Review Paper

Influence of Communicative Culture on Culture Management and Creative Industries: Ukrainian and World Experience

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ABSTRACT

The relevance of the problem is caused by the lack of thorough research on communicative culture in the context of the management of culture and art, cultural and creative industries. The purpose of the research is to determine the components of communicative culture that are relevant for the management of culture and art, their systematization with the aim of applying them to the development of creative industries of Ukraine. The research uses theoretical (analysis, synthesis, generalization) and empirical (case studies) methods of scientific research. The theoretical concept of communicative culture formed as a result of the research focuses on three main areas: internal communication related to corporate culture within an organization or institution; public communication that concerns the relations of the organization or project management with state administration bodies and communications with partner institutions; as well as intercultural communication, which reflects the connection with the world cultural context and ensures two-way cultural transfer. Cultural communication in the modern world should be considered through the prism of the formation of the information society and digitalization. New technologies also change approaches to the development of the cultural sphere in general and to communication formats in particular. In all three directions of communication functioning: internal, inter-institutional and cross-cultural, the impact of digital technologies was revealed, which intensified after pandemic and became one of the factors determining the format of communicative culture in the 21st century. The article uses Ukrainian, European, and American cases that demonstrate the importance of digitization for communicative culture.

HIGHLIGHTS

⊙ The article aims to determine the components of communicative culture relevant for the management of culture and art, focusing on internal, public, and intercultural communication, and exploring the impact of digital technologies on communicative culture in the 21st century, supported by theoretical and empirical research methods.

Keywords: Communicative Competences, Corporate Communication, Cultural Sector, Organizational Culture, Project Management

In modern world, with the emergence of new communication models and tools, communicative culture is gaining more and more importance as a prerequisite for professional development of an

individual and effective exchange of information between participants in cultural processes. The phenomenon of communicative culture is considered from the viewpoint of social communications, for example, through the prism of the communicative paradigm of the information society. With the spread of mass media, television, the Internet, and virtual reality technologies, the speed of information exchange is constantly increasing, so a new – informational – aspect of culture opens up to scientists (Burlakova *et al.* 2020). This process changed during the lockdown caused by the COVID-19 pandemic, which led to the emergence of an internal communication crisis (Heide and Simonsson, 2021). Communicative culture is also considered in management – as a part of corporate (organizational) culture (Dahlman and Heide, 2020; Walker, 2020), which is related to the study of communicative competences: in this way, communication can play the role of a mediator. In Ukraine, communicative culture is most often discussed in the context of discussing professional competencies: the culture of a manager, a lawyer, a doctor, a civil servant, a teacher (Pletsan *et al.* 2021; Mukha and Darmoriz, 2021). In cultural studies, communicative culture is studied through the discourses of cultural creation in Ukraine in the 21st century and from the viewpoint of researching cultural and creative industries (CI) in the world: determining their place in the "era of protectionism" (Messerlin *et al.* 2020), systematizing the influence of new technologies on them (Thapliyal and Joshi, 2022; Swords, 2022), examining the competencies of a cultural manager (Tatar-Vistras, 2019).

Ukrainian culture ceases to be perceived as a subsidized industry, the concept of cultural business appears (Nikolayeva *et al.* 2021). Such statistics suggest that society's demand for solving issues related to effective cultural management is growing, while there is a lack of thorough scientific research in this area. For example, there is a lack of case studies of communicative culture as internal, which characterizes the processes inside the institution (corporate culture), and external, related to communication between the subjects of the industry and state administration institutions and stakeholders, as well as the one that ensures cultural transfer and the inclusion of Ukrainian cultural institutions in global world processes (intercultural communication).

Thus, the relevance of the research is determined by the importance of developing a theoretical scientific base for researching the impact of communicative culture on the cultural spheres of Ukraine as a separate economic sector.

The purpose of the research is the formation of a theoretical concept of communicative culture, which takes into account the specifics of the information society and could be applied in the Ukrainian and global context to increase the effectiveness of culture and art management, as well as in the process of training specialists in the cultural field.

