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Culturological Dimensions of Art-Management: Paradigmatic Transformations

Abstract: *Introduction.* The relevance of the analysis of paradigmatic transformations in the structure of art management is stipulated by the socio-cultural situation novelty that appeared under the influence of globalisation, deep medialisation and metamodern situations, and has become a cause of the new means of communication and ethical parameters of management in the sphere of art and culture. *Purpose and methods.* The purpose of the article is to reveal the culturological dimension of art management on the stage of the paradigm functioning transformation of the art sphere in the epoch of metamodernity and post-information society. In the work, a set of approaches and methods has been used, particularly the socio-cultural approach, ethical-axiological and integrative approaches, as well as such theoretical and empirical methods as structural-functional and terminological analysis, generalisation, classification, document analysis, comparison, and specification. *Results.* It has been found that the cultural dimension of art management reveals a view of it as a tool for management and regulation in the context of changing ethical-axiological foundations of the industry, which is confirmed by modern socio-cultural practices and the situation in the art market. *Conclusions.* Art-sphere represents ideas and values of the contemporary post-industrial and metamodernity paradigm of the society development, including actions to ensure the management of the artistic process, development and implementation of strategies, demand generation and sales promotion, application of technologies and communication methods in a modern competitive market environment. To summarise the methodological and cultural analysis of art management, we need to start from the post-nonclassical type

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of scientific rationality, according to which management is carried out through projects and human-centred models. The main influences are traced at the level of self-developing environments, culture, values, technologies of “assembly” and destruction of development subjects, and the ethics of strategic actors come to the fore. Thanks to this model, mechanisms and technologies, the managerial culture of the art manager is also changing.

Keywords: art-sphere, art-management, culturological and ethical-axiological approaches, post-nonclassical rationality, management ethics, metamodernity, paradigmatic transformations.

1. Introduction

The problem formulation. At the end of 20th century – beginning of the 21st the processes of globalisation and medicalisation of culture, market communications, deepening socio-cultural differences in society and affirmation of market relations’ system in a new configuration had a substantial impact on cultural practices and the work of cultural institutions, which were forced to move to new forms and mechanisms of governance. Today, it is evident to many that not only culture and art, but also other social subsystems have been strongly influenced by informatisation, globalisation, and Internet communications, creating new conditions for their functioning and actualising the need to rethink the essence and specifics of art-management, as well as the introduction of its technologies as a science of the third millennium and modern management practice. Researchers of art-industry point to several factors that actualise the development of scientific, theoretical and methodological foundations of art-management as a complex socio-cultural management activity today: firstly, the technological component, which has an impressive innovative potential of the process of managing art and artistic practice, and secondly, the strategy of scientific study of art-management is necessary to understand the possibilities of cooperation between art and other institutions of socio-cultural activity, thirdly, rethinking the requirements for competencies and managerial culture of specialists in the field of culture and art, and fourthly, transforming art-management into an effective tool for ensuring the management of organisations and institutions, developing and implementing strategic development, forming and maintaining organisational culture, etc. (Rosewall, 2014; Henze, 2018; Wang, 2024).

Starting from the understanding of art-management not only like technosystem but also like subculture with its values, norms and laws and but likewise, culture of management in sphere of art that inherent in a developed humanistic

civilisation (Walter, 2015), is necessary to understand that the relevance of the study of the current state and potential of art-management as a tool for management and regulation in the context of paradigmatic changes in ethical-axiological dominants is confirmed by the active coverage of a wide range of ethical violations in the media and social networks. We are talking about theft, lies, bribery, unfair discrimination, price manipulation, unfair advertising of art products, etc., which strengthens the role of ethical regulation in the creation and replication of artistic values and ethical art management technologies aimed at creating a competitive art product demanded by society in the 21st century. Against the background of this new meaning and status, the personality of an art-manager who has the ability to improve and develop the intellectual and general cultural level, to take initiative, in particular in situations of risk, to take full responsibility, to apply cultural and artistic knowledge in professional activities and social practice; to be fluent in theories, categories and methods related to the study of cultural forms and practices, to develop programs for the implementation of moral norms and moral values, too

