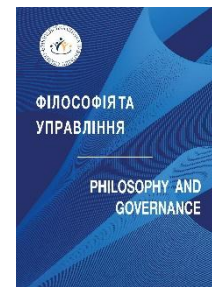




e-ISSN 3041-248X

Philosophy and Governance

<https://www.eu-scientists.com/index.php/fag>



Creative Economy and Socio-cultural Projects: The Role of the Art Manager in Creating Sustainable Development

Angelika Tatarnikova  ¹ *

¹ Independent Researcher, Odesa (Ukraine). Doctor of Arts Studies, Associate Professor.

* Corresponding Author, e-mail: angelikatatarnikova75@gmail.com

ARTICLE INFO

Research Article

DOI:

[10.70651/3041-248X/2026.3.05](https://doi.org/10.70651/3041-248X/2026.3.05)

Received:

23 January 2026

Accepted:

28 February 2026

Published online:

9 March 2026

Copyright © 2026
by author



This is an open
access journal and
all published articles
are licensed under a
Creative Commons
Attribution—
NonCommercial 4.0
International
(CC BY-NC 4.0)

ABSTRACT

The article conducted a comprehensive and detailed study of the leading trends that determine the development of the modern creative economy and the formation of promising socio-cultural projects. Scientific attention was paid to the analysis of the main aspects of their functioning in the context of rapid digital transformation and the formation of conditions for sustainable development. In the context of the study, it was highlighted that the art manager plays a strategically important role in creating innovative business models in the spheres of culture and art. The leading factors that influence the effectiveness of integrated management in national creative industries were also carefully analyzed, including the use of applied marketing strategies, business modeling methods, modern information and communication technologies and financial instruments necessary to ensure the sustainable development of the cultural sector. Special attention was paid to assessing the impact of socio-cultural projects on the economic development of regions. It was established that the active involvement of creative entrepreneurship contributes not only to economic growth, but also strengthens social cohesion, cultural enrichment and the expansion of sustainable international cultural exchange. It was substantiated that the effectiveness of socio-cultural initiatives depends on the integration of modern management technologies, including lateral marketing and design thinking, which allow developing competitive models for the development of national artistic initiatives within the framework of globalization and digitalization. A conceptual model for the development of professional activity in the field of art management was developed as the main tool for strategic management in the direction of modern creative industries, which includes the use of interdisciplinary approaches to managing artistic projects, strengthening public-private partnerships and attracting investments. Mechanisms for integrating creative entrepreneurship into the economic system were also proposed, which should contribute to the creation of new jobs, increasing innovation potential and sustainable development of the cultural sector. Overall, the results of this study provide an important theoretical and practical basis for the development of creative industries and the formation of effective public policy in this area, which can be used in the strategic planning of cultural initiatives and development.



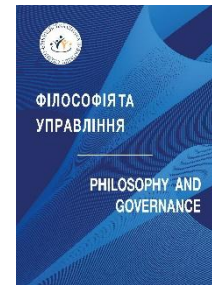
KEYWORDS

art manager, creative ecosystem, management strategy, cultural space, business model, art management.



e-ISSN 3041-248X

Філософія та управління

<https://www.eu-scientists.com/index.php/fag>


Креативна економіка та соціокультурні проекти: роль арт-менеджера у створенні сталого розвитку

Анжелика А. Татарнікова  ¹*¹ Незалежний дослідник, Одеса (Україна). Доктор мистецтвознавства, доцент.* *Corresponding Author*, e-mail: angelikatatarnikova75@gmail.com

СТАТТЯ	АНОТАЦІЯ
Дослідницька DOI: 10.70651/3041-248X/2026.3.05 Отримана: 23.01.2026 р. Прийнята: 28.02.2026 р. Опублікована: 09.03.2026 р. Авторське право © 2026 автора  Цей твір ліцензовано на умовах Ліцензії Creative Commons «Із Зазначенням Авторства – Некомерційна 4.0 Міжнародна» (CC BY-NC 4.0).	У статті проведено комплексне та детальне дослідження провідних тенденцій, що визначають розвиток сучасної креативної економіки та формування перспективних соціально-культурних проектів. Наукова увага приділена аналізу основних аспектів їх функціонування в умовах швидкої цифрової трансформації та формуванню умов для сталого розвитку. У контексті дослідження було виділено, що арт-менеджер відіграє стратегічно важливу роль у створенні інноваційних бізнес-моделей у сферах культури та мистецтва. Також ретельно проаналізовано провідні фактори, що впливають на ефективність інтегрованого управління в національних креативних індустріях, включаючи використання прикладних маркетингових стратегій, методів бізнес-моделювання, сучасних інформаційно-комунікаційних технологій та фінансових інструментів, необхідних для забезпечення сталого розвитку культурного сектору. Особливу увагу було приділено оцінці впливу соціально-культурних проектів на економічний розвиток регіонів, встановлено, що активна участь креативного підприємництва сприяє не лише економічному зростанню, але й зміцнює соціальну згуртованість, культурне збагачення та розширення сталого міжнародного культурного обміну. Було обґрунтовано, що ефективність соціально-культурних ініціатив залежить від інтеграції сучасних управлінських технологій, включаючи латеральний маркетинг та дизайн-мислення, які дозволяють розробляти конкурентні моделі розвитку національних мистецьких ініціатив в рамках глобалізації та цифровізації. Розроблено концептуальну модель розвитку професійної діяльності в галузі арт-менеджменту як основного інструменту стратегічного управління в напрямку сучасних креативних індустрій, що включає використання міждисциплінарних підходів до управління мистецькими проектами, зміцнення державно-приватного партнерства та залучення інвестицій. Також запропоновано механізми інтеграції креативного підприємництва в економічну систему, що мають сприяти створенню нових робочих місць, підвищенню інноваційного потенціалу та сталому розвитку культурного сектору. Загалом, результати цього дослідження забезпечують важливу теоретичну та практичну основу для розвитку креативних індустрій та формування ефективної державної політики в цій сфері, яка може бути використана у стратегічному плануванні культурних ініціатив та розвитку.



