

MANAGEMENT OF ART-PROJECT TEAMS UNDER CONDITIONS OF HIGH INSTABILITY

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Abstract. This section of the monograph discusses the formation and management of the project team, taking into account the psychological characteristics of each team member and clarifying their further impact on project implementation. This is especially important for art projects, where the team is creatively gifted people with certain psychological aspects, which are inherent in talented individuals. Identifying and analyzing the special traits that are usually inherent in creative people will greatly help the project manager to understand the needs and opportunities of each team member, his motivations and fears and create conditions for the full disclosure of each talent. This knowledge is necessary in order to create a coordinated teamwork that will be the key to the success of any art project, regardless of its complexity and size. An analysis was conducted to determine the degree of interest of a creatively gifted person in various forms of activity of the art project. It was found that she was not interested in the organizational work of the project in general. The artist is fully absorbed in the creative process of creating a product. But organizational issues remain out of the creative person's attention only until the organization of the project activity is directly related to the schedule of its work, the quality of materials or equipment with which it must work. In accordance with the peculiarities of art projects and the psychological characteristics of their stakeholders, a classification of key risks of art projects has been developed. Identified risks associated with distributed projects. Given these risks, the project manager needs to build the project management process in such a way as to minimize the risks to the project management goals, namely to manage the project management in such a way as to obtain a product of a certain quality on time and within the allocated budget.

Keywords: project; creative sphere; creative project; creative event; creative activity; art projects; art project risks; risk; risk management; specificity of art projects; distributed projects; weak formalization.

JEL Classification: C19, D22, Z10

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Introduction. Traditional and common areas for the project approach are IT, industry, construction, media, manufacturing, and business. But these areas are no longer the only ones where project management practice is applied. For example, social, scientific, educational, pedagogical, innovative projects, etc. are currently quite relevant and widespread. Recently, there has been a significant increase in interest in the relationship between the traditional model of management and the cultural and creative spheres. These areas are becoming important economic industries due to several factors: the successful operation of some cultural and creative organizations, the ability to change the vision of societal issues, namely, approach to innovation, product design, ways of thinking and more, thanks to creative views. Today, culture has become an important resource for socio-economic development and human growth. It contains not only the concept of material and spiritual values. Now it is a complex structure that interacts with various spheres of human activity, including education, architecture, organization of cultural events in the presentation of Ukraine as an attractive tourist region of the world and image

during diplomatic meetings at the international level. For example, the experience of cities such as Dublin, Glasgow, Manchester, Bilbao shows that their competitiveness has already gone beyond purely industrial development, and cultural projects have become the engine for urban development. Nevertheless, in the conditions of formation of competitive environment of socio-cultural space and transition from planned to market economy, creative sphere is one of the last spheres of human activity, which could not fully adapt to the requirements and conditions of modern market. Creative projects, from the standpoint of organization, implementation and system management are more complex [1]. The introduction of a project approach in the creative sphere will give a significant positive result in improving the quality of organization and implementation of creative activities.

Literature review. The project approach in the activities of organizations is considered by many scientists and practitioners in project management. The following authors reflected on the application of project management methodology in their scientific works: Bushuyev S.D. [2] Bushuyeva N.S. [3], Morozov V.V. [3], and many other scientists [1].

Scientists paid attention to the combination of project management with the creative sphere relatively recently, in the 90s of the twentieth century. A separate thorough study of the creative sphere began much earlier, around the second half of the twentieth century, but the question remains relevant for further study today. Unfortunately, scientific works on the application of the project approach to creative projects have not received extensive research in world science. However, it should be noted that interest in this issue is constantly growing. The issue of development and implementation of art projects is a relevant and popular practice of cultural and artistic groups. However, it is insufficiently studied in the theoretical and applied aspect.

With the application of the methodology of the project approach to the management of art projects, domestic managers are more familiar with foreign experience and study on their own, successfully implemented projects. However, there is no tendency towards systematic and professional implementation of the approach today. Everything happens spontaneously, without proper critical analysis, identifying possible prospects for its application, adaptation to the national culture of management and the specifics of the conditions for the implementation of such projects. Fundamental work is missing and awareness of its effectiveness as an organizational and managerial form is still quite weak. Among the separate articles devoted to this issue, we should highlight the scientific works of the following authors: Danchenko O.B. [4], Bass D.W. [5]. Therefore, research should be continued, based on existing research in the study of specific features and differences of creative activity from other areas where the project approach is used to develop adapted models and methods of project management in the creative field, which will be effective tools for project managers [1].

