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Art Management in the Field of Academic Choral Art

Abstract: *Introduction.* The choral art of Ukraine has strong age-old traditions that have become a part of the spiritual life of the Ukrainian people. At the same time, the realities of modern life dictate certain requirements regarding the improvement of the organization of choirs in the new conditions of life in society. *Purpose and methods.* The purpose of the article is to substantiate the theoretical foundations and develop practical recommendations for the formation of an effective system of art management in the organization of modern academic choral art, aimed at increasing the effectiveness of the functioning of choirs and artistic structures in Ukraine. The methodological basis of the research was dialectical, systemic, historical, cultural, interdisciplinary, and empirical approaches. *Results.* The conceptual foundations of art management are revealed. The state of active choirs in Ukraine is analyzed. An analytical comparison of two choirs was made: chamber choir “Kyiv” and amateur choir “Sine Nomine”. The management strategy of an artistic organization is based on the example of the chamber choir “Sine Nomine”. *Conclusions.* For the first time, a systematic and interdisciplinary approach to the article topic was applied. This made it possible to carry out a detailed structural, functional, and cultural analysis of choirs in Ukraine and to develop an effective strategy for their management. The significance of the obtained results lies in the addition of cultural and management sciences with new theoretical provisions regarding art management in the field of academic choral art, as well as the development of practical recommendations aimed at improving the management and increasing the efficiency of choirs in Ukraine.

Keywords: art management, academic choral art, choir, strategy, chamber choir, amateur choir, art manager.

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1. Introduction

The problem formulation. Today, there are more than 100 professional, amateur, chamber, national, and municipal choirs in Ukraine. The biggest obstacle to their wide touring geography, proper PR support, systematic program management, strategically justified repertoire policies, etc., appears the absence of art managers. It is art management that could bring the archaic genre of Ukrainian culture to a higher level, which would meet the European standards of art management.

Over time, with the evolution of approaches in the art products' promotion that have entered the free art market and the volume of managerial tasks that must be performed now, conductors are not able to implement them. Municipal and national choirs, whose task is to fulfill the annual financial plan at the expense of concert activities and fulfillment of orders, are forced to hire a person in the staff of their teams to overcome the challenges of the competitive market not only in Ukraine but also in the whole world. Anyone who does not have a team manager who performs the functions of communication, discussion of the order of numbers for the implementation of the project, and the subsequent conclusion of a contractual agreement, as a rule, does not succeed, and such a team remains a no name in the international stage.

Choral art of Ukraine is currently at the stage of restoration and formation, but it has great potential because new figures are taking the positions of artistic directors and conductors, who bring this out product to a new level. The main problem in the organization of the life cycle of the choir is the issue of not competence of the artistic director in such processes as planning, finances, organization of the work process, and marketing. This is why a choir organization needs to hire an art manager. The difference between a manager and an art director (conductor) in business is that one knows how to organize the effective implementation of work, while the other knows how to arouse enthusiasm so that the work is done with maximum efficiency.

State study of the problem. Theoretical and methodical aspects of social and cultural management are covered in the works of Ya. Martynyshyn, O. Khlystun, O. Kostiuchenko, Ye. Kovalenko, O. Kozarenko, T. Kiseleva and Iu. Krasilnikov (Kovalenko, 2018, 2019, 2020a, 2020b, 2021a, 2021b, 2022a, 2022b; Kozarenko, 2018; Kiseleva & Krasilnikov, 2004; Martynyshyn & Khlystun, 2018, 2019; Martynyshyn & Kostiuchenko, 2018; Martynyshyn & Kovalenko, 2018a, 2018b; Martynyshyn et al., 2020a, 2020b, 2022a, 2022b).

G. Hagoort (2008), L. Zhukovskaia (2016), F. Colbert (2002), V. Asakov (2008), L. Abramov and T. Azarova (2000), O. Bezghin and H. Bernadska (2008), M. Poplavskiy (1993), Yu. Chekan (2018) were engaged in the study of issues of art management.

Issues of strategy and strategic management were investigated in the works of M. Meskon (2001), D. Bernytska (2012), P. Drucker (1974, 2003), H. Mintzberg, (2001), and N. Tulenkov (1997).

The issues of organizing the activities of choirs are studied by such domestic and foreign scientists as L. Butenko (2002), L. Kornii and B. Siuta (2014), O. Bench-Shokalo (2002), O. Tarasenko (2011), S. Liudkevych (1999).

Unresolved issues. The conceptual foundations of art management and aspects of its practical implementation in the field of modern choral art remain insufficiently studied. Previous research on this topic provides a clear understanding of art management as a whole, but the study of music management continues to this day. Questions that remain unresolved: how is art management related to academic choral art; what are the main aspects of the activity of art management in a choir; problems of division and structure of work (differentiation of responsibilities of the manager and artistic director); what is the difference between choirs of different status, and how does this affect management; how a correctly developed strategy affects the concert activity.

2. Purpose and methods

The purpose and research tasks. The purpose of the article is to substantiate the theoretical foundations and develop practical recommendations for the formation of an effective system of art management in the organization of modern academic choral art aimed at increasing the effectiveness of the functioning of choirs and artistic structures in Ukraine.

Given the specified purpose, the scientific tasks of the research are as follows:

- to reveal the essence of key concepts and principles of art management;
- to reveal the connection between art management and choral art;
- to determine the strength and weaknesses of the choir, which has the status of a municipal choir;
- to determine the difference in the activities of two choirs: the municipal chamber choir “Kyiv” and the amateur choir “Sine Nomine”;
- to outline the main aspects of the personality of the art manager of the choir in the organization’s strategy implementation.

Methodology and methods. A complex of the following methodical approaches and scientific methods was used to solve the set tasks and achieve the set goal of the research.

Theoretical approaches and method: dialectical, systemic, abstract-logical, terminological, historical, cultural, interdisciplinary, comparative, critical analysis. In the study and generalization of scientific provisions presented in scientific literature, dissertations, and articles on art management and academic choral

art topic; specifying the essence of art management; study of regulatory documents regulating the activity of choirs of Ukraine.

Empirical approaches and methods: purposeful observation and data collection on the activities of choral organizations; methods of system analysis of the choir market; SWOT analysis; identification of the main managerial problems in the organization of choral activities; systemic, calculation-constructive, balance, prognostic – during the substantiation of an effective system of art management in the organization of choirs in Ukraine.

Information base. The theoretical and methodological basis of the scientific research was: the theory of musical and choral performance: L. Butenko (2002), L. Kornii and B. Siuta (2014), O. Bench-Shokalo (2002), O. Tarasenko (2011), S. Liudkevych (1999); theory of organizational management in the field of culture: G. Hagoort (2008), L. Zhukovskaia (2016), F. Colbert (2002), O. Bezghin and H. Bernadska (2008), Yu. Chekan (2018); issues of strategy and strategic management: M. Meskon (2001), D. Bernytska (2012), P. Drucker (1974, 2003), H. Mintzberg (2001), N. Tulenkov (1997); theory of the organization of creative collectives: L. Obukh (2020), L. Butenko (2002), A. Tatarnikova (2018); theory of marketing communication: F. Kotler (2003), L. Balabanova (2005), F. Colbert (2002).

Also, the information base of the research was the legislative and normative acts of Ukraine, official information of the State Statistic Service of Ukraine, data of statistical and financial reporting of the Concert Culture Institute Municipal Chamber Choir “Kyiv”, scientific and reference literature, Internet information, own analytical calculation.

