

CULTURAL REFLECTIONS ON UNDERSTANDING THE CREATIVE SPACE OF UKRAINE IN THE CONTEXT OF GLOBAL CHALLENGES OF THE ECONOMY OF IMPRESSIONS OF SOCIETY

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Summary

The aim of this paper is the theoretical and methodological substantiation of the cultural reflection on the understanding of the cultural and creative space of Ukraine in the context of the global challenges of the impression economy and the cultural transformation of society. The study reveals theoretical and methodological approaches to determining the essence of the cultural and creative space of Ukraine. In the context of cultural reflections, the Ukrainian practice of forming and developing the cultural and creative space of creative industries is analyzed. Dynamic transformational changes in cultural diversity are substantiated through the prism of the development of the cultural and creative space. The main characteristics, principles, structural and functional features of the organization and activity of cultural and creative spaces are highlighted. It is emphasized that there is an active search for new forms of cultural practices during the evolution of culture. Various approaches to the creation, functioning and development of cultural and creative spaces as a driver of development, classification and typology of spaces, features of implementation, stages, interaction and main components in diverse spheres of activity are revealed. It has been proven that multi-vector and multi-sectoral types of cultural and creative activity play an important role in shaping national identity and creating a positive image of creative Ukraine in the world. It is argued that the cultural and creative space has become a logical manifestation of innovations and the development of creative industries in Ukraine. It is proven that the activation of cultural initiatives and projects contributes to the formation of new socio-cultural manifestations of the economy of impressions based on human centrism in the activities of cultural and creative spaces. The relevance of expanding the spectrum of cultural research regarding formation of creative industry spaces, their conceptual foundations of development and generalization of theoretical and methodological principles is emphasized. The theoretical basis used in the article is based on a cultural approach.

Key words: culture, cultural and creative space, creative industries, experience economy, cultural practices, leisure, cultural transformation, sustainable development.

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1. Introduction

In the context of dynamic transformations of the cultural landscape that accompanying Ukraine's integration into the European cultural space, the analysis of the impact of European programs on the development of domestic creative industries becomes particularly relevant. In particular, the Agreement between Ukraine and the European Union on Ukraine's

participation in the Creative Europe program for 2021-2027, including the Media direction, contributes not only to the stimulation of creative processes, the preservation of cultural and linguistic diversity, but also to the development of creative industries through the intensification of international cooperation and integration, and the joint production of cultural products. Ukraine's participation in this sub-program actively promotes European narratives within Ukrainian society, strengthens cultural ties with EU countries and serves as a catalyst for the development of the domestic cultural and creative space, which is harmoniously integrating into the European cultural space.

The analysis of the latest researches and publications allows us to generalize that the dynamics of modern scientific research is marked by a wide range of research issues. In particular, the scientific and theoretical basis of the research is the works of such scientists as: O. Hrytsenko, who reveals the cultural space and national culture in theoretical understanding and practical application; O. Kopiiivska represents transformational processes in cultural practices of Ukraine in the context of global, glocal and local features; O. Stepanova (O. Domanska) analyzes the features of the formation of the national cultural space as the spiritual foundation of Ukrainian statehood, substantiates the conceptual principles of the development and formation of the cultural space in Ukraine; M. Levchenko, A. Forostian, S. Kuznietsov, who have analyzed the integration of contemporary art into the cultural space of the regions of Ukraine; L. Kotsur analyzes transformations in the cultural space of Ukraine in the format of his scientific research; in his research, O. Krasnenko reveals interactivity as a phenomenon of cultural space; V. Piskun characterizes the formation of the cultural space of modern Ukraine; N. Fedotova, A. Pidlypska characterize the cultural and artistic space through the prism of the festival; M. Poplavskyi considers the artistic project as a driver of the development of the cultural and creative space; O. Shershnova proposes the formation of a new model of cultural space, focusing on the activation of initiatives and projects of the urban community. At the same time, S. Vytkaiov justifies the cultural and creative space through the prism of the characteristics of cultural and artistic Ukraine in regional dimensions. In their works, researchers and practitioners distinguish different approaches to the creation, functioning and development of cultural and creative spaces as a driver of development, classification and typology of spaces, features of implementation, stages, interaction and main components in various spheres of activity.

Despite the debate and lack of a unified perspective on the concept of cultural and creative spaces, the analysis of the works of domestic and foreign scientists allows for the conclusion that the issue of forming cultural and creative spaces is primarily examined from economic, sociological and technological aspects. Therefore, the relevance of the study is also driven by the need to expand the spectrum of cultural research to the formation of spaces of creative industries, their conceptual foundations of development and generalization of theoretical and methodological principles. It is the cultural reflections of understanding the cultural and creative space of Ukraine that are brought into the research framework of the proposed article. *The purpose of the study* is the theoretical and methodological substantiation of the cultural reflection of understanding the cultural and creative space of Ukraine in the context of global challenges of the economy of impressions and the cultural transformation of society. *The methodological basis of the study* is a set of scientific research methods of a general and special nature. In particular, methods of analysis and synthesis, dialectical, socio-cultural, historical-cultural and systemic approaches. *The scientific novelty* lies in the culturological reflection of understanding the cultural and creative space of Ukraine in the context of global challenges of the economy of impressions and cultural transformation of society. The culturological approach to the study of the cultural and creative space as an effective tool for the modernization of creative industries

is revealed. The main classification approaches to the systemic understanding of the formation of cultural and creative spaces of Ukraine are systematized.

