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Creative economy and socio-cultural projects: The role of the art manager in creating sustainable development

Abstract. The significance of the study was defined by the growing role of the creative economy in ensuring sustainable development in the context of globalisation and digital transformation. This article aimed to identify and substantiate contemporary directions for the sustainable development of the creative economy and socio-cultural initiatives, with an emphasis on the role of the art manager. The study adopted an institutional approach to analyse the legal environment of the creative economy, a systematisation method to structure management practices in art management, and modelling to design an effective management structure. This enabled the assessment of state support, the classification of management models, and the proposal of tools for resource mobilisation. The proposed development scenarios support the sustainable growth of creative industries, taking into account digital technologies and marketing approaches. The leading factors influencing the effectiveness of integrated management in national creative industries were carefully analysed, including the use of applied marketing strategies, business modelling methods, modern information and communication technologies, and financial instruments necessary to ensure the sustainable development of the cultural sector. It was argued that the effectiveness of socio-cultural initiatives depended on the integration of modern management technologies, including lateral marketing and design thinking, which facilitated the development of competitive models for national artistic initiatives within the framework of globalisation and digitalisation. A conceptual model for professional activity in art management was developed as the main tool for strategic management in the creative industries. This included interdisciplinary approaches to artistic project management, strengthening public-private partnerships, and attracting investment. Mechanisms for integrating creative entrepreneurship into the economic system were also proposed, aimed at creating new jobs, enhancing innovation potential, and promoting sustainable development in the cultural sector

Keywords: creative ecosystem; management strategy; cultural space; business model; art management

INTRODUCTION

The growing importance of the creative economy in the context of globalisation and digital transformation underscored the need to study its role in sustainable development. Socio-cultural projects, as a key component of this process, required effective management approaches to ensure their viability and long-term impact. The analysis of scientific literature confirmed that the creative

economy was conceptualised as a dynamic and transformative sector, capable of shaping innovative processes and influencing socio-economic development at multiple levels. As E. Dundon (2002) argued, the creative economy should be viewed as a new economic paradigm grounded in intellectual capital, knowledge, and creativity, which form the basis for alternative economic systems. Empirical

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research by N. Boccella & I. Salerno (2016) highlighted the significance of creative industries in generating localised value, stimulating entrepreneurship, and fostering innovation through cultural production, with a particular emphasis on their role in regional development. Similarly, the study by H. Rodríguez-Insuasti *et al.* (2022) situated the creative economy in a global framework, underscoring its rising importance in business, management, and accounting, and demonstrating the integration of cultural, social, and economic dimensions.

The notion of cultural capital also occupied an important place in academic discourse. K. Farinya (2017) demonstrated that culture was an economic resource with significant implications for competitiveness at both regional and national levels. In a complementary way, M. Komorowski & J. Lewis (2023) emphasised sustainability and recovery, linking creative industries to inclusive growth, employment diversification, and the integration of digital technologies into cultural production. The author L.A.R.M. Al-Faisal (2024) highlighted the integration of business strategies, marketing planning, and financial analysis into art management, demonstrating that these tools were essential for building resilient and competitive cultural projects within the creative economy. In contrast, T. Stritiyevych (2023) offered a conceptual exploration of art management, providing definitions, classifications, and developmental perspectives. The scholar emphasised interdisciplinary methods and the crucial role of public-private partnerships, underscoring that sustainable cultural initiatives required both theoretical clarity and practical collaboration.

Researchers I. Shalinskyi & A. Zabuzhko (2023) showed the correlation between investment in the creative sector and the sustainability, adaptability, and innovativeness of regions. Their findings align with the conclusions of the World Economic Forum (n.d.), which recognised the creative economy as a strategic vector of global growth. Overall, the comparison of this research with the results of other studies demonstrated strong complementarity. While international scholars tend to focus on general conceptual frameworks and global tendencies, the novelty of this research lies in contextualising these approaches within the Ukrainian cultural environment, particularly in relation to post-war reconstruction, digitalisation, and socio-cultural resilience. Therefore, this study not only confirmed established scientific positions, but also expanded them by integrating the role of the art manager as a decisive factor in ensuring competitiveness, sustainability, and innovation in the creative economy. This study aimed to identify the modern directions of sustainable development in the creative economy and socio-cultural initiatives, with a special emphasis on defining the role of the art manager as a key factor in strategic management in the cultural and artistic sphere, ensuring the integration of economic, social, and technological components into a coherent model of sustainable growth.

