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Abstract.

Moiseiev K. Adaptive model of anti-crisis management of company viability under conditions of uncertainty.

The article examines the transformation of approaches to enterprise anti-crisis management amid nonlinear uncertainty in the modern economic environment. It is evident that traditional anti-crisis management models, which focus primarily on restoring financial stability and returning enterprises to equilibrium, are becoming increasingly ineffective amid turbulence, systemic risks, information asymmetry, geopolitical instability, digital transformation, and the “black swan” effect. The study proves that crisis is no longer an exceptional phenomenon but a permanent characteristic of modern economic systems. The theoretical basis of the research includes the concepts of antifragility by Nassim Nicholas Taleb, the viable system model by Stafford Beer, the theory of dynamic capabilities by David Teece, Gary Pisano, and Amy Shuen, and the concept of organizational resilience developed by Stephanie Duchek. The paper also analyzes modern Ukrainian approaches to adaptive management, economic security, and enterprise resilience. An adaptive-cyclical model of anti-crisis management of company viability under uncertainty is proposed. Unlike traditional stabilization approaches, the developed model is based on continuous adaptation, organizational resilience, strategic transformation, and enterprises' ability to use instability as a source of development. A distinctive feature of the model is the integration of macro-institutional and infrastructural factors into the enterprise viability management system. The macroenvironment is considered not only an external condition for enterprise functioning but also a structural element of anti-crisis management, constituting the primary level of systemic uncertainty. The central element of the model is the integrated enterprise viability index, which combines resilience, adaptability, dynamic capabilities, and antifragility. The proposed approach allows assessment not only of the enterprise's current financial condition but also of its long-term ability to function and transform amid systemic uncertainty. The model also includes continuous monitoring of macro-uncertainty, risk interpretation, viability diagnostics, scenario-based decision-making, adaptive management, and organizational learning. The practical significance of the study lies in the potential to apply the proposed model to develop adaptive anti-crisis management systems, improve enterprise resilience, strengthen strategic flexibility, and ensure long-term viability under nonlinear uncertainty.

Keywords: enterprise viability; uncertainty; adaptive management; anti-crisis management; resilience; stability; strategic management.

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STRATEGIC MANAGEMENT OF CREATIVE INDUSTRIES

Vasylyk S., Chernoiivanova H. Strategic management of creative industries.

The article summarizes the theoretical and applied aspects of the strategic management of creative industries, considering the challenges posed by a full-scale war in Ukraine. The conceptual essence of the creative economy, which is a catalyst for post-industrial economic development, is substantiated. It is evident that creative potential, combined with pragmatic business thinking, becomes an economic asset capable of generating profit, jobs, and tax revenue. It is concluded that to effectively engage with the state and secure systemic support, the creative sector should apply sound economic reasoning. The role of strategic management in preserving socio-cultural organizations in a turbulent environment is analyzed. The specifics of the situation diagnosis are determined by analyzing and balancing driving and restraining forces. The impact of the Russian Federation's aggression on cultural infrastructure, accompanied by extensive damage, the disruption of established economic linkages, and a significant outflow of talent, is summarized. It was found that creative businesses have a high capacity for adaptation. The main anti-crisis strategies have been systematized, including relocating enterprises to safe regions, digitizing processes in depth, attracting international grant funding, and reorienting toward volunteering. The prospects for the post-war restoration of the industry have been determined in the context of the National Economic Strategy-2030, which considers the creative sector a key vector of growth, with a planned increase in its share to 10% of GDP. A strategic development direction has been outlined, involving the comprehensive revitalization of destroyed industrial facilities and their transformation into innovative cultural spaces and business incubators. It is substantiated that combining creativity with modern business approaches and proactive strategic planning is already a key prerequisite for transforming the creative industries into a driving force for the post-war reconstruction of Ukraine's economy.

Keywords: creative industries, strategic management, creative economy, socio-cultural sphere.



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Statement of the problem. The modern global economy is undergoing a profound structural transformation, moving from traditional industrial models to an economy

of knowledge, innovation, and ideas – the creative economy. In the realities of the 21st century, intellectual capital and creative potential are becoming fundamental drivers of

economic growth, capable of generating significant added value, creating new jobs, and stimulating the development of related industries.