2. Peculiarities of culturological reflections on understanding the cultural and creative space

In the current cultural-creative process, cultural reflections are being activated to understand the synergistic nature of the cultural-creative space. After all, "...cultural reflection in our time is faced with the problem of scaling the problem field: the choice between understanding modern socio-cultural phenomena either as purely nationally determined, or as those that are explained exclusively as a manifestation of global reality, excluding the simultaneity of both options, or inconsistently, eclectically combining them, reducing the motives of the activities of different social subjects to each other, selectively attributing different social phenomena to one type of event" (*Shcherbyna, 2012:30-32*). The world is moving to an economy of impressions, where creative industries play a significant role. At the same time, cultural transformations, in particular globalization, migration, technological progress, lead to fundamental changes in culture. Accordingly, it is important to analyze how these processes affect the cultural identity of Ukraine, the development of cultural projects, changes in cultural offerings and consumer needs, as a result of the formation of a cultural and creative space in the context of global challenges.

Theoretical considerations make it possible to assert that creative industries and culture are inextricably linked. At the same time, culture is the foundation on which the activities of creative industries sectors are built, and creativity is the driving force that ensures their functioning and development. It is important to understand that without a constant flow of new ideas and creative approaches, creative industries would not be able to meet the changing needs of modern society, forming socio-cultural norms, values and ideals. In general, multi-vector and multi-branch types of cultural and creative activity play an important role in shaping national identity and creating a positive image of creative Ukraine in the world.

In the context of the study, the definition of "space" acquires special significance, transforming into "cultural and creative space" as a dynamic phenomenon where "cultural and creative activity" unfolds. In the conditions of the economy of impressions and cultural transformation, a modern viewer, listener or visitor of a cultural and artistic event seeks not only passive consumption, but also active participation in the creative process, looking for emotional uplift, information saturation and opportunities for interaction, becoming a participant in dialogue and communication, where elements of culture, education, art and entertainment are intertwined into a single whole. The concept of context takes on key significance in this case, since it allows us to understand the cultural and creative space as a product of historical development, which has deep archaic roots, but at the same time is in a state of constant transformation from the influence of global trends.

By presenting the research of scientists, we will reveal culturological reflections on the interpretation of the phenomenon of cultural and creative space, through the prism of the identifying of scientific trends and directions that stem from the interpretation of cultural definitions based on culturological traditions. In particular, O. Shershnova, in her study of the formation of a new model of cultural space, emphasizes the problems of forming new meanings in modern conditions and supporting traditions, the development of Internet communications and the preservation of national cultural heritage, through the lens of the peculiarities of cultural spaces of small historical cities of Ukraine, their development possibilities in the context of the formation of creative industries and the development of the creative potential of people and locations

(*Shershnova, 2019: 19-25*). After all, cultural and creative spaces are centers of the cultural life of the city, where there is a free exchange of ideas and interaction between creative individuals. In such spaces, a person acquires the status of a creator, developer, author of unique cultural product. This contributes to the formation of atmosphere of joint creativity, where individual self-expression is intertwined with collective experience, generating new meanings and forms of interaction. In the modern socio-cultural context, cultural and creative spaces evolve into a kind of “places of power, artwork and creativity”, forming a new understanding of the organization of the urban environment (*Poell, 2018:7*). They concentrate around themselves a variety of events and activities that satisfy both the practical needs of a person and his/her need for leisure, culture, development and self-realization (*Poell, 2018:8*). Accordingly, we consider the cultural and creative space as a special environment conducive to the disclosure of the creative potential of the individual, the creation and support of cultural initiatives, the creation of cultural products, the implementation of cultural and creative projects. That is, it functions as a platform for self-expression, communication and collective creative activity, where the individual is perceived not as a passive consumer or performer, but as an active creator of cultural meanings and practices. The priority goal of such spaces is to create a stimulating environment for the implementation of cultural and creative projects of the creative industries sectors, cultural development, effective communication and the implementation of creative ideas, which forms a new vision of creative industries strategies and contributes to the cultural transformation of society.