MATERIALS AND METHODS

The methodological framework of this research was based on a combination of institutional, systematisation, and modelling approaches, which provided a comprehensive basis for analysing the functioning of the creative economy and socio-cultural projects in the context of digitalisation and sustainable development. At the first stage, the institutional support method was applied to analyse the legal and regulatory frameworks at both the national and international levels. Particular attention was given to the provisions of the Law of Ukraine No. 2778-VI (2010) and the Order of the Cabinet of Ministers of Ukraine No. 293-r (2025). These documents formed the foundation for assessing the institutional context, in which creative industries operate and for determining the extent of state support for socio-cultural initiatives. At the international level, the study also examined the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), as well as the World Economic Forum (n.d.) reports on the creative economy and cultural resilience. This enabled a comparison of national regulatory frameworks with global strategies of cultural policy and sustainable development.

At the second stage, the systematisation method was employed to identify and classify key management practices in art management. For this purpose, empirical data and scientific publications were analysed; the systematisation of these materials enabled the structuring of management processes, the evaluation of organisational models, and the identification of the most effective mechanisms of resource mobilisation, such as public-private partnerships and crowdfunding initiatives. The third stage involved the modelling method, which was used to construct and validate a structural model of effective art management. This model integrated economic, technological, and social dimensions and was tested against various scenarios for the development of the creative economy. The approach enabled the exploration of strategies for incorporating digital tools (for example, digital marketing and online art platforms), lateral management methods, and innovative financing mechanisms. The analysis of a number of academic sources was crucial, particularly H. Rodríguez-Insuasti *et al.* (2022), whose global bibliometric study provided insights into long-term trends in cultural and creative sectors, and M. Komorowski & J. Lewis (2023), who examined sustainability and recovery in creative industries. This multi-stage approach ensured comprehensive research and allowed for the integration of legal, managerial, and technological aspects into a coherent analytical framework that clarified the role of art managers in shaping the sustainable development of creative industries.

RESULTS AND DISCUSSION

Creativity is a multifaceted concept that encompasses 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, enabling adaptation to its challenges, changes, and new opportunities. On the one hand,

creativity can be considered 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 has become a key component of professional self-realisation, because the use of a creative approach in any activity not only differentiates work, but also makes it unique and competitive. For this reason, professions grounded in creativity acquire particular significance in the modern economy, as they have become a driving force in creating new markets, cultural products, and socio-cultural initiatives that directly influence economic development and the sustainability of social transformation (Avanesova *et al.*, 2021).

In contemporary conditions, the institutionalisation of creative activity has led to the formation of the so-called “creative industries”, which, despite their diversity, are subject to the general principles of economic organisation and operate on the basis of market regulation. This involves both the production of mass cultural products and the monetisation of intellectual property. The term “creative industries” captures the process of the industrialisation of creativity, as it involves structuring, production

standardisation, 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 continue 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 (Law of Ukraine No. 2778-VI, 2010).

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 everyday life. Second, they constitute an important element of the economic structure, as enterprises and entrepreneurs 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 synthesise economic, political, social, and cultural factors, contributing to the growth of innovative activity and the formation of a new level of urban development (Table 1).

Table 1. Main functions of creative industries

Function	Economic dimension	Social dimension	Cultural dimension	Technological dimension
Innovation	Creation of new business models	Promotion of creative thinking	Combination of traditions and modernity	Use of digital technologies
Market stimulation	Generation of new jobs	Employment opportunities for youth	Demand for cultural products	Development of online platforms
Social integration	Support of local enterprises	Strengthening of social cohesion	Preservation of cultural heritage	Application of interactive tools
Educational role	Growth of a knowledge-based economy	Development of “4C” competencies	Cultural education of society	Digital literacy and elearning
Global competitiveness	Attraction of investments	International cooperation	Promotion of national identity	Integration into global networks

Source: based on D. Kalfas *et al.* (2024)

In the context of sustainable development of the creative economy, which is increasingly integrated into global economic and socio-cultural processes, the role of the art manager extends beyond a purely administrative or organisational function and becomes a strategic component of the effective functioning of the art market. L. Lipych & T. Radishchuk (2024) noted that the art manager is not merely an intermediary between the artist, the viewer, and the consumer of a cultural product, but also a key figure who shapes the economic value of creative activity, promotes its commercialisation, and 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 an aesthetic phenomenon, but is instead recognised as part of a large economic ecosystem that requires effective resource management, adaptation to changing market conditions, and an understanding of the principles of sustainable development (Convention on the..., 2005).