Aims. Identify conditions of high instability as a source of risk in the management of art project team in two directions. Namely, features of art projects and psychological aspects of creative personality of project team members. And also

to analyze their impact on the implementation and outcome of art projects when applying a project approach to creative activities.

Methods. System approach, system analysis, expert assessment method, risk management methods, decomposition method.

Results. The article proved the compliance of the creative event with the characteristics of the project, which allows to apply the methodology of project management in the creative sphere. The peculiarities of art projects and psychological aspects of creative personality, which are factors of high instability of art projects and sources of risks in the management of the art project team, were analyzed. This step will further adapt the project management methodology by developing methods and ways to manage the art project team, taking into account possible risks from certain sources. Understanding the nature of risk will allow the project manager to make more accurate predictions about the occurrence of risk events and the choice of effective methods and ways to prevent their occurrence or minimize the consequences.

Discussion. Every idea that was implemented started with a plan, thanks to which it was realized. An idea is an idea whose goal is to achieve the desired economic, technical, technological or organizational result. This is in line with the definition of a project provided by, for example, the PMBoK standard [6]: "A project is a temporary activity aimed at creating a unique product, service or result." Over time, the interpretation of this concept has become somewhat broader. For example, current standards in project management provide the following definitions of a project:

- a unique process consisting of a set of interconnected and controlled works with start and end dates and designed to achieve the goal of meeting specific requirements, including time, cost and resource constraints [7];
- temporary activities aimed at creating a unique product, service or result [6];
- a unique set of coordinated actions with a specific beginning and end, carried out by an individual or organization to solve specific tasks with a specified schedule, costs and performance parameters [8];
- time and cost limited system of operations (works), which is aimed at achieving a number of agreed results or products (the plan is necessary to meet the objectives of the project) at the level of requirements and quality standards [9].

Therefore, based on this explanation, it is safe to say that the implementation of each idea without exception is a project where the creative sphere is no exception. Each individual event (event - a set of actions or means to achieve, implement something [10]) can be considered as a separate project that meets all its characteristics. Namely:

- Temporary - limited time (ie the presence of certain start and end dates of the project);
- Uniqueness of the product (ie in such conditions the project is created for the first time);
- Progressive Elaboration of project and product specifications (ie step-by-step development and gradual advancement, refinement);

- Limited resources (ie any project is implemented with limited financial, labor, material and other resources);
- Goal setting (ie any project has a final, specific and clearly defined goal).

First, consider the definition of the terms "creativity" and "creative activity". The Ukrainian Small Encyclopedia defines creativity as a human activity aimed at creating qualitatively new, previously unknown spiritual or material values. Necessary components of creativity are fantasy, imagination, the mental content of which is contained in the creation of the image of the final product (the result of creativity) [1, 11].

Creative activity is an individual or collective creativity, the result of which is the creation or interpretation of works of cultural value [12]. Therefore, applying the term "project" to creative activity, the definition of a creative project, or art project, was made:

- art project is a completed cycle of artistic activity aimed at creating an original work of art in a limited time and resources [5].

Consideration of each event in the field of culture and art (realization of various holidays, performances, concerts, festivals, competitions, exhibitions, etc.) as a separate project, has grounds for the application of project management methodology. Table 1, to substantiate this judgment, presents the characteristics of the creative event "Organization of a festive New Year's morning for primary school children" to analyze its compliance with all the characteristics of the project [1].

Table 1. Characteristics of the project of organizing and conducting a creative event

Features	Project of the creative event "Organization of a festive New Year's morning for primary school children"
Temporary - limited time (ie the availability of certain start and end dates of the project)	Project dates: December 5 - December 30
Unique product (in such conditions the project is created for the first time)	Holding an event with a certain number of participants (people involved in the cast - 7 people; with a certain number of children - 90 people; invited guests - up to about 80 people).
Progressive Elaboration of project and product specifications (ie step-by-step development and gradual advancement, refinement)	<ul style="list-style-type: none"> - Initiation (morning scenario offered to management). - Planning (detailed development of the scenario, taking into account available resources, distribution of tasks among the performers, making clarifications and re-planning if necessary, coordination of organizational actions). - Implementation (event). - Completion (analysis, accounting for errors).
Resource constraints (ie any project is implemented with limited financial, labor, material and other resources)	<ul style="list-style-type: none"> - Limited budget for the purchase of essential materials to create decorations or costumes. - The presence or absence of certain technical means. - Allocation of teachers to help organize and conduct the event.
Goal setting (ie any project has an ultimate, specific and clearly defined goal)	Carrying out of action according to the scenario, in accurately planned date (December 29 15:00)

Source: developed by the author

Based on the analysis of compliance, it can be argued that any creative event in all its characteristics corresponds to the project.