In the context of understanding the global and local levels, we consider the cultural and creative space as a new form of dynamic environment, as a complex system that provides equal access to cultural resources, stimulates cultural interaction, promotes dialogue, exchange of experience and mutual enrichment, satisfies cultural needs, achieves a balance between the interests of different cultural groups, interaction and development in the global cultural context. To expand the spectrum, it is important for the study to distinguish a number of directions through the lens of a cultural approach to the issue, namely: acculturation (overlapping cultural spaces that affect a person’s place in the system of cultural coordinates under the influence of acculturation), hermeneutic (the sphere of functioning of meanings, where multiple texts function, which are interpreted and comprehended by people), diffusionist (creation of a spatial scheme for the spread of cultures, definition of cultural circles, zones and territories), ideational (cultural space is involved in a specific communicative situation and metacommunicative context), historical/evolutionary (a set of products of the history of society and is diluted through the transfer of experience gained by a person from generation to generation), historical-innovative (an environment where innovations influence and form new forms of expression of personality), culturological-axiological (a set of spiritual and material values that humanity creates in the process of its life activity, what surrounds them forms system of values), semiotic and symbolic (cultural space as a semiotic certainty), sociological (as a set of ideas, principles, social institutions that ensure the collective activity of people), civilizational (a space that dynamically develops in the context of the connection between the territory of residence and the culture of ethnic groups) and chronotope (natural time-space is transformed into artistic, forming a chronotope corresponding to the structure of a certain genre) (*Shershnova, 2019:45*). Summarizing the above, we can state that the cultural and creative space in scientific discourse encompasses a complex, multi-level system that integrates a set of interconnected and interacting cultural spaces focused on the generation, distribution and promotion of cultural values through creative activity. These spaces differ in their scale, functions, and characteristics, forming a single whole where ideas, values, and cultural practices constantly circulate.

In cultural thought, the structural elements of the cultural and creative space require some clarification, in particular: idea, creativity, project, personality, real world space, social and intellectual space, culture (Collins, 2024:40-54). Accordingly, we will distinguish the forms of spatial organization of creative industries, namely: macroforms (creative regions, creative clusters, creative cities, global technological platforms), mesoforms (creative hubs, creative quarters, creative centers), local forms (creative spaces: art objects, creative laboratories, workshops, open spaces, lofts and neolofts, local online centers, creative information platforms) (Pain, 2022:38-45). Thus, cultural and creative spaces have various variations, which can be determined by such factors as: the field of specialization (culture, creative industries); the type of talents of the participants (creative, entrepreneurial or managerial); the purpose of the premises (for organizing events or workshops); the types of services provided (e.g., space rental services or investment support for residents); the collaborative model (from open communities to private clubs); the membership category (fixed category or flexible membership system); and the business model (Poell, 2018). Accordingly, cultural and creative spaces become centers of innovation, cultural development and community, where artists, creators, consumers can realize their potential and jointly create new ideas and cultural products. From the standpoint of culturological reflections on the issue, the emphasis of this study is on the assertion that cultural and creative spaces are peculiar catalysts of the creative process that arises at the intersection of different cultural trajectories, where individual self-expression and creativity development are reflected in collective practices, enriching the cultural landscape of society. At the same time, the transformational forms of the cultural and creative space are due to the growth of mass demand entertainment, innovation and creativity. New challenges require non-standard solutions common in modern cultural and creative activities. After all, “as known, it is the cultural borderland of Ukraine, multiplied by geopolitical determinism and historically determined vectors of attraction, that is the defining component of the modern systemic crisis ...” (Piskun, 2021:108). Based on this understanding, “the rise in the field of culture has had a positive impact on publishing, music, film production, theater, fashion, curatorial exhibitions, etc. According to foreign experts, the Ukrainian cultural environment has become bolder, more diverse and larger-scale” (Kotsur, 2023:29). As a summary of the above, we emphasize that creativity is the driver of dynamics and innovation; a driving force that ensures the generation of new ideas, encourages the search for non-standard solutions, and ensures the uniqueness of each space.

The scientific discourse is expanded by the research of L. Shymanovskoi-Dianychn, which details five fundamental approaches to understanding creativity, providing a theoretical basis for the analysis and optimization of processes occurring in cultural and creative spaces. In particular: the Gestalt approach (interprets the creative process as the destruction of the existing Gestalt in order to create a more perfect one), the psychological (dynamic) approach (creativity is viewed through the prism of the interaction between the Id, Ego and Superego), the aesthetic (expressive) approach (sees the creative process as means of self-expression of the individual), the innovative approach (the process of generating innovations and their subsequent implementation, emphasizing the importance of the novelty of the final product for assessing creativity), the problem-based approach (define creativity as a process of solving problems) (Shymanovskoi-Dianychn, 2019). The multifaceted nature of the approaches makes it possible to consider creativity through the lens of culturological reflections of the cultural and creative space as a tool of uniqueness and dynamism. Understanding different aspects of creativity allows to create favorable conditions for the development of innovative practices and creative projects for active participation in cultural life. Cultural and creative spaces, where

the conceptual principles of creativity are implemented, become places of active interaction and mutual enrichment of creative industries sectors, contributing to their transformation into dynamic centers of cultural life.

The multifunctionality of creative industries forms the basis for the widespread implementation of creative technologies, which are not only relevant, but also an indispensable tool for the development of the cultural and creative space. They encompass a wide range of innovative solutions, from virtual and augmented reality to artificial intelligence, each of which has the potential to transform traditional approaches. All of the above is implemented on the basis of general principles such as: flexibility (expressed in the ability to quickly and flexibly adapt to changing situations and requirements, contributes to finding effective solutions to creative tasks), originality (ensures solving tasks using unusual and unique solutions, contributes to the creation of new creative products), predictability (contributes to the possibility of events developing in accordance with certain conditions, which allows cultural managers to adapt their ideas and solutions to future scenarios and ensure their durability), productivity (guarantees the effectiveness of generating a significant number of ideas and solutions, contributes to expanding opportunities for creative definition, developing development concepts, ensures the diversity and scale of the creative process), autonomy (allows you to develop and improve your creative potential, open new directions and more thoroughly realize your creative potential), accuracy (ensures the systematization and development of a creative product, endowing it with features of creative self-expression) (*Creative Technologies, 2024.*). The isolation of these principles makes it possible to find out new practices for the development of creative industries sectors. Creative technologies make it possible to create fundamentally new types of impressions, for example, video games, online games, virtual attractions, 3D films, virtual worlds, augmented reality. To create even more realistic impressions, powerful processors are needed. And this increases the demand for goods and services of creative industries. And although impressions do not have a material manifestation, a person strives to get them because the value of impressions lies within the person itself and remains with them for a long time.