КЛЮЧОВІ СЛОВА

арт-менеджер, креативна екосистема, управлінська стратегія, культурний простір, бізнес-модель, арт-менеджмент.

1. Introduction

In modern conditions, when the processes of globalization and digital transformations are gaining momentum and covering all spheres of public life, the importance of the creative economy is rapidly growing, creating broad prospects for the development of the socio-cultural space, which, in turn, contributes not only to the activation of economic growth, but also becomes an important factor in preserving cultural identity, strengthening social cohesion and forming sustainable social values. In this context, socio-cultural projects are gaining new significance, because they are not only aimed at supporting the cultural sphere, but also play a key role in implementing the concept of sustainable development, combining economic, social and environmental aspects into a single holistic system that ensures the harmonious coexistence of cultural traditions, innovative business and social initiatives. One of the most important prerequisites for the effective development of creative industries is professional management in the field of art and culture, since it is competent art management that allows not only to ensure strategic planning of socio-cultural projects, but also guarantees their financial stability, long-term viability and adaptability to modern challenges and trends. At the same time, the role of art managers in this process is decisive, because they not only form stable business models for the cultural and creative sphere, but also actively work on attracting investments, finding effective financing mechanisms and promoting cultural products both locally and globally, which is extremely important for the formation of a competitive creative economy [15].

The relevance of the topic of the current study is due to the urgent need to implement creative industries in the strategy of sustainable development of cities and regions, which fully meets the challenges of the modern digital environment and global socio-economic transformations. It is especially important to study this issue in the context of the post-war recovery of Ukraine, when the creative economy, together with socio-cultural initiatives, becomes one of the key tools not only for economic revival, but also for creating conditions for social reintegration, the revival of the cultural environment and the introduction of new approaches to the organization of public life.

2. Literature Review

In scientific discourse, the creative economy is analyzed as a dynamic sector that stimulates innovation processes, the formation of alternative economic systems and the incorporation of cultural values in the context of globalized market relations, and the modern conceptualization of this phenomenon belongs to Dundon [8], who identified it as the basis of a new economic paradigm, where intellectual assets, creative potential and knowledge are priority resources. Further empirical studies [6; 24] have demonstrated that creative industries are a driving force for sustainable progress through the synthesis of social, economic and cultural elements, generating added value through artistic expression and innovative solutions.

In scientific research, Gorbas and Koshel [11], the concept of “creative industries” is often used as a synonym for the terms “cultural industries” or “art industries”, which emphasizes their versatility and ability to cover a wide range of activities, ranging from traditional artistic directions to modern digital platforms that provide new forms of cultural production and consumption. Even though within different research approaches, there are certain differences in defining the boundaries of this concept, the indisputable fact is that creative industries have become a driving force of socio-cultural transformations, contributing to the formation of new models of economic interaction, creating jobs and ensuring the sustainable development of the cultural space.

In the context of socio-cultural dynamics, the key theory is the theory of “cultural capital”, which interprets culture not only as a form of aesthetic communication, but also as a strategic economic tool that determines social stratification and competitive advantages of regions, which is confirmed in the works Farinya [10], Komorowski and Lewis [14], which emphasize the connection between the development of creative industries, the growth of social solidarity, the diversification of employment, and economic progress based on digitalization and information technologies.

The functioning of art management as an institutional mechanism for managing cultural projects is covered in detail in the work Al-Faisal [1], which argues for the need to implement business strategies, marketing planning and financial analysis for the implementation of artistic initiatives, while Stritiyevych [26] emphasizes the key role of art managers in creating stable cultural ecosystems that integrate interdisciplinary methods, public-private cooperation and digital tools. The synergy of

sustainable development and creative industries is revealed in the work Shalinskyi and Zabuzhko [25], in which the authors prove the correlation between investments in the creative sector and increased economic sustainability, social adaptability and innovativeness of regions, which is consistent with the conclusions of the World Economic Forum, where the creative economy is identified as a strategic vector of global growth. Summarizing the scientific theses, we can state that the creative economy and socio-cultural initiatives constitute an integral component of sustainable development, and the professional activities of art managers determine the efficiency of resource management, increasing the competitiveness of the cultural sector and its integration into the transnational economic context, which necessitates further research in this area.