A more detailed analysis of creative activities showed that when using the methodology of the project approach, you need to take into account specific features that are unique to creative projects or psychological aspects of creative individuals who are members of the project team. For example, when some events are held solely due to the enthusiasm of individual employees, without additional payment for its organization. Or, due to insufficient funding, some work is carried out at the expense of the project initiator. Another important and influential feature of the project is the misunderstanding between the main stakeholders of the project: the management of the institution (usually the customer), the project organizer (usually called a project manager), and the executors. The essence of the conflict of interest is that the management of the institution can usually be more formal and prioritize the terms and limits of the budget, rather than the behavior of a creative person, which is one of the sources of risk. All this often leads to negative consequences: from delays in project implementation, to unsatisfactory quality of the product or event [1; thirteen].

Figure 1 shows some of the most common features of creative projects, which at the same time correspond to the characteristics, according to the methodology of project management, and show the specificity of creative projects [14].

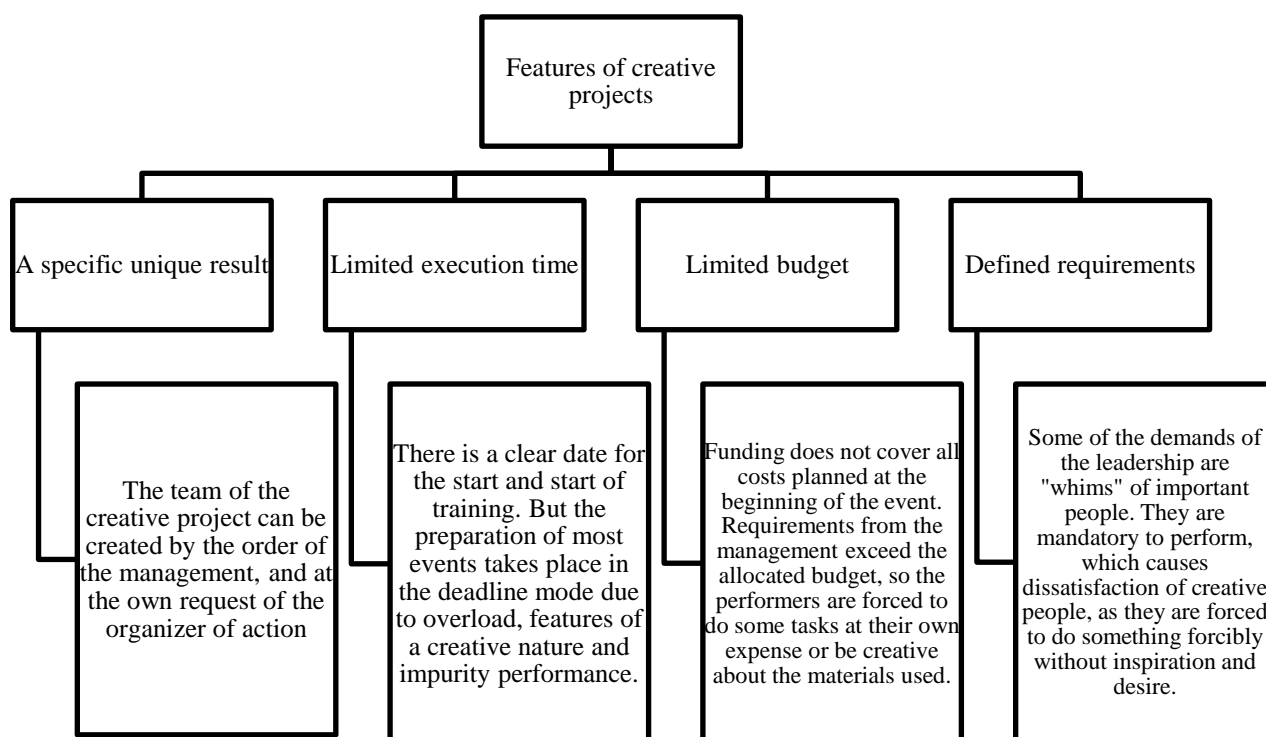


Figure1. Features of creative projects

Source: designed by the author

In addition to these features, it can be noted that [5]:

- the purpose of the creative project is very mobile and plastic, but it is constantly present in the mind of the author;
- personification of the project product;

- special requirements for resources (material resources, conditions of implementation, performer and his individual characteristics);
- high degree of risk due to the subjective perception of the product of the art project.