3. The phenomenon of the «cultural center» in the community as a shared cultural and creative space

In search of new ideas and answers to the demanding requests of society, creative industries actively use the opportunity to implement new practices in the context of decentralization to develop community creativity. A thorough study of this issue was carried out by K. Schwab (*Schwab, 2017*). The author reveals the local features of the network formation of creative spaces in cities. In particular, using the example of Shanghai, the author analyzed six functional types of such spaces: coworking spaces, hackspaces, fablabs, makerspaces, design centers, creative studios. The researcher emphasizes that each type plays a certain role in ensuring communication, cooperation and cognitive proximity between participants in the creative process in the city (*Schwab, 2017:20-25*). In the context, we focus on revealing the phenomenon of a “cultural center” in a community as a joint cultural and creative space, which is a driver and mover of socio-cultural changes in society. According to the Law of Ukraine “About Culture”, the concept of a “cultural services center” is understood as “a multifunctional cultural institution that is conveniently located for visiting by residents of a territorial community/adjacent territorial communities, is staffed with qualified personnel, has a modern material and technical base and is able to provide a range of services, consulting, information assistance, access to the use of premises and equipment for creativity, informal learning and communication of residents

of a territorial community, taking into account the number, age, national, social, professional composition of the population, and minimum standards for providing the population with cultural services” (*Zakon, 2010:23*), which is the basis for the functioning of a cultural and creative space. We also note that “the directions of work of the cultural services center are formed in accordance with the needs and interests of residents of the territorial community/adjacent territorial communities” (*Zakon, 2010:23*), accordingly, in the context of the study, we can state that cultural and creative spaces provide the opportunity for self-realization for creative individuals and cultural development for participants in projects and events.

In the context of studying the cultural and creative space, we will pay attention to the implementation of the “State Strategy for Regional Development for 2021-2027” to strengthen the idea. According to the Resolution of the Cabinet of Ministers of Ukraine, the creation of creative industries centers as a tool for the socio-cultural and economic development of cities and towns is envisaged in the regions. In accordance with the highlighted direction “Development of creative industries”, the strategic objectives are focused on the development of human resources (p.1, p.2), stimulating innovations, pilot projects of a cultural and creative-economic direction (p.5), popularizing creative institutions (agencies, hubs, platforms, networks, clubs), as well as involving “cultural institutions in intersectoral interaction, in particular with operators of creative industries, creating new cultural products and diversifying income” (p.6-9) (*Postanova KMU, 2020*). This indicates a comprehensive approach of the state to the development of the experience economy in synergistic interaction with the creative industries sectors, which considers the importance of cultural and creative spaces as centers of innovation, creativity, and cultural development.

An interesting example in the context of the review is the City Museum (MuMi) as a new cultural institution, a place of communication with residents, the creation of modern urban culture, a platform for rethinking history and self-identification with heritage. Cities (*Official site, 2024*). The idea of the City Museum was developed by an initiative group of a public association and charitable development to reveal the phenomenon of the city as a space that is created by a person and that forms a citizen. Among the main tasks of the City Museum, one can single out such as the development of local identity, involving local residents in the joint creation of the museum, communication with the local community, discussion of issues related to history, culture and urbanism, establishing interaction between residents and the city’s heritage and promoting awareness of joint responsibility for it (*Official site, 2024*). In general, with the help of modern temporary exhibitions and accompanying programs of creative industries sectors, MuMi helps to learn and rethink the city and its residents’ role in it, through the prism of the development of cultural centers and the promotion of Ukrainian creative products. Among the implemented cultural and creative projects of MuMi, it is reasonable to highlight the following: “Documentary Film at the City Museum”; an exhibition of graphic works “Art For Freedom: Unseen Civilians”; lectures on various topics, for example, a lecture by Ulyana Yavna “Christmas and Winter in Interwar Lviv (1920-30s)”, a meeting-story by Yulia Hryzlyuk “History of the Stargazing Business”; performances, for example, a nativity play based on war texts “Little Orthopedic Sandals”; master classes, in particular, a singing master class of carols from different parts of Ukraine, etc. The conceptual activity of space is a powerful tool for the development of communities, ensuring the preservation and popularization of cultural heritage, shaping their own future in the context of the transformation of cultural services, creating the prerequisites for art to give rise to new meanings, as well as preserving the cultural heritage of Ukraine. The given example is important for the development of creative industries in Ukraine, because the priority of the Ministry of Culture and Strategic Communications is

the development of culture and the creation of a creative product in communities. It was to such narratives that the participants addressed during the forum “Cultural Decentralization: Challenges and Prospects of Reforms. Restoration of Communities through Culture” (MCSC) as a tool of Victory, their ability to develop and adapt to new realities. Accordingly, transformational changes in the cultural network in small communities and the creation of cultural service centers are timely, ensuring the development of comprehensive concept for cultural service centers at various levels