MATERIALS AND METHODS

The methodology of the article comprises theoretical (analysis, synthesis, systematization, generalization) and empirical (case studies) research methods. The theoretical base, on the basis of which the research was carried out, is based on the works of Ukrainian, American, European (Spanish, Polish, German, British, Swiss, Romanian) scientists. The presented research paper was carried out in three stages. At the first stage, the method of analysis was used, which is characterized by the study of the constituent elements of the phenomenon under study. With the help of this method, such concepts as communicative culture and management of creative industries were considered, and the specifics of the development of creative industries in the Ukrainian and world experience were also analysed. At the second stage, the method of case studies was used, which involves the description and research of real social and business situations and allows applying theoretical knowledge to solving practical problems. Relying on the data obtained with its help, the main directions of communicative culture (corporate, inter-institutional and cross-cultural) and the main features of each of them were determined. The proposed classification is illustrated by examples from the Ukrainian and international (American, Polish, as well as European) experience of the functioning of cultural projects. The peculiarities of cross-cultural communication are considered on the examples of Ukrainian projects that received awards at Cannes Lions in 2022. On the example of the Ukrainian platform for actors of culture revealed the specifics of the impact of globalism and digital technologies on cross-cultural communication in the field of cultural industries and the opportunities that

new realities open for cooperation and partnership in these areas (Lee, 2017).

On the basis of the results obtained during the third and final stage of the research, conclusions and results were formulated, which can be used in the future as an effective scientific base for studying the influence of communicative culture on the management of culture and art, in the professional training of managers of cultural projects as well as to study the peculiarities of professional communication in modern society.

RESULTS AND DISCUSSION

The sphere of cultural industries has a vivid specificity: on the one hand, it is about industry (i.e., the branch of production, business), and on the other – about cultural phenomena, social values, expressed in a creative way. Its duality, "between art and commerce" (Rykkja *et al.* 2020), leads to the consideration of cultural industries in the context of such concepts as "efficiency", "profit", "share in the country's economy", but at the same time – against the background of a decrease in state funding and the development of digital technologies – the distance between the audience and creators of culture is reduced, culture becomes the result of co-creation, which is well demonstrated, for example, by such a phenomenon as crowdfunding. Common values are important for the dissemination of culture, and hence the effectiveness of cultural industries and management. This means that any cultural project, organization or institute should act in the logic of social responsibility and partnership. Thus, it is possible to distinguish three types of communication presented in Fig. 1.

Fig. 1: Types of communication in creative industries

The peculiarity of communications in the field of culture is that all these three types are interconnected and interpenetrate each other: if in the context of business (at least when it comes to small and medium-sized enterprises), the emphasis is made on corporate culture (the culture of communication within the team, professional communication), then in cultural management, participants are forced to build communications both within the team and with other institutions (partners, stakeholders), state authorities, state institutions (Bagmet *et al.* 2018). For the effective development of creative industries, it is also important to study other cultures and to be able to export one's own achievements. This means that in cultural management, the boundaries between the mentioned three types of communication are conditional, because effective communication in each direction is important for the successful development of a cultural organization or project (Gochhayat *et al.* 2017). And in this case, it is very important for effective communication to document all processes with the help of similar programs, which helps to save history for each task in the project, facilitates the delegation of processes to another executor (Jorfi and Jorfi, 2012; Khymich, 2016). Digital (online) communication is a separate culture that allows distributing tasks, training new team members, effectively informing partners about ongoing events, etc. Thus, the work is systematized, attachment to a certain location disappears, opportunities for scaling-up are opened, and the distance between the participants of cultural processes is reduced. Digitization and the use of online platforms for project management has a significant impact on the communication culture within organizations, which, in turn, is directly related to the effectiveness of management in the field of culture, the achievement of goals set by representatives of cultural industries for the development of the industry.