3. Results and discussion

3.1. Conceptual foundations of art management

On the edge of the 20th-21st century, when social and cultural changes on a global scale are transforming, any processes of human activity management take place in almost all spheres of society's functioning, including culture. Management is a universal science that was created by scientific and technical progress in the 20th century. At the beginning of the 21st century, management turned out to be a product of the cultural development of society, which at the same time acted as a prerequisite for new social and cultural opportunities formation (Asakov, 2008).

According to the Great Ukrainian Encyclopedia, the term “art management” has the following meaning: “art management is a type of multifunctional activity in the field of art which covers the development of a strategy for the organization and promotion of art, project management and, directly the creative

process in the field of artistic culture and art” (Derzhavna Naukova Ustanova “Entsyklopedychnе Vydavnytstvo”, 2020). *O. Ponomarenko* (2021), in his article, notes that art management is defined as a new space for spreading management theory in the context of managing organizations in the field of culture that influences the institutional environment, as well as the spiritual, political, and social life of society. According to *F. Colbert* and *I. Evrar* (2002): “art management is an independent scientific direction that has its subject of research and several features that allowed it to stand out from classical management and economic theory”.

The prefix “art” indicates a specific orientation of a certain branch of the specialist's activity related to the cultural sphere. “Art”, in a broad sense, is the conscious use of skill and creative imagination in aesthetic objects creation. Art and management are closely related to the historical view of art. Constantly addressing the impact of history on a cultural organization enables an arts manager to gain a deeper understanding of their artistic or cultural perspectives and ambitions (Hagoort, 2008). The American researcher *P. Dimaggio* wrote: “Management in art involves not one profession, but many specialties, each of which has its labor market” (quoted from Hagoort, 2008, p. 35). Summing up, we can say that an art manager should be multidisciplinary. An art manager must be competent not only in matters of management but also in the genre of art to which the organization in which he works belongs.

For a detailed understanding of the essence of art management, you first need to understand what social and cultural management is. In turn, art management is one of the main components of social and cultural management, which is responsible for management processes in the field of art and artistic practice. Modern art management should be considered in two aspects: as the main component of social and cultural management and a relatively independent system that includes goals and tasks, laws and principles, functions, means, methods, and technologies of implementation (Zhukovskaia et al., 2016). Scientists define socio-cultural management as a set of managerial relations and methods of managerial activity in the social and cultural spheres as a special type of interaction and relationship between groups and individuals (Kiseleva & Krasilnikov, 2004). The socio-cultural sphere is a sphere that should perform functions that ensure the cultural development of society (theaters, libraries, museums, galleries, etc.). By the same, it can be concluded that art management and management of socio-cultural activities are identical to each other.

So, the essence of art management is a specific approach to management activities in the cultural sphere, which covers cultural, economic, sociological, and psychological aspects. Art managers are seen as mediators who, first of all, are coordinators of the numerous resources necessary to create the right conditions, support, and future development for an arts organization, performing

some tasks in the role of mediator, both economic, legislative, and political aspects. The main tasks of art management are the formulation of a creative idea; the realization of a creative idea into a creative product; the creation of the organizational base of the life cycle of a creative product; to ensure that the creative product becomes the property of the public; provision of financing; providing comfortable conditions for consumption; depending on the set goals, to extract the maximum possible profit in the process of realization of the creative project (Zhukovskaia et al., 2016).

“Long before the scientific approach to management was born, in Western business schools, such cultural entrepreneurs as the architect of the Egyptian pyramids Imhotep, the leading actor of the Greek theater Thespis (500 B.C.), Renaissance artists Leonardo da Vinci, William Shakespeare and the entertainment pioneer of the 20th century, Walt Disney, showed the true power of organizing creative processes” (Hagoort, 2008, p. 22). Due to human progress at the beginning of the 21st century, there was an extremely great need for highly competent managers in the sociocultural sphere all over the world. The sphere of culture is the sphere of non-commercial activity, mainly. This means that finance in this area doesn't appear based on commerce but based on attracting funds, and interests of various parties and authorities. The Canadian researchers, *F. Colbert* and *I. Evrar* (2002) came to the following conclusion: “In our opinion, art management is located between the theoretical structure (management) and the social sector (art), so it can be said about it as a sub-discipline that is significantly different from the general management” (p. 28).

Art managers face a difficult process of adapting traditional management theory to the tasks facing artists. Management is the art of managing people. *P. Drucker* (2003) gives the following definition of management: “Management is a special type of activity that transforms an unorganized crowd into an effective, purposeful and productive group” (p. 5). Management theory can be considered a system of basic views on the existence and functioning of the organization. In the 20th-century management theory becomes a separate science that covers three main areas (Hagoort, 2008):

- strategy (why the organization needs to define a clear direction of activity);
- structure (how positions and responsibilities are distributed; how much they depend on the division of labor and coordination mechanisms);
- leadership (responsibility in managing the decision-making process and how this responsibility relates to employee motivation and resources).

Analyzing the concept and essence of art management, the following functions of art management can be distinguished:

- production process: formation of the artistic mission of the organization; what the cultural organization hopes to gain by globalizing its cultural and artistic ambitions (processes);

- marketing of goods and services: analysis of social, cultural, economic, and technical conditions necessary for the promotion of the cultural mission;
- organization: the creation of comfortable conditions for rehearsal and concert-tour activities;
- finances: which companies or individuals may be interested in sponsoring a cultural organization;
- cooperation: is the cultural program of an international level drawn up for the interest of foreign organizations.

Theoretically, 9 main types of art management are distinguished: musical; theatrical; artistic; choreographic; circus; concert-festival and touring; cinema and television; fine and decorative arts; museum and gallery-exhibition. Academic choral art can subjectively be attributed to a musical form of art management.

In 2022 the academic choral art of Ukraine is not only a financially unprofitable field of activity but, on the contrary, requires significant investments. According to the Law of Ukraine “On Culture” (Verkhovna Rada of Ukraine, 2010), the priorities of state policy in supporting academic art are the preservation and actualization of the national musical heritage; support of academic areas of music and music-theatre art; material and technical re-equipment of music institutions; support of creative youth in the field of musical art; popularization of Ukrainian art in the world.

Formation and development of management in musical art is still an unexplored topic in Ukrainian cultural studies. At the end of 1960-1970, the first studies on the topic of management in the field of culture appeared. The issue of music management was raised by the co-founder of the Microsoft computer company, businessman *P. Allen* (2007, p. 39), in his work “Art Management for Music Business”. At the end of the 20th century and the beginning of the 21st Russian culture and music experts became interested in the issue of the foundations of management and marketing as managerial economic technologies. For scientists of the post-Soviet countries, these questions were forbidden for a long time because the management of artists, who had even a small financial success, was considered “speculation” and had no right to exist. On the territory of Ukraine, issues of cultural management began to be raised in the 1990s. One of the first works on this topic was the 1993 manual by *M. Poplavskyi* (1993) “The Culture Manager”. In 1990 the “Coordinating Center of Ukrainian Music Studies” was founded at the National Music Academy of Ukraine, where a lecture hall with specialized courses “Issues of economics and management in the field of musical culture” was launched. “Its goal was to provide a holistic view of the specialized management of artistic communications, the development of scientific and methodological materials, the establishment of the process of training specialists in the organization and systematization of musical life in the domestic socio-cultural environment”. The creation of the above-mentioned

lecture hall became a significant impetus for scientists and music experts in Ukraine to talk about and research the topic of management in the field of music.

A comprehensive study of the historical processes of formation and development of the management of the musical sphere, as a scientific discipline, allows us to identify general trends, such as: changing views on the role of the cultural sphere in the state economy; adaptability of sociocultural processes to economic standards (Obukh, 2020).