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 in 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 emphasise knowledge, information, and intellectual capital, creative industries are increasingly important, as they combine socio-cultural, economic, political, and informational 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 innovation, and modern technologies, which enable them not only to adapt to change but also to actively shape the future (Bezuhla & Lazakovich, 2024).

For a deeper understanding of the essence of the art manager profession as a manager in the field of culture, it is necessary to refer to the general definition of management, according to which management involves not the direct creation of a product, but the organisation of all necessary conditions for its effective production, distribution, and consumption (Dundon, 2002). According to this concept, an art manager is not the author of works of art in the traditional sense, but plays a crucial role in ensuring their viability in the market, creating a favourable environment for the implementation of artistic projects, the development of creative entrepreneurship, and the formation of sustainable business models in the field of culture. The manager's activities include strategic planning, conducting 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 (Chen, 2023).

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. V. Makedon *et al.* (2024a) emphasised that the role of the art manager applies both to traditional agreements between artists and customers and to modern copyright management mechanisms, which are becoming increasingly relevant in the digital era, when creative industries are being integrated into global technological processes. In this context, an art manager acts not only as a director of art projects or an organiser of cultural events, but also as a strategic agent of change, determining trends in the development of the creative economy, forming business models

for promoting cultural products, and ensuring their accessibility to a wide audience. A modern art manager is not merely an administrator, but an educated and creative professional, 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 the manager's professional activities (Kovaitė *et al.*, 2022; Makedon *et al.*, 2025).

In addition, effective art management requires the use of modern technologies and innovative approaches that optimise management processes, enhance communication efficiency between artists, consumers, and businesses, as well as strengthen the financial sustainability of the creative sector. An important component of this process is the digitalisation of the cultural space, which entails the active use of information and communication technologies (ICT), the digitisation of works of art, the development of digital marketing, and the integration of cultural products into digital platforms, which significantly expand their audience and create new opportunities for the monetisation of creative activities. For instance, leading museums in Ukraine and Europe have launched large-scale projects to create high-resolution digital copies of paintings, sculptures, and archival collections. The National Art Museum of Ukraine, in cooperation with international partners, has implemented initiatives to scan and digitise its most valuable exhibits, enabling researchers and the general public to view them online. Such projects contribute to the development of virtual galleries and interactive educational platforms, where digital artworks are combined with expert commentary, 3D visualisation, and multimedia technologies (Fig. 1).



Figure 1. Virtual exhibition Masterpieces of NAMU at the National Art Museum of Ukraine

Source: Masterpieces of NAMU (2025)

Digitisation has reduced the risk of physical deterioration of masterpieces, while at the same time promoting their global accessibility, fostering cultural diplomacy, and stimulating innovative forms of art consumption in the digital era (Posnova, 2024). In the context of a globalised world and its trends, characterised by instability, rapid

technological change, and the need to adapt to new economic and socio-cultural challenges, art managers must demonstrate a high level of professional flexibility, analytical thinking, and the ability to innovate (Akimov, 2023). For this reason, their activities are increasingly based on modern management concepts such as lateral marketing,

design thinking, CRAFT, and other technologies that enable the effective management of creative processes and the creation of sustainable business models for the development of cultural products.

Art management, as a key component of the effective functioning of the creative economy and socio-cultural projects, is grounded in the application of innovative approaches that not only optimise management processes but also facilitate the creation of qualitatively new business models that meet the requirements of the digital age and the principles of sustainable development. One such effective approach is lateral thinking, which, unlike traditional methods of analysing market opportunities, offers an alternative way of finding solutions by going beyond the boundaries of familiar concepts and standard economic models. H. Andrews & A. Hawcroft (2024) noted that in the field of creative industries, this method contributes to the development of unique products and services, the creation of new market niches and, consequently, ensures the sustainable growth of enterprises operating in the cultural and artistic sectors.