Thus, digital technologies have turned into a factor that significantly affects the format of communicative culture. This process has its own characteristics in post-totalitarian, in particular, post-socialist countries of Eastern Europe. For Ukraine, an interesting case will be the experience of the Republic of Poland, in which the authorities centrally controlled culture and politics until 1989, subordinating it to the directives of the Polish United Workers' Party (Mysevych and Didkovska, 2020). In the modern Polish state, cultural processes have survived the process of decentralization, and modern institutions of culture and art are developing

in close connection with European projects and building effective communication through online representations. Culture is a phenomenon that creates a certain ecosystem that becomes an object of knowledge: that is why cultural expansion and cultural transfer are possible. Fig. 2 shows a scheme of cross-cultural communication.
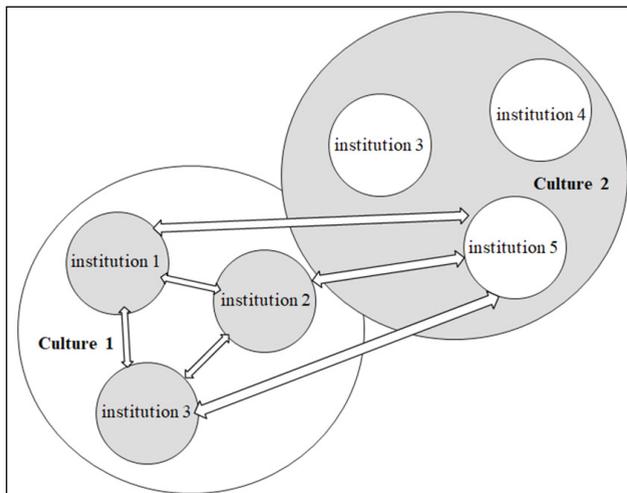

Fig. 2: Scheme of cross-cultural communication in culture management

The very idea of a new identity aims to draw attention to the history and nature of the island for the development of tourism and the popularization of information about this important topos for Ukrainian culture. The success of the project at the Cannes Festival shows that it fulfilled the task, made the island interesting to the audience in such a way that it fit into the supranational cultural context, touching on such relevant topics as memory and cultural (historical) identity, preservation of a unique ecological environment. Presented on the website with the help of videos and 3D presentations, it continues to fulfil the goals set for it and broadcasts the ideas embedded in it during the creation of meaning to an interested audience 24/7 (Sundbo *et al.* 2022). Management in the field of culture and art has its own specificity, which is primarily due to the cultural diversity of the world. Therefore, communication in this context is important, both within a project or organization and within a certain culture, as well as cross-culturally. Development of certain formats of communicative culture allows making management more effective. The cultural space is divided not only according to the national principle (Ukrainian culture, German culture, British culture). Modern society has many

cultures and subcultures with their own values: it can be punk culture or vegan culture. One of the tasks of communicative culture is to create a dialogue and promote partnership between the members of such different cultures and subcultures.

In particular, C. Brockmann (2020) notes that cultures overlap to some extent, and not always in an obvious way: if we map the values for each of three different national cultures (for example, Germany, Japan, and Thailand), we will see that two Asian countries may not necessarily have more in common than between European and Asian countries. Such conditionality of boundaries should be taken into account in the process of formation of communicative culture at all levels. Enterprises, non-governmental organizations and state institutions face the problem of combining speakers of different cultures within one team. But it is precisely in the cultural sector that this problem is most relevant, because borrowing international experience and communicating with creative, unique personalities is one of the professional competencies of any culture manager. Therefore, this industry combines creative subjects, carriers of different identities, who work in different organizations, live in different states.

The division into three proposed directions of communicative culture is quite universal. It can be used in the analysis of different cultural environments, groups and situations. Thus, I. Tatar-Vistras (2019), analysing cultural management through the lens of Romanian theatre, offers a close, although not identical, approach to types of communication, distinguishing three types of cultural management: related to internal communication – "spatial management" (is revealed through the thesis "theatre as a family", the manager's discourse as a mediator), external communication – through the topic of financing, relations with the ministry, as well as "success management" (the concept of "success" has various meanings, from economic one to contact with the audience and a strong team within the theater). Each of the management types proposed by the researcher is expressed through a corresponding communicative culture that has distinct goals and objectives. The researcher uses the interview method, interviewing managers of the theater industry. Thus, in the case of "spatial" management, it is about the corporate culture

within the team (horizontal connections), while in the case of external communication, it is about the construction and formats of communication with other (in particular, state) institutions. As I. Tatar-Vistras (2019) looks at a specific industry, her research does not address cross-cultural relations, although considering, for example, aspects of cultural transfer related to theater touring and the communicative culture that accompanies it, opens up interesting perspectives for research.