State study of the problem. The subject field of the modern role of art management (Kirchberg & Zembylas, 2010) is analysed mainly from a sociological point of view, while the entrepreneurial aspect in the contemporary Western discourse (Walter, 2015) is substantiated by means of the management approach in the field of arts. Also, in the problematic field of cultural policy, a conceptual approach to the problems of contemporary art management is proposed (Paquette & Redaelli, 2015). The modernisation of approaches to identifying and improving the performance indicators of art management (Zorloni, 2010) is comprehended with the involvement of international practice in art management. The pragmatic approach to studying art management's potential and specific cases (Chiaravalloti & Piber, 2011) is closely related to the ethical aspects of evaluating its effectiveness. An analysis of the use of modern technologies in the cultural and creative industries, including art (Moureau & Sagot-Duvauroux, 2012), shows that innovations change the artistic process and lead to transformations in business models.

The following should be noted among the latest and most recent studies devoted to conceptualising art management as a disciplinary knowledge and comprehending its theoretical and applied potential with the help of Culture Studies tools. Collection of works *Arts and Cultural Management: Sense and Sensibilities in the State of the Field* edited by C. DeVereaux (2019), which proposes various approaches to art-management and the development of cultural management as an academic field, educational field and practice, based on the

numerous challenges of the 21st century, in particular in the field of economics, politics, education, etc. The collective monograph *The Art of Re-thinking: New Era for Arts Managements* (Simjanovska & Karjalainen, 2022) is considered a range of issues, including: the history, development, current state and future of arts management as a field of research and practice; arts management education; artist management, management of creativity processes of creativity; arts management and globalisation; digitalisation and its effects on the practice and policy of arts and culture; infrastructures and landscapes of arts and culture; culture, arts and ecology; arts and values; copyrights, contracts and legal issues in arts and culture; special topics of music, performing arts, visual arts, film and television, and other arts and culture sectors and others. Zh. Tian (2024) studies the relationship between international art management and intercultural communication, focusing on the global art market's latest digital technologies, international trade, and social responsibility. The study of the balance and configurations between cultural conflicts within the framework of cross-border cooperation and the international activities of art institutions allowed the author to reveal the unique role of not only artworks in deepening cultural dialogue, but also digital technologies and sustainable development imperatives for the repositioning of art management at the present stage.

Unresolved issues. The issue of using socio-cultural technologies of art-management, which turn it into an effective and efficient tool for improving and developing the art-sphere, subject to certain paradigmatic transformations and changes in ethical-exiological dominants in the metamodern era, remains poorly understood.

2. Purpose and methods

The purpose and research tasks.

This scientific article is written to reveal the culturological dimension of art management on the paradigmatic transformation of art-sphere functioning in the metamodern and post-informative society era. The purpose of the article is being achieved through fulfilling the following tasks:

- conceptualisation of art as a space of ethical and cultural regulation;
- consideration of art management in the structure of the socio-cultural technological complex;
- Analysis of the 'new' managerial culture of the art-manager at the stage of transformations of the paradigm of the art-sphere.

Methodology and methods. The research used a set of approaches and methods, in particular, the socio-cultural approach, which studies art as a cultural phenomenon in its relation to social dynamics and morality, the ethical-axiological approach, according to which art-management can be defined as professional management of the process of creating artistic values, promotion of cultural services and the results of artists' creative activity to the market, as well as organisational efforts of the organisation's teams (production center, company), and an integrative approach that treats art-management as a science of the third millennium and a new subdiscipline that provides fundamental research in the field of artistic activity management and is located between the theoretical structure (management) and the social sector (art). The work also uses theoretical and empirical methods such as structural-functional and terminological analysis, generalisation, classification, document analysis, comparison, specification, etc.

Research information base.

The information base of the research is made up of scientific works by mainly foreign scholars who have studied the epistemological status, functioning, trends and prospects for the development of art management as a science of the third millennium and modern management practice. As an empirical basis for substantiating the cultural dimension of art management, the results of the author's research, tested in discussions on various offline and online platforms with practising managers in the art field, are used.

