukraine and Other Legislative Acts of Ukraine on Regulation of the Turnover of Virtual Assets in Ukraine, were used, based on the results of which the author analysed the legal regulation of the introduction of blockchain technology in the socio-cultural sphere. The empirical data on the subject matter of the study are based on the authors' observations and expert opinions of specialists in this field. The chronological boundaries of the study cover the last decade, with a small forecast for the next one.

3. Results and discussion

3.1. Current realities of the creative economy industry

The restrictions caused by the pandemic and the full-scale invasion by the Russian Federation have significantly undermined Ukraine's economic balance and stability. As a result, these circumstances have led to a slowdown in produc-

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tion rates and capacity, a decrease in investment, and the emergence of numerous economic and social risks. At the same time, today's realities have led to an increased interest in digital technologies, virtual reality and the transformation of management and production activities.

The definition of the 'creative economy industry', which reproduces a set of economic creative activities with high potential for profitability and job creation, has become of substantive importance for the development of the economy.

According to the Creative Economy Development Council, blockchain is expected to play an essential role in shaping the creative economy (Ukrainskyi tsentr kulturnykh doslidzhen, 2021). After all, it can protect intellectual property rights and legal regulation by obtaining digital certificates, user identification, and decentralising the governance system.

The development of the creative economy creates new opportunities for digital human rights. After all, the introduction of innovations provides greater opportunities for the realisation of the creative potential of artists, and creative activity is turning into a more inclusive process of cultural creation. Digital human rights encompass a wide range of fundamental freedoms, including the right to access information, privacy, personal data security, freedom of expression, and the principles of equality and non-discrimination. The digital transformation of the creative economy has opened up new opportunities for artists and consumers, while providing competitive advantages to innovative businesses.

Summarising the above, it should be noted that the process of formation of the digital economy in the context of the creative industry of Ukraine, from the point of view of intellectual property, is progressive and demonstrates stable development dynamics.

Given the crucial socio-cultural role of creative work, the development of strategies to support creative professionals and entrepreneurial initiatives, further digitalisation of the creative economy (including blockchain implementation) should be based on a number of fundamental principles that can be taken into account in the decision-making process at the state level.

Another hypothesis is that blockchain technology can significantly improve the system of payment for the consumption of creative services or the use of relevant content – the purchase of artistic goods using cryptocurrency can eliminate the involvement of intermediaries in this process. As a result, artists can earn more income.

To better understand the essence of managing the creative process through blockchain technology, it is worth exploring the specifics of its functioning in the creative industry in more detail.

3.2. Blockchain system as a digital governance tool in the creative industry

A blockchain is a system for transmitting transactions encrypted over the Internet using IOT, but without a central management entity (by keeping independent ledgers), thus providing transparency in the data management system. Blockchain technology guarantees a secure transaction environment due to its decentralised nature (Bezverkhyi & Kuvshynova, 2018, pp. 29–38). This system's peculiarity is that the so-called 'third party' control is replaced by the blockchain, eliminating the risk of information theft and fraud. This technological process operates in a decentralised manner, as no person can create and verify transactions (Litoshenko, 2017, pp. 77–79). This feature of blockchain technology should accelerate the gradual transformation of all public services into convenient online services, or a phenomenon that distinguishes between economic, political and cultural components.

Blockchain is created through electronic payments (mining) and is a computer-generated code. Each block must meet specific criteria for correctness and complexity of creation, for which a hashing algorithm is used.

Blockchain is currently the most widespread in the financial industry, and cryptocurrencies best illustrate its functionality. Miners mine new coins and conduct all cryptocurrency transactions simultaneously. The difference between cryptocurrencies and conventional currencies is the lack of control by a specialised institution that oversees the issuance. The more popular a cryptocurrency becomes, the more memory it needs to store.

Ethereum, one of several blockchain platforms, is the basis for many of the early applications of blockchain in the creative economy. It enables using smart contracts and initial coin offerings (ICO) on its network. Smart contracts allow for the automatic payment of cryptocurrency called Ether once the conditions specified in the agreement are met. ICO make it possible to create new coins on top of the Ethereum blockchain and facilitates the financing of new projects. The combination of smart contracts and ICO enables the generalised use of blockchain, but it is not without risk. Research firm Gartner has outlined the vulnerabilities of smart contracts (Panetta, 2017), and regulators worldwide have warned about the dangers to ICO investors (Detrixhe, 2017).