For Ukraine, the development and effective management of creative industries are of special strategic importance. On the one hand, the country has strong human capital and globally recognized creative potential in IT, design, fashion, audiovisual art, and architecture. On the other hand, amid an ongoing full-scale war and extreme external turbulence, the socio-cultural and creative sectors face unprecedented challenges, including large-scale destruction of physical infrastructure, disruption of established economic linkages, and a significant outflow of talent abroad.

Thus, strategic management in the creative industries is not a tool for increasing commercial efficiency but a vital mechanism for preserving organizations and preparing them for large-scale reconstruction. The need to integrate pragmatic business thinking into the creative environment, as well as to develop effective strategies for interaction with the state and international institutions, constitutes an urgent scientific and practical problem. This requires a comprehensive analysis and a rethinking of classical approaches to strategic management, with Ukrainian realities in mind.

Analysis of recent research and publications. The analysis of the works demonstrates the evolution of scientific thought from a basic understanding of the creative economy to the specifics of its strategic management in conditions of existential crises (war). The authors' research can be structured in the following areas:

Foreign authors, particularly David Parrish (in "T-shirts and Suits") [11] and John Howkins (in "The Creative Economy") [10], form a fundamental understanding that creativity and commerce are not mutually exclusive. The authors emphasize the need to transition from an industrial economy to a creative economy, in which ideas generate profits, jobs, and taxes, and "pure art" can be commercially successful.

O. Novostavska [5] emphasizes the importance of strategic management as a process of goal setting in a dynamic market. This creates a theoretical basis for transferring management tools to the socio-cultural sphere.

The research by N. Vorobyova and S. Havrylyuk [3] adapts classical management to the realities of the creative industries in Ukraine. They focus on analyzing the external environment without costly research and propose a method for assessing "driving" and "restraining" forces in change management.

S. Dembitsky, O. Zlobina, N. Kostenko [9] analyze the destructive consequences of Russian aggression on socio-cultural infrastructure. The authors consider creative industries from the perspective of the National Economic Strategy-2030 as a vector of recovery.

V. Vlasova's works reveal the applied aspect of creative business activities today. The author [1] highlights the following wartime strategies: relocation, attracting grant funding, digitalization, volunteering, and a promising direction - the transformation of destroyed industrial facilities into modern cultural centers.

Researchers S. Smolinska, O. Hnatkovich and O. Sych [6] focus on the strategic role of creative industries for the stability and development of the state. They emphasize that despite the deep crisis caused by the war - falling demand, job losses and mass migration of specialists- the human capital of creative industries remains a critically important resource. The authors emphasize the need to act proactively: to develop strategies to preserve and support the creative sector today, without waiting for the end of hostilities, because these specialists will be a key part of innovative post-war reconstruction.

But an analysis of recent research and publications shows that, despite a solid theoretical basis for the essence of the creative economy and the role of strategic management, the specifics of their application under the extreme

conditions of a full-scale war remain insufficiently documented.

However, the analysis of recent research and publications shows that, despite a solid theoretical foundation regarding the essence of the creative economy and the role of strategic management, the specifics of their application under the extreme conditions of full-scale war remain insufficiently explored.

The purpose of the research. The aim of the article is to study the conceptual foundations and practical aspects of strategic management of creative industries in modern Ukrainian realities. In accordance with the aim, the following tasks are solved in the article:

substantiation of the economic potential of creative industries and the need to overcome stereotypes regarding the commercialization of creativity;

analysis of the specifics of the interaction of socio-cultural organizations with the external environment;

assessment of the impact of military aggression on the cultural infrastructure and human capital of the industry;

systematization of creative business adaptation strategies (relocation, grant funding, digitalization) and the determination of prospects for their development in the context of the country's post-war reconstruction.