Another effective tool in the field of creative management is the CRAFT methodology (Creative Algorithm Framework & Tools), which is based on the systematisation of the creative thinking process and its application to solving specific business tasks in the field of socio-cultural development. A practical example of applying the CRAFT methodology can be found in the development of a digital platform for promoting local cultural heritage in small Ukrainian communities. Within this project, art managers and IT specialists used CRAFT to systematise the creative thinking process and transform abstract cultural ideas into structured business tasks. At the first stage, the team applied algorithmic tools to identify key needs of the community: preservation of folklore, promotion of traditional crafts, and attraction of tourism. Then, through CRAFT modelling, these needs were translated into concrete digital solutions, such as an online marketplace for handmade products, virtual tours of cultural sites, and interactive storytelling applications (Fig. 2).

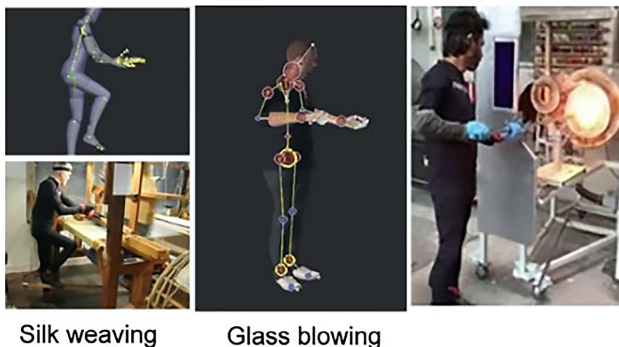


Figure 2. Application of the CRAFT methodology to traditional crafts: motion capture and digital structuring of silk weaving and glass-blowing processes

Source: based on N. Cadi Yazli *et al.* (2022)

The methodology facilitated iterative testing of ideas, optimises user experience, and supported the creation of a scalable business model that ensured both cultural sustainability and economic benefits. Thus, CRAFT has proved effective in bridging creativity with entrepreneurship. The use of this technology not only structured creative processes, but also developed effective mechanisms for integrating artistic ideas into market systems, which was extremely important for the development of the creative economy. For example, the Kiricard marketplace, which specialised in the production and wholesale supply of greeting cards, has also expressed interest in applying the CRAFT methodology and has described the main folk crafts of different countries around the world (Fig. 3).

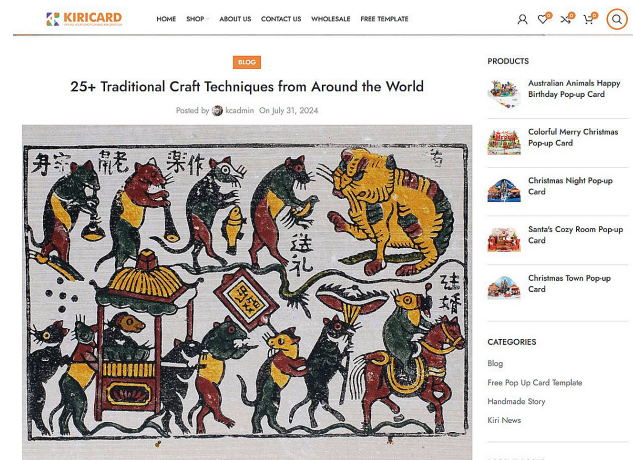


Figure 3. Demonstration of contemporary works of traditional crafts

Source: Kiricard (n.d.)

Art managers, who apply this approach gain the opportunity to streamline their activities, simplify the process of implementing cultural projects, and increase their economic efficiency by using algorithmic methods in creative activities (Blyzniuk, 2024). Design thinking deserves special attention, being one of the defining practices of modern art management, which was gaining particular importance in the context of the so-called “fourth industrial revolution”, characterised by the close integration of technology, innovation, and socio-cultural processes. The approach itself elevated the management of cultural projects to a fundamentally new level, as it drawn on collective intelligence, creative cooperation, flexible management strategies, and a deep understanding of consumer needs. I. Moiseienko *et al.* (2024) pointed out that, thanks to design thinking, art managers have acquired tools for developing solutions that not only align with modern market trends but also contribute to solving global social problems through the use of aesthetic, cultural, and economic mechanisms.

Design thinking can be considered 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 particularly relevant for modern art management. Its roots can be traced back to the Renaissance, when humanistic education provided a wide range of knowledge in various fields of science and art, enabling the creation of harmonious socio-cultural systems. A similar approach has emerged in 2022–2024, as it has contributed to the formation of universal solutions based on a deep understanding of social needs, technological capabilities, and economic realities, which has not only increased the efficiency of creative industries but also ensured their sustainability in the long term (Yatsko, 2020).