4. Synergistic interaction of the cultural and creative space – the experience economy – creative industries

The cultural and creative space of modern Ukraine demonstrates the dynamics of development, which is manifested in the intensification of cultural practices, the activation of innovative activities, the growth of the number of creative projects, events and festivals. These trends contribute to the creation of a favorable platform for the development and self-realization of artists, and also stimulate the evolution of various genres and directions in the creative industries of Ukraine. Taking into account the results of a comprehensive sociological study of the cultural practices of the population of Ukraine, conducted by the Public Organization «Democratic Initiatives of Youth» with the support of the Ukrainian Cultural Foundation, we note that the most popular forms of leisure among Ukrainians are active leisure (*Rezultaty sotsiologichnykh doslidzhen, 2021*), which ensures the active cultural and creative development of society. Accordingly, it should be noted that the active cultural and creative development of society is ensured, in particular, through the popularization of active leisure and the use of creative tools. It is important to emphasize the uniqueness and specificity of these tools, which are characterized by their spectacularism, richness of content, originality of organization, implementation of creative tools and technologies, periodicity of holding, and variety of functional capabilities.

An innovative vision in the cultural thought of creative space is the implementation of an economy of impressions, based on the conversion of the emotional component, the corresponding atmosphere and feelings from the creative activity of creative hubs. An important role in creating impressions is given to aesthetics, which can create a different reality with atmosphere, interior, sounds and smells, using all human senses. Direct participation in them creates a learning option that reinforces a stronger emotional connection. It is important in order to “create attractive impressions” (*Pain&Hilmor, 2021:120-123*). At the same time, innovative ideas that arise on the basis of everyday experience often contradict conservative views. Despite the fact that such ideas are original and relevant and find their embodiment in modern cultural manifestations, they are usually not taken seriously by representatives of traditional values. At the same time, the author notes that in real everyday social life everything takes place outside the boundaries of various rationalizations and legitimacy (*Maffesoli, 2018:219-227*). The generalizing result of the transformative cultural changes in the new economy of impressions is that any work that is directly observed by the consumer must be considered from the position of dramatic structure as part of a theatrical performance, which is characterized by exposition, plot, development of action, crisis, climax, decline of action and denouement.

In the scientific cultural dimension, the study of creative industries through the prism of cultural and creative spaces confirms the thesis about the priority role of “impression” as a key product. After all, creative industries focus on creating unique impressions that satisfy the aesthetic, emotional and intellectual needs of consumers. As an example, let’s turn to the historical development of creative industries, namely the first theme park Walt Disney World

(Scott, 1998:163-165), where the main emphasis is on formatting an unforgettable impression of the visitor through immersion in the unique world of music, dance, folk arts and crafts, advertising, literature, theater, design, etc. The modern development of cultural and creative spaces is characterized by the expansion of the competitive field and the enrichment of the toolkit due to the active introduction of new technologies that allow creating even more vivid and innovative forms of impressions. Rapid social change in the context of globalization demonstrates the complex interaction of global and local cultural processes. Researchers emphasize that these processes not only transform everyday practices, but also reconstruct the fundamental cultural codes that underlie social life.

The main vectors of the global trend towards the dematerialization of human life are closely related to the development of information technologies. The British researcher argues that it is these technologies that shape the fundamental practices of everyday life, radically transforming the ways in which people – culture – the world interact. A place for a flawless impression that skillfully combines entertaining, cognitive, escapist and aesthetic elements and is able to transform even an unpretentious space into something magical is a tool for creating memories, something different from the everyday world of goods and services about this is a combination of impressions aimed at achieving a certain goal: edutainment = cognitive + entertainment spheres (to keep attention). We also consider it appropriate in the context of considering the issue to distinguish five more dimensions of special impressions, as they are formed due to the combination of different spheres, in particular: eduscapesism = cognitive + escapist spheres (to change the context); eduaesthetics = cognitive + aesthetic spheres (to arouse curiosity and admiration); escatheticism = escapist + aesthetic spheres (to influence the state); enter-aesthetics = entertaining + aesthetic spheres (to create the effect of presence); escatainment = escapist + entertainment spheres (to promote catharsis) (Pain&Hilmor, 2021:107) the proposed dimensions ensure that in the creative industries environment, attention is maintained, context is changed, curiosity and admiration are aroused, influence the state, and the effect of presence is created, which is the basis of the art of impressions. After all, as the famous theater director Peter Brook noted, you can take any empty place and call it a stage. A man goes out onto this empty stage, and someone watches him go, and this is enough to create a theatrical performance (Brook, 1968:9). We emphasize that through creative tools in the cultural and creative space, cultural dynamics are ensured as changes within culture and in the interaction of different cultures; direction, strength of expression, patterns of adaptation of culture to new conditions, as well as factors that determine changes in culture, conditions and mechanisms that determine these changes (Terminolohichnyi slovnyk, 2015:101). Cultural progress as a movement forward, that is, a form of cultural change that determines the tendency of the socio-cultural system to move towards a more perfect form (*ibid*, p.102), which ensures cultural change as cultural dynamics, any transformations (*ibid*, p.102) in the sectors of the creative industries of Ukraine, in particular the implementation of cultural and creative projects. In the context of studying cultural and creative spaces as the development of creative industries, we will focus on the definition of crossover projects as a new form of synthesis of several types of arts, generated by the implementation of new technologies. After all, the trend towards finding and using experimental hub spaces, in particular a modern exhibition center, museum grounds, city center from ancient ruins to specially built summer theaters, squares, etc. as points of intersection of various cultural loci, in which a new turn, a leap in the development of key ideas in culture (Poplavskyi, 2019:249-250) common in modern cultural and creative activity is manifested. At the same time, local specificity plays a key role in creating creative projects in the creative industries. Attracting a wide audience and successfully positioning a cultural product, work or