Today, the world has drawn attention to an extremely important indicator - the concept of the value of the project and its outcome. The Japanese system of enterprise project and program management (P2M) reveals the most profound concept of value. The value of a creative project is assumed by defining for the manager everything that is essential values for the customer and the consumer.

However, given the vulnerability of creative individuals, their bias towards their own work, it is important to consider the value of creating a project product for performers (project teams) or artists or creative people who create this product. The expectations and values of the project participants in any field include such work that will allow them to independently and creatively perform the task and be able to jointly solve broader tasks and feel involved in the common goal, not just "cogs in the mechanism". they do not decide anything, they have no influence on anything. And in the case of creative projects, the manager does not work with a team of people who are guided by logic and facts (for example, software engineers, designers, development engineers). He will have to work with creative people, such as art directors, teachers, designers, writers, musicians, artists and others, who are more visual and intuitive gifted individuals, who have specific, extraordinary character traits. Creative people need to be clearly aware of their differences emotionally.

Therefore, the general level of emotions in creative projects is much higher than in technical ones. Compassion, understanding and support will always be balanced with demanding, persistent and categorical in adhering to clear criteria for the implementation of tasks, the use of the allocated budget and project schedule [1].

The project always has certain limitations that must be observed regardless of the scope of the project approach and all the differences from any business project. The creative project must also be completed on time, within the allocated budget and meet the specified specifications. Therefore, the creative project manager needs to find a balance between encouraging project executors to optimize productivity and providing all the necessary resources to inspire and enjoy personal satisfaction with the process and product, thus developing talent and creativity, willingness to work effectively and maximize creative potential. Therefore, their management requires the development of new methods or adaptation of existing to the specifics of art projects and taking into account the psychology of the creative team [15].

Most scientists have agreed that a creative person is an individual with a high level of knowledge and a desire to create a new, original product. Creative activity becomes a vital necessity for her, and creative style of behavior is the most characteristic. The analysis showed that in the views of many scientists can be identified the following main features of creative personality:

- courage of thought, desire for risk;
- developed imagination and fantasy;
- ability to think critically, identify contradictions and ways to resolve them;

- the problem of seeing objective reality, identifying new promising ideas in the usual;
- ability to use knowledge and experience to solve new situations;
- independence of judgments, own beliefs and positions;
- clarity of justification, alternative approaches to the development and implementation of various tasks;
- depth and flexibility of thinking;
- ability to purposeful activity, dedication;
- the emergence of a directed interest in a particular field of knowledge (may manifest itself in childhood);
- extremely high efficiency during the hobby;
- resilience and stubbornness.

The well-known Ukrainian scientist V.O. Moliako has a correal view of the psychological aspects of creative personality. But he believes that the speed and ease of assimilation of knowledge, skills and competencies by creative people and the ability to effectively organize independent work should be added to the above features [16]. The second aspect is extremely important in project activities. But. It should be noted that effective self-organization is, unfortunately, not inherent in all artists. Low level of self-organization and desire to act only with the emergence of inspiration, takes place outside of project activities. However, given the time constraints of the art project, the project manager should pay attention to those team members for whom inspiration is a prerequisite for work [15].

It should also be noted the presence of an intellectual component of the creative personality - a divergent type of thinking. It provides several correct and equal answers to one question (as opposed to the convergent type, which focuses on an unambiguous and the only correct solution that removes the problem as such). It is the divergent type of thinking that contributes to the manifestation of several psychological traits: the ability to use knowledge and experience to solve new situations and courage, the independence of their own judgments, beliefs and positions, and alternative approaches to developing and performing different tasks. This type of thinking and approach, when several solutions are proposed to the task, from which the optimal one is chosen, is especially important for the implementation of art projects, where the solution of certain problems requires a creative approach [17].