In the creative economy, blockchain can protect certain royalty information, potentially alleviating concerns that artists receive much lower remuneration in today's digital economy.

Improved transaction terms of the blockchain's use for smart contracts have created a new way of transacting. Smart contracts help artists manage digital

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rights and distribute shares among participants, allowing them to pay creators more openly and transparently.

PeerTracks, Ujo Music and Mycelia offer platforms for artists to upload their tracks, control licensing options, set up distribution and receive immediate royalty payments for the distribution of their creative content. A 'smart contract' is concluded for each artistic work with the appropriate copyright registration, and revenue is distributed according to this contract to create a fair and sustainable music ecosystem (Takahashi, 2017).

Some corporations are investing in various types of cryptocurrencies and related projects, expecting to make a significant profit over time, as these technologies are relatively new and their potential is impressive. For example, since September 2021, Google has invested about $1.5 billion in developing crypto startups; Samsung has invested $979.2 million in the same period (Symcox, 2022).

The peculiarity of this technology is that it is easy to determine how the income was distributed among those who own the rights to the creative work. In particular, Ascribe.io offers secure property attribution by providing each creative product with a unique cryptographic identifier that the blockchain verifies. This means the owner can be traced and the content can be safely distributed (Smahlo, 2024).

Finally, the blockchain helps create a reputation system, which is important to ensure that hostile agents do not attempt to manipulate the system. Blockchain addresses are unique, so creating an off-chain platform to evaluate users while identifying and rooting out potential bad actors is possible.

Augur is one such organisation that is experimenting with reputation tokens. More flexible pricing mechanisms, Blockchain can also provide creators with the ability to conduct dynamic pricing and micrometrics, potentially offering greater control over content. Dynamic pricing could give artists the freedom to adjust the purchase prices of their works, in theory, whenever they want. Blockchain has eliminated intermediaries, so artists, as opposed to managers and promoters, can have a greater say in how their work is valued.

Another positive aspect of blockchain in the creative industry is the freedom of pricing that micrometrics has brought. This disruptive innovation redefines the smallest consumable unit of creative work. While digital music stores allow consumers to buy individual songs, blockchain can make fragments of creative work available for a price; for example, a few seconds of a song to be used in a film trailer.

Services such as Streamium allow artists to control content distribution, as the blockchain records the algorithm of the creative product, its constituent elements and the components of the creative work.

There are also drawbacks in introducing blockchain technology into the creative economy (Graham, 2017). For example, Stem Disintermedia (n.d.), a company that helps music artists distribute royalties, decided not to use blockchain after realising that artists found it too tedious to upload all the metadata required for their work. In addition, many stakeholders were not satisfied with the level of transparency in royalty distribution. Others felt that traditional labels and publishers were important for promoting and distributing content (Dredge, 2017).

Blockchain requires knowledge of alphanumeric code and cryptography. To overcome this problem, user interfaces (UI), similar to AR and VR applications, should have a different interface that is more familiar to the average user.

For example, Apple's App Store boasts over 300,000 developers who have launched over 2 million apps (Aru, 2017). BLOCKv is one example of creating a user-friendly UI for the blockchain, but these initiatives should not happen in isolation.

3.3. Prospects for blockchain technology in the creative industry

Given that blockchain is still at the initial stage of its development, it is difficult to determine the algorithm for the development of creative crypto-management and crypto-production. Nevertheless, based on the results of the review of the above realities, several hypotheses can be put forward:

First. One of the possible scenarios for the development of blockchain technology is that blockchain is likely to create more efficient schemes for monetising creative work. On the positive side, this outcome of blockchain technology could provide greater opportunities for the public to access artists' work while ensuring that they are fairly remunerated. After all, blockchain promotes freer distribution and creates competitive conditions for promoting creative content.

Second. The creation of 'smart contracts' in the creative industry will allow artists to manage digital rights, fairly distribute income, and determine the conditions for promoting the creative content they create.