3. Results and discussion

3.1. The art-sphere as a space of ethical-cultural regulation

Analysing art through the lens of cultural studies allows us to distinguish several central aspects of understanding its content. Firstly, artistic practice and the characterisation of the individual existence of the subject as a carrier of national and cultural values and traditions. Secondly, a special public sphere where special practices of various artistic systems related to the socialisation and inculturation of the individual are realised. Thirdly, a multifunctional set of possibilities for the art space is characterised by the cultural, aesthetic, and axiological expediency of organising the artistic process. Fourthly, the result of the subjective perception and assimilation of this art-space by the subject. Including these aspects during the scientific research of art forms and practices connected with the process of creating, interpreting, preserving, and disseminating art values allows us to characterise the relationship between a person and

the art-sphere more fully and deeply, taking into account its understanding as a source of self-development, self-determination, and self-realisation.

One of the essential characteristics of the art sphere is that it is a system of professional and social activities that governs the spiritual, ethical, artistic-axiological development of the individual, and consists of several interconnected subsystems: the art-industry market as a socio-economic, cultural and historical phenomenon and mechanism, which is a system of commodity circulation of works of art; art-business activities related to the organisation and holding of art exhibitions on a commercial basis, the sale of works of art, etc. (Pla, 2021).

As for the statistics, it is worth noting that despite the slowdown in sales in 2023, global imports of art and antiques continued to grow for the third consecutive year, with the value increasing by 6% to \$33 billion, driven by importers such as Hong Kong. Exports stalled in 2023, falling by 1% to \$32 billion, and the slowdown in the main centres (the US and the UK) continued in the first quarter of 2024 (McAndrew, 2024). Regarding the Ukrainian art market and the prospects for its development, researchers emphasise that digital technologies certainly affect the competitiveness of artists in Ukraine, helping to solve key art market problems such as trust and transparency of transactions (Sokolyuk et al., 2022). It is also important to emphasise that the art market has evolved from the classical format through the modernist format to the postmodern art market, characterised by globalisation, internationality, decentralisation, and growing interest in non-European traditional artefacts.

The art-sphere creates favourable conditions for the development and implementation of programs and projects aimed at solving current problems of art development, and is characterised by the following important features:

- the presence of system-forming and system-defining elements;
- intentionality and subject-oriented character (individual or collective subject of the artistic process);
- potentialities that exceed the subject's request at a given moment in time, which provides the possibility of choice;
- subjective perception of objectively existing opportunities of the art sphere for personal self-development and self-determination;
- motivated creation of the art sphere and its ability to change and develop.

As you can notice, the art-sphere reflects the ideas and values of the modern post-industrial and metamodern paradigm of social development, includes actions to ensure the management of the artistic process, develop and implement strategies, generate demand and stimulate sales, apply technologies

and communication methods in a modern competitive market environment, taking into account the institutions of the socio-cultural sphere. Its functioning is related to the design and creation of artistic space focused on creating, preserving, and reproducing cultural values. At the same time, it is important to understand that the art sector is subject to quite contradictory influences from various stakeholders (subjects, actors, groups, institutions, organisations, firms): regional and municipal authorities, social partners, competing commercial firms, and various categories of art services consumers. Each group pursues its interests, which are challenging to balance and harmonise (Charlin & Cifuentes, 2014; Lucinska, 2015).

The potential and human resources of the art sector are closely linked to the region's needs and the need to participate in the development and implementation of socio-cultural, national, and historical development programs. Therefore, it has a complex target, content, technological, organisational and managerial structure, and is an organic integrity that combines the general (functioning and development of the country's art sector), the specific (at the local or regional level) and the individual (processes inherent in individual municipalities). The general includes the forms and technologies used to create and preserve cultural property. At the same time, the particular is determined by specific management actions to replicate, promote and realise cultural property (Kasbayeva et al., 2024).