Also interesting are the works of Carl Leonhard, who created a typology of personality in terms of temperament and some character traits [18]. According to the survey, he highlighted the qualities that are most common in creative people. Thus, among them are [15, 18]:

- emotionality, ie the ability to care about the emotional state of another person;
- tendency to sudden mood swings: from a high level of activity, cheerfulness and cheerfulness to a depressed gloomy mood;
- exaltation, ie the power of feelings, the scope of experiences as the ability to have emotional experiences of positive and negative events.

Another British and American psychologist R. Kettel conducted a study in which he identified 16 personality traits [19]. Some of them are inherent in creative people. Among them: friendliness, openness, social courage, independence, impulsiveness, low self-control. Of particular interest is the so-called "childhood" complex, which is characterized by immediacy of perception, brightness of impressions, trust and openness to the world. Yes, an adult combines a complex of "childhood" with a sense of social responsibility, the ability to master their behavior and manage inspiration. But it should be noted that the presence of this feature can have negative consequences. If a person does not learn to control his emotional state (trust, openness, unpredictability, impatience, outward whimsy, frivolity), which are inherent in childhood, in adulthood can often lead to problems in communication and social, business and personal relationships and relationships with others. For example, hypersensitivity can manifest as vulnerability and anxiety, and the need for self-affirmation can transform into painful selfishness. A creative person often feels unprotected, and anxiety can lead to mental instability and behavioral disorders. And it is intense, and often exhausting, and productive work allows you to be alone and "hide" from the pressure of the environment [15; 17].

Another important feature that is necessary for the implementation of projects is the desire and ability to work in a team. It depends on what type of person or type of behavior a particular person belongs to. That is, she is an extrovert or introvert. The concept and description of extraversion and introversion first appeared in the works of Carl Jung in the early 20th century [20]. Further, many scientists dealt with this issue, including G.Yu. Eisenk, Carl Leongard and others. According to their research and further definition of these personality types, we have the following generalized characteristics:

- An extrovert is a person focused on the outside world, on others. It is characterized by a desire to communicate with people, attention from others, participation in public speeches and crowded events;
- An introvert is a self-centered person. Characteristic behavior for her is loneliness with inner thoughts and experiences, creativity or observation of the process.

From these characteristics, we can determine that extroverts are more prone to teamwork, which is not the case with introverts. But among creative personalities there are representatives of both types. The implementation of an art project involves the creation of material or spiritual values by individual artists, which is ideal for introverts, but these individual material or spiritual values are also part of the product of the art project. That is, project activities involve teamwork in performing certain tasks, which will be more comfortable for extroverts. The project manager cannot select only representatives of one type to the team. He should take into account the behavior of both types and plan work on the project, allocating tasks so that all team members can work effectively, feel comfortable and show all the necessary qualities and skills [15].

When considering the use of the potential of creative personality and creating conditions for its manifestation and disclosure in the project, we should also take into

account the concept of "creativity", which in recent years has been widely used in combination with the concepts of "creativity" and "creative personality". The English word "creativity", derived from the Latin creation - creation, generation, in Ukraine is interpreted quite contradictory. In the most general form, creativity is described as the ability of a person to go beyond the situation, to offer answers that are highly original and non-standard thinking. In terms of project management, creative capacity discovery is equally important for the team of performers and for the project manager, for whom it is an opportunity to find and implement innovative solutions in cases where traditional models and methods of project management can not be used [3].

A creative person is eclectic, inquisitive and constantly strives to combine data from different fields in his ideas. High enthusiasm, absorbing one's work for several hours and returning to it in the following days, often leads to the desire to constantly improve one's work, where "perfection" is a purely subjective factor of the artist himself, and not a requirement of society.

Table 2. Analysis of the impact of psychological characteristics of stakeholders on art projects