Music management is a multidimensional phenomenon because it covers social, psychological, pedagogical, economic, and technological spheres. Art management in music is based on a complex of principles, methods, and technological methods of managing musical activities, a collective, aimed at creating spiritual and material products and values. The activity of an art manager in the field of musical art is multifunctional. The manager, as an entrepreneur, is looking for new means to implement the artistic director's ideas (Tkachuk & Yarmoliuk, 2019). The manager develops a business plan and a project implementation strategy. But one of the main links in the activity of an art manager is the legal part of the project and concluding contracts with composers. The main functions of a manager of musical art include:

- development and processing of strategic tasks;
- management of current processes;
- formation of favorable conditions for the life of the choir;
- a creation of a working atmosphere in the team and optimization of relations with the public;
- recruitment (but in general creative auditions are conducted by the artistic director, the manager deals with more documents in this matter) and further cooperation with subordinates;
- distribution of resources and responsibilities in the team;
- evaluating the work of subordinates and creating incentive mechanisms (this point is also discussed directly with the artistic director);
- formation of corporate policy;
- financial accounting of the team's work;
- achieving a certain financial result;
- copyright protection;
- implementation of technical and economic calculations of competitiveness and effectiveness of the marketing strategy.

The perception of culture as one of the expendable spheres led to the fact that the Ministry of Culture reduced the budget for the maintenance of choirs. That is why there is a lack of educated management specialists in this field. Because of that, in the collectives of our country, the functions of organizing the choir life are performed by the artistic director, who is engaged in managerial activities mainly on an intuitive level (examples are amateur choirs).

What is the difference between an art manager and an artistic director, and can one person hold both of these positions? Although the manager occupies one of the main positions in a creative musical group, the group artistic director (chief conductor) will be one step higher in the hierarchy. The main tasks of the conductor (director) influence the musician's personality and creative activity. The director promotes the development and training of team members, who differ among themselves in many parameters: gender, age, education (although they all have a musical education but received it in different educational institutions, so they differ by school), family status, living conditions, values installations, etc.

The creative process is based on four phases (*Figure 1*).

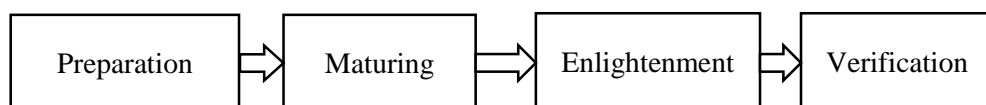


Figure 1. The life cycle of the creative process

Source: developed based on (Hagoort, 2008)

Phase 1 – preparation: the period of new projects discussion;

Phase 2 – maturing: formation of ideas;

Phase 3 – enlightenment: a conscious moment when inspiration comes and active preparation for project implementation begins;

Phase 4 – verification: concert performance.

The above phases testify to the fact that the artist's creative process is unique. The management system cannot define cultural values. Only by knowing this process nature, the art manager can combine the elements of the creative process with the planning process in the team.

Music management, as a part of art management, has a creative character and a constructive orientation and forms the aesthetic, moral, and artistic needs of an individual and society as a whole. Therefore, music management can be characterized as a certain type of activity, that ensures the functioning of a creative team. This is an objectively determined process of creating a musical product and promoting it to the consumer, which does not stop in time.

3.2. Analytical analysis of the existing choral collectives of Ukraine state

Over the last 20 years, the choral art of Ukraine has undergone significant changes due to the following factors (*Table 1*):

Table 1. Comparative table of choirs of Ukraine

National choir	Municipal choir	Amateur choir
<i>Subordination</i>		
Directly subordinated to the Cabinet of Ministers but managed by the Ministry of Culture	Subordinates to the Department of Culture of the executive body of the City Council	Does not obey anyone
<i>Financing</i>		
It is directly financed by the Cabinet of Ministers. It carries out operational and accounting records of the results of its activities and provides financial, statistical and other reporting in accordance with the procedure established by the legislation	Funded by the Department of Culture. Reports on the state of implementation of the annual financial plan in the manner and in the form determined by the Municipal Property Department of Kyiv	Funding is provided by grants, sponsorships, charitable funds and own funds. The collective must carry out financial accounting of its activities and provide reporting to the organization or person that finances the choir
<i>Functioning</i>		
The state provides a building for rehearsals. The choir can conduct its concert activities without agreement. The choir is obliged to participate in events organized by the city, the Ministry of Culture, the Cabinet of Ministers, etc. Concert activities outside the country must be coordinated with the Ministry of Culture	The city provides a building for rehearsals. Concert activities of the choir must be coordinated with the Department of Culture. The choir is obliged to participate in events organized by the city. Concert activities outside the country must be coordinated with the Department of Culture	The artistic director is looking for a place for rehearsals by himself. The choir has a free choice in concert activities. The collective is not obliged to participate in events organized by the city. The choir may not ask anyone about active concert activities outside the country
<i>Hierarchy of positions</i>		
CEO. Artistic Director and Chief Conductor. Choir master. Choir singer. A separate branch: Chief Accountant. Accountants. Human Resources Department. PR manager. Organizer of the concert tour	Artistic Director and Chief Conductor (according to the new law, one person). Choir master. Choir singer. A separate branch: PR manager. Chief Accountant. Organizer of the concert tour	Artistic Director and Chief Conductor (one person). Choir singer. A separate branch: Financial manager (not necessarily)
<i>Repertoire policy</i>		
Developing a strategic repertoire policy is one of the complex issues that should consider the creative and financial factors of the choir. First of all, you need to move away from the quantitative composition. Does the repertoire correspond to the values and assets of the choir? Do choir singers have the necessary vocal skills? Is there a material basis for project implementation? Will this choral concert be in demand among listeners?		

Source: own development

- life urbanization (old traditions recede into the background);
- globalization processes rapidly change the cultural environment and impose new values that are not characteristic of our people;
- the state does not care about the choral heritage;
- choral activity in secondary schools is disappearing.

By the time all these processes of the 2000s led to the extinction of the choral culture of Ukraine, which was a beacon of our nation even in Soviet times.

At this phase, the modern socio-cultural situation in Ukrainian choral art is the most involved phenomenon of musical creativity. Musicologists *L. Kornii* and *B. Siuta*, in their work “Ukrainian musical culture. A view through the ages” wrote: “just as in the 1920s, the choral movement spread thanks to the dedicated work of both professional musicians and numerous amateur enthusiasts, who were often not inferior to professional musicians in terms of their professional skills and abilities. As early as 1918, the Ministry of National Education of the Ukrainian People's Republic identified the organization of folk choirs and their state support as one of the main directions of music-educational and popularization work, forming a separate section for this purpose. In addition, among people, choral music remained a favorite type of mass and publicly available music” (Kornii & Siuta, 2014, p. 69).

The choir, as a musical organization, is a vocal and performing team united and organized by creative goals and objectives (Yurchenko, 2015) Based on the work of *L. Butenko*, “Opera and choral performance” (2002), it is possible to highlight the fact that choirs can be based on different organizational and economic principles and function in the form of the following forms: national, state, municipal, commercial, private, amateur.

Choral art (as well as opera) belongs to the most economically costly spheres in culture. Reimbursement of choir expenses comes at the expense of state and municipal subsidies, funds earned by the team from the sale of tickets, advertising products, audio and video recordings of performances, various commercial events, as well as philanthropic donations (which is a rare phenomenon today). In Western countries, support for creative collectives is regulated by a flexible tax system that encourages this activity (Butenko, 2002, p. 232).

So, in this section of the scientific work, three main positions of the choral organization will be considered: national, municipal, and amateur. In the form of a table will be compared the methods of financing, subordination, functioning, the hierarchy of positions, and repertoire policy of active choral collectives of Kyiv (*Table 1*).

