

## **THE IMPACT OF HIGH-TECH DIGITIZATION ON THE EFFECTIVENESS OF CONTEMPORARY ARMENIAN ART MANAGEMENT**

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### ***Introduction***

A degree in Arts Management opens up various opportunities in the fields of social life, culture, as well as in the business world, requiring both creative and administrative skills. These skills include a combination of art management and budgeting, as well as fundraising expertise. This distribution of positions ensures that a career in the field of art and cultural management remains a priority. Professional education plays a fundamental role in an individual's development, acquiring skills that meet labor market demands, and advancing society. It provides professional knowledge, develops skills, and offers tools to contribute to the economic, social, and cultural sectors. The role of an art manager is extremely important in the effective organization, development, and promotion of cultural and artistic processes. In the modern world art is not only a cultural value but also a socio-economic driving force, and the work of an art manager requires special skills, knowledge, and a strategic approach.

### ***Methodology***

The professional culture of an art manager, which relates to the socio-regulatory infrastructure, represents an integration of professional competence, professional ethics, and aesthetics. By embracing the principles of norms and professional culture, art managers become active participants in processes where human abilities, knowledge, and experience are directed towards transforming and reshaping nature and society in the realms of material and spiritual culture. The term "competence" has acquired several meanings that are applicable to the art manager's role. Competence refers not only to official duties but also to rights, authorities, and the scope of problem-solving, within which the art manager has the experience, skills, and abilities to solve issues at a high professional level. Being competent in the contemporary art market means having a systemic way of thinking, understanding the dynamics of the art sector's development, which implies the need to formulate and systematize approaches to solving existing problems, predict alternatives, and identify priorities.

### ***Literature review***

As the basis for research and analysis, we have taken the educational manual "Marketing Activities in Art" discusses the increase in the delivery of products and services in the

field of art and culture. It highlights the necessity of implementing innovative management approaches for organizations in the sector, driven by marketing strategies, due to the constant budget deficits in state funding [Dallakyan, 2022, 8]. Klimov's Psychology of Professional Self-Determination, Management in the field of culture and art, Kravchenko's Cultural Studies, the Sociology manual by Gritsinkov and Abushenko, and Filer's Cultural Studies for Cultural Specialists manuals. Hans Abbing studies the relationship between art and the economy. He discusses how the art sector is often under economic pressures and emphasizes the importance of public subsidies and private funding to ensure the stability of artists' activities. He notes that the role of the art manager involves creating a balance between creative freedom and financial stability<sup>1</sup>. John Holden developed the concept of the "Triad of Cultural Values," which includes: the essential and aesthetic values of art, the impact of art on education and economic sectors, and the role of art institutions in preserving public values. Holden emphasizes that the role of the art manager involves balancing these values for the sustainable development of the art sector<sup>2</sup>. H. Pordham and O. Reitov, in the "Handbook of Cultural Rights," emphasize that cultural rights are about fostering human creativity and learning. They also highlight the connection between culture, science, and education. Education plays a key role in making knowledge, values, and cultural heritage accessible [Pordham et al., 2022, 11]. Contemporary theorists, researchers, and scholars emphasize the strategic role of the art manager, who must be able to address the challenges of creative freedom, public engagement, economic sustainability, and the preservation of aesthetic values. Their ideas can guide managers in developing effective programs and strengthening the role of art in society.

### ***Scientific Novelty***

The scientific novelty of the work is related to the education of art managers. Management is often carried out by individuals in the field who lack professional education or have incomplete education. Therefore, it is necessary to establish and create an institutional framework in the field, where academic educational programs contribute to professional development, while continuing education enhances the professional qualifications within the sector. The opinions of theorists on the role and strategies of art management shed light on the complexity of the field and the need for diverse approaches. In Armenia, where culture has deep roots in society, these theories can be applied to address local management issues and stimulate the development of the art sector.

### ***Analysis***

In the Republic of Armenia, contemporary trends aimed at improving art management and the effectiveness of art managers are shaped by broader global shifts in cultural management, as well as the specific needs of the country's artistic and cultural context. To

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<sup>1</sup> <https://www.researchgate.net>

<sup>2</sup> <https://tributes.smh.com.au>

improve effectiveness, Armenia must adopt innovative strategies aligned with international practices, while considering its unique cultural heritage and socio-economic conditions. The following are the main contemporary trends that can help strengthen art management in Armenia. The approaches of contemporary theorists on art management highlight the role of this field in the context of social, economic, and cultural developments. Contemporary theorists often analyze the interconnectedness of art and management, focusing on creative industries, cultural heritage, and the effectiveness of art's impact.

The term "art management" is directly related to the management in the field of culture and art, as well as to the processes of developing and transforming artistic practices. To precisely define the boundaries, scope, and content of the term "art management," it is necessary to compare it with the terms of management in the fields of culture and art, as well as with social-cultural management. In the professional literature, there are several definitions of these categories, each highlighting a specific aspect of the concept. M.P. Pereverzev and T.V. Kostsov provide the following definition:

"Management in the field of culture and art is an intellectual and economic complex, a purposeful activity carried out by highly intellectual individuals or through an organizational system formed around such individuals, aiming to effectively utilize production factors (intellectual and other labor, capital, land, and finances), based on management principles, functions, methods, and structures that fully correspond to the conditions of the external environment" [Woodcock & Frensis, 1991, 21].