Third. Creating analytical reports on user demand for creative content. Using a blockchain system, it will be possible to see information about those who have viewed creative content and to what extent. The form of such reporting can be a digital ledger generated in the blockchain.

Fourth. Promote efficient, dynamic pricing based on blockchain analysis of supply and demand. In addition, workers in the creative industries will be able to control prices and set them independently, without using the services of intermediaries.

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Fifth. There is no longer a need to buy unnecessary parts of creative material ('micrometrics' or 'micromonetisation'). Digital music stores such as iTunes allow consumers to purchase individual songs. With the help of blockchain, fragments of creative works can be made for a certain price, for example, a few seconds of a song for use in a film trailer.

Sixth. Reputation building – blockchain can help link reputations to specific 'addresses' on the blockchain, allowing producers and consumers of creative work to verify each other. This can help increase cooperation and identify unscrupulous producers or consumers. Appropriately protecting digital human rights is essential for the digitalisation of the creative economy.

3.4. Current trends in blockchain implementation
in the creative industry of Ukraine

In the context of the current realities of Ukrainian society, constant attempts of cyberattacks by the aggressor country, the introduction of blockchain technology is a critical issue, the positive outcome of which can guarantee the relative security of transactions, royalty payments to artists, etc. Due to the above features of decentralisation, data immutability, transparency, and cryptographic protection, blockchain provides advantages. As a result, in September 2022, Ukraine became one of the top three countries in terms of cryptocurrency use (Fedorova, 2022).

The interest in blockchain opportunities is also reflected in Ukraine's legislative framework. In particular, the Law on Virtual Assets (adopted in 2022) defines the rules for taxation of cryptocurrency transactions (Verkhovna Rada of Ukraine, 2022). According to its provisions, a mandatory legal act is to establish requirements for entities operating with cryptocurrencies, particularly providers of virtual asset exchange and storage services, as well as establishing customer identification and reporting procedures. These restrictions affect tax authorities' transparency in this area, leading to the legalisation of crime proceeds and the prevention of terrorist financing.

At the same time, draft law 10225-1 (Verkhovna Rada of Ukraine, 2023) was developed to simplify the conditions for regulating income taxation from transactions with virtual assets, creating a solid basis for its post-war reconstruction.

In 2023, 2 draft laws, No. 6447 and No. 6576, were adopted, which regulate the provision of digital services, the circulation of digital content and digital things. Adopting the draft laws allows the integration of the virtual asset industry into Ukraine's traditional economy. Implementing legal norms will stimulate the development of the digital economy and allow the new sector of the econo-

my to attract additional funds to the country (Ministry of Digital Transformation of Ukraine, 2023).

As a result of the review of the legal and regulatory framework, it is worth noting that the government is encouraging the use of blockchain technology in Ukraine.

Ukraine has strengthened its cooperation with the European Union on cybersecurity issues, resulting in an agreement with the European Union Agency for Cybersecurity (ENISA) (2023) to build capacity, share best practices, and raise situational awareness.

Ukrainian companies Everstake, Ambisafe, and Hacken already have experience developing content using blockchain solutions.

However, there is a need for additional investment in technological developments, given that the blockchain system is only at the first stages of development in socio-cultural activities.

The high initial costs of developing and implementing blockchain solutions can be a significant obstacle.

Government programmes are aimed at introducing blockchain technology to the Ukrainian public sector. The government's Diia programme has a series of public procurements for developing blockchain solutions to increase transparency and efficiency in public administration (Tkach, 2024, pp. 102–104). There may also be opportunities for partnerships with international organisations and other donors to fund blockchain projects in the public sector.

Global Ledger, a Ukrainian startup that develops products for tracking cryptocurrency transactions and assessing the risks of working with clients, has studied the potential for taxation of the cryptocurrency market in Ukraine (Ministry of Digital Transformation of Ukraine, 2024). According to the study, if crypto assets are legalised in Ukraine, taxes from the provision of services in the crypto industry in 2021-2024 could amount to UAH 8.34 billion for the Ukrainian audience and up to UAH 6.53 billion from personal income taxation. Legalisation of the cryptocurrency market could bring Ukraine up to UAH 15 billion in budget revenues (Petrovskyi, 2024). Against the backdrop of the next bitcoin growth cycle, one of the issues discussed at the forum 'Prospects for Domestic Investment' (Kyiv, 12 December 2024) was the legalisation of cryptocurrency in early 2025, which requires amendments to the Tax and Civil Codes (*EP zibrala*, 2024).

