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PROBLEMS OF OPERATIONAL MODELS OF MANAGING CULTURE ORGANIZATIONS AND CREATIVE SPACES

Аннотация: В статье представлен анализ операционных моделей управления культурными организациями сектора креативных индустрий.

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

Abstract: The article examines the problems emerging in the process of the adaptation of culture and creative industries to the transition to digital technologies. The work offers the description of the process of value creation in the creative economy taking into account the effect of the online-culture and digital culture on creative industries as a whole.

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

Let us examine the main problems that the organizations of the creative economy sector dealing with these three different operational models are faced with.

The first problem that the organization working with products and projects faces is the difference between them [4]. The differences in the type of the projects, realized, by the organizations of the culture industries sector, raises the complexity of

managing them, as different project require a different resource base for their realization.

The second problem that culture organizations and creative businesses face is a great number of projects and, as a result, the high complexity of managing them [5]. The effective way of the solution of the problem is to develop projects portfolio which enables one to differential between the internal projects (the projects which organization realizes on its own) and external projects (the projects financed from external sources: at the expense of grants, sponsors, crowd funding or by the combination of the aforesaid forms of financing [6].

The third problem – the transition from project to product and services. An example of this is the situation when project organizations develop a great number of projects but, incidentally, they do not know how to enter a market to sell new products or services they specialize in [6].

In the modern world with the abundance of gadgets and the possibility of obtaining diverse content via the Internet, consumers are capable of changing the forms of culture produce consumption [1]. The trends of the development of online-culture influence the formations of the value creation chain in different segments of the creative industries sector [1].

One of the effects of the impact of the transition to digital technologies on the value creation chain and creative industries in the extension of access to information [3]. In the age of digital technologies the manufactures of culture and creative goods and services need to obtain credible knowledge of the sources of information used by potential consumers, what e-platforms and gadgets consumers use, this also effects the way how and where the culture project should be accessible to consumers. It is not only about then behavior but also about the information resources on which consumers get culture produce. To ensure the effective management of the organization of the creative economy sector especially topical is the work with such channels of distribution of culture goods and services as for example KudaGo.com – the service to promote events and entertainments in Russia's cities (Moscow, St. Petersburg, Kazan, Novorossiysk and others), and also in the similar services on the

Internet: Moscow's free interactive poster – 2DO2GO.RU, «Afisha», kudamoscow.ru and others.

The second effect of the transition to digital technologies is the change in the culture of the consumption of the produce of creative industries [2]. Prior to the mass proliferation of digital technologies the product and the source were in the obvious interaction, at present we are seeing the trend towards the universalization of the sources of the provision of culture product, hereby a new culture of the consumption of culture content is being formed (e.g. earlier consumers used to go to the movies to consume such culture product as film, nowadays they can go to the movies to watch the online-broadcaster ballet or opera from the world-famous theatre, etc.)

The third change affecting the value creation chain and creative economy is the promotion of goods and services [4]. Within the current trend the focus is on the issues of how the operators the participants in the value creation chain find new clients, what sources of information and gadgets are available who changes their culture, in what particular way culture produce is consumed, so, the strategies of produce promotion also need to be adapted to the digital changes now under way in society.

Coming back to the original notion of the value creation chain we can see that the consumers of culture goods and services change as well as the ways of produce proliferation. This means that the business people of the creative sector have to adapt themselves because the ultimate link of the value creation chain changes very quickly, so do the participants in this chain, it becomes broken. The people of the creative professions also need to adapt themselves and so they do – some of them simply make their sounds of publishers, distributors and a direct contact with consumers, as you know, they can realize the manufactured culture product all on their own and they have social networks for his promotion [5].

One of the main and obvious effects of the transition to the digital technologies of the value creation chain is the emergence of the promotions (Facebook, Twitter, Instagram, V Kontakte) and the creative goods distribution centers (platforms Amazon.com, Google Play, App Store). Platforms dominate the market of culture and

creative goods and services thus enabling them to attract the audience of the potential consumers of goods and services by using new, interactive formats, video, multimedia experiments to attract the audience to the culture product. Drawing on this we can make a conclusion that the business model in the culture and creative industries sector should have employ these platforms and, essentially, compete with them. The employment of the platforms is connected with their broad proliferation in modern society and also with their growing efficiency. On the other hand, platforms need to be competed with, as the most valuable clients are those with whom the organization can establish direct links (subscribers to newsletters, users of the organization's application). Proceeding from these organizations should not limit themselves to working exclusively with platforms as, you know, in this case they start controlling the value creation chain.

The transitions to digital technologies also reflected business processes: production of culture product, marketing, sales, after-sale work with clients. Even speaking about «cultural» in some sense, business-processes, themselves, such as presentation of works of art or mystification, or analyses of digitizing the work of art, it should be noted, that digital technologies are available here as well: much is currently being converted to the digital factor, and marketing work necessary the use of certain methods, platforms and software. Business-process now in progress on modern organizations of the culture and creative industries sector should supplement each other, and the analogous business-process should be converted to digital ones as this meets the needs of the customer base.

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