The list of choirs that were considered during the work on the tables: current National Honored Academic Chapel of Ukraine “Dumka” (E. Savchuk); leading municipal chamber choir “Kyiv” (M. Hobdych); amateur chamber choir “Sine Nomine” (N. Tarasenko).

3.3. Comparison of two choral groups: chamber choir “Kyiv” and amateur choir “Sine Nomine”

The history of the Municipal Chamber Choir “Kyiv” begins in 1990. At the very beginning of its existence, *Mykola Hobdych*, chief conductor and artistic director, brought the choir to the world level. To this day, the “Kyiv” choir is the leading choir in Ukraine (Nasha Parafiia, n.d.).

The choir owner is the territorial community of the city of Kyiv, on behalf of which the Kyiv City Council acts. The “Kyiv” choir in its activities is guided by the Constitution of Ukraine, the Law of Ukraine “On Culture”, acts of the President of Ukraine and the Cabinet of Ministers of Ukraine, orders of the Ministry of Culture of Ukraine, orders of the executive body of the Kyiv City Council (Kyiv City State Administration), orders of the Kyiv Mayor, orders director of the Department of Culture of the executive body of the Kyiv City Council, other regulatory and legal acts and the Statute. The choir is a legal entity and has an independent balance sheet, checking and other accounts in banks, etc. (Kyivska Miska Derzhavna Administratsiia, 2019).

Talking about the “Kyiv” choir as a creative unit, it can be said that it is one of the best collectives in Ukraine. Listeners have always been interested in the “Kyiv” choir thanks to its multifaceted repertoire. The main conductor was always in search of new scores, colors, techniques, and productions, not only so that during the concerts, the listeners fell in love with a beautiful “picture” on the stage but also to understand the musical material on a completely different level. The main goal of “Kyiv” is to popularize the national heritage (Kyivskoi Miskoi Derzhavnoi Administratsii, 2021). But if you consider the choir as a structural unit, you can find many factors that destroy the team from the inside. With the help of SWOT analysis (*Table 2*), we will be able to illustrate the main directions of development of the chamber choir “Kyiv”.

So, this matrix demonstrated the ways to improve the functioning of the choir and also showed the main problems that must be solved as soon as possible for the successful prosperity of the choral collective.

Ukrainian choral art is the oldest branch of Ukrainian musical culture. Ukrainian choral culture is a unique musical phenomenon on a global scale with centuries-old history and traditions formed in the bowels of folk music. Even in ancient times, Ukrainians would gather around a bonfire or at festive tables and start singing folk songs in several voices, not realizing that after decades this business of “singing in a choir” would become one of the most common professions. They didn’t understand that they formed amateur choirs, which today compete with professional choirs.

In the 1950s and 1980s, in the USSR, amateur choral art became widespread in Ukraine because amateur creative activity at that time became one

of the main “...ways of self-realization and social self-affirmation of the individual... in the context of artistic and leisure activity” (Andriichuk, 2020, p. 73). After Ukraine gained independence, the amateur art essence was rethought. During that period, choral festivals and competitions for amateur choral groups began to be organized, after which this type of activity reached a higher level. In the modern realities context, the attitude towards amateur activity has undergone significant changes. Today, amateur choirs are on par with professional ones, but several details threaten the existence of amateur choirs.

Table 2. SWOT analysis of the chamber choir “Kyiv”

Strengths	Weaknesses
Singers' skills high level. Artists' multi-functionality. The concert program's high-quality performance. A famous name. A diverse and unique repertoire palette. Theatrical visualization of folklore programs. Own computer sheet music	Low effectiveness of advertising. Unstable work schedule. Not a stable budget. Constant staff turnover. The absence of a concert agency in Ukraine that would help with the organization of concert activities of chamber choirs
Opportunities	Threats
Submission of documents for the status of a “national” choir could improve the organization's financial condition. The choir artistic director needs to be more loyal to the management's requests for the sake of a stable budget. The right marketing strategy development. Hiring an SMM manager would help design pages in social networks to reach a new audience	Deterioration of the economic and political situation in Ukraine. Reducing the population's spending on leisure. Competitors can offer a concert program in the repertoire of which compositions are more accessible for perception. High wages in national teams, which is why singers are fired. The choral market is replenished with new, young groups

Source: own development

Non-professional choral artists or vocalists take part in an amateur (or project) choir, and participants do not receive a salary for their activities. The choir conductor (art director) finds financial donors or participates in grant competitions in Ukraine and abroad to implement specific artistic tasks, the goals of which are determined by the project plan. Today fundraising technology in amateur choral groups occurs thanks to the conductor's funds, charitable funds, grants, and donors.

In 2022, the participants of amateur (project) choirs were students and graduates of music colleges and academies. That means that the singers have an education. Why is this question so important? The answer is simple, back in the 1950s, the repertoire of amateur choirs included arrangements of Ukrainian folk songs. Today, the repertoire of amateur choirs is based on the unique acquisition of Ukrainian choral music performed by professional choirs. In the

musical area, amateur collectives have caught up with professional ones, but in terms of structure, no amateur collective has a clear strategic plan, the amateur chamber choir “Sine Nomine” is an example.

The history of the amateur chamber choir “Sine Nomine” began in 2017. An ambitious student of the Kyiv National P. Tchaikovsky Academy of Music of the department of choral conducting, *Nazarii Tarasenko*, gathered his closest friends to create the first project. In 2017 the chamber choir took part in the “Evening of Christmas carols” event in the Salvation and Transfiguration Cathedral of Kyiv. For the choirmaster, this project became a boost in his conducting career. Later that year, the M. Leontovych All-Ukrainian Choral Society created the “Vedel Fest”, a choral festival. The Chamber choir “Sine Nomine” was preparing for this festival “All-night Vigil” by Artemii Vedel.

The choir did not have any money for this project. It was implemented thanks to the conductor's funds. 2018 became effective in concert activities for the choir. At the beginning of the year, the choir went to a festival in Grodno, Belarus. For the implementation of this project, the choir received funds from the Memorial Fund of His Beatitude Metropolitan Volodymyr (Sabodan). During Easter period, the choir participated in the All-Ukrainian Festival of Choral Music “Cathedral Bells” and the Easter Assembly. After several months of hard rehearsals, the choir presents a solo project “Liturgy of St. John Chrysostom” by Serhii Rakhmaninov. With this program, the collective gathers full concert halls and thunderous applause in Rivne and Kyiv. This project financing was carried out at the expense of the conductor's funds and the Regional City Council of Rivne. In 2019, the choir was invited to a concert dedicated to St. Nicholas Day at the National Philharmonic of Ukraine. 2020 was a year of “silence” for all choirs. The whole world stayed at home that year, the “Sine Nomine” singers were not the exception. But the world tried to defeat the virus, and in June 2021, *Nazarii Tarasenko*, together with the chamber choir “Sine Nomine” and the National Ensemble “Kyivska kamerata” presented his state exam in the Salvation and Transfiguration Cathedral. The concert exam was made possible thanks to the funds provided by the Extraordinary and Honorable Ambassador of the Republic of Estonia to Ukraine, Kaimo Kuusk. In the same month, the chamber choir led by its conductor toured with the solo program in the city of Nis, Serbia. The host took part in the choir financing. The artistic director and chief conductor of the choir “Sine Nomine” are engaged in the organization of the choir, starting from the design and ending, and up to the payment of fees to the singers. The choir doesn't have accountants, managers, and others, all these positions are held by one person. This became a problem in the functioning of the choir.

A comparative analysis of two choral collectives of different statuses will help to understand what strategic methods and actions need to be taken to improve the implementation of the life cycle of the chamber choir “Sine Nomine” (*Table 3*).