3. Problem Statement

The purpose of the study is to substantiate current directions for the sustainable development of the creative economy and socio-cultural initiatives, with an emphasis on understanding the importance of the art manager as the main factor that ensures effective strategic management in the cultural and artistic sphere.

The scientific novelty of the study is formed in a comprehensive study of the creative economy and socio-cultural projects, which allows us to consider them as factors that influence not only cultural progress, but also economic growth and social integration of society. Within the framework of the conducted study, attention is first focused on the fact that the art manager is not just an administrative factor, but an important driver of economic and socio-cultural changes. It is he who ensures productive cooperation between artists, the business sector, state structures and the public, forming innovative management mechanisms in the cultural sphere.

4. Methods and Materials

The institutional support method was applied to analyze the legal and regulatory frameworks that affect the functioning of the creative economy, both at the national and international levels. The methodological approach used helped to assess the level of support from state and public organizations and to identify the importance of aligning state policy with support for initiatives in the field of arts for the effective development of the creative sector and ensuring international cooperation.

The method of systematization of management has formed a springboard for identifying key management practices in art management and structuring the processes of sustainable and ensuring management of promising socio-cultural projects. Thanks to this method, it was possible to classify types of organizational activities, assess the effectiveness of existing management models and identify optimal means of attracting resources, in particular through public-private partnerships and crowdfunding.

The application of the modeling method allowed for the development and applied scientific substantiation of a structural model for the implementation of effective art management, taking into account economic, technological and social dimensions within the framework of the state of the national economy. The outlined approach contributed to the modeling of scenarios for the development of creative industries under different conditions, which made it possible to determine management strategies aimed at ensuring the sustainability and development of the cultural sector, the integration of modern digital technologies and marketing strategies in the management of new cultural projects.

5. Results and Discussion

Creativity is a multifaceted concept that covers a wide range of applications and can serve not only as the basis of creative activity, but also as a method of social perception of the world, which allows you to adapt to its challenges, changes and new opportunities. On the one hand, creativity can be considered as a tool for the formation of non-standard thinking, which contributes to the effective management of social, economic and cultural processes, on the other hand, it becomes a key component of professional self-realization, because the use of a creative approach in any activity allows you not only to differentiate your work, but also to make it unique and competitive. It is for this reason that professions based on creativity acquire special significance in the structure of the modern economy, as they become a driving

force for the creation of new markets, cultural products and socio-cultural initiatives that directly affect economic development and the sustainability of social transformations.

In the current conditions, the institutionalization of creative activity leads to the formation of the so-called "creative industries", which, despite their diversity, are subject to the general principles of economic organization and function based on market regulation, which involves both the production of mass cultural products and the monetization of intellectual property. The term "creative industries" reflects the process of industrialization of creativity, as it involves structuring, production standardization and the use of effective management mechanisms that ensure the sustainability of economic processes in the cultural and artistic spheres. At the same time, discussions are ongoing in the scientific community regarding the exact definition of this concept, as it covers a wide range of activities, ranging from traditional art to high-tech digital products that combine aesthetic and commercial value.

Creative industries can be viewed from several perspectives, as they perform different functions in the socio-economic environment. First, they represent unique socio-cultural practices based on creativity, cultural innovation and the integration of artistic ideas into the everyday life of society. Second, they are an important element of the economic structure, as enterprises and entrepreneurs working in this sector not only generate new jobs, but also create added value through intellectual products and copyrights. Third, creative industries play a significant role in the sustainable development of territories, as they synthesize economic, political, social and cultural factors, contributing to the growth of innovative activity and the formation of a new level of urban development [13].

In this context, the leading role is played by the art manager, who is not only a representative of the creative class, but also acts as a key economic agent ensuring the functioning and development of socio-cultural projects. His professional activities are directly related to the management of creative processes, project management and the implementation of the goals of state cultural policy aimed at supporting sustainable development and strengthening the role of culture in society. In addition, the art manager performs the function of an entrepreneur in the creative economy, since he is responsible for the commercialization of a creative product, the search for investors and the strategic development of artistic initiatives in the modern market environment.

In the format of sustainable coordinates of the development of the creative economy, which is increasingly integrated into global economic and socio-cultural processes, the role of the art manager goes beyond a purely administrative or organizational function and turns into a strategic component of the effective functioning of the art market. The art manager today is not just an intermediary between the artist, the viewer and the consumer of a cultural product, but also a key figure who forms the economic value of creative activity, promotes its commercialization, and also ensures the sustainable development of the socio-cultural space through the integration of modern management approaches, marketing strategies and financial and economic mechanisms. In this paradigm, art is no longer considered only as an aesthetic phenomenon, but instead it becomes part of a large economic ecosystem that requires effective resource management, adaptation to changing market conditions and understanding of the principles of sustainable development [17].