Psychological features of stakeholders of art projects	Impact on the project (1 - minimal, 2 - medium, 3 - strong, 4 - critical)																									
	Resource							Project requirements							Project processes					Performance evaluation						
	people	money	equipment	materials	information	knowledge	priorities	objectives	specifications	work schedule	budget	quality	logistics	supply	team work	project processes	organizational	infrastructure	technologies	solving problems	project progress	success of the project	team work	competencies	personnel award	employment guarantee
Affectiveness	2	1	1	1	1	3	1	3	1	3	1	1	1	1	4	3	3	2	2	3	3	4	4	4	4	2
Integrity	2	1	1	1	3	4	3	3	1	3	1	1	1	1	4	3	3	2	2	3	3	4	4	4	3	2
Lack of conservatism	1	1	1	1	1	1	1	2	2	3	1	1	1	1	4	3	3	2	2	4	3	4	4	3	3	2
Independence of one's own judgments	1	1	1	1	1	1	1	2	2	2	2	2	1	1	4	4	3	2	2	4	3	4	4	3	3	2
The desire to interact with other people	1	1	1	1	1	1	1	2	1	2	1	4	1	1	4	3	4	2	2	4	4	4	4	3	3	2
The desire for solitude and avoidance of communication	4	1	1	1	3	2	1	1	1	2	1	4	3	1	4	3	4	2	2	4	4	4	4	3	3	2
Courage of thought	1	1	1	1	1	1	1	3	1	1	1	2	1	1	4	4	4	2	2	4	4	4	4	4	2	2
Critical thinking	1	1	1	1	1	1	1	3	1	1	1	2	1	1	4	3	4	3	3	4	3	4	4	3	3	2
Ability to transfer knowledge to a new situation	1	1	1	1	1	1	1	1	1	1	1	1	1	1	4	4	3	4	4	4	4	4	4	4	3	2
Emotionality	1	1	1	1	1	1	1	1	1	1	1	1	1	1	4	4	3	4	4	4	4	4	4	4	4	2
Exaltivity	1	1	1	1	1	1	1	1	1	1	1	1	1	1	4	4	3	4	4	4	4	4	4	4	4	2
"Childhood" complex	1	1	1	1	1	1	1	1	1	1	1	1	1	1	4	4	3	4	4	4	4	4	4	4	4	2

Source: developed by the author

Therefore, too high personal standards and feelings of dissatisfaction with one's own results, which arise both for objective reasons, when the result is worse than planned, and from a subjective point of view on perfection, lead to psychological vulnerability caused by hypersensitivity of the creative personality. In turn, psychological vulnerability affects the emotional state and performance of a creative

person, which can have negative consequences for the implementation of the art project. Hypersensitivity and breadth of perception contribute to the manifestation of creative qualities and properties, as well as a deep experience of social injustice, which affects the emotional state and the ability to mobilize forces for further work. The degree of manifestation and further improvement of the above psychological properties depends on [15]:

- ability to constantly learn about the objective world and the place of man in it, to discover, comprehend and reproduce in art projects new knowledge, ideas, images, etc. ;

- readiness for critical and creative analysis of the development of the nature of people's social relations, their interests, ideals and values, the development of the need to act in accordance with joint teamwork;

- the desire for creativity, improvisation of intellectual and creative activity for the development of relevant, popular art projects.

Extremely interesting, but insufficiently studied is the study of the impact of psychological characteristics of creative people on various aspects of the art project during its implementation. Therefore, an expert method of analyzing the impact of the most important psychological traits of creative individuals on the implementation and outcome of an art project using a matrix of stakeholders' influence on the project [15].

Therefore, the analysis showed that a creatively gifted person is not interested in organizational work on the project as a whole. But only until the organization of the project activity is not directly related to the schedule of its work, the quality of materials or equipment with which it must work. And in this matter, self-organization and interpersonal relationships and relationships in the project team play an important role.

Although a creative person seeks to interact with others, but the independence of judgment, affectivity, emotionality and exaltation, as well as the presence of a complex of "childhood" can significantly complicate teamwork [1]. In addition, the psychotype of each team member should be considered to clearly define and allocate team and individual tasks, to establish communication and interaction, and thus reduce discomfort and stress for performers.

When it comes to evaluating a project, a creative person is subjective and biased towards his personal result and may be too critical or, on the contrary, too loyal to the result of a colleague, depending on his personal relationship with him. It should also be noted that for some creative people the process of creating something is more attractive than the end result. And this has certain threats to meet the criteria of the project product [1; 15].

Analysis of the impact of psychological characteristics and specific features of the art project on its implementation showed that all the above factors are significant risks for creative projects. Disregard for them and the lack of a plan to prevent or minimize the consequences will inevitably affect the achievement of project management objectives, namely exceeding the budget, violation of deadlines and unsatisfactory quality of the final result of the project [21].

Project management defines risk as a general phenomenon, as an uncertain event or condition that, if any, will have an impact (negative or positive) on at least one of the objectives of project management. The risks to which a project is exposed may arise due to internal and external uncertainties as a combination of different circumstances and conditions that are combined or separated in a particular activity. This creates an appropriate situation that may facilitate or hinder the implementation of the decision.