Presentation of the main research material. David Parrish, in his work "T-shirts and Suits" [11], draws a clear distinction between creative entrepreneurship and the creative economy more broadly. This distinction reflects the classic difference between microeconomic and macroeconomic approaches. The author's practical activity is primarily focused on collaborating with individual companies and organizations in the creative sector, both in the UK and internationally. The author explains that the creative economy of any state is shaped by synergy and the aggregate economic activity of all its creative industries. At the same time, it is fundamentally important to understand, as the authors emphasize, that in every state creative industry already exist and are fully functioning, even if this specific term is not yet used for their official classification.

As Parrish [11] emphasizes, the definition of "creative industries" serves as a general concept encompassing a wide range of individual business initiatives across various creative fields. These include design, music, book publishing, architecture, film and video production, crafts (handmade production), visual and performing arts, the fashion industry, television and radio broadcasting, advertising, and literature and video game development. The researcher draws attention to the fact that the creative economy encompasses business entities with markedly different scales and profitability indicators: from global entertainment industry giants to local creative workshops where artists work, which, at first glance, do not have significant commercial success. As noted by Parrish [4], the Ukrainian market already encompasses a substantial number of organizations operating in the various segments of the creative industries. Nevertheless, the Ukrainian and British approaches differ significantly in how they identify and position this sector. In the United Kingdom, the concept of creative industries has been institutionalized through comprehensive public support mechanisms and consistent government-led promotion. In contrast, comparable practices in Ukraine are still in the early stages of development.

Analyzing the historical context, the author recalls that in the era of industrial production, it remained the undisputed priority. Instead, culture was traditionally perceived as a secondary and less significant industry. This is due to the pragmatic nature of public administration: state structures have always been focused on those sectors whose results can be easily converted into clear mathematical indicators and specific financial income.

However, the modern globalized world is transforming rapidly, and Parrish emphasizes that the era of traditional industry's dominance is a thing of the past. Accordingly, there is an urgent need to find innovative approaches to driving national economic growth and creating new jobs.

This is the path of structural restructuring that the United Kingdom has been going through over the past two decades. A vivid example is Liverpool: a powerful former industrial center that adapted to new conditions and now remains economically successful thanks to the rapid development of tourism and the creative sector, leaving its industrial past behind. As for Ukraine and other countries with economies in transition, Parrish notes the colossal potential for talented specialists. This human capital opens truly huge prospects. Provided that creative potential is competently combined with rational business thinking, this formula will certainly yield an outstanding result [4].

At the same time, the researcher identifies a significant disadvantage for Ukraine – the obsolescence of the state administration apparatus, or rather, the outdated thinking paradigms among officials working in this system. In view of this, the author poses a question for reflection: which is more effective – to try to prove to the current authorities the profitability and strategic importance of the creative economy, or to adopt a wait-and-see approach until leaders with a progressive worldview assume managerial positions? He expresses the conviction that the formation of a new one is a natural process. Already, one can trace a steady trend towards increasing the influence of people in the 21st century who deeply understand and recognize the critical importance of the creative industries.

Although Parrish highly values the fundamental role of culture, he is a realist and believes that simply broadcasting its value to government officials is ineffective. Communication with government officials must be grounded in pragmatism, translating creative ideas into the language of numbers and concrete economic indicators. The expert insists on the need to focus on the fact that stimulating creative industries allows specialists to earn more and, as a result, pay more taxes. With proper support, hundreds of micro-businesses already in existence can evolve into a powerful economic engine, generating significant profit for the state. This is a global vector of development – a new business reality that we need to adapt to quickly.

Analyzing another aspect of the problem, Parrish notes a specific situation in Ukrainian society: among people of creative professions, the stereotype that an artist must be poor is deeply rooted. Because of this mental attitude, anyone from the artistic community who achieves financial well-being is instantly subjected to harsh criticism and accusations that he has "sold out". The author categorically disagrees with this position and claims that the artificial opposition of "pure" art and commercial success is false. In fact, a significant part of David Parrish's professional mission is to overcome this barrier – he seeks to explain in practice that it is possible to be a financially successful entrepreneur and free in one's creative self-expression [4].

Thus, having analyzed the main theses of David Parrish's book [11], we can summarize the essence and prospects for the development of the creative economy (Table 1).