As a result of the review of blockchain technology in Ukraine, we highlight the positive aspects of its functioning in the field of socio-cultural activity:

Each transaction is private, given that it is encrypted and displayed as a special set of characters. Decryption of a particular transaction is possible only with

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a private key, a unique combination of letters and numbers known only to the user. Therefore, it is impossible to log in on behalf of someone else and make a transaction.

The reliability of the data is because on a particular blockchain platform, each participant in the payment process can see any financial transactions (in the form of an encrypted code. Accordingly, it will be impossible to change them due to the existing chain principle.

Lastly, low transaction costs have been identified. Blockchain technology simplifies the intermediation process and significantly reduces transaction costs compared to the fees charged by banks or other financial institutions that store physical money. For example, to create a new block with transactions in the blockchain, users must pay a fee to the person who created the block – the miner.

4. Conclusions

The use of blockchain technology requires an increase in the level of digital financial literacy of artists, which requires the skills of finding and using information and critical thinking. The prospects of blockchain in the creative industry cannot be overestimated, as it is a management tool that provides user security, process efficiency, transparency and decentralisation, stimulating innovation and changing traditional business models. The use of the blockchain concept in the creative industry is at an early stage of development. However, it is based on understanding the digital environment and cryptographic principles.

Ukraine's regulatory and legislative framework (Law on Culture, Law on Virtual Assets) creates favourable conditions for the development of innovations in cryptocurrencies and blockchain technologies, encouraging the implementation of new projects and stimulating the development of Ukraine's creative economy.

The revealed freedom of pricing through micrometrics allows blockchain to take an important place in the creative industry management segment. After all, this disruptive innovation redefines the smallest consumable unit of creative work. While digital music stores allow consumers to buy individual songs, blockchain can make fragments of creative work available for a price; for example, a few seconds of a song to be used in a film trailer.

Despite the benefits of introducing blockchain technologies in the creative industry, Ukraine lacks legislative regulations defining the rules for using blockchain in the promotion of creative products. As a result, these circumstances slow down their implementation.

Therefore, it is important to update the research on blockchain technology by engaging experts and making investments. These efforts can contribute to creating effective and innovative solutions in the creative economy and will promote the development of the creative industry and socio-cultural activities in general.

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UKRAINIAN ABSTRACTS

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

**«Теорія та історія управління проєктами в контексті креативних індустрій:
аналіз культурно-мистецьких практик»**

Анотація: *Вступ.* Стаття присвячена теоретико-історичному аналізу управлінських підходів у сфері креативних індустрій крізь призму культурологічного осмислення мистецьких практик. *Мета і методи. Мета статті* – провести культурологічний аналіз розвитку та управління креативними індустріями. *Методи.* В науковому дослідженні використовувалися загальнонаукові методи пізнання: аналіз і синтез, порівняння, індукція і дедукція, узагальнення, історико-логічний підхід. *Результати дослідження.* Визначено, що управління проєктами в креативних індустріях виокремилося як самостійний напрям менеджменту з 1940-х рр., а в українському контексті цей процес активізувався після 1990-х рр. завдяки виникненню приватного бізнесу та формуванню ринкових механізмів. Становлення цієї сфери значною мірою зумовлене поєднанням культурних та економічних чинників, серед яких – поява креативних кластерів, впровадження сучасних технологій і вплив освітніх установ на формування креативного класу, що сприяють соціокультурному та економічному розвитку українських регіонів. Здійснений культурологічний аналіз креативних індустрій України засвідчив, що їхня структура базується на інноваційних медіаплатформах, телевізійних інтелектуальних проєктах, кінематографічних практиках і рекламному сегменті, що інтегрують мистецтво, бізнес-технології та соціокультурні цінності. Показано, що це сприяє формуванню позитивного образу інтелектуальної творчості в суспільстві. Досліджено роль стартап-екосистем, таких як UNIT.City, які слугують інструментами розвитку підприємництва, залучення інвестицій та інтеграції в міжнародний ринок. *Висновки.* Сучасне управління проєктами у сфері креативних індустрій ґрунтується на функціональному підході, який охоплює системне управління культурними сенсами, ресурсами, людським капіталом і якістю продуктів. Особлива увага приділяється моніторингу змін і ризиків у культурній сфері, що забезпечує стабільність і сталий розвиток мистецьких ініціатив. Практичне значення дослідження полягає у можливості застосування його результатів для розроблення ефективних стратегій управління культурно-мистецькими проєктами в умовах глобалізації.