Contemporary 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, capable of combining an innovative project management style with a people-centred and problem-oriented approach to business development in the socio-cultural sphere. The use of this method in the activities of an art manager makes it possible to integrate a systemic, interdisciplinary, and iterative approach to management, which constitutes an important element of the effective implementation of cultural and artistic initiatives. Design thinking involves a sequential cycle of actions that correspond to the PDCA concept (Planning – Implementation – Check – Adjustment), which supports the continuous improvement of decision-making processes and optimisation of business models in the creative industries. V. Makedon *et al.* (2024b) argued that applying this

approach to managing artistic projects enables not only the identification of the main problems and requests of consumers, but also 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.

Another important element of management in the creative economy is business modelling, which plays a key role in the development of small and medium-sized businesses within the framework of creative entrepreneurship. Using this approach makes it possible to create unique, competitive products and services that hold high value for consumers and contribute to the development of the socio-cultural space. In a modern economy driven by 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 “4C” (critical thinking, creativity, communication, collaboration), as they help address complex, non-standard tasks that arise in the process of developing and implementing socio-cultural initiatives. It should be noted that, in order to function successfully in a modern post-industrial society, under the conditions of rapid changes in the knowledge economy and the so-called “orange economy”, an art manager must reformat their thinking, using a comprehensive approach based on key principles (Table 2).

Table 2. Key principles of art managers’ thinking in the orange economy

Principle	Core meaning	Practical application	Expected outcome
Emergence	Spontaneous development of systems	Encouraging self-organisation in creative teams	Generation of innovative project ideas
Compasses	Strategic orientation	Setting long-term cultural development goals	Clear vision and sustainable strategies
Risk	Readiness for innovation	Implementing experimental art projects	Competitive advantage through novelty
Diversity	Integration of multifaceted experience	Engaging experts from different fields	Broader perspectives and inclusive growth
Critical thinking	Evaluation of decisions’ effectiveness	Regular analysis of project outcomes	Improved quality and accountability

Source: based on H. Kapinos & K. Larionova (2024), I. Moiseienko *et al.* (2024)

The modern structure of the art market recognises the art manager as an entrepreneur who not only organises activities in the field of art but also actively influences the formation of demand, tastes, and cultural expectations of the audience, broadening 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 organisation and production of cultural products, technological aspects of their implementation, documentation, management practices, marketing, and information strategies, all of which are essential for the effective functioning of the art industry (Order of the Cabinet of Ministers of Ukraine No. 293-r, 2025). It is also important to recognise that art is

not only a commercial industry, but also part of the general cultural heritage of humanity, an important element of spiritual heritage, which plays a significant role in the moral, social, and cultural development of society. 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, supports the expansion of its influence, and facilitates its integration into global economic processes (Tatarnikova, 2022; Loots, 2023).

An individual art manager is not just a manager in the traditional sense, but a multifunctional specialist who performs various roles depending on the level of the organisational structure in which they work. An art manager can act as a producer involved in financing and organising

artistic projects, an entrepreneur creating and promoting new artistic initiatives, an impresario managing the careers of artists, or an art director who shapes cultural concepts and implements strategic plans for the development of artistic organisations. N. Bolkvadze & S. Shmanko (2022) emphasised that, regardless of the specific specialisation, the activities of an art manager are aimed at achieving an end result that has both cultural and economic value, which makes them a key actor in the processes of developing the creative economy. Management methods in the art industry, art business, and sociocultural space draw on different approaches to the organisation of activities, which are founded on modern concepts of management, marketing promotion, financial management, and the 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 principles governing the creative process, be able to balance artistic and commercial aspects of activity, and be flexible in decision-making, adapting to new economic and cultural challenges (Ericsson *et al.*, 2024).

The creative economy has already become one of the defining sectors of the modern global services market, shaping new employment models, expanding opportunities for the self-realisation 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. Through the activities of art managers, 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. J. O'Connor (2024) noted that 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, involving 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.

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 serves as one of the key mechanisms for integrating culture into the economic system. Thanks to effective management and the involvement of entrepreneurial initiatives in the field of art, opportunities emerge for the development of public-private partnerships, the creation of target investment funds, and the formation of cluster associations, within which synergy occurs between business structures, creative entrepreneurs, cultural institutions, and state institutions. H. Nikolić & F. Mikuša (2023) pointed out that this approach activates the mechanisms of cultural production, supports innovative art projects, and fosters the

creation of economically profitable cultural products that have high social and spiritual value. In the space of modern post-industrial and postmodern society, all processes in the field of culture and art acquire a commercial character, which necessitates the development of competencies in creative management and entrepreneurship.