An important role in this process is played by the formation of an artistic environment in which a cultural product is not only created, but also actively promoted on the market and integrated into the global system of creative industries. One of the main factors contributing to the successful functioning of this environment is the development of creative industries, which have become an important mechanism not only for cultural expression but also for economic growth. In the modern world, where post-industrial economic models emphasize knowledge, information and intellectual capital, creative industries are becoming increasingly important, as they combine socio-cultural, economic, political and information processes that determine the prospects for the development of modern societies. This is because, unlike traditional sectors of the economy, creative industries are not limited by material resources, but instead are based on human intelligence, creative potential, cultural innovations, and modern technologies, which allows them not only to adapt to change but also to actively shape the future [4].

For a deeper understanding of the essence of the art manager profession as a manager in the field of culture, it is worth referring to the general definition of management, according to which management involves not the direct creation of a product, but the organization of all necessary conditions for its effective production, distribution and consumption [9]. According to this concept, an art manager is not the author of works of art in the traditional sense, but he plays a crucial role in ensuring their viability in the market, creating a favorable environment for the implementation of artistic projects, the

development of creative entrepreneurship and the formation of sustainable business models in the field of culture. His activities consist of strategic planning, organizing market research, establishing effective interaction with investors, patrons, and consumers of cultural products, as well as ensuring the legal and financial aspects of the functioning of artistic initiatives [3].

Depending on the field of activity and professional status, an art manager can perform various functions, acting as a producer, creative director, cultural entrepreneur, agent, promoter, or art director, each of which involves specific tasks within the framework of managing cultural projects. For example, a film producer is responsible for financing, organizing the filming process and further promoting the film on the market, while a gallerist or curator of art exhibitions is engaged in creating conceptual art exhibitions, finding partners and attracting an audience. At the same time, regardless of the specific professional role, each art manager plays a key role in ensuring the sustainable development of the cultural sector, since their activities are aimed at forming long-term mechanisms for supporting artistic projects, their economic efficiency and social significance.

One of the main components of the professional activity of an art manager is the development and conclusion of contracts that regulate the process of creation, performance and distribution of artistic products, as well as ensure the legal protection of artists' intellectual property. This applies to both traditional agreements between artists and customers and modern copyright management mechanisms, which are becoming increasingly relevant in the digital era, when creative industries are increasingly integrated into global technological processes [20].

In this context, an art manager acts not only as a director of art projects or an organizer of cultural events, but also as a strategic agent of change, determining the trends in the development of the creative economy, forming business models for promoting a cultural product and ensuring its accessibility to a wide audience. A modern art manager is not just an administrator, but an educated and creative person, able to work in conditions of rapid change, predict cultural trends and adapt traditional approaches to new challenges of the digital age. Not only the success of individual cultural projects, but also the development of entire institutions that form a global creative ecosystem depend on his professional activities [16].

In addition, effective art management requires the use of modern technologies and innovative approaches that allow optimizing management processes, increasing the efficiency of communication between artists, consumers and business, as well as ensuring the financial sustainability of the creative sector. An important component of this process is the digitalization of the cultural space, which involves the active use of information and communication technologies (ICT), digitization of works of art, development of digital marketing and integration of cultural products into digital platforms, which significantly expands their audience and creates new opportunities for monetization of creative activities.

In the context of a globalized world and its trends, which are determined by instability, rapid technological changes and the need to adapt to new economic and socio-cultural challenges, art managers must have a high level of professional flexibility, analytical thinking, strategic planning and the ability to innovate. That is why their activities are increasingly based on such modern management concepts as lateral marketing, design thinking, CRAFT and other technologies that allow for effective management of creative processes and the creation of sustainable business models for the development of a cultural product.

Art management, as a key component of the effective functioning of the creative economy and socio-cultural projects, is based on the application of innovative approaches that allow not only to optimize management processes, but also to create qualitatively new business models that meet the requirements of the digital age and the principles of sustainable development. One of such effective approaches is lateral thinking, which, unlike traditional methods of analyzing market opportunities, offers an alternative way of finding solutions by going beyond the boundaries of familiar concepts and standard economic models. In the field of creative industries, this method contributes to the development of unique products and services, the creation of new market niches and, accordingly, ensures the sustainable growth of enterprises operating in the cultural and artistic sectors [1].

Lateral thinking is the basis for lateral marketing, one of the most innovative concepts of modern art management, which is focused not on linear market development, but on a radical rethinking of existing strategies and the creation of unique offers that can change the rules of the game in the creative environment. Thanks to this approach, entrepreneurs and managers in the creative industries are given the opportunity to influence the processes of economic development, forming fundamentally new

business models based on the generation of original ideas and non-standard approaches to interaction with the target audience. The use of lateral marketing allows art managers to go beyond traditional market restrictions and create products and services that not only meet modern consumer demands but also open up new opportunities for the development of culture and art, increasing their economic and social significance.

Another effective tool in the field of creative management is the CRAFT methodology (Creative Algorithm Framework & Tools), which is based on the systematization of the creative thinking process and its direction towards solving specific business tasks in the field of socio-cultural development. The use of this technology allows not only to structure creative processes, but also to develop effective mechanisms for integrating artistic ideas into market systems, which is extremely important for the development of the creative economy. Art managers who apply this approach get the opportunity to optimize their activities, simplify the process of implementing cultural projects and increase their economic efficiency by using algorithmic methods in creative activities [2].