Ключові слова: креативні індустрії, культурологія, управління проєктами, мистецькі практики, культурний капітал.

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"Culturological Dimensions of Art-Management:
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Оксана Олійник
«Культурологічні виміри артменеджменту:
парадигмальні трансформації»

Анотація: *Вступ.* Актуальність аналізу парадигмальних трансформацій у структурі артменеджменту обумовлена новизною соціокультурної ситуації, що склалася під впливом глобалізації, глибинної медіатизації та метамодерну, а також спричинила появу нових засобів комунікації та етичних параметрів управління у сфері мистецтва та культури. *Мета і методи.* Метою статті є розкриття культурологічного виміру артменеджменту на етапі трансформацій парадигми функціонування артсфери в епоху метамодерну та постінформаційного соціуму. В роботі використано низку підходів і методів, зокрема соціокультурний, етико-аксіологічний та інтегративний підходи, а ще такі теоретичні й емпіричні методи, як структурно-функціональний і термінологічний аналізи, узагальнення, класифікація, аналіз документів, порівняння, конкретизація. *Результати.* З'ясовано, що культурологічний вимір артменеджменту розкриває його як інструмент управління та регулювання в умовах зміни етико-аксіологічних засад галузі, що підтверджується сучасними соціокультурними практиками та ситуацією на артринку. *Висновки.* Артсфера відображає ідеї та цінності сучасної постіндустріальної та метамодерної парадигми суспільного розвитку, охоплює дії щодо забезпечення управління художнім процесом, розроблення та реалізації стратегій, формування попиту та стимулювання збуту, застосування технологій і методів комунікацій у сучасному конкурентному ринковому середовищі. Узагальнюючи результати методологічного та культурологічного аналізу артменеджменту, слід орієнтуватися на постнекласичний тип наукової раціональності, згідно з яким управління здійснюється через проєкти та людино-орієнтовані моделі, а основні впливи простежуються на рівні середовищ, що саморозвиваються, культури, цінностей, технологій «складання» і руйнування суб'єктів розвитку, де на перший план виходить етика стратегічних суб'єктів. Під впливом цієї моделі, механізмів і технологій змінюється й управлінська культура артменеджера.

Ключові слова: артсфера, артменеджмент, культурологічний та етико-аксіологічний підходи, постнекласична раціональність, етика управління, метамодерн, парадигмальні трансформації.

Liudmyla Batchenko, Yaroslav Yasnyskyi
"Forming an Optimal Regional Tourism Structure in Ukraine:
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Людмила Батченко, Ярослав Ясниський
«Формування оптимальної регіональної туристичної структури України:
соціокультурний вимір»