The art-sphere is a rather dynamic system that includes social and cultural art institutions, in which ideals, standards and values, sign systems necessary for reproducing an axiological and ethical attitude to the world function and develop. This system is based on a number of fundamental principles. It includes forms, methods, and means of aesthetic influence, which results in the formation of a worldview, artistic taste, morality, culture of behaviour, patriotism, and other fundamental qualities of a person. At the same time, its goals should not exclude the creation, preservation and replication of a quality artistic product, among these principles are: transparency (openness), which enables the process of artistic creativity focused on models, masterpieces and achievements of the world and national heritage; adaptability, which involves such interaction between participants in the artistic process that harmonises the requirements and expectations of all participants; partnership takes into account the formation of mutually beneficial relations between participants in the artistic process and the development of interaction; integrity is the internal unity of the art sphere, which ensures its relative autonomy. Amount of principles, such as communi-

cativeness, dynamics, and development, ensure connection, mutual influence, and interaction of components, and provide for the process of quantitative and qualitative changes in the art-space, which leads to the formation of its new integrated quality and transition from one level to another

3.2. Art management in the structure of the socio-cultural technological complex

In modern conditions, there is a dialectical relationship between art-space and art-management, which is revealed in a person's synergistic process of artistic-aesthetic development, satisfaction of his or her cultural needs, formation of spiritual and moral values and ideals based on historical-national cultural traditions. At the same time, it is necessary to take into account an important aspect when it comes to developing the scientific, theoretical and methodological foundations of cultural analysis of art-management - the ethical aspect as a component of social and professional ethics (problematization, goal setting, and definition of research methods, techniques and means). With this in mind, understanding the cultural dimension of art management in the nonprofit sector is an important scientific need, as its content component reveals a multifaceted potential for resolving moral dilemmas and conflicts that arise in implementing management functions. The strategy of scientific research is a necessary component of ethical support for artistic projects and practices of cultural institutions and ethical expertise in the use of art management technologies (Husted, 2001; Weiss, 2014).

There has been a noticeable increase in the requirements for ethical culture and the competence of specialists in the field of culture and art since mastering ethical technologies and methods is one of the basic criteria for an art manager's competence, professionalism, and skill. Therefore, we need art-management ethics as a set of actions aimed at solving a set of moral problems in a number of institutions of the socio-cultural sphere to ensure the management of organisations and institutions, development and implementation of strategic development, formation and maintenance of organisational culture, motivation and stimulation of personnel, creation of favourable conditions and orientation.

The analysis of the content, functional characteristics and main directions of art-management allows us to assert that it is focused on operational, tactical and strategic management for the benefit of society, the state and the individual, taking into account the formulation of socially important goals, the development of technologies for their achievement, planning and organisation of activities to obtain the maximum possible results in the space of culture, art-artistic practice.

Highlighting several main approaches to the analysis of art-management as a type of management activity in the contemporary scientific literature (integrative, innovative, economic, functional, creative, axiological, market and marketing, etc.), it should be noted that the presented approaches reflect contradictory views on the nature and essence of art management, which indicates the complexity of the phenomenon under study: according to some authors, art-management is a management process aimed at studying the state of the art-market, researching consumer needs, developing and selling art products, and, according to others, art-management is a type of management activity that ensures the process of creating, preserving and distributing products of spiritual production (Johansson & Luonila, 2017; Çankaya, 2021).

In the end, the cultural dimensions of art management are also represented by its varieties (*Figure 1*):