Table 1

The essence and development of the creative economy

Essence	Features
Macro and micro levels:	The country's creative economy comprises individual creative businesses. This segment in Ukraine is already quite developed today (for example, design, IT, music, architecture, fashion, etc.). Unlike the UK, this sector does not include systematic state positioning and support.
Overcoming stereotypes	The outdated industrial mindset of the authorities and the stereotype among artists themselves that "the creator must be poor." David Parrish emphasizes: pure art and commercial success are completely compatible.
Economic dimension	To convince the state of the importance of culture, it is necessary to speak in the language of economics: the development of creative industries means new jobs, real profits, and taxes that can replace outdated industrial production.

Compiled by the author based on [4, 11]

Next, we will consider the point of view of Ukrainian economists on the role of the creative economy at the national level.

Scientists S. Smolinska, O. Hnatkovich and O. Sych also emphasize the strategic importance of the creative economy for the stable functioning of the state. At the same time, full-scale war, as the authors emphasize, catalyzed deep structural transformations in this sector. As evidenced by current data [7], the impact of war realities turned out to be quite critical:

39% of creative industry representatives are recording a sharp drop in demand and a significant reduction in order volumes;

37% of workers faced a temporary suspension of financial payments or lost their jobs completely;

about 20% of qualified specialists were forced to leave the country.

However, in the authors' opinion, given the prospect of the end of hostilities, the task of mobilizing efforts for the country's future full-scale reconstruction already arises today. In the post-war restoration process, the competences and innovative approaches of creative industry specialists will be essential. That is why, according to the authors, despite the current difficult circumstances and economic instability, it is critically important to adopt a proactive approach and develop long-term adaptation strategies. The development of such strategic plans is a basic condition for preserving the creative sector's potential and further development in the domestic economy.

Summarizing the above, it can be argued that the war dealt a significant blow to the domestic creative sector, provoking a significant "brain drain" and market stagnation. However, the post-war recovery of Ukraine will require not only the reconstruction of infrastructure, but also the implementation of innovative approaches and non-standard solutions, the generators of which are precisely representatives of the creative industries. Thus, without a powerful creative economy, a full-fledged and modern modernization of the country will be impossible.

Next, it is necessary to consider the definition of the category "strategic management".

According to researcher O. Novostavskaya [5], strategic management is a complex management process whose essence lies in formulating key goals and priority tasks for the enterprise's successful functioning. Given that the modern market environment is characterized by high turbulence and rapid change, the need for companies to implement effective strategic management tools continues to grow. In such conditions, orientation toward long-term planning is not just an advantage but a critical factor in ensuring stability and business development.

Researchers N. Vorobyova and S. Gavrilyuk [3] emphasize that, in a broad sense, strategic management is a complex process that ensures effective interaction between an organization and its complex, multidimensional, and constantly changing external environment. The process of strategic planning of activities, in the opinion of the authors, of any institution directly includes a clear algorithm of actions: mission formulation, definition of global goals and local tasks, in-depth audit of the internal state and analysis of the external environment, development of alternative strategic scenarios, as well as the final choice of the optimal strategy with subsequent monitoring of its implementation.

N. Vorobyova and S. Gavrilyuk also note that for organizations in the socio-cultural sphere, such interaction necessarily requires a detailed analysis of the current social and cultural context [3]. At the same time, the researchers note that obtaining qualitative results does not always require costly, energy-intensive sociological research. It is advisable to structure the necessary array of information in three key areas:

Specificity and current challenges of the socio-cultural environment (in particular, tracking the dynamics of the development of a specific territory).

Assessment of institutional climate (characteristics of the environment in terms of maturity of conditions for development).

Vector analysis of influence forces (diagnosis of factors that contribute to or, conversely, hinder the achievement of the goal).

The latter direction, according to the authors, is an effective tool for predicting changes. Considering any practical situation related, for example, to local self-government, one can build a hierarchy of influences - from political to social and organizational. These forces are divided into two types: driving and restraining. The main task of managers is to neutralize restraining barriers and maximize the concentration of efforts in the desired direction. This process requires a clear diagnosis, measurement of the power of influences and their strategic redistribution.

