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**FEATURES OF THE FUNCTIONING OF CREATIVE INDUSTRIES
IN THE CONTEXT OF INTER-INSTITUTIONAL INTERACTION**

The purpose of the article is to identify and theoretically substantiate the specific features of the functioning of creative industries within the framework of inter-institutional interaction between public and non-public institutions.

Research methodology. The study employs a set of general and specialised methods: analysis and synthesis (to generalise theoretical approaches to the interpretation of creative industries in international and domestic research); a systemic approach (to examine creative industries as a complex multi-level system); institutional analysis (to determine the role of state and non-state institutions in shaping the environment of their functioning); and a structural-functional method (to reveal the features of inter-institutional interaction). **Scientific novelty.** On the basis of a comprehensive theoretical and methodological analysis, a typology of institutional linkages between state and non-state institutions in the sphere of creative industries has been developed. This typology encompasses subordination, interdependence, cooperation, and complementarity. It enables the identification of the structural-functional parameters of inter-institutional interaction and the assessment of its impact on the functioning of creative industries. **Conclusions.** The institutional development of creative industries is determined by a multi-level system of interaction between state and non-state institutions. The proposed typology conceptualises the mechanisms of coordination within the creative sector as an integrated system combining regulatory, resource, and partnership components. The balance of these types of interaction ensures the resilience and adaptability of creative industries and creates the prerequisites for their innovative development. Inter-institutional interaction thus emerges as a system-forming factor in the establishment of an effective ecosystem of creative industries.

Keywords: creative industries, inter-institutional interaction, state institutions, non-state institutions.

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Особливості функціонування креативних індустрій у контексті міжінституційної взаємодії

Мета статті – виявити й теоретично обґрунтувати особливості функціонування креативних індустрій у контексті міжінституційної взаємодії державних і недержавних інституцій. **Методологія дослідження.** Застосовано комплекс загальнонаукових і спеціальних методів: аналіз і синтез (для узагальнення теоретичних підходів до трактування креативних індустрій у зарубіжних і вітчизняних дослідженнях); системний підхід (для розгляду креативних індустрій як складної багаторівневої системи); інституційний аналіз (для визначення ролі державних і недержавних інституцій у формуванні середовища їх функціонування); структурно-функціональний метод (для виявлення особливостей міжінституційної взаємодії). **Наукова новизна** статті полягає в тому, що на основі комплексного теоретико-методологічного аналізу розроблено типологію інституційних зв'язків між державними та недержавними інституціями у сфері креативних індустрій, яка

включає підпорядкування, взаємозалежність, співпраця та взаємодоповнюваність. Запропонована типологія дозволяє ідентифікувати структурно-функціональні параметри міжінституційної взаємодії та оцінити її вплив на функціонування креативних індустрій. **Висновки.** Інституційний розвиток креативних індустрій детермінується багаторівневою системою взаємодії державних і недержавних інституцій. Запропонована типологія дозволяє концептуалізувати механізми координації креативного сектору як цілісної системи, що поєднує регуляторні, ресурсні та партнерські компоненти. Збалансованість типів взаємодії забезпечує стійкість і адаптивність креативних індустрій та створює передумови їх інноваційного розвитку. Інституційна взаємодія є системоутворювальним чинником формування ефективної екосистеми креативних індустрій.

Ключові слова: креативні індустрії, міжінституційна взаємодія, державні інституції, недержавні інституції.

Relevance of the research topic. In the context of the growing importance of creativity, innovation, and digital technologies, creative industries have emerged as a significant driver of cultural and socio-economic development. They integrate creative potential with technological capabilities, shaping the dynamics of cultural production, communication, and consumption practices, while also contributing to cultural representation and the advancement of cultural diplomacy. The functioning of creative industries increasingly depends on the nature of inter-institutional interaction. The alignment of actions among public authorities, business entities, civil society organisations, and international partners determines their capacity for innovation, adaptation, and the expansion of cultural practices. In this regard, inter-institutional interaction acts as a system-forming factor that shapes the logic of creative industries as an integrated socio-cultural system. This issue is particularly relevant in Ukraine, where the development of creative industries is influenced by both global transformations and internal challenges. Despite crisis conditions caused by the full-scale war, the creative sector demonstrates resilience, adaptability, and the capacity for recovery, performing not only economic but also important socio-cultural functions, including the formation of national identity and the strengthening of the country's international image.

Thus, the relevance of this study lies in the need for a comprehensive analysis of the functioning of creative industries in the context of inter-institutional interaction, which determines their efficiency, resilience, and development potential under contemporary conditions.

Analysis of research and publications. The concept of the creative industries has developed gradually, evolving from predominantly economic interpretations of the 1990s to an interdisciplinary approach in the XXI century. Contemporary international scholarship conceptualises the creative industries as a multidimensional phenomenon, the functioning of which is shaped by the interplay of economic, cultural, and institutional factors.