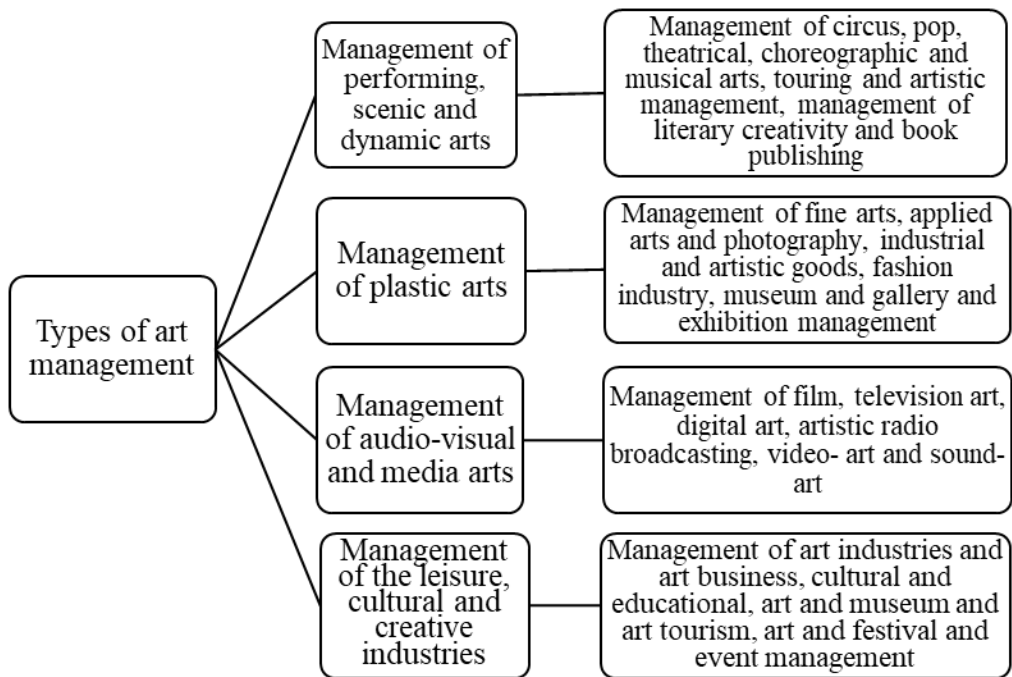


Figure 1. Types of art management

Source: own development

Based on the analysis of several state documents adopted in recent years that define the content of management in the field of art and artistic practice, it

is possible to form a generalised idea of the goals of art-management at the present stage and to highlight the main features and priorities: organisation of the process of functioning and development of art in society, development and implementation of artistic creative events and competitions, master classes, etc.); ensuring creative, production, advertising and marketing activities aimed at the practical implementation of targeted socio-cultural projects and programs; promoting the impact of works of art on the socio-cultural environment; popularising art-cultural monuments belonging to the artistic and historical heritage.

Additional characteristics of art-management include the realisation of the innovative potential of young people for the benefit of social development; creation of conditions for the successful personal and professional development of specialists in the field of culture and art; ensuring the development and adoption of informed decisions on art, the formation of a socio-cultural environment, art-education and upbringing; formation of artistic, aesthetic-moral values, ideals and views of the individual through professional, social-educational activities.

The category “art-management” includes several components (mission and vision, analysis of the external and internal environment, subject and object of management, goals and planning, principles, methods and technologies, infrastructure and resources, art-marketing, ethics and organisational culture, etc.) that reveal the specifics of the phenomenon and at the same time allow us to form a holistic view of its essence, specificity, functions and mechanisms. All components of art management are closely interconnected and are implemented as part of a single process based on the integrated use of each of their advantages and features. However, the essence of art management is manifested in the functioning process, based on its methodological socio-cultural foundations within the art sphere, which ensure balance, coordination and support for the development of artistic culture.

The effectiveness of 'art-management' depends on the skillful use of human resources, accurate distribution of responsibilities among the institution's employees, constant and systematic growth of the level of professional competence and skills of the art sector management entities, as well as the ability to develop, agree, approve codes of professional ethics and official behavior and ensure their implementation. In this regard, the importance of ethical regulation of management practice cannot be overestimated, especially if we look at the potential of management ethics, management ethics as a science that considers the actions and behavior of people in the field of management, and, ultimately, management ethics as a culture of managing people in an organisation that enables the achievement of corporate goals.

Summarising the results of the methodological and cultural analysis of art management, we need to start from the post-nonclassical type of scientific rationality, according to which management is carried out through projects and human-centred models (combined, strategic, and reflective games). At the same time, the main influences are traced at the level of self-developing environments, culture, values, technologies of 'assembly' and destruction of development subjects, and the ethics of strategic subjects come to the fore. In fact, under the influence of these models, mechanisms and technologies, the managerial culture of the art-manager is also changing.