Design thinking deserves special attention – one of the defining practices of modern art management, which is gaining particular importance in the context of the so-called “fourth industrial revolution”, which involves the close integration of technology, innovation and socio-cultural processes. The approach itself allows you to bring the management of cultural projects to a fundamentally new level, as it is based on the use of collective intelligence, creative cooperation, flexible management strategies and a deep understanding of consumer needs. Thanks to design thinking, art managers receive tools for developing solutions that not only meet modern market trends, but also contribute to solving global social problems through the use of aesthetic, cultural and economic mechanisms [21].

In general, design thinking can be considered as a “free art of technological culture”, as it combines the rationality of scientific analysis with an intuitive and artistic approach to solving problems, which is especially relevant for modern art management. Its roots can be found in the Renaissance, when humanistic education provided a wide range of knowledge in various fields of science and art, which allowed the creation of harmonious socio-cultural systems. A similar approach is relevant today, as it contributes to the formation of universal solutions based on a deep understanding of social needs, technological capabilities and economic realities, which allows not only to increase the efficiency of creative industries, but also to ensure their sustainability in the long term [5].

New design thinking is not only a technology that contributes to the development of effective management strategies in the creative economy, but also reflects a holistic concept of a creative manager who is able to combine an innovative project management style with a people-centered and problem-oriented approach to business development in the socio-cultural sphere. The use of this method in the activities of an art manager allows you to integrate a systemic, interdisciplinary and iterative approach to management, which is an important element of the effective implementation of cultural and artistic initiatives. Design thinking involves a sequential cycle of actions that corresponds to the PDCA concept (Planning - Implementation - Check - Adjustment), which contributes to the continuous improvement of decision-making processes and optimization of business models in the creative industries. Applying this approach to managing artistic projects makes it possible not only to identify the main problems and requests of consumers, but also to ensure the creation of an appropriate prototype of a product or service, which subsequently undergoes testing, analysis and necessary refinement before large-scale implementation on the market. [19].

Another important element of management in the creative economy is business modeling, which plays a key role in the development of small and medium-sized businesses within the framework of creative entrepreneurship. Using this approach allows you to create unique, competitive products and services that have high value for consumers and contribute to the development of the socio-cultural space. In the conditions of a modern economy based on creativity, cooperation and innovation, an art manager needs to have a wide range of competencies that ensure the effectiveness of managing creative projects. Especially important in this context are skills that correspond to the concept of “4K” (critical thinking, creativity, communication, collaboration), as they contribute to solving complex, non-standard tasks that arise in the process of developing and implementing socio-cultural initiatives.

It is worth noting that to successfully function in a modern post-industrial society, in the conditions of rapid changes in the knowledge economy and the so-called “orange economy”, an art manager needs to reformat his own thinking, using a comprehensive approach based on nine key principles: emergence (spontaneous development of systems), attraction of new opportunities, compasses (strategic orientation), risk (readiness for innovation), defiance (creative challenge to

established norms), practice (constant improvement of skills), diversity (integration of multifaceted experience), activity (dynamic response to change) and critical thinking (assessment of the effectiveness of decisions made). The main goal of an art manager's work is not simply to support the artistic process or organize artistic events, but to take a systematic approach to creating high-quality art projects that will have not only aesthetic, but also economic, social, and spiritual value, contributing to the cultural development of society, its spiritual enrichment, and the integration of art into modern market relations [11].

The current structure of the art market considers the art manager as an entrepreneur who not only organizes activities in the field of art, but also actively influences the formation of demand, tastes and cultural requests of the audience, expanding the boundaries of perception of works of art and art products. In view of this, a modern art manager must not only be well-versed in various types of art, but also deeply understand the specifics of the creative process, the mechanisms of organization and production of cultural products, technological aspects of their implementation, documentation, management practices, marketing and information strategies, which are necessary for the effective functioning of the art industry. It is also important to consider that art is not only a commercial industry, but also part of the general cultural heritage of humanity, an important element of the spiritual heritage, which plays a significant role in the moral, social and cultural development of society. In the conditions of a post-industrial economy, where the key resources are information, knowledge, creativity and innovation, the art industry appears as a multi-level, complex system that combines various forms of artistic activity, business and management approaches, modern technologies and mechanisms for promoting cultural products. The use of marketing tools, such as fundraising, advertising, PR campaigns, promotion, digital marketing and other mechanisms for attracting an audience, ensures the effectiveness of the creative sector, contributes to the expansion of its influence and integration into global economic processes [18; 27].

An individual arts manager is not just a manager in the traditional sense, but a multifunctional specialist who performs various roles depending on the level of the organizational structure in which he works. He can act as a producer involved in financing and organizing artistic projects, an entrepreneur creating and promoting new artistic initiatives, an impresario involved in managing the careers of artists, or an art director who forms cultural concepts and implements strategic plans for the development of artistic organizations. Regardless of the specific specialization, the activities of an arts manager are aimed at achieving an end result that has both cultural and economic value, which makes him a key actor in the processes of developing the creative economy [12].