Table 3. Comparative analysis of choirs

Municipal academic chamber choir “Kyiv”	Amateur chamber choir “Sine Nomine”
<i>Subordination form</i>	
Subordinates to the Department of Culture of the executive body of the City Council (Kyiv City State Administration)	Does not obey anyone
<i>Form of financing</i>	
Funded by the Department of Culture	Funding is provided by grants, sponsorships, charitable funds and own funds
<i>Management positions</i>	
Artistic director and chief conductor. PR manager. Tour organizer. Chief Accountant. Accountant. Choir master. Choir singers	Artistic director and chief conductor. Choir singer
<i>Plan of concert events for the year</i>	
According to the Statute the choir has a strategic concert plan for the year which can change according to the economic and political situation in the country. The choir participates in All-Ukrainian and international festivals and competitions; performs solo concerts; also participates in the concert life of the city	There is no specific plan of concert activities because the organization is not known on the professional market. The chamber choir actively participates in All-Ukrainian and international choral festivals and competitions
<i>Tour activity</i>	
The last tours of the choir were carried out from July to October 2022. There are no orders for today	The choir last toured abroad in 2021. In 2022 tour activities are not planned
<i>Repertoire</i>	
Acquisition of national music of the 16 th - 18 th centuries. Performance of the most modern scores of national music of high complexity. Folk program	Modern spiritual Ukrainian music. Examples of classical Ukrainian and foreign music
<i>Social networks</i>	
Chamber Choir “Kyiv” has its own pages on such platforms as: Instagram, Facebook, TikTok, YouTube, Apple Music, YouTube Music, Spotify	For today the choir has a page only on YouTube

Source: own development

Therefore, *Table 3* showed that the activity of the amateur chamber choir “Sine Nomine” suffers because the conductor doesn’t involve competent specialists in the work, namely the culture manager. That is why the team does

not have a clear mission and strategy of the organization. To increase the effective activity of the “Sine Nomine” choir, it is necessary to: differentiate positions: art director and manager; form the main mission of the organization; identify target audience; plan the choir strategy and develop ways of implementation; use a complex of marketing communications.

3.4. Modeling the strategic development of an artistic organization on the example of chamber choir “Sine Nomine”: managerial aspects

At the beginning of the 60s of the 20th century, when there was a problem with adjusting the company's plans following changes in the external environment, such concepts as “strategy” and “strategic planning” were included in management theory. Before this phase, managers used long-term planning. The definition of “strategy” in modern realities is difficult to explain in one sentence. Authoritative scientists offered their vision of the essence of strategy. *A. Thompson et al.* (2013) writes in his work: “strategy is an enterprise plan that begins with the formation of the company's mission, which is transformed into goals, which, in turn, must be supported by tasks delegated to specific relevant persons” (p. 25). *H. Mintzberg et al.* confirmed that strategy is not only a plan but also a set of decisions and actions and is not a sequence of execution of the planned but the exact opposite of it. Namely, it is a starting point (Mintzberg et al., 2001, p. 200).

At the time *I. Ansoff* (1989) considered that strategy is one of several sets of decision-making rules regarding the organization's behavior. *N. Tulenkov* (1997) gives the following definition: “strategy, as established for a fairly long period, is a set of norms, guidelines, directions of spheres, methods, and rules of activity that ensure the growth and high competitiveness of the organization, which strengthen the position on the market, increase the ability to survive in conditions of the competition” (p. 104). *M. Meskon et al.* (2001), define strategy as a detailed comprehensive plan designed to ensure the implementation of the organization's mission and the achievement of goals (p. 282). In summary, strategy is an understanding of the general direction of actions that determine the future development of the enterprise in terms of achieving competitive advantages and success.

Strategic planning, as the main component of strategy development, forms the enterprise's resource potential, organizational culture, and operating environment. The process of strategic planning is a tool that helps in making management decisions. *P. Loranzh* distinguishes four types of management activities within the framework of the strategic planning process: allocation of resources; adaptation to the external environment; internal coordination; organizational strategic forecasting (quoted from Meskon et al., 2001, p. 282). The main task of the stra-

tegic plan is its function of the direction for the development of the main company activity. Strategic planning, unlike long-term planning, has a vector of movement from the present moment to the future. External factors are studied, to a greater extent than internal factors that can affect the company's activities.

Scientists offer many tools for analyzing individual stages of strategy formation, but in practice, it is not necessary to follow the general model. *M. Meskon et al.* (2001) confirms that strategic planning should go through the following stages: choosing the enterprise mission; enterprise goals formulation; the external environment analysis; the company's strengths and weaknesses study; a strategic plan formation; strategy implementation; management, control, and organization carried out at the enterprise in the process of strategy implementation; the company's strategy assessment.

The practical implementation of this model shows that the sequence of the main stages is variable. First of all, for arts organizations, these phases should take into account the cultural values offered by the enterprise. Cultural aspects must be defined to give meaning to the strategy formation process. Based on the above stages, we will model the strategy for the amateur chamber choir "Sine Nomine".

1. *Formation of the mission.* Enterprises of various fields of activity can successfully compete in the professional market only under the condition of clearly defined guidelines that determine the content of the organization's activities. The main characteristic feature of the mission is that it gives people a sense of the direction of movement at all levels of the internal and external environment of the organization (Hagoort, 2008). The process of developing and forming a strategy and strategic goals should be based on an approved mission. *P. Drucker* (1974) was the first who raised the topic of mission in the organization. He confirmed that any enterprise is created for the specific mission realization, and for a commercial enterprise, the mission involves certain economic results achievement. Therefore, the mission is the main reason for the enterprise existence. *F. Kotler* (2003) believes that five factors should be taken into account when defining the organization's mission: the history of the organization in the process by which the philosophy has developed profile and style of activity were formed in the marketplace; style of behavior and method of action of the owners and management personnel; state of the external environment; resources that the organization can use to achieve its goals; distinctive features of the organization.

Undoubtedly, these factors identified by the scientist contribute to the formation of the mission. But analyzing the choral environment to these factors one must add another main factor that can directly affect the mission formation. This factor is the repertoire policy because the formation of the repertoire is a reflection of the soul of the collective. The choir carries its beliefs, values, and ideas through the repertoire it performs.

Consequently, the mission of the “Sine Nomine” choir is to implement artistic projects aimed at spreading, updating, and popularizing Ukrainian choral music in Ukraine and the world.

2. *Formation of strategic goals.* To implement the mission, goals are developed that serve as criteria for the entire subsequent process of management decision-making. Scientists interpret the term “goal” in different ways. Let's note a few of the definitions:

– the goal is the desired and expected result that must be achieved through the active and purposeful activity of the members of the organization to meet collective and individual needs (Mochernyi et al., 2005);

– the goals of the enterprise are its desired state, specific limits that it must achieve in all spheres of activity at the end of the strategic period at intermediate stages (Meskon et al., 2001).

To determine strategically important goals for the “Sine Nomine” chamber choir, this work will use the method of building a “goal tree”. “Tree of goals” is a visual graphic representation of the subordination and interrelationship of goals which demonstrates the division of the general goal or mission into sub-goals, tasks, and individual actions. The top of the “Tree of goals” is the main goal. The second level is goals which are the main guidelines on the way to achieving the desired result. The goals located below are called work goals, a detailed description of the conditions necessary for the organization to achieve the final result. These goals are dynamic. They may change, taking into account the adaptation of the company's activities to the external environment.

So, for the formation of the main goals of the chamber choir “Sine Nomine”, a special “tree of goals” was developed, which is presented in tabular form (*Table 4*).