idea require not only innovative approaches, but also a deep understanding of the cultural context and features of a specific location. Classical works, adapted to local conditions, become a powerful tool for popularizing art, culture and preserving cultural heritage.

5. Projects as drivers of the development of cultural and creative spaces in Ukraine

Russia's war against Ukraine became a catalyst for profound transformations in the creative industries. In a short time, they have become not only an economic driver, but also a powerful tool for consolidating society, performing important functions of consolidation, mobilization and formation of a national narrative. Thus, with the help of art, music, literature and other cultural products, makers and creators form national consciousness, strengthen the cultural code of Ukraine and contribute to adaptation to new conditions, becoming a driving force for national revival. In confirmation of the above, it is appropriate to cite and analyze cultural and creative projects and events that took place and are taking place during the war. Currently, important projects are being implemented in the cultural and creative space, conceptually presenting the values that the Ukrainian people have chosen and defend. In this regard, the opinion of art director B. Geldhof at the World Economic Forum in Davos that this is a war not for territory, but for values. For the values that Ukrainians have chosen again and again, for European values "It was absolutely necessary to show the world that Ukraine has its own culture, its own history, the roots of which can be traced back a very long time, to times much older than, say, the Soviet Union. We have to talk about it, we have to show Ukrainian identity" (UKF, 2024). In the retrospective of cultural reflections, we emphasize that since 2014, cultural projects have become the driving force for the development of creative industries, demonstrating the ability of Ukrainian artists and cultural managers to work according to international standards. Thanks to innovative approaches to the cultural and creative space, it was possible to create new models of cultural production and promotion, which not only strengthened national identity, but also ensured the formation of new models of cooperation between the state, civil society and creative industries. A priority for the development of the cultural and creative space is that since 2015, active international cooperation of Ukraine has been implemented through the prism of joining multi-vector grant initiatives. In particular, joining the Creative Europe program (*Ofit-siinyi sait*, 2024), which provides the opportunity to implement cultural projects and creative ideas. Immersing ourselves in the cultural context, we form our tastes, values, and identity on the basis of "cultural practices" in cultural and creative spaces, which allows us to systematically explore this diversity in the form of phenomena, understand their historical roots, and predict future cultural trends. The analysis of cultural practices in the context of creative industries helps realize that each of us is not only a passive consumer of cultural products, but also an active participant in the process of creating culture. Such an understanding contributes to the development of critical thinking and the ability to navigate in a dynamic cultural landscape. That is, creative industries provide us with tools and platforms for self-expression and participation in cultural dialogue. After all, visiting exhibitions, performances, creative projects, concerts, listening to music, using social networks are all cultural practices that not only entertain, but also shape our identity.

Let us pay attention in context to the initiative of the Ministry of Culture and Strategic Communications #SilaKultury, which provided for a series of online master classes on Petrakiv painting, creating a motanka doll and a vytynanka. In general, the project is designed to emphasize the importance and uniqueness of Ukrainian culture, the authenticity of traditional products and the opportunity for everyone to feel their contribution to the preservation of national

heritage (*Ofitsiinyi sait, 2024*). We consider the project as an important tool for preserving national identity, promoting cultural heritage and one of the elements of forming the cultural front of the Ukrainian people during the transformational changes and the Russian-Ukrainian war. Thus, the cultural front has become an integral part of Ukraine's struggle for its independence. Creativity allows not only to document events, but also to form new narratives, rethink historical experience and build a new national identity. Cultural and creative projects, discussions, publications, cultural programs and events create a space for socio-cultural dialogue, contribute to the consolidation of society, common values in the struggle for freedom and independence. We are convinced that culture has become one of the most important fronts of the information war, confronting Russian propaganda and fakes. Accordingly, creative industries unite people, help preserve cultural heritage and build a new future. To reinforce the above, we will highlight one of the cultural and creative projects, namely "Kherson – People Like Strings" about the culture and resilience of the region (*Ofitsiinyi sait, 2024*). The project is designed to reveal to Ukrainians and the world the indomitability of Kherson residents, through the prism of cultural products. After all, Ukrainian Kherson has stood its ground, preserved its spirit and continues to live and develop despite everything. Among the main locations that unite representatives of all sectors of the creative industries, we highlight the location "Harp of Memory" (an installation in the form of a musical instrument with memorable photographs), "Embroidered Kherson Region" (a unique towel assembled from 49 embroidered towels that symbolize all communities of the Kherson region), "Traveling Hub of Sustainability" (an intellectual local history game on a playing field in the form of a map of the Kherson region), and the location of the Oles Honchar Regional Library (presenting rescued exhibits from the Kherson Regional Art Museum named after Shovkunenko) (*Ofitsiinyi sait, 2024*).