3.3. 'New' management culture of the art-manager

The interpretation of art management as an activity of producing and broadcasting spiritual and material values primarily implies that the art manager is responsible for planning and implementing the activities of a team or employee in solving specific tasks to achieve the goals of the institution. It should be noted that an art manager may perform other job duties besides managerial functions. After all, we are talking about a personality that is constantly improving in the field of management technologies, aimed, among other things, at using ethical principles in making and implementing production and personnel decisions. The use of numerous technologies is conditioned by the value orientations of the art-manager, where the latter's axiomatic system in the personality structure is an important component that dynamically responds and changes depending on the direction of the art-manager's activity. According to the classification of values proposed by V. Frankl (1988; 2011), the values of creativity, experience, and relationships are formed in the structure of the art-manager's personality.

In modern conditions, the head is a person who is a member of the company's management team. This manager manages affairs and is responsible for the joint work area, the activities of the company's divisions, and its employees. One of the areas of his work within the framework of a systematic approach is the responsibility for the development and implementation of programs for the functioning and development of the company, as well as the achievement of its goals. Suppose we perceive the manager as a professional, qualified specialist who is professionally engaged in management based on knowledge and use inherent in society, objective laws and progressive trends. In that case, it turns out that the concepts of 'boss' and 'director' are not identical: manager (so-called manager) is a hired entity that professionally manages a particular organisation, aimed at achieving the intended goals in market conditions through the rational

use of material and labour resources, and the manager, unlike the boss, usually functions in the nonprofit (non-commercial) sphere. The objects of his management are processes, systems, information, and human resources, which he manages indirectly through instructions, programs, methodological documentation, target plans, departmental projects, and programs.

Given this, the factors of the effectiveness of the managerial activity of a modern art-manager are, as traditional competencies (self-management, time-management, a clear definition of the goal of work and one's own goal, constant professional growth and development; the ability to flexibly respond to changes in the socio-cultural situation, indirect influence and influence on others without using direct orders), as well as innovative (the use of new modern managerial techniques and technologies about subordinates, skillful use of personnel, organisational, material, financial resources; help employees quickly master new methods and practical skills, create and educate a team of like-minded people, manage ethical-organizational culture at the interpersonal and institutional levels).

These factors still affect the effectiveness of the heads of institutions and organisations of culture and art. At the same time, the factors inherent in a particular branch of management activity are organically determined by its specific conditions. This makes it possible to perceive an art-manager as the initiator of the innovative development of a modern cultural organisation that develops strategic plans and programs, takes a proactive position in terms of new market conditions and generates business ideas. In the process of production, he can perform a variety of functional roles in the art-sphere, which ensure the process of creating, preserving and broadcasting artistic values, the development and implementation of an art-product, as well as effective interaction with the subjects of the art-market: concert director, artistic director, art-director, art-marketer, concert agent or art-agent, label manager, art-distributor, dealmaker, antiquarian, entrepreneur, producer, gallery owner, event-manager, production-manager, exhibition curator, biennale-commissioner, etc.

4. Conclusions

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

1. The socio-economic and socio-cultural situation of the first third of the 21st century indicates the establishment of the art-sphere as an autonomous and self-valued part of the socio-cultural space that quickly responds to the demands and changes in modern society. The study, generalisation and systematisation of foreign and Ukrainian experience in implementing art-management technol-

ogies proves that artistic activity remains one of the leading factors in forming and developing the art-sphere at the present stage.

2. Analysis of the art-sphere through the prism of cultural research optics makes it possible to distinguish the following aspects of understanding its content: a) artistic practice and characteristics of the individual existence of the subject as a carrier of national and cultural values and traditions; b) a special public sphere where special practices of various artistic systems related to socialisation and inculturation of the individual are implemented; c) multifunctional complex of possibilities of art-space, which is characterised by cultural, aesthetic-axiological expediency of the organisation of the artistic process; d) the result of subjective perception and assimilation of this art-space.