Management methods in the art industry, art business and socio-cultural space involve different approaches to organizing activities, which are based on modern concepts of management, strategic planning, marketing promotion, financial management and integration of digital technologies into the cultural sector. In view of this, a modern art manager must possess not only traditional management competencies, but also understand the laws of the functioning of the creative process, be able to find a balance between artistic and commercial aspects of activity, and be flexible in decision-making, adapting to new economic and cultural challenges [7].

The creative economy has already become one of the defining sectors of the modern global services market, shaping new employment models, expanding opportunities for self-realization of creative individuals and promoting economic growth through the production of cultural and artistic products. In this context, art management plays an important role in building effective strategies for the development of creative industries that combine economic benefit, social responsibility and cultural mission. It is thanks to the activities of art managers that creative projects receive proper support, maintain sustainability and adapt to the rapidly changing market environment, which is an important factor in their long-term success. One of the main tasks of state policy in this context is not only the production of new cultural products and services, but also the creation of innovative mechanisms for the active use of existing cultural resources of territories, which involves the implementation of project-oriented strategies aimed at the development of the creative environment, the transformation of social institutions and the formation of new approaches to cultural policy. That is why investments in the fields of culture, education, science and art are becoming increasingly important, as they contribute to the formation of highly qualified professional personnel, among whom a special place is occupied by art managers, producers, curators, cultural entrepreneurs and other specialists who directly influence the development of the creative economy and socio-cultural projects [23].

In this approach to the implementation of cultural policy, where the territory, its infrastructure, human capital and social environment become the main objects of strategic management, art management plays the role of one of the key mechanisms for integrating culture into the economic system. Thanks to effective management and involvement of entrepreneurial initiatives in the field of art, opportunities arise for the development of public-private partnerships, the creation of target investment funds, as well as the formation of cluster associations, within which synergy occurs between business structures, creative entrepreneurs, cultural institutions and state institutions. This approach allows activating the mechanisms of cultural production, promoting innovative art projects and creating economically profitable cultural products that have high social and spiritual value. It is in the space of modern post-industrial and postmodern society that all processes in the field of culture and art acquire a commercial character, which necessitates the development of competencies in the field of creative management and entrepreneurship. These factors, in turn, contribute to the growing demand for specialists who are able not only to organize artistic events or create cultural products, but also to ensure their effective integration into the global market, taking into account the modern challenges of the digital economy. Art managers, producers, curators, agents, impresarios - all of them are important management actors in the creative economy, because they are the ones who are not only engaged in the promotion of artistic initiatives, but also in the formation of a sustainable cultural ecosystem that ensures the long-term functioning of the art market [22].

Art management, as a separate discipline and management practice, is one of the key tools for the development of an innovative creative economy, as it combines elements of strategic planning, marketing research, financial management, production and social analytics. Thanks to this, the art manager becomes not just a coordinator of projects in the field of art, but also a driving force of creative development, which ensures the transformation of cultural policy and contributes to the expansion of economic opportunities of regions by integrating culture into sustainable development strategies. As an important element of human capital and intellectual resource of the creative economy, the art manager combines the competencies of an entrepreneur, marketer, strategist and cultural diplomat, forming new approaches to organizing cultural business and promoting art projects [28]. They are the specialists who are engaged in searching for new talents, organizing art festivals, forming new segments of the art market, popularizing modern artistic trends, and ensuring the integration of creative products into the global cultural space.

Thus, art managers are not just managers, but strategic leaders in the field of culture, who shape the demand for cultural products, develop the art industry and ensure its sustainable growth. They perform the functions of organizers, analysts, producers and business partners, who create conditions for the development of culture and art as a powerful component of economic growth. In view of this, the modern market system allows us to consider art managers not only as administrators of artistic processes, but also as creators of new cultural models that combine creativity, entrepreneurial initiative, strategic vision and the ability to influence the formation of the cultural environment. It is thanks to their activities that the creative economy receives new development opportunities, which contribute to economic growth, social stability and an increase in the cultural level of society as a whole. Thus, studying the role of an art manager in the processes of building sustainable development through the prism of the creative economy and socio-cultural projects is of significant practical interest, as it allows us to outline effective management methods, optimize mechanisms of interaction between participants in the creative industry, and create a stable ecosystem for the further development of cultural business, which in the future will contribute to expanding the capabilities of the creative economy and increasing its role in national development strategies.

6. Conclusions

The study proves that creative industries serve as a powerful factor of economic growth, integrating social, economic, political and information aspects. This stimulates the emergence of new markets, the generation of intellectual property and cultural products that combine artistic value with a commercial component. It is established that the regulation of creative activity forms innovative business models, where creativity acts as the main source of added value, ensuring job creation, innovative progress and economic enrichment.