3. *Analysis of the external environment.* To compete effectively in today's business, an organization must constantly collect and analyze a large amount of information about the industry, market, competitors, and other factors. An enterprise can be competitive when it knows how to effectively adapt its activities to the external environment. *M. Meskon et al.* (2001) gives the following definition of the external environment: “the external environment of the enterprise is a set of variables that interact with each other, form a certain system, influence the enterprise, and are uncontrollable by it. Under the influence should be understood the critical need to take into account the factors of the external environment in the organization's choice of strategy” (p. 298). In a scientific work, *O. Taranenko* (2010) considers the external environment as a complex system of interconnected elements that exist outside the enterprise and influence the results of its activities in various ways. Therefore, the complexity of the external environment is determined by the factors to which the organization, for the sake of effective existence must respond quickly.

Table 4. Tree of goals for chamber choir “Sine Nomine”

Permanent composition of qualified singers	Manager's work	Involvement SMM manager
Formation of repertoire of high complexity ↓ Active concert activity	Strategy development ↓ Division of work ↓ Organization and management of the choir	Creation of pages in social networks ↓ Development of an Internet link ↓ A new segment of consumers
	Attracting new financing institutions ↓ Organization of labor relations ↓ Receiving new funds	Conducting an advertising campaign ↓ Attracting potential listeners

Source: own development

In his work, *Giep Hagoort* (2008) advises artists to identify eight factors that directly affect the cultural sector when analyzing the external environment: environmental; cultural; social; economic; political; media; technological; international.

Culture. In 2022, the cultural front was developing every hour. The pop music market is oversaturated with new artists. Singers share their creativity on platforms such as Tik Tok and Instagram (on these platforms, you can observe changes in modern trends in music). A positive factor is that young people began to turn to the origins of academic choral art. That is, many samples of old Ukrainian folk songs are now in trend again.

Opera and ballet theaters also continue their activities. The updated repertoire consists of works by Ukrainian and foreign composers.

Concerts of choirs, instrumental ensembles, and symphony orchestras continue in philharmonic halls. But the problem is the lack of funds for the development of culture. There has always been a claim that culture was financed on a “residual basis”. Because of this, many art organizations could not maintain a creative team and had to stop their existence.

Economy. The development of the sphere of culture as a whole, including choral art, directly affects both the provision of sustainable economic development of the communities to which the collectives belong and the provision of cultural leisure and meaningful recreation of people. But due to the deterioration of the economic situation in the country, more than 60% of Ukrainians are reducing spending on leisure time.

Today, there are more and more financial channels for collectives. Since the beginning of the full-scale invasion, many charitable foundations, grant programs, sponsors, and other institutions have shown great interest in the cultural market of our country.

Social issues. During the last two years, half of the adult population of Ukraine living in large cities did not attend any cultural event (50%). To a greater extent, cultural activities such as attending performances in the opera and ballet theater, concerts in the philharmonic, and concerts of choral music in churches – were attended by people of younger age categories with a higher level of education. 22% of Ukrainian citizens prefer cinemas. About 19% of Ukrainians note that they would attend art events more often if the events were closer to their place of residence (Balasarian et al., 2018). In the choral sphere: about 70% of the population regularly attend concerts of the Veryovka Ukrainian National Honoured Academic Folk Choir; National Honored Academic Chapel of Ukraine “Dumka”; more than 40% attend concerts of the Kyiv Symphony Orchestra and Choir, “Khreshchatyk” Academic Chamber Choir; 60% attend concerts of the Municipal Academic Chamber Choir “Kyiv” and the Municipal Academic Men's Choral Chapel named after L. Revutskyi. A total of 25% of Ukrainians attend concerts of amateur choirs.

Technologies. Today digital technology is taking over the world, but for the cultural environment, this does not become a problem. During the wave of the Covid pandemic, creative collectives performed online on Facebook and YouTube. Also, digital technologies make it possible to distribute audio recordings of groups all over the world. Thanks to Spotify, Youtube Music, Apple Music, and other platforms. To summarize, digital technologies in the field of art are an auxiliary resource for the effective life of the collective.

Media. Since the beginning of the full-scale invasion, Ukrainians have returned to actively watching television. The reason was that people wanted to keep up with the news. Entertainment TV channels are viewed by 17% more than they were last year. As for the cultural product on television, it no longer exists. All the famous artists of our time (singers, artists, interviewers) have moved to online platforms. That's why television is no longer a PR ploy for culture.

International relations. For Ukraine today, culture is one thing how artists can declare the existence of our cultural heritage. It is the cultural product that becomes an intermediary between people of different nations. Thanks to choirs that go on tour, the world can hear Ukrainian music. The statement of our artists that the Ukrainian cultural product is of high quality became an impetus for prominent choirs and orchestras in Germany, England, Austria, France, the Netherlands, and Poland to perform the works of classical and modern Ukrainian composers at their concert venues.

Politics. In our country, art and politics can be said to go hand in hand. Art can rarely be apolitical. Back in Soviet times, artists who did not support the authorities actions, who promoted Ukrainian values, and especially the Ukrainian language, were killed.

In 2022, Ukrainian legislation contained a whole set of norms and regulations related to culture and its development. Cultural rights are quite widely disclosed in Article 6 of the Law of Ukraine “On Culture”. However, citizens' right to quality and affordable cultural services is missing among them. Analyzing the above, artists are allowed to create, but politics does not care about the quality and the spread of culture. Unfortunately, culture does not have a worthy place in the hierarchy of other industries in our country.

Ecology. Many art historians claim that art has had such an impact on humanity that people began to think about preserving nature. Ecology becomes a living art. Because many artists advocate for nature preservation, thereby creating thematic works of art. As for vocal and choral art, in this matter, many collectives and solo singers in Europe create concerts dedicated to this topic, calling to protect nature and sort garbage.

Due to the analysis of the external environment, we were able to substantiate eight factors that are directly interconnected with the art sector. Also, this analysis revealed those environmental factors that need to be paid more attention to when forming a strategy for a chamber choir.

4. *Study of the organization's strengths and weaknesses.* As part of an organization's mission, strategic decisions should be based on leveraging opportunities and strengths while neutralizing threats and avoiding weaknesses (Bernytska, 2012). In general, SWOT analysis is the most well-known method of strategic management. Therefore, before forming the main stage of a strategic plan, we will conduct a SWOT analysis of the amateur chamber choir “Sine Nomine” (Table 5).

Using this matrix, it can be concluded that despite the threats and shortcomings of the organization, the chamber choir has enough opportunities to actively promote the group and provide a quality product on the professional market.

5. *Formation of a strategic plan.* Analyzing the activities of amateur choirs, we can conclude that artistic directors have never thought about forming a long-term strategy process in the group. Managers planned only the project that they, at that time, could provide financing. In his work “Art Management” G. Hagoort (2008) defines four phases of organizational development in the field of culture: idea phase (idea as a starting point): a) establishment of a totally new organization; b) creation of an organization based on those that already exist; the structure phase (the organization needs a more structured way of working, at this phase, the idea becomes the major mission of the organization), at this stage the division of artistic and commercial tasks takes place; the strategy

phase (the structured organization and the environment must achieve coherence at a new level); festival phase (the future of a well-developed organization is based on flexibility and innovation).

Table 5. SWOT analysis of the chamber choir “Sine Nomine”

Strength	Weakness
Qualified singers. Wide and unique repertoire. High-quality performance of works. Mobility of the team in creating projects and moving	Insufficient and unstable budget. Not a household name in the professional market. There are no pages in social networks. A strategic plan has not been developed
Opportunities	Threats
Engage an art manager. Develop a team strategy. Organize relations with new financial institutions. Develop an effective marketing strategy. Participate in festivals and competitions. Create solo projects. Organize tours	Deterioration of the economic and political situation in Ukraine. Reduction of leisure expenses. Well-known choirs offer stable salaries, so singers often refuse to participate. Foundations that provide grants can refuse applications, thus the collective will not be able to exist

Source: own development

After a detailed analysis of the activity of the chamber choir “Sine Nomine”, we can state that the group has been in the second phase – the structure phase, for a long time. During this phase the artistic director and art manager positions should be differentiated. The transition to the strategy phase may be a turning point for the team's survival. From the moment of the structure phase, the artistic director should start dealing only with the artistic aspects and leave the organization in the hands of qualified persons.