From an institutional and policy perspective, the works of T. Flew, S. Cunningham [9], and L. Guilherme [11] emphasise that the definition and structure of creative industries are contingent upon state policy, institutional frameworks, and national classification systems, resulting in significant cross-country variation in the interpretation of this concept.

Within the organisational and economic approach, N. M. Rantisi et al. highlight the aesthetic nature of creative outputs and the predominance of small, flexible organisational forms [17]. R. Florida examines the sector through the lens of human capital, particularly the concentration of the “creative class” and levels of innovation activity [10]. M. Castillo-Vergara et al. establish a link between individual creativity and business performance, underscoring the role of managerial mechanisms in its implementation [7]. G. Hobbs et al. explore emerging organisational and financial models, particularly the role of crowdfunding platforms as alternative instruments for supporting creative projects, especially in the audiovisual sector [13]. J. Radomska et al. emphasise the critical role of trust in stakeholder interactions, particularly for small and medium-sized enterprises [16]. N. Anantrasirichai et al. analyse the impact of artificial intelligence, platform technologies, and digital media on the transformation of models of cultural production, distribution, and consumption [6]. Ortiz-Ospina et al. employ quantitative and bibliometric approaches, highlighting the role of digitalisation in reshaping cultural content [15]. M. Komorowski and J. Lewis consider creative industries as a driver of social inclusion and sustainable development [14]. S. Hoai et al. emphasise the cultural and artistic dimensions of creative industries, viewing them as an integral component of the broader cultural sphere [12].

In Ukrainian scholarship, creative industries are conceptualised as a complex and multifaceted category requiring multi-level academic analysis. In particular, S. Shkarlet and M. Dubyna identify key approaches to defining the concept of creative industries [5]. S. Fedorenko et al. examine the specific features of their functioning in national and regional contexts [8]. A review of Ukrainian

studies indicates a predominance of the economic perspective in analysing the development of creative industries (N. Bakulina, N. Karasova, V. Kopyika, V. Mazurenko, M. Proskurina, V. Falovych, A. Kholodnytska, S. Shcheliuk, etc.).

At the same time, A. Batiuk addresses the transformation of the labour market in the creative sector under wartime conditions, highlighting negative factors and hybrid threats, while also outlining potential opportunities for further sectoral development [1]. Recent publications demonstrate an expansion of the research field: V. Komar analyses the impact of socio-cultural and economic changes on cultural practices and the formation of national cultural brands [2]; O. Tadia examines the role of the educational environment in shaping creative potential [4]; O. Oliinyk explores the transformation of cultural production under the influence of artificial intelligence and digital platforms [3], among others. Despite the substantial body of research, the issue of inter-institutional interaction as a key mechanism underlying the functioning of creative industries remains insufficiently explored, which determines the relevance of further research in this area.

The purpose of the research is to identify and theoretically substantiate the specific features of the functioning of creative industries within the framework of inter-institutional interaction between public and non-public institutions.

Presentation of the main material. The effectiveness of creative industries largely depends on the quality of inter-institutional interaction and the level of coordination. The development of creative industries in Ukraine is a complex, multi-layered process involving a wide range of institutions operating at different levels of governance.

At the national level, a key role in shaping the regulatory framework is played by the Verkhovna Rada of Ukraine, which provides legislative regulation of the sector. A significant role is performed by the Parliamentary Committee on Humanitarian and Information Policy, whose activities focus on the formulation and support of public policy in the fields of culture, media, and creative industries, as well as on defining strategic priorities for the sector's development as a driver of cultural, economic, and innovative growth.

The Cabinet of Ministers of Ukraine is responsible for the formulation and implementation of state policy through regulatory instruments and targeted programmes. An important stage in the institutionalisation of the sector was the establishment of the Council for the Development of the Creative Economy in 2021,

which coordinates interaction between public authorities and sectoral stakeholders.

The institutional framework of creative industries is cross-sectoral and encompasses a range of ministries, including the Ministry of Culture of Ukraine, the Ministry of Digital Transformation of Ukraine, the Ministry of Economy, Environment and Agriculture of Ukraine, the Ministry for Development of Communities and Territories of Ukraine, the Ministry of Youth and Sports, among others. In particular, the Ministry of Economy, Environment and Agriculture is responsible for implementing state policy in the field of intellectual property, which is critical for creative industries, while its administration is carried out by the Ukrainian National Office for Intellectual Property and Innovations. A particularly important role is played by the Ministry of Culture of Ukraine, which formulates and implements state policy in the cultural and creative sectors, improves the regulatory framework in line with European standards, fosters human capital development, and supports cultural initiatives.