Modern art management is considered a key element of the creative economy, as it synthesizes managerial, entrepreneurial, marketing, financial and cultural mechanisms. The art manager acts not

only as a coordinator of artistic processes, but also as a strategic initiator of transformations, who introduces modern methods of managing the cultural sector, promotes its globalization and monetization. His functions include the development of business strategies, management of creative teams, attraction of investments, implementation of digital marketing solutions and financial analysis, which ensures the stability of cultural initiatives in the long term. It has been proven that innovative approaches to management – lateral marketing, design thinking, CRAFT, business modeling – increase the productivity of creative industries. The use of digital tools and ICT solutions expands the audience of cultural products, increases their commercial attractiveness and financial stability of organizations.

A conceptual model of effective art management is proposed, which is based on a combination of artistic and commercial thinking, integration of technologies into cultural processes, and cross-sectoral cooperation. The model involves the formation of an ecosystem of creative entrepreneurship through cooperation between the state, business, and civil society, which ensures sustainable development and competitiveness of the sector. To improve the management of socio-cultural projects, the following are proposed: the development of public-private partnerships, attracting investments in culture, and the activation of digital transformation within the national art market.

References

1. Al-Faisal, L. A. R. M. (2024). The importance of arts management and arts entrepreneurship in the creative economy. *Al-Academy*, (112), 405–424. <https://doi.org/10.35560/jcofarts1335>
2. Andrews, H., & Hawcroft, A. (2024). Articulating arts-led AI: Artists and technological development in cultural policy. *European Journal of Cultural Management and Policy*, (14), Article 12820. <https://doi.org/10.3389/ejcmp.2024.12820>
3. Bao, C. (2023). Pidkhody do vyznachennia suti poniat “event-menedzhment”, “art-menedzhment” u naukovopedahohichnomu dyskursi [Approaches to defining the essence of the concepts “event management” and “art management” in scientific and pedagogical discourse]. *Pedahohika formuvannia tvorchoi osobystosti u vyshchii i zahalnoosvitnii shkolakh*, (87), 17–22. <https://doi.org/10.32840/1992-5786.2023.87.2> (in Ukrainian)
4. Bezuhla, L., & Lazakovich, I. (2024). Kreatyvni industrii ta kreatyvna ekonomika: Dosvid Ukrainy v umovakh viiny [Creative industries and creative economy: Ukraine’s experience during the war]. *Ekonomika ta suspilstvo*, (63). <https://doi.org/10.32782/2524-0072/2024-63-30> (in Ukrainian)
5. Blyzniuk, M. M. (2024). *Teoretyko-metodolohichni zasady navchannia informatsiinykh tekhnolohii u tekhnolohichnii ta profesiinii osviti: Monohrafiia* [Theoretical and methodological foundations of teaching information technologies in technological and professional education: Monograph]. Poltava National Pedagogical University named after V. G. Korolenko. (in Ukrainian)
6. Boccella, N., & Salerno, I. (2016). Creative economy, cultural industries and local development. *Procedia - Social and Behavioral Sciences*, (223), 291–296. <https://doi.org/10.1016/j.sbspro.2016.05.370>
7. Bolkvadze, N., & Shmanko, S. (2022). Rozvytok biznesu u sferi kreatyvnykh industrii v Ukraini [Business development in the field of creative industries in Ukraine]. *Modern Economics*, (33), 5–11. [https://doi.org/10.31521/modecon.V33\(2022\)-01](https://doi.org/10.31521/modecon.V33(2022)-01) (in Ukrainian)
8. Dundon, E. (2022). *The seeds of innovation: Cultivating the synergy that fosters new ideas*. Amacom.
9. Ericsson, B., Hauge, A., & Alnes, P. K. (2024). Cultural and creative industries: Innovation, performance and spillovers. *Norsk Geografisk Tidsskrift - Norwegian Journal of Geography*, 78(4), 222–233. <https://doi.org/10.1080/00291951.2024.2423651>
10. Farinya, K. (2020). Rozvytok kreatyvnykh ta kulturnykh industrii v Ukraini [Development of creative and cultural industries in Ukraine]. Culture Partnership. <https://www.culturepartnership.eu/upload/editor/2017/Research/Creative%20Industries%20Report%20for%20Ukraine UA.pdf> (in Ukrainian)
11. Gorbas, I., & Koshel, K. (2024). Sutnist i klasyfikatsiia kreatyvnykh industrii: Polski kontekst [The essence and classification of creative industries: The Polish context]. *Ekonomika ta suspilstvo*, (60). <https://doi.org/10.32782/2524-0072/2024-60-17> (in Ukrainian)
12. Kalfas, D., Kalogiannidis, S., Ambas, V., & Chatzitheodoridis, F. (2024). Contribution of the cultural and creative industries to regional development and revitalization: A European perspective. *Urban Science*, 8(2), Article 39. <https://doi.org/10.3390/urbansci8020039>
13. Kapinos, H. I., & Larionova, K. L. (2024). Rol ta znachennia kreatyvnoi ekonomiky v formuvanni stratehichnogo rozvytku biznesu [The role and significance of the creative economy in shaping strategic business development]. *Development Service Industry Management*, (1), 88–96. [https://doi.org/10.31891/dsim-2024-5\(12\)](https://doi.org/10.31891/dsim-2024-5(12)) (in Ukrainian)