3. The art-sphere creates favourable conditions for the development and implementation of programs and projects aimed at solving actual problems of art-development, and is characterised by the following features: the presence of system-forming and system-defining elements; intentionality and subject-oriented character (individual or collective subject of the artistic process); potencies that exceed the request of the subject at a given time, allowing selection; subjective perception of objectively existing possibilities of the art-sphere for personal self-development and self-determination; motivated creation of the art-sphere and its ability to change and develop.

4. Understanding the cultural dimension of art management in the nonprofit sphere is a scientific need, since its content component reveals a multifaceted potential for solving moral dilemmas and conflicts that arise in the process of implementing management functions. Analysis of the content, functional characteristics and main directions of art-management suggests that it is focused on the implementation of operational, tactical and strategic management for the benefit of society, the state and the individual, taking into account the formulation of socially significant goals, the development of technologies for their achievement, planning and organisation of activities to obtain the maximum possible results in the space of culture, art and artistic practice. In the end, the cultural dimensions of art management are also represented by its types: 1) management of performative, stage and dynamic arts; 2) management of plastic arts; 3) management of audio-visual and media arts; 4) management of the leisure industry, cultural and creative industries

5. Summarizing the results of methodological and cultural analysis of art-management, it is necessary to start from the post-nonclassical type of scientific rationality, according to which management is carried out through projects

and human-oriented models (combined, strategic and reflective games), while the main influences are traced at the level of self-developing environments, culture, values, technologies of 'compilation' and destruction of subjects of development, and on the first plan is the ethics of strategic actors. Under the influence of this model, mechanisms and technologies, the managerial culture of the art-manager is also changing. The factors of its effectiveness of its management are both traditional competencies (self-management, time-management, a clear definition of the purpose of work and one's own goal, constant professional growth and development, the ability to respond to changes in the socio-cultural situation, etc. flexibly) and innovative ones (application of new modern managerial techniques and technologies about subordinates, skillful use of personnel, organisational, material, financial resources, management of ethical and organisational culture at the interpersonal and institutional levels, etc.).

6. It makes it possible to perceive the art-manager as the initiator of the innovative development of a modern cultural organisation that develops strategic plans and programs, takes a proactive position in the context of forming new market conditions and generates business ideas. In the process of production, he can perform a variety of functional roles in the art-sphere, which ensure the process of creating, preserving and broadcasting artistic values, the development and implementation of an art-product, as well as effective interaction with the subjects of the art market: concert director, artistic director, art-director, art-marketer, concert agent or art-agent, label manager, art-distributor, dealmaker, antiquarian, entrepreneur, producer, gallery owner, event-manager, production-manager, exhibition curator, biennale-commissioner, etc.

The scientific novelty. The article, for the first time, considers the cultural dimension of art management with an emphasis on the new socio-cultural segments of the art sphere and the ethical-axiological principles of this scientific direction and the managerial culture of the art manager undergoing paradigmatic transformations in the context of the post-non-classical theory of rationality.

The significance of the study. The main provisions and conclusions of the article can be used by the leaders and specialists of public administration, municipal self-government, cultural-art institutions in the development of plans, art-projects and programs in the art-sphere using ethical technologies and a post-nonclassical methodological approach to the interpretation of the subject of managerial activity; in the process of teaching the disciplines Art-Management, Management of socio-cultural activities, Marketing communications in

the socio-cultural sphere, Technological workshops of socio-cultural activities, Marketing of socio-cultural activities.

Prospects for further research. Classification of technologies and methods of art-management, analysis of innovative artistic trends in the art-sphere, based on its interpretation as a dynamic socio-cultural space, the introduction of principles and norms of applied ethics into the practice of art-management as an ethical-axiological tool for socio-cultural regulation in the art-sphere, current moral dilemmas and conflicts arising in the process of implementing a managerial function in the field of art, etc., is not a far from incomplete list of issues that can be considered as prospects for further research..

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