An interesting example is the project "Ukraina poruch vid Google Arts&Culture", which is dedicated to the preservation of Ukrainian art and culture (*Google Arts&Culture, 2024*). This is a long-term initiative to digitize and disseminate the vibrant cultural history of Ukraine. The project invites all interested parties to explore a unique collection that reveals to the world the richness of Ukrainian culture, art, and history. Thanks to modern technologies, it is possible to preserve the culture and history of the Ukrainian people, despite all the challenges of today. Among the platform's projects is the wealth of cultural heritage from UNESCO World Heritage sites to the national flower symbol of Ukraine. In particular, "Narod – tsentr ukrainskoi kultury", "Vidkryite ukrainskyi suchasnyi balet u 360", "Artefakty vikom 6000 rokiv u 3D", "Muzei Ukrainy poruch", "Istorii vydatnykh ukraintsiv", "Yuvelirni vyroby kriz pokolinnia", "Tradysii kriz pory roku", proieky do suchasnoho remesla, "U takt z muzykoiu", "Pidnimitsia na stsenu", "Kolyskovi dlia natsii", "Arkhitekturni perlyny ta istorychni skarby" etc. (*Google Arts & Culture, 2024*). The "Ukraina poruch" project is a vivid example of digitalization as an important step in preserving the world's wealth of cultural heritage, especially in times of war. At the same time, the project overcomes geographical and time barriers, allowing people from all over the world to touch the wealth of history, culture and art of Ukraine. At the same time, with the support of the Ukrainian Cultural Foundation (hereinafter – UCF), implemented in the context of the "Kobzarstvo. Epichna tradytsiia» portal "Duma". The initiative is aimed at preserving and popularizing the unique cultural heritage of Ukraine – the traditions of kobzarism. The portal hosts a studio recording of about 100 dum works by 12 modern kobzars and lyrists, 19 video performances of the epic kobzar repertoire, 6 film portraits of kobzars, 3 educational video lectures (*UKF, 2024*). The project uses innovative cross-sectoral approaches and digital technologies to record and preserve the epic musical and verbal tradition

of kobzarism (UKF, 2024). The uniqueness of the project is represented in the authentic repertoire of kobzars from Mykoly Lysenka, Filareta Kolesy and others to modern manifestations of the kobzar tradition.

In the continuation of the disclosure of cultural and creative projects through the prism of digitalization, it is important to highlight the photo contest of Ukrainian cultural heritage “Viki liubyt pamiatky”. This is the world’s largest photo contest of immovable cultural heritage objects, based on the presentation of uniqueness and diversity in the world's largest online encyclopedia of religious buildings, castles, architectural ensembles, historical buildings, etc. in the international space. It is worth noting that the contest takes place at the international level, where 50 countries of the world compete in nominations. Among the main nominations in 2024, we will highlight such as “Video”, “Viina ruiniue pamiatky”, “Elementy eksterieru”, “Yevreiska spadshchyna”, “Interiery”, “Nimetska spadshchyna”, “Polska spadshchyna”, “Fotoplivka”, “Vyznachni mistia Kharkova” (*Ofitsiinyi sait*, 2024). Also noteworthy is the project of the application with virtual quests “Lavra v smartfoni”, which offers digital adventures with the support of the Ukrainian Foundation for Cultural Heritage in one of the greatest places in the history and culture of Ukraine – the National Reserve “Kyievo-Pecherska lavra” (UKF, 2024). The founders of the mobile application project are the FreeGen GO team, which, thanks to modern technologies, generated a digital journey with the passage of 12 quest missions, introducing the history and cultural heritage of the Reserve. Interestingly, it is based on three key historical periods of the development of the shrine, each of the periods is accompanied by interactive stories about 12 outstanding personalities (Nestor Litopysets, Alipii Pecherskyi, Ivan Yizhakevych etc.). We emphasize that we consider digital technologies as a driver for the promotion and preservation of culture.