The question of structuring an organization managed by an artist occupies one of the first places in the strategy formation. A team can have a clear cultural mission and strategy, but if the division of labor and coordination is not sufficiently developed, then it will be impossible to realize this mission. The organization structure can be considered as a form of distribution of various types of activities among its components and coordination of the activities of these components aimed at achieving the organization goal. In general, management theory confirms that structure follows strategy. In my opinion, this statement cannot apply to creative organizations because it is not possible to form a strategy without knowing how to coordinate employees without proper knowledge. That is why the first stage for the choir will be the division and coordination of work.

The next stage of work facing the manager is an effective strategic plan formation. To reveal the features of the strategic plan, it is possible to present

several definitions of modern entrepreneurs: the manager's idea of the future state of the object of management and the ways to achieve this future state, fixed in the documents of a certain firm; a business plan that directs the enterprise to the right path at the right time; “guidebook” that the company develops to go to the set goal most shortly with the help of developed justified strategies, formed in the form of a “strategic set”.

The strategic plan for the amateur chamber choir “Sine Nomine” will be formed based on the management by objectives method. *P. Drucker* (1974) was the first to publish the concept of management by objectives as a method of improving organizational performance. *A. Raia* (1974) claimed: “Management by objectives is also a “results-oriented” management philosophy, where the importance of achievements and results is highlighted. Efforts usually focus on changing and improving both individual and organizational performance of the individual and the organization” (p. 324). Management by objectives is a method that combines planning, controlling, and motivating measures that is used by many organizations. Management by objectives helps to implement strategy by improving the connection between the goals of subordinates, the goals of their management, and the goals of the entire organization. *A. Raia* presents management by objectives as a process consisting of four interdependent stages: Goal setting → Action planning → Performance review and evaluation → Corrective action.

Consequently, the strategic planning of the choir “Sine Nomine” will be developed in three stages (the strategic goals already formed in *Table 4* will be taken as the basis for the development of the strategic plan). The plan will be developed according to the following principle (*Table 6*): Strategic goal → Operational goal → Task → Expected result.

So, the above plan guarantees the effective functioning of the chamber choir, but it will not be able to work only if the art manager does not do the organizational work.

The art manager of a choral group is a person who is in the “shadow” but on whose activities the effective functioning of the group depends. First of all, art managers are leaders. And although their field of activity is significantly different from the work of an ordinary manager of an industrial or other organization, art managers become leaders of the entire enterprise. *M. Meskon et al.* (2001) notes in his work that the work of the head of the workshop has much more in common with the work of the president of the company than with the work of the people under his leadership. This evidence also applies to creative organizations. If you follow the work of the manager in the choir, you can see that the choir artists meet with the art manager only at the moment of signing the contract; during concert activity and tour. At other stages, they do not intersect, but the art manager has a direct influence on the singers work.

Table 6. Strategic plan of the chamber choir “Sine Nomine”

Strategic goal	Operational goal	Tasks	Result
<i>Priority 1: Stable function of the choir</i>			
Manager's work	Effective organization and team management	Formation of strategy. Division of labor. Creating favorable conditions for work. Development of rehearsal schedules. Attracting new financing institutions. Allocation of the budget. Organization of concert performances	The art manager will establish all organizational processes. The artistic director will be able to deal with more artistic issues. Choir will actively perform concerts. Attracting funding will give hope for a stable budget
Permanent composition of qualified singers	Creation of favorable financial conditions for the maintenance of qualified singers	Providing stable fees. Formation of rehearsal events at a time convenient for the singers. Motivation of artists. Creation of conditions for effective work. Arrangement with vocal teachers to conduct lessons for singers	Formation of repertoire of high complexity. Creating a high-quality musical product. Audio recording of musical works. Active concert activity
Involvement of an SMM manager	Attracting new target groups to concert events	Creation of pages in social networks Instagram, Facebook, Tik Tok. Creation of an Internet site. Development of a content plan. Realization a photo shoots for team members. Organization of an advertising campaign on Internet platforms. Monitoring of consumer requests for cultural products	Getting a new audience. Distribution of audio and video recordings of concert performances. Satisfying listening needs
<i>Priority 2: Creation of high-quality competitive cultural product</i>			
Popularization of Ukrainian choral heritage	Stable financing of the collective's concert activities	Creation of artistic projects-presentations, which include the acquisition of modern Ukrainian choral music. Offer own vision of musical works. Cooperation with composers of modernity. Tour tours exclusively with Ukrainian works	The result of the fulfillment of these tasks will be the popularization of the Ukrainian choral heritage not only within the country, but also abroad

Source: own development

If real life were a theater play, the manager would play one of the main roles. A role is a set of certain behavioral rules appropriate to a specific institution or position. Just like the characters in the play, managers occupy specific positions as leaders. "Individual personality can influence the nature of role performance, but not its content. Actors, the managers, and others play predetermined roles, although as individuals they may give their interpretation of these roles" (Hagoort, 2008, p. 239). *H. Mintzberg et al.* (2001) in his work "The Nature of Managerial Work" identifies ten roles that, in his opinion, managers assume:

Interpersonal roles:

1. Chief leader, of a ceremonial nature;
2. A leader is a person responsible for people and work;
3. An intermediary with functional contacts that go beyond the direct hierarchy.

Information roles:

4. Analyst – monitors the environment;
5. Whistleblower – spreads information, in particular between subordinates;
6. Public person – represents a division in the world.

Decision-making roles:

7. Entrepreneur – harmonizes relations between the organization and the environment with the help of exchange programs;
8. Someone who solves problems – reacts to situations that create external pressure and affect the work of the organization;
9. Manager of resources in the spheres of labor, time, money, etc.;
10. Negotiator – achieves the desired results in specific, sometimes mundane situations.

Interpersonal roles are a consequence of the manager's authority and status in the organization and cover the sphere of his interaction with people. These interpersonal roles can make the manager an information focal point, enabling and simultaneously forcing him to play informational roles and act as an information processing center. Taking on interpersonal and informational roles, the manager can play decision-making roles: allocate resources, resolve conflicts, seek opportunities for the organization, and negotiate on behalf of the organization. All these ten roles, taken together, determine the scope and content of the manager's work, regardless of the nature of the organization (Meskon et al., 2001, p. 172).

The choir art manager has a fairly wide range of activities since artistic and creative product in this field is quite diverse. The manager must have theoretical knowledge in the management sphere, marketing, and production organization and the ability to work with people in a competitive environ

ment. This knowledge possession will help the manager to adjust all processes of internal and external environments and allow the organization to work more efficiently than competitors. Definitely, the main aspects of his activities include artistic (organization of the premiere, compilation of the repertoire with the artistic director, etc.), organizational (rental of the premises, development of the rehearsal schedule, etc.), marketing (organization of advertising, ticket sales, etc.), and financial aspects (determining the cost estimate, forming the budget, finding sponsors, etc.). As *G. Hagoort* (2008) noted: “Addressing the impact of history on a cultural organization enables an arts manager to get a deeper understanding of his or her artistic or cultural perspectives and ambitions” (p. 42). That is why an art manager must have a fundamental knowledge of the history and theory of national and foreign choral and musical art in general.