14. Komorowski, M., & Lewis, J. (2023). The creative and cultural industries: Towards sustainability and recovery. *Sustainability*, 15(13), Article 9923. <https://doi.org/10.3390/su15139923>
15. Kovaitė, K., Šumakaris, P., & Korsakienė, R. (2022). Sustainability in creative and cultural industries: A bibliometric analysis. *Creativity Studies*, 15(1), 278–298. <https://doi.org/10.3846/cs.2022.16565>
16. Lipych, L. H., & Radishchuk, T. P. (2024). Upravlinnia liudskym kapitalom u kreatyvnykh industriakh [Human capital management in creative industries]. *Sustainable Economic Development*, 2(49), 42–48. <https://doi.org/10.32782/2308-1988/2024-49-7> (in Ukrainian)
17. Loots, E. (2023). Entrepreneurship research in cultural and creative industries: Identifying key ingredients of a “hodgepodge”. In I. Hill, S. R. S. T. A. Elias, S. Dobson, & P. Jones (Eds.), *Creative (and cultural) industry entrepreneurship in the 21st century* (Vol. 18A, pp. 17–30). Emerald Publishing Limited. <https://doi.org/10.1108/S2040-72462023000018A002>
18. Makedon, V., Myachin, V., Plakhotnik, O., Fisunen, N., & Mykhailenko, O. (2024a). Construction of a model for evaluating the efficiency of technology transfer process based on a fuzzy logic approach. *Eastern-European Journal of Enterprise Technologies*, 2(13(128), 47–57. <https://doi.org/10.15587/1729-4061.2024.300796>
19. Makedon, V., Budko, O., Salyga, K., Myachin, V., & Fisunen, N. (2024b). Improving strategic planning and ensuring the development of enterprises based on relational strategies. *Theoretical and Practical Research in Economic Fields*, 15(4), 798–811. [https://doi.org/10.14505/tpref.v15.4\(32\).02](https://doi.org/10.14505/tpref.v15.4(32).02)
20. Moiseienko, I. P., Morozova, Ye. P., & Droniuk, I. M. (2024). Rozvytok instytutsiinoi stratehii pidtrymky kreatyvnykh industrii v Ukraini [Development of institutional strategy to support creative industries in Ukraine]. *Eastern Europe: Economy, Business and Management*, (42), 25–35. <https://doi.org/10.32782/easterneurope.42-4> (in Ukrainian)
21. Nikolić, H., & Mikuša, F. (2023). The role of clusters in creative and cultural industries. *ENTRENOVA - ENTERprise REsearch INNOVation*, 9(1), 375–386. <https://doi.org/10.54820/entrenova-2023-0034>
22. O'Connor, J. (2024). Creating growth: Labour's plan for the arts, culture and creative industries. *Cultural Trends*, 1–10. <https://doi.org/10.1080/09548963.2024.2383671>
23. Posnova, T. V. (2024). Kulturna ta mystetska osvita yak chynnyk formuvannia kreatyvnoho liudskoho kapitalu [Cultural and artistic education as a factor in the formation of creative human capital]. *Scientific Bulletin of the Institute of Educational Analytics*, (4), 59–75. <https://doi.org/10.32987/2617-8532-2024-4-59-75> (in Ukrainian)
24. Rodriguez Insuasti, H., Montalvan-Burbano, N., Suárez-Rodríguez, O., & Yonfá Medranda, M. (2022). Creative economy: A worldwide research in business, management and accounting. *Sustainability*, 14(23), Article 16010. <https://doi.org/10.3390/su142316010>
25. Shalynskyi, I., & Zabuzhko, A. (2023). Suchasne mystetstvo ta art-menedzhment initsiatyvy v konteksti lokalnykh sotsialnykh transformatsii v Ukraini: Keis platformy “teple misto” [Contemporary art and art management initiatives in the context of local social transformations in Ukraine: The case of the teple misto platform]. *Art Research of Ukraine*, (23), 129–136. <https://doi.org/10.31500/2309-8155.23.2023.299212> (in Ukrainian)
26. Stritiyevych, T. (2023). Art-menedzhment: Sutnist poniatia, vydy, funktzii, perspektyvy rozvytku [Art management: The essence of the concept, types, functions, development perspectives]. *Current Issues of the Humanities*, 67(2), 131–138. <https://doi.org/10.24919/2308-4863/67-2-18> (in Ukrainian)
27. Tatarnikova, A. A. (2022). Kontseptualni zasady profesiinoi pidhotovky art-menedzheriv: Kompetentnisnyi pidkhid [Conceptual foundations of professional training for art managers: A competency-based approach]. *Scientific Notes. Series: Pedagogical Sciences*, (204), 75–79. <https://doi.org/10.36550/2415-7988-2022-1-204-75-79> (in Ukrainian)
28. Yatsko, K. (2020). Kulturni industrii yak metod samovyrazhennia [Cultural industries as a method of self-expression]. *Culture and Arts in the Modern World*, (21), 191–200. <https://doi.org/10.31866/2410-1915.21.2020.208255> (in Ukrainian)