The question of the impact of communicative culture on cultural management and creative industries is directly related to the development of the professional competences of the culture manager. M. Mysevych and T. Didkovska (2020), researching culture management models in different states, emphasizes the special importance of human capital in this area. The study of communicative culture as one of the elements of the professional competence of a culture manager makes it possible to systematize the skills that are key for this profession, dividing them into "corporate" ones, i.e., those that contribute to better communication within the team, building productive business processes, creating an atmosphere favorable for the development of each of the participants; "inter-institutional", the task of which is to increase the effectiveness of the organization in relations with state institutions and partner institutions, ensuring dialogue with the target audience, etc. Separate competencies are "cross-cultural": it is about the ability to feel the cultural context and build effective strategies for borrowing international experience and partner cooperation in various projects that reflect universal values. The same category can also include the mastery of the communication culture within the framework of grant programs. This is especially important today, when the ability to communicate with other cultures opens up new opportunities for the development of one's own.

So, K. Pletsan *et al.* (2021) highlights such skills as "thinking culture", "communication culture", ability to reflect and self-control as important for a culture manager. O. Mukha and O. Darmoriz (2021) note that management in culture is significantly different from the principles of management in other areas. In particular, the main difference is found in the presumption of trust, rather than opportunism in relation to other competing players, which

allows to significantly reduce moral and resource transaction costs (in particular, for communication), while competition takes place, on the one hand, as a struggle for resources within the network, on the other hand – as a struggle of the network to obtain certain additional or alternative external resources. An interesting aspect opens up at the intersection of the study of communicative culture and management directions, proposed in the article by O. Mukha and O. Darmoriz (2021): "directly art and creative processes, curation, art projects; management and production includes communication, dissemination of information, development of communication strategies, coordination of the production process of a product or an event from start to finish, involvement of relevant specialists and resources, financial management and reporting, work with donors; finance and sales covers fundraising, direct sales, marketing strategies, market logistics, investments; cultural analytics". Accordingly, it should be understood that the very concept of "culture manager" is ambiguous: it can be both a project manager in general, who performs general process management, and a specialist with a narrow specialization, for example, a marketer or a curator of a certain direction.

Thus, in the case of the scaling-up an organization or a project, along with the need to allocate separate directions, the responsibility for which will be assigned to different managers, as an alternative to the cited classification by occupation (art, PR (public relations), finance, analytics), the above classification can be proposed, which distinguishes three directions of management in the organization of the cultural sphere: corporate (a manager who is responsible for internal communication and specializes in it, contributing to the development of each member of the team and creating a favourable atmosphere for creativity), PR (a manager who is responsible for relations with the public and relations with partners, provides feedback from the target audience, presents the organization's activities to the general public) and cross-cultural (a manager who is responsible for finding grant programs, partnerships with similar institutions in other countries). Information technology can be effectively applied in each of these directions: thus wise, the responsibilities of an internal communications manager may include the automation of business

processes and the introduction of an effective project management system, a PR manager may, among other things, be responsible for communication through the website and social networks, and the manager of cross-cultural relations can ensure the organization's presence on international online platforms, monitor grant programs and organize participation in them.

CONCLUSION

The universal dimensions of globalization, which takes place on the basis of basic values and the active development of technologies, form information and communication ecosystems that are characterized by universality. The study of their functioning remains open and relevant, because the results of these processes create a universal communicative culture with the properties of mutual penetration and transformation of society, the emergence of communities around values and ethics. The multiculturalism of subjects, whose competences are combined in the project activities of the sphere of culture and arts, is harmonized by communicative culture and modern software, achieving an increase in the quality and efficiency of management. During the study, cases were analysed that present the listed three levels of communicative culture. World and national practices of culture and arts management, as a special sphere of cultural industries, demonstrate a connecting communicative culture at all three defined levels. The research results confirmed the basic influence of communicative culture on the management of creative industries, as well as determined the aspect of their interconnection, interpenetration and cross-border effects. In particular, in the context of studying the phenomena of communicative culture, the emergence of new cultures at the intersection of already existing cultures and subcultures can be a promising direction of scientific interest. Prospective directions for further research are the comparison of Ukrainian and international experience at each of the indicated levels of communication, the study of the specifics and tools of corporate communication of cultural institutions and projects, the study of the peculiarities of the course of communication processes in the information society.

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