S. Dembitsky, O. Zlobina and N. Kostenko [9] focus on the impact of war on the ecosystem and cultural infrastructure. At the same time, scientists S. Dembitsky, O. Zlobina and N. Kostenko also expand this context, analyzing the unprecedentedly complex conditions of the modern external environment in Ukraine. The full-scale military aggression of the Russian Federation, the prerequisites of which have been formed since 2014, has caused catastrophic consequences, including the destruction of ecosystems and a critical disruption of the vital activity of the socio-cultural infrastructure of the regions. The physical, social and cultural aspects of the country are closely interconnected, and today they are undergoing constant destructive transformations, losing their usual characteristics and acquiring new, crisis characteristics [9].

S. Dembitsky, O. Zlobina, N. Kostenko also emphasize that cultural infrastructure in the broad sense (which unites educational, scientific, leisure, art and religious buildings) is an integral basic component of the general infrastructure of the state. As a result of intensive hostilities, more than 1,200 cultural, sports and tourist facilities were damaged or destroyed, and the total financial losses are estimated at an amount exceeding 2 billion dollars. [9].

S. Dembitsky, O. Zlobina, and N. Kostenko also pay attention to the national strategy and potential of the creative economy. Studies of the current state of the industry in wartime conditions document serious challenges: a rapid outflow of talent abroad, a significant reduction in funding, and disruptions to traditional supply chains. Despite these devastating consequences, experts are convinced that the creative industries have a real chance to become a powerful locomotive for Ukraine's post-war reconstruction.

The relevant policy guidelines are set out in the National Economic Strategy 2030 [6], which sets a target to increase the contribution of the creative industries and the hospitality sector to 10% of the country's GDP. To achieve this objective, the Strategy identifies the following priority actions under the direction "Creative Industries and the Hospitality Industry" [6]:

Formation of a full-fledged market ecosystem and corresponding institutional framework.

Simplifying and expanding access to financial resources for creative business representatives.

Systematic development of knowledge, competencies and qualifications of specialists.

Strengthening the competitiveness of Ukrainian creative products on the global market.

As S. Dembitsky, O. Zlobina, and N. Kostenko point out, the creative industries, together with the tourism and entertainment sectors, should become a key driver of economic development, ensuring the comprehensive socio-cultural and economic revitalization of the regions.

Complementing the issue of business adaptation, researcher V. Vlasova emphasizes that although strategic planning in the conditions of war uncertainty is an extremely difficult task (especially in the creative segment), it remains a prerequisite for survival. Any entrepreneurial activity requires a clear understanding of its strategic goals. It is expected that future financial support for the industry

will be based on the synergy between international grant programs and state funding.

A separate strategic vector for stabilizing creative entrepreneurship has become the relocation of business to safer regions of Ukraine or abroad. Before making such a decision, entrepreneurs must carefully weigh the advantages and disadvantages. V. Vlasova also adds that many Ukrainian businesses, opening branches in other countries, continue to hire compatriots and use domestic technological solutions. Given the scale of the destruction of production facilities, some of the relocated companies may never return to their former locations, continuing to scale their brands, traditions and technologies into new territories.

At the same time, as V. Vlasova emphasizes, a powerful direction of post-war revitalization is emerging. Since it will be impossible to restore some of the destroyed enterprises, their former industrial sites could be transformed into modern cultural centers, business incubators, and post-industrial creative hubs. V. Vlasova further stresses that creative entrepreneurs should study successful Ukrainian and international experience of such spatial transformations and integrate it into their strategic practices.

Table 2 summarizes the directions of strategic management development in the creative industries in Ukraine.