The influence of social factors leads to the formation of such managerial qualities as responsibility, the desire for professional growth, authority (leadership qualities), internal control, and tolerance. At a time when society forms the moral qualities of a manager: patriotism, national consciousness, intelligence, humanity, decency, sense of duty, civil position, honesty, and benevolence. So, the formed personal qualities of an art manager determine professionalism level. There are two types of qualities that an art manager should possess: moral and psychological qualities (self-confidence; a sense of duty; responsibility; punctuality; tolerance; leadership qualities; objectivity; justice; humanity; the ability to listen; defined life ideals; intelligence; self-criticism; decency) and business qualities (professional competence; knowledge of a foreign language; entrepreneurship; strategic thinking; leadership; stress resistance; practical mind; sociability; responsibility; analytical; organization; goal-oriented; persistence; ability to act in conditions of risk; ability to influence people; skills in working with people; efficiency).

The list of qualities may depend on the type of character and behavior of the person who holds the position of the art manager. As practice shows, the qualities listed above are acquired with experience, especially in business aspects. But some managers claim that a large percentage of the team's effective activity depends on human abilities, not experience. Ability can be considered a “talent”. Abilities provide quick acquisition of knowledge, skills, and abilities. Foreign and domestic experts in the field of managerial activity note that the basic factors of the professional formation of managers are talent and experience. *D. Bostworth* and his colleagues, analyzing reports on the study of the skills of employers in Great Britain in 1999, showed that there is no direct relationship between education in the field of management and the effectiveness of the work of managers but the relationship between experience and

effectiveness is traced. That is, the effectiveness of managers largely depends on their practical experience (quoted from Perets, 2020).

So, the fundamental qualities that a choir manager should possess are:

- 1) ability and skill to see the organization's place in the environment;
- 2) the ability to see one's organization as a whole;
- 3) competence in the fields of enterprise, marketing, and financial analysis;
- 4) analytical and integrative sciences;
- 5) functional and technical skills;
- 6) professional maturity: the ability to work with people, to work in competitive conditions.

The high-quality functioning of the choir cannot be achieved only thanks to the theoretically correct stages of management of the organization. What matters, is the effective use of leadership status, influence, and power. "Management can be defined as a mental and physical process that leads to the fact that subordinates carry out official tasks assigned to them and solve specific tasks. Leadership, on the other hand, is a process by which one individual influences group members" (Liashenko, 1996, p. 43). But the issue of the leadership of the art manager in the choir is quite controversial. In an organization such as a choir, the artistic director who is the head of the organization, assumes the role of leader. *M. Meskon et al.* (2001) present the head of the organization as a person who can simultaneously be a leader and effectively manage his subordinates. Its purpose is to influence others in such a way that they do the work assigned to the organization. Based on this, the next question arises, if the role of a leader is assumed by the art director, why does the art manager need to possess these qualities? Leadership qualities are the main factor that managers immediately pay attention to when conducting an interview, regardless of the type of organization. First of all, for a manager who works with creative people, this trait is necessary to draw attention to oneself.

Leadership is one of the ways to influence people. Management is a purposeful influence on the team. An art manager has an unconditional influence on the activities of artists. So, the ability to influence is any behavior of one person that makes changes in the behavior, relationships, and feelings of another individual (Trygubchak, 2003). To make his influence more effective, the manager must develop power in him. Power is a tool of social management that exerts a purposeful influence on other people behavior. If the manager (or head) does not have enough power to influence those on whom the effectiveness of his activity and the functioning of the entire enterprise depends, then he will not be able to obtain the resources necessary to define and achieve goals. Fear, reward, tradition, charisma, persuasion, and participation in management are tools that a leader uses to influence a performer by referring to his needs.

4. Conclusions

Based on the results of the research, the following conclusions can be drawn:

1. Art management is a type of multifunctional activity in the field of art. It covers the development of a strategy for the organization and promotion of art, project management, and, directly, the creative process in artistic culture and art. Its essence is a specific approach to managerial activities in the cultural sphere, which includes cultural, economic, sociological, and psychological aspects.

2. Art management cannot exist apart from traditional management. One of the main tasks of an art manager is the process of combining and adapting traditional management with the tasks facing art. On this basis, the following functions of art management are distinguished: production process, marketing of goods and services, organization, finance, and cooperation.

3. Art management is one of the main components of socio-cultural management, which is responsible for management processes in art and artistic practice. Accordingly, we understood that art management and management of socio-cultural activities are identical to each other.

4. The management of the academic choir belongs to music management. Art management in music is based on a complex of principles, methods, and technological methods of managing musical activities aimed at creating spiritual and material products and values by the choir.

5. Music management, as a part of art management, has a creative character and a constructive orientation, and forms the aesthetic, moral, and artistic needs of an individual and society as a whole. Therefore, music management can be characterized as a certain type of activity that ensures a creative team functioning.

6. Analysis of the development of musical art in Ukraine shows that this topic has not yet been fully explored and requires further research. Also, this topic consideration made it clear that the artistic process is divided into four phases. That is why the positions of artistic director and art manager need to be differentiated to successfully fulfill one of the main goals of the choir, namely creativity.

7. Municipal Chamber Choir “Kyiv” is one of the leading choral collectives of Ukraine. Having determined the weak and strong sides of this choir, it was found that even though the collective has a well-known brand, there is a list of problems that must be solved as soon as possible for its successful prosperity. The main issues are the acquisition of the “national” status, unstable funding, staff turnover due to low wages, and an undeveloped marketing strategy – low coverage of cultural product consumers.

8. When we have identified the main tasks of the amateur choir before 1991, it was found that today amateur choir groups are created not only based

on educational institutions, palaces of culture, houses of “Enlightenments” production enterprises, organizations, and institutions. As of 2022, amateur teams can be an independent unit, which is financed thanks to donors; at the artistic director's own expense; grant funds.

9. A comparative analysis of the municipal chamber choir “Kyiv” and the amateur choir “Sine Nomine” helped to conclude the main shortcomings of the activity of the amateur choir “Sine Nomine”. First of all, the choir needs to: differentiate the positions of artistic director and manager; to form the mission of the organization; identify the target audience; plan the strategy of the choir and develop ways of implementation; use complex of marketing communications.

10. During the development of the strategy for the amateur chamber choir “Sine Nomine” we followed the M. Meskon model: choosing a mission; formulation of goals; analysis of the external environment; studying strengths and weaknesses; formation of a strategic plan; implementation of management strategy, control, and organization; strategy evaluation. It was found that the strategic planning process is a tool that helps in making managerial decisions. The task of the strategic plan is that it is a function of the direction of development of the choral team.

11. It has been proved that the art manager in the choir should occupy one of the main positions. The choir manager must possess such personal qualities as the ability to see the organization's place in the environment; the ability to see your organization as a whole; competence in economics and entrepreneurship, marketing and finance; functional and technical skills; professional maturity: the ability to work with people, to act in competitive conditions. At the same time, leadership, influence, and power are among the main factors in the communication effectiveness with subordinates. At the same time, in addition to knowledge in management, an art manager must have general knowledge in choral and musical art.

The scientific novelty. For the first time, was applied a systematic and interdisciplinary approach to the study of art management in the field of academic choral art, which made it possible to carry out a detailed structural, functional, and cultural analysis of choral collectives in Ukraine and to develop an effective strategy for their management.

The significance of the study. The significance of the obtained results consists of the addition of cultural and management sciences with new theoretical provisions regarding art management in academic choral art, as well as the development of practical recommendations aimed at improving the management and increasing the efficiency of choirs in Ukraine.

Prospects for further research. Prospects for further research in this direction may be the development of effective organizational forms of functioning and financing mechanisms for choirs in Ukraine.

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