Among non-governmental institutions, a significant role is played by the Ukrainian Cultural Foundation (UCF), the Ukrainian Book Institute, the Ukrainian Centre for Cultural Research, and other organisations that support the functioning of the cultural ecosystem through grant-making, analytical, and programme-based activities.

The Ukrainian Cultural Foundation (established in 2017) is one of the key instruments of state support for creative industries. In line with its 2024–2027 strategy, its activities are aimed at developing the cultural ecosystem, supporting creative initiatives, and fostering cross-sectoral cooperation. In 2023–2024, UCF acted as a major grant operator, focusing on funding cultural institutions, creative collectives, independent artists, and curators, particularly those affected by Russian aggression. In 2023 alone, 213 agreements were concluded within six grant programmes. UCF annually updates its priority areas; for 2026, these include support for contemporary cultural production, preservation of cultural heritage, local cultural development, cultural diversity, inclusivity, and partnership for development. Current programmes include “Scholarships”, “Culture during Wartime”, “Contemporary Music Space”, “Flagship Events”, “Partnership for Development”, “Societal Resilience through Culture”, “Culture. Regions”, “Cultural Heritage”, and “Art on Screen”.

Other important elements of the institutional infrastructure include the Ukrainian Startup Fund

and the Diia.City initiative. The Ukrainian Startup Fund (established in 2018) supports early-stage innovative projects and fosters technological entrepreneurship, having funded over 250 startups prior to the full-scale invasion. Diia.City provides a favourable legal and economic environment for the IT sector, facilitating investment attraction and the development of the digital economy, particularly through improved corporate mechanisms and the protection of intangible assets.

The non-governmental sector is represented by professional associations and civil society organisations initiated by actors within the creative community. In particular, the Creative Industries Association of Ukraine promotes sectoral development and the integration of Ukrainian creators into international markets through professional events and competitive programmes. Development Centre “Democracy through Culture” carries out analytical, educational, and project-based activities aimed at strengthening cultural resources, cultural management, and international cooperation.

An important indicator of institutional effectiveness is the creation of new opportunities for the sector at both national and regional levels. In this regard, Ukraine’s participation in international programmes (such as “Creative Europe”, “House of Europe”, EU4Culture, and “Creative Business Cup”) plays a significant role in facilitating integration into the European cultural space.

The above allows for the conclusion that the development of creative industries in Ukraine is shaped by a complex, multi-level system of interaction between governmental and non-governmental institutions. In this context, it is appropriate to identify and systematise the main types of institutional linkages that underpin the functioning of the sector. The proposed typology includes subordination (hierarchical interaction), interdependence, cooperation, and complementarity (Figure 1).



Figure 1. Typology of Institutional Interactions in the Creative Industries Sector
Source: developed by the authors

Subordination as a hierarchical mode of interaction is manifested in the regulation of creative industries in accordance with existing legislation, regulatory frameworks, and strategic policy documents. This type of linkage defines the formal boundaries of the sector’s functioning and ensures its institutional coherence.

Interdependence among institutions is formed on the basis of shared objectives and mutual interest in the development of the creative sector and is expressed through the reciprocal conditioning of their activities. The effectiveness of some institutions depends on the resource, organisational, and regulatory support provided by others. In this context, public authorities perform regulatory and financial support functions, whereas non-governmental institutions (civil society organisations, professional associations, and the private sector) provide expert input, innovative resources, and practical project implementation.

Cooperation between institutions constitutes a key mechanism for the development of creative industries, facilitating the exchange of resources, knowledge, and competences. It is realised through joint projects, programmes, and partnership initiatives, contributing to the formation of an innovative environment and enhancing synergy among sectoral actors.

Complementarity reflects the mutual reinforcement of institutions, whereby the strengths of some compensate for the functional limitations of others. This type of interaction ensures balance, resilience, and adaptability of the creative sector to external changes.

The development of creative industries in Ukraine is grounded in a complex system of interaction among governmental and non-governmental institutions, as well as international partners. The effectiveness of this process depends on the level of coordination, policy coherence, and the capacity of institutions to establish joint support mechanisms for the sector.

The scientific novelty of the study lies in the development of a typology of institutional linkages – subordination, interdependence, cooperation, and complementarity – based on a comprehensive theoretical and methodological analysis. The proposed approach enables the identification of structural and functional parameters of inter-institutional interaction and the assessment of its impact on the functioning of creative industries.

Conclusions. The institutional development of creative industries is shaped by a multi-level system of interaction among governmental and non-governmental actors. The proposed typology

of institutional linkages provides a conceptual framework for understanding the coordination mechanisms of the creative sector as an integrated system combining regulatory, resource, and partnership components. The balance of these interaction types ensures the resilience and adaptability of creative industries and creates preconditions for their innovative development. Inter-institutional interaction acts as a system-forming factor in shaping an effective ecosystem of creative industries, determining their socio-cultural and economic impact.

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