Table 2

Peculiarities of strategic management of creative industries in Ukraine

Direction	Characteristic
Potential	Ukraine's creative sector is powerful, but it needs state recognition. Creativity and commercial success are compatible. The state should demonstrate the industry's economic benefits: taxes and new jobs.
Challenges of martial law and strategic directions of recovery	Despite substantial losses and a talent drain, the creative industries are regarded as a strategic component of Ukraine's post-war economic recovery. This approach is reflected in the National Economic Strategy 2030, which sets the objective of increasing the contribution of the creative industries and the hospitality sector to 10% of GDP.
The specifics of management processes under conditions of uncertainty	Strategic management is vital in a world of constant change. It includes mission definition, environmental analysis, and control. The main task is to activate driving forces and eliminate restraining factors.
Adaptation in wartime and future development prospects	Business survives thanks to relocation, digitalization, and the attraction of international grants. A promising strategic direction is the transformation of destroyed enterprises into modern cultural centers

Compiled by the author based on [1, 2, 8, 9]

In addition, the vector of digitalization of business processes remains unchanged, as the author emphasizes. It is also worth noting the high level of social responsibility among the creative class: using their developed communication and organizational skills, many entrepreneurs in this area have launched active volunteer initiatives, successfully addressing the basic needs of the civilian population and the military at the front.

Thus, to develop the potential of creative industries in Ukraine, it is necessary to combine creativity with business thinking, change the state approach to culture, and plan adaptation and post-war recovery strategies now.

Conclusions and prospects for further research.

Thus, the article substantiates the powerful economic potential of creative industries and proves the need to overcome outdated stereotypes regarding the incompatibility of art and commercial success;

The specifics of strategic management and the peculiarities of the interaction of socio-cultural organizations with a dynamic and complex external environment are analyzed;

The scale of the destructive impact of military aggression on the cultural infrastructure, human capital, and ecosystem of creative industries of Ukraine is substantiated;

Key strategies for adapting creative business to the crisis have been systematized, and promising directions for

its development as a driving force for post-war economic reconstruction have been identified.

The state's primary task in the context of strategic planning should be creating effective mechanisms and economic incentives for the return of domestic specialists from

abroad; integrating the creative sector into national and regional reconstruction programs; creating a favorable climate for micro and small businesses in the creative sector, which will allow for the rapid restoration of jobs and domestic demand for creative products.

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Abstract.

Василюк С. К., Черноіванова Г. С. Стратегічний менеджмент креативних індустрій.

У статті узагальнено теоретичні та прикладні аспекти стратегічного менеджменту креативних індустрій з урахуванням викликів повномасштабної війни в Україні. Обґрунтовано концептуальну сутність креативної економіки як каталізатора постіндустріального економічного розвитку. Обґрунтовано, що творчий потенціал у поєднанні з прагматичним бізнес-мисленням стає економічним активом, здатним генерувати прибуток, створювати робочі місця та сплачувати податки. Узагальнено, що для ефективної взаємодії з державою та отримання системної підтримки креативному сектору слід застосовувати ґрунтовану економічну аргументацію. Проаналізовано роль стратегічного управління як інструменту збереження організацій соціокультурної сфери в умовах турбулентного середовища. Визначено специфіку діагностики ситуації, що базується на аналізі та збалансуванні рушійних і стримуючих сил. Узагальнено вплив агресії РФ на культурну інфраструктуру, який супроводжується масштабними збитками, порушенням ustalених економічних зв'язків і значним відтоком талантів. Виявлено високу здатність креативного бізнесу до адаптації. Систематизовано основні антикризові стратегії, серед яких релокація підприємств у безпечні регіони, глибока діджиталізація процесів, залучення міжнародного грантового фінансування та переорієнтація на волонтерство. Визначено перспективи повоєнного відновлення галузі у контексті Національної економічної стратегії-2030, яка розглядає креативний сектор як ключовий вектор зростання із запланованим збільшенням його частки до десяти відсотків ВВП. Окреслено стратегічний напрямок розвитку, що передбачає комплексну ревіталізацію зруйнованих промислових об'єктів та перетворення їх на інноваційні культурні простори і бізнес-інкубатори. Обґрунтовано, що поєднання творчості з сучасними бізнес-підходами та проактивне стратегічне планування вже сьогодні є запорукою перетворення креативних індустрій на рушійну силу повоєнної відбудови економіки України.

Ключові слова: креативні індустрії, стратегічний менеджмент, креативна економіка, соціокультурна сфера.

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