Анотація: *Вступ.* У сучасних трансформаційних процесах зростає значення територіальних аспектів розвитку національної економіки. Туристична галузь України є не лише інструментом позиціонування бренду «Україна» на міжнародній арені, а й одним із чинників досягнення оптимальності під час формування регіональних господарських структур для подолання економічних диспропорцій і забезпечення сталого розвитку регіонів та економіки держави в цілому. Туризм відіграє вагому роль у розвитку регіональних соціокультурних просторів, сприяє збереженню культурної спадщини, активізації місцевих громад і покращенню якості життя населення. Виявлення соціокультурних чинників, що постають драйверами розвитку туризму та формують оптимальні регіональні структури з урахуванням соціокультурного виміру, є стратегічним завданням. *Мета і методи. Мета статті* – визначити соціокультурні чинники, що впливають на регіональний розвиток туризму, та розробити теоретико-прикладні підходи до формування оптимальної регіональної туристичної структури. У процесі дослідження використано *методи* аналізу та синтезу, систематизації та узагальнення, які дали можливість проаналізувати тенденції розвитку туризму в Україні, виокремити культурологічні особливості Подільського регіону та з'ясувати їхній вплив на туристичну сферу. Структурно-функціональний метод використано для створення культурологічної моделі регіонального розвитку. *Результати дослідження.* Систематизовано сучасні підходи до формування державної регіональної політики у сфері туризму. Встановлено, що в умовах децентралізації сільський туризм набуває нового значення, сприяючи самофінансуванню територіальних громад і зміцненню соціального капіталу. Запропоновано модель формування регіональної туристичної структури, що враховує культурні коди територій, локальні ідентичності та соціальні запити. *Висновки.* Розроблено й обґрунтовано оптимізаційну модель регіональної туристичної структури України з урахуванням соціокультурних чинників, що визначають інвестиційну привабливість регіону. Такий підхід сприятиме підвищенню конкурентоспроможності та забезпеченню інвестиційно-інноваційного розвитку. Також акцентовано на необхідності інтеграції соціокультурного виміру в процес формування регіональної туристичної політики.

Ключові слова: сталий розвиток територій, регіональна туристична структура, соціокультурний вимір, кластерна модель, кемпінгова мережа, інвестиційна привабливість, соціокультурне середовище.

Volodymyr Antonenko
"Development of Tourist Destinations Based on the Use
of the Intangible Cultural Heritage of Ukraine as a Tool
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Володимир Антоненко
«Розвиток туристичних дестинацій на основі використання
нематеріальної культурної спадщини України як інструмент
створення унікального етнокультурного бренду»

Анотація: *Вступ.* Значення нематеріальної культурної спадщини (НКС) як ресурсу збереження національної ідентичності та формування культурної політики привертає увагу науковців у контексті глобалізаційних викликів. Через елементи НКС відбувається формування національної ідентичності, відтворення культурної пам'яті та залучення ціннісних орієнтирів, тому їх збереження, популяризація та інтеграція у сферу туризму набуває особливої значущості як для культурного, так і для економічного розвитку сучасного суспільства. *Мета і методи. Мета статті* – здійснити теоретико-методологічне обґрунтування ролі нематеріальної культурної спадщини України у формуванні етнокультурного бренду туристичної дестинації. У дослідженні застосовано такі загальнонаукові методи пізнання, як аналіз і синтез, порівняння, індукція і дедукція, узагальнення, а також історико-логічний підхід. *Результати.* Туристична діяльність є ефективним механізмом актуалізації НКС, створюючи умови для відтворення традицій, ремесел і обрядів. Цей процес сприяє збереженню культурного різноманіття, розвитку туристичної інфраструктури та залученню нових аудиторій. Використання НКС як основи для формування туристичних продуктів забезпечує створення автентичних і конкурентоспроможних брендів, які гармонійно поєднують традиційні цінності з сучасними маркетинговими підходами. Отримані результати можуть бути використані для розроблення стратегій популяризації НКС, формування нових туристичних маршрутів, а також удосконалення культурної політики в контексті сталого розвитку та створення етнокультурного бренду України. *Висновки.* Нематеріальна культурна спадщина є важливим ресурсом для якісного розвитку туризму, а туристична діяльність, відповідно, забезпечує її збереження, переосмислення та популяризацію. Вона не лише підтримує унікальну культурну ідентичність, а й сприяє економічному зростанню регіонів. Інтеграція елементів НКС у туристичні продукти дає змогу створювати автентичний і конкурентоспроможний бренд України.

Ключові слова: культура, нематеріальна культурна спадщина, туристична дестинація, етнокультурний бренд.