Art management, as a separate discipline and management practice, was one of the key tools for the development of an innovative creative economy. In this context, the art manager became not just a coordinator of projects in the field of art, but also a driving force of creative development, ensuring the transformation of cultural policy and contributing to the expansion of regional economic opportunities by integrating culture into sustainable development strategies. As an important element of human capital and an intellectual resource of the creative economy, the art manager combined the competencies of an entrepreneur, marketer, strategist, and cultural diplomat, shaping new approaches to the organisation of cultural business and the promotion of art projects. They were specialists engaged in discovering new talents, organising art festivals, developing new segments of the art market, popularising modern artistic trends, and ensuring the integration of creative products into the global cultural space.

CONCLUSIONS

The study demonstrated that creative industries served as a powerful factor of economic growth, integrating social, economic, political, and informational aspects. This stimulated the emergence of new markets and the generation of intellectual property and cultural products that combined artistic value with a commercial component. It was shown that the regulation of creative activity shaped innovative business models, where creativity functions as the main source of added value, driving job creation, innovation, and economic enrichment. Modern art management was regarded as a key element of the creative economy, as it synthesised managerial, entrepreneurial, marketing, financial, and cultural mechanisms. The art manager acted not only as a coordinator of artistic processes, but also as a strategic initiator of transformation, introducing modern methods of managing the cultural sector and promoting its globalisation and monetisation. Their functions included the development of business strategies, management of creative teams, attraction of investment, implementation of digital marketing solutions, and financial analysis, all of which supported the long-term stability of cultural initiatives.

A conceptual model of effective art management was proposed, based on a combination of artistic and commercial thinking, the integration of technologies into cultural processes, and cross-sectoral cooperation. The model envisioned the formation of an ecosystem of creative entrepreneurship through cooperation between the state, business, and civil society, thereby ensuring sustainable development and sectoral competitiveness. To improve the management of socio-cultural projects, the following

measures were proposed: the development of public-private partnerships, attracting investment in culture, and the advancement of digital transformation within the national art market. Future studies should focus on the development of quantitative and qualitative indicators for assessing the effectiveness of art management in creative industries, with special attention to measuring cultural capital and its impact on regional competitiveness.

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

Анотація. Значущість дослідження визначена зростаючою роллю креативної економіки у забезпеченні сталого розвитку в умовах глобалізації та цифрової трансформації. Метою статті було визначити й обґрунтувати сучасні напрями сталого розвитку креативної економіки та соціокультурних ініціатив з акцентом на роль арт-менеджера. У дослідженні застосовано інституційний підхід для аналізу правового середовища креативної економіки, метод систематизації для структурування управлінських практик в арт-менеджменті та моделювання для проектування ефективної управлінської структури. Це дало змогу здійснити оцінку державної підтримки, класифікацію управлінських моделей і запропонувати інструменти мобілізації ресурсів. Запропоновані сценарії розвитку підтримували стале зростання креативних індустрій із урахуванням цифрових технологій та маркетингових підходів. Було ретельно проаналізовано провідні фактори, що впливали на ефективність інтегрованого управління національними креативними індустріями, зокрема використання прикладних маркетингових стратегій, методів бізнес-моделювання, сучасних інформаційно-комунікаційних технологій та фінансових інструментів, необхідних для забезпечення сталого розвитку культурної сфери. Обґрунтовано, що результативність соціокультурних ініціатив залежить від інтеграції сучасних управлінських технологій, зокрема латерального маркетингу та дизайн-мислення, які сприяють формуванню конкурентних моделей національних мистецьких ініціатив у межах глобалізації та цифровізації. Розроблено концептуальну модель професійної діяльності в галузі арт-менеджменту як основний інструмент стратегічного управління в креативних індустріях. Вона включала міждисциплінарні підходи до управління мистецькими проектами, посилення державно-приватного партнерства та залучення інвестицій. Також було запропоновано механізми інтеграції креативного підприємництва в економічну систему, спрямовані на створення нових робочих місць, підвищення інноваційного потенціалу та сприяння сталому розвитку культурної сфери

Ключові слова: креативна екосистема; стратегія управління; культурний простір; бізнес-модель; арт-менеджмент