In Ukraine, there is a dynamic growth of the number of cultural and creative spaces, which indicates their important role in the modern cultural landscape. The functional significance of these spaces goes beyond the traditional working environment, covering such aspects as communication, creative development, innovative activity, education, synergistic interaction and generation of new ideas. Ukrainian artists and creative entrepreneurs, integrating advanced world experience, actively use cultural and creative spaces as platforms for the creation, production, promotion and distribution of cultural services and goods, which in general has a positive impact on the development of creative industries in Ukraine. Among the significant number of leading Ukrainian cultural and creative spaces, we can single out the activities of such as: “PinchukArtCentr” (*an international hub of contemporary art that develops the Ukrainian art scene, creates opportunities for free access to new ideas, assessments and opportunities, and generates critical discourse for society in culture*), Muzeino-vystavkovyi tsentr Muzei istorii mista Kyiv (*the center of cultural life of the capital, where projects on history, literature, science, art, socio-political and cultural life of Ukraine are implemented*), Mystetskyi arsenal (*a flagship Ukrainian cultural institution that integrates various types of art in its activities – from contemporary art, new music and theater to literature and museum work, the main mission of which is to promote the modernization of Ukrainian society and the integration of Ukraine into the global context, relying on the value potential of culture*), Narodnyi muzei narodnoi arkhitektury ta pobutu Ukrainy (*the largest open-air museum in Europe; the main feature of the Museum is that Ukrainian culture is formed through a wide range of creative projects authenticity among visitors, implementing a number of creative projects aimed at popularizing Ukrainian culture and art*), Natsionalnyi zapovidnyk “Sofia Kyivska” (*a center of spiritual, historical, architectural and cultural projects*), Natsionalnyi akademichnyi dramatychnyi teatr imeni Ivana Franka (*a mecca of culture and art, where interdisciplinary events, performances*

and projects by representatives of creative industries take place), etc. For example, let us highlight in the context of the study such a project as “Tse Ukraina: zakhyshchaiuchy svobodu” (part of the La Biennale di Venezia program) an exhibition of contemporary Ukrainian artists organized by the PinchukArtCentre, with the support of the Office of the President of Ukraine and the Ministry of Culture and Information Policy of Ukraine. The exhibition was held under the image of the Ukrainian flag and the quote “My zakhyshchaiemo nashu svobodu”. The works were presented (Yevhenii Bielorusets, Nikity Kadana, Lesi Khomenko, Marii Prymachenko, Tetiany Yablonskoi, Stefana Medytskoho, Borysa Mykhailova) in the context of national history and culture with the support and cooperation of international artists (Maryny Abramovych (Serbiia), Olaf Eliasson (Daniia), JR (Frantsiia), Demiiena Hersty (Velyka Brytaniia), Takashi Murakami (Yaponiia). The peculiarity of the exhibition is that it consists of two parts and confirms the cultural resilience of Ukraine. The exhibition talks about power, creation, friendship and freedom (freedom of choice, freedom of speech, freedom to exist) as challenges of the present (*Ofitsiyni sait PinchukArtCentr*, 2024). The online project #zMuzeinoiSkarbnytsi, which forms a platform of stories of cultural heritage, is of great interest. One of the stories of the online project is the development of the national folk instrument lyre, its distribution, and repertoire. Those interested can get acquainted with the lyre tradition, which was closely intertwined with the kobzar and survived in Ukraine until the twentieth century. It is interesting that the collection of the Open-Air Museum includes eleven lyres. Also drawing attention is the story of the mandolin, a stringed plucked musical instrument used in the everyday life of Ukrainians. The Museum has about twelve mandolins in its collection. The creative travelers’ project also features a narrative about the keptar, a sleeveless fur coat worn in ancient times by the population of the Carpathians and Precarpathia. The keptar captivates with its history and colorful colors, elements, cut and ornaments; creative projects involving famous personalities, for example, the “Korinnia” project of the Ministry of Culture and Information Policy in collaboration with Marie Claire, which tells about the intangible cultural heritage of Ukraine. This also includes online excursions offered by the Museum, such as “Kriz vikna u viky”, “Muzei – moia dolia” (*Ofitsiyni sait Muzeiu prosto neba*, 2024). Forming Ukrainian identity, discovering true history and culture in the implementation of cultural and creative projects on the path of Europeanization, popularization of cultural values, preservation of authenticity and cultural code of the Ukrainian people through creative projects, the spaces enrich and develop the cultural and cognitive potential of Ukrainians.

Thus, the modern cultural and creative environment is acquiring new qualities. As the study shows, cultural and creative spaces demonstrate resilience and adaptability even in times of crisis, such as the pandemic, the Russian-Ukrainian war. Despite external challenges, these spaces continue to function as centers of creativity and innovation, playing an important role in the cultural transformation of society. In particular, they contribute to the formation of a new worldview characterized by multifacetedness and flexibility, as well as the transformation of cultural codes in response to changes in the socio-cultural environment. This confirms the viability and significance of cultural and creative spaces as a tool for cultural development and social adaptation in the context of global transformations.

6. Conclusions

In summary, we emphasize that the study of cultural and creative spaces in Ukraine reveals their multifaceted role as dynamic centers of cultural life, contributing to the disclosure of the creative potential of the individual, the generation of innovations and the cultural

transformation of society. They act not only as places for creative activity, but also as centers of communication, exchange of experience and generation of new ideas, contributing to the development of creative industries and the enrichment of the cultural landscape. Cultural and creative spaces provide a favorable environment for the disclosure of the creative potential of the individual, where individual self-expression is combined with cultural practices, generating new cultural forms and meanings. In the context of globalization, migration and technological progress, they help to adapt to new challenges, preserving cultural identity and stimulating innovative development. In addition, they bring together people with different experiences and worldviews, promoting dialogue, mutual understanding and the formation of civil society, as well as stimulating creative industries, creating new jobs and increasing the attractiveness of regions for investment. The study confirms the importance of cultural and creative spaces for the future of Ukraine, its cultural development, economic prosperity and social stability under conditions of global transformations.

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