Liudmyla Polishchuk
"Transformation of Event Trends in the Context
of Socio-Cultural Development of Ukraine"
pp. 91-108

Людмила Поліщук
«Трансформація івент-трендів у контексті
соціокультурного розвитку України»

Анотація: *Вступ.* Наразі івент-сфера є надзвичайно динамічною та адаптивною, вона швидко реагує на сучасні виклики та зовнішні обставини, формує тренди та визначає тенденції розвитку. Попри втрати та кризи, зумовлені пандемією та посилені війною, івент-ринок в Україні продовжує розвиватися та стає дедалі конкурентнішим. Знання та розуміння трендів дає змогу фахівцям створювати інноваційні формати й унікальні пропозиції, адаптувати міжнародний досвід до вітчизняних реалій, бути гнучкими та прогресивними. Водночас вітчизняні івенти сьогодення відображають і формують нові цінності українського суспільства – благодійність, волонтерство, інклюзивність, національну ідентичність. Глобальні тенденції пов'язані з використанням цифрових технологій, аналітики даних, мобільних застосунків, гейміфікації тощо, що інтегруються у вітчизняні івенти, поєднуючи традиції та інноваційні підходи. *Мета і методи. Мета статті* – проаналізувати трансформації івент-трендів у 2020-ті рр., виявити взаємозв'язок із соціокультурними, суспільними, політичними, економічними та іншими чинниками розвитку українського суспільства. У процесі дослідження використано *методи* аналізу та синтезу, які дали можливість проаналізувати івент-тренди не лише як окреме явище, а й в поєднанні із зовнішніми чинниками, визначити їхній вплив на соціокультурний розвиток України. Метод порівняння дав змогу виявити відмінності технологій, форматів, методик, притаманних івентам різних років. *Результати дослідження.* Систематизовано сучасні івент-тренди, акцентовано на формуванні нових трендів в івент-сфері під впливом зовнішніх обставин, таких як: удосконалення диджитал-інструментів, урізноманітнення технологій, пандемія COVID-19, воєнний стан в Україні та ін. *Висновки.* У статті здійснено порівняння івент-трендів різних років, виявлено їхні переваги та недоліки, акцентовано на різноманітності трендів та особливостях їх формування. Використання запропонованих у статті ідей дасть змогу адаптувати світові тренди до вітчизняних реалій, сприятиме підвищенню конкурентоспроможності українських івентів як на місцевому, так і на міжнародному ринку.

Ключові слова: тренд, івент-тренди, івент-технології, івент-індустрія, подія, подієва культура.

Nataliia Mohylevska, Lesia Malooka,
Kateryna Darovanets, Oleksandr Darovanets
"Blockchain as a Tool for the Formation of the Modern Creative
Economy Industry: Processes, Strategies and Prospects of Application"
pp. 109-124

Наталія Могилевська, Леся Малоока,
Катерина Дарованець, Олександр Дарованець
«Блокчейн як інструмент формування сучасної індустрії креативної економіки:
процеси, стратегії та перспективи застосування»

Анотація: *Вступ.* Актуальність теми дослідження зумовлена викликами, спричиненими глобалізацією суспільства. На сучасному етапі креативна індустрія перебуває в стані цифрової трансформації, що зумовлює зміну її змістовного, організаційного та стилістичного складників. *Мета і методи. Мета статті* – провести аналітичний аналіз проблем і перспектив використання блокчейн-технології в креативній індустрії України. *Методологічною основою* дослідження є системно-функціональний, динамічний і комплексний принципи, що охоплюють методи аналізу і синтезу, моделювання, історико-логічний, а також метод статистичного аналізу. *Результати.* У статті осмислено специфіку управління соціокультурними проєктами з урахуванням можливості використання блокчейн-технології, виявлено позитивні та негативні аспекти її застосування. *Наукова новизна* результатів дослідження полягає у розкритті сутності управління соціокультурними проєктами через залучення блокчейну, виявленні його позитивних особливостей та негативних наслідків і загроз для артиста (митця) та користувача. *Висновки.* Проаналізовано законодавчу базу та нормативно-правові акти України стосовно застосування цифрових інструментів у креативній індустрії та врегулювання обороту віртуальних активів, а також надано оцінку правовому регулюванню блокчейн-технологій у сфері соціокультурної діяльності. Оцінено рівень розвитку блокчейн-технології в креативній індустрії України в умовах війни, розглянуто фінансові аспекти, включаючи нагальну потребу в інвестиціях і державну підтримку інноваційних проєктів.

Ключові слова: блокчейн, креативна індустрія, блокчейн-управління, менеджмент артиста, блокчейн-проєкт, криптовалюта.

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