Scientific works of Bushuyev S.D., Danchenko O.B., Yaroshenko F.O., and other authors [5; 22; 23; 24] offer approaches to risk management and their adaptation to modern conditions of project implementation in Ukraine. However, there is no significant attention on the part of scientists to researching the risks of art projects today. This may be due to the fact that the introduction of a project approach to the implementation of art projects at the professional level is still not common and remains unnoticed by many institutions, and counter-risk measures begin to be developed only after the risk. That is, risk management work exists in a very small percentage of institutions.

Risk management methodology is widely covered by a number of project management standards: PMBOK - Project Management Body of Knowledge, P2M - Project and Program Management for Enterprise Innovation, PRINCE2, ISO 21500, ICB / NCB and others. In real life, risk management is the art and science of risk analysis with the subsequent organization of activities that allow the best way, in terms of project objectives, to eliminate or minimize risk [22].

Unfortunately, it is impossible to create a single universal risk classification system for projects in all areas. First, there are different approaches to its creation. Secondly, it is impossible to take into account the specifics of all projects without exception in all areas of human activity. Given these reasons, there is a need to study the impact of external and internal factors for further development of the classification scheme, which will reflect the most common types of risks specific to art projects. This can greatly facilitate the forecasting of risk events and the development of certain measures and appropriate methods and techniques of risk management. Therefore, based on previous own research and analysis of scientific works [1; 5; 17; 22-24], based on the identified factors of specificity of creative projects, the following types of risks for art projects were identified (Table 3).

The development of a classification scheme of risk factors for two identified sources (features of art projects and psychological aspects of the creative personality of project team members) has practical value for the art project manager. It will provide an understanding of the nature of the origin and causes of risk, to choose effective methods and ways to manage a team of art projects that can prevent risk or minimize its consequences.

Conclusion. The result of the analysis of the characteristics of creative activities on a specific example, proved the compliance of the creative event with all the characteristics of the project. Consideration of the specific features of creative projects gives grounds to argue that the use of project management methodology

without adapting it to these features can lead to negative consequences at the stage of planning and organizing a creative event.

Table 3. Identification of risks of the art project

Risk factor	Type of risk	Relation to the project
Lack of clear parameters of the project result (formalization).	Creative risk	Internal
Mobile and plastic target.		
Product product personification.		
Emotionality, ie the ability to care about the emotional state of another person.	Psychological risk	Internal
Predisposition to sudden mood swings from increased activity, cheerfulness and cheerfulness to depressed gloomy mood.		
Exaltation, ie the strength of feelings or the scope of experiences, as the ability to overly emotional experiences of positive and negative events.		
Impulsiveness.		
"Childhood" complex		
High level of enthusiasm and dedication	Social risk	External
Negative or relatively indifferent consumer perception of the project product		
The organization and holding of the event can be due to the enthusiasm of individual employees, who themselves take on the function of art project manager without additional payment and the time allocated for this in the work schedule.	Organizational risk	Internal
To organize an event to perform the functions of an art project manager, a person under duress is involved without any motivation for encouragement.		
Pandemic, military action, natural disasters, etc.	Force majeure risk	External
Special requirements for project resources.	Technical or material risk	Internal
Ability to work in a team.	Human risk	Internal
The head of the institution, who is also the customer, does not take into account the peculiarities of the psychology and behavior of creative people and prioritizes the deadline and budget.	Communication risk	Internal
Misunderstandings between the art project manager and the customer or the manager and team members due to the lack of clear formalization of project requirements by the customer will complicate.		
Lack of funding for a number of reasons (informal outcome of the art project, so it is impossible to determine at the beginning how much money is needed or the emergence of additional requirements for the project result; due to lack of targeted funds for art projects in sufficient quantities, etc.).	Financial risk	Internal
Subjective perception of the product of the art project and your personal result by the performer.	Value risk	Internal

Source: developed by the author

A detailed review of creative activities revealed specific features of art projects and psychological aspects of creative individuals who are members of the project team, as factors of high instability in the implementation of the art project, which identified two sources of risk. This should help to draw up a classification scheme of the most common types of risks of art projects to help the project manager in forecasting risk events, developing certain measures and appropriate methods and techniques of risk management. It is also the basis for developing new or adapting existing methods and ways of managing an art project team.

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