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## **OPERATIONAL MODELS OF MANAGING CULTURE ORGANIZATION AND CREATIVE SPACES**

**Аннотация:** В статье рассматриваются проблемы, возникающие в процессе адаптации культуры и креативных индустрий к переходу на цифровые технологии. В работе дается описание процесса создания стоимости в креативной экономике с учетом влияния онлайн-культуры и цифровой культуры на креативные индустрии.

**Ключевые слова:** креативная экономика, креативные индустрии, креативное пространство, цепочка создания стоимости, онлайн-культура, цифровая культура, модели оперативного управления.

**Abstract:** The article presents the analyses of the operational model of managing culture organizations and business of the creative industries sector.

**Key words:** Creative economy, culture and creative industries, creative space, value creation chain, online-culture, digital culture, operational management models.

In the modern practice of managing creative spaces, there emerges a number of problems relating to the definition of the ways of realization of corporate strategy in company's day-to-day activities, i.e. operational modes of them or that business of the creative sector of the economy [3]. The indicated problems acquire special topicality in the 21<sup>st</sup> century in the context of the adaptation of culture sphere to the transition to digital technology [1]. To carry out the analyses of the aforesaid problems it in

necessary to examine a number of notions and definitions which characterize the phenomena and processes now in program in the creative economy.

The notion «creative economy» is defined as the totality of individuals and business which create culture, artistic and innovative products and services. This system also includes creative spaces where the manufacturers of culture products and services can freely present their works, get a reviews and exchange ideas [5].

In the sphere of culture and creativeness it is necessary to speak about a culture product. Having analyses the term «culture product» in various aspects of activity one can draw a conclusion, that culture product is:

1) the good provided by culture intuitions in the form of good and services that bear in themselves culture values, meanings, ideas, ethical and moral norms, images, culture codes and conceptions;

2) the results of the process of ideals-formation personalized in the material (as a representative) or immaterial (as an ideal) form, intended to meet the needs of the highest order (secondary, i.e. social, spiritual, communicative, etc.) [6].

Topical within this research in the notion «value creation chain» which in understand as a chain within which every successive organization adds value for the customer who gets the end culture product. From the practical viewpoint the value creation chain can be illustrated on the example of the organization of a performance [4].

The process of staging a play starts with the author of the play and their manuscript guarantee the creative component of the project. In the process of the work on the production, the process involves the theatre company which creates the interpretation of the author's text and stages the play [6]. The staging of the play requires the work of designers, artists, scenery artist, person in charge of lighting effects and other specialists, and also premises for rehearsals and performance. Thus, the manuscript is supplemented by the links of the value creation of a culture product, in this case-play, the chain involves the organization in charge of the realization of culture product, i.g. ticket service on the Internet. The Example enables us to

illustrate the process of the transformation of the creative idea to a culture product through the value creation chain.

Let us examine the three operational models of managing culture organizations and creative spaces.

The first mode is based on the project-based activity. The project in the sphere of culture and creative industries is a sphere of the activity in the course of which are determined and achieved the clear goals balancing between the scope of work, and resources (such as money, work, materials, energy, space, etc.), time, quality and risks. Culture projects may be similar, may resemble each other, but, as a rule, each project is unique. Rather often culture organizations, especially small ones, work with a number of projects, they seek financing from grant giver or sponsors, and then they launch the project, realize it and pass on to the next one. Small business of the creative sector may realize several projects simultaneously.

In example of the organizations that refer to their model are, for example, the interactive mass media, the companies realizing projects to develop computer games, mobile content, etc.

The second model are organizations, specializing in the creation of culture products or providing culture services (advertising agencies, film companies, theatre companies, designers and others).

The third model of the operation of culture organizations and creative business is a mixed one: organizations operating within the indicated model have culture products to all on the market, and they are also involved in the realization of the product. In example of this operational model are theatres that have permanent repertoire but at the same time they realize the project within which they develop and create a new production [4].

Proceeding from the analyses of the operational models of managing culture organizations and business of the culture industries sector and also the problems emerging in the process of the adaptation of culture and creative industries to the transition to digital technologies, and also the description of the value creation process in the creative economy taking into account the impact of online-culture one

can conclude that the changes typical of the modern culture consumption need the adaptation of all the aspects of the work of the organizations of the culture and creative industries sector by introducing projects portfolio, transforming project to products and services.

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