*"Arts Management According to Educational Levels"*

- "Arts Administrator. Supports arts organizations in performing administrative duties, ranging from scheduling to event planning."
- "Arts Manager. Leads art projects by collaborating with artists, venues, and organizations to ensure smooth operations."
- "Artistic Director. Defines the creative vision for organizations such as theaters or opera houses, often handling programming and artistic projects."
- "Museum Director. Manages the museum's operations, exhibitions, staff, and budget with the aim of enhancing visitor engagement and education."
- "Gallerist. Manages the gallery's activities, from exhibitions to sales, developing relationships with artists, collectors, and the public."
- "Art Project Manager. Plans and implements art-related special projects, ensuring they align with the budget, timeline, and quality standards."
- "Finance. Focuses on resource development, securing donations, and organizing events for arts organizations<sup>1</sup>."

*The development of cultural policy and strategic planning* – the formulation of a coherent and long-term cultural policy that supports the arts is an important trend worldwide. The

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<sup>1</sup> [www.iesa.edu](http://www.iesa.edu)

cultural sector of Armenia could benefit from a comprehensive strategy that unites the efforts of the government, private sector, and public in the development of art and culture. A *clear cultural policy* assumes that many countries invest in well-defined cultural policies that set goals for the development of the arts, provide frameworks for financial support, and encourage collaboration between the government and the private sector. Armenia could benefit from the creation of a national cultural strategy that defines clear objectives, such as promoting contemporary art, preserving cultural heritage, and fostering international collaborations. *Long-term planning and sustainability* relates to strategic planning, both at institutional and national levels, which is essential for establishing sustainable cultural initiatives. Armenian art institutions should adopt long-term programs aimed at financial sustainability, audience development, and digital transformation. Institutions should be encouraged to collaborate with policymakers to ensure consistent support for the arts. A clear cultural policy and strategic planning will provide direction and stability for Armenia's art sector. It will help unify efforts across the sector, ensure consistent funding, and establish measurable goals for growth and international collaboration. Art and cultural management professionals play a crucial role in bringing art to the public while ensuring the sustainability of organizations. Professionals with a deep passion for art and a love for handling logistical challenges may find a highly promising career in the field of arts management.

According to A. Kravchenko, professional culture encompasses a set of specialized theoretical knowledge and practical skills related to specific types of work. The level of mastery of professional culture is expressed through certification and the degree of qualification. It is important to distinguish between formal qualification, which is certified by a diploma, certificate, or degree from a specific educational institution and implies a system of theoretical knowledge required for the profession, and real qualification, which is acquired through several years of work in the field and includes a set of practical skills and abilities, that is, professional experience. [Kravchenko, 2002, 57]

Professional culture has two prerequisites for its existence. The first is the influence of the individual art manager's personal culture on their work activities, the quality of their work, and the final outcome. The second is the influence of professional competence, which is the integrated combination of the four aforementioned components. These prerequisites are not independent; they represent an organic unity and express proficiency.

The professional culture of an art manager, which relates to the socio-regulatory infrastructure, represents the integration of professional competence, professional ethics, and aesthetics. By mastering the norms and principles of professional culture, art managers become active participants in processes where human abilities, knowledge, and experience are directed towards transforming and reinterpreting nature and society in the realms of material and spiritual culture. The term "competence" has acquired several

meanings that are applicable to the individual of an art manager. Competence refers not only to official duties but also to rights, powers, and the scope of problem-solving, where the art manager has the experience, skills, and abilities to address these issues at a high professional level. Being competent in the contemporary art market means having a systemic mindset, understanding the dynamics of the art sector's development, which involves the ability to formulate and systematize approaches to solving existing problems, foresee alternatives, and identify priorities. In the second version of the professional overview, the work culture is viewed as a system of biologically derived mechanisms that stimulate, program, organize, and actualize the activities of the working subjects. [Gricanov et al., 2003, 481] The concepts of "work culture," "productive culture," and "professional culture" are interconnected as general, specific, and separate philosophical categories, forming a logical and cohesive system. In this system, productive culture characterizes the overall quality of labor, work culture defines its quality in a specific object, while professional culture describes the socio-professional quality of the labor subject.

Being professional means engaging in a type of independent activity requiring specialized training. According to A. E. Klimov, the life path of a professional in arts management can be divided into the following stages: optant, adept, adaptant, internal, master, authority, and educator [Klimov, 1996, 41].

- In the optant stage, the future art manager makes the choice of profession.
- In the adept stage, the individual progresses through the educational programs offered.
- In the adaptant stage, the individual has completed professional training, but still lacks full proficiency and has not yet fully mastered the nuances of the profession.
- In the internal stage, the individual loves their profession, independently carries out necessary professional functions, and is already a fully-fledged professional. However, when solving complex problems, they feel the need to further refine their skills.
- In the master stage, the individual is able to solve complex problems, transfer their knowledge to others, perceive the artistic process in its dynamic development, and anticipate its future trends.

These stages reflect the path of professional growth that an art manager undergoes, self-improving and gaining the ability to recognize the changing trends in the art sector. [Flier, 2002, 81]. According to A. Flier, one of the directions of cultural studies, which focus on the institutional issues of socio-cultural activity, pertains to the training of professional personnel for working in the field of culture. He distinguishes two main directions. Personnel training for artistic activity, which includes the following types:

- Creative: painters, musicians, dancers, theater and film directors, etc.
- Art-related: art critics, historians, theorists, researcher-folklorists, etc.
- Supportive: technical staff of theaters, film studios, television, art managers, auctioneers, as well as lecturers and leaders in the field of amateur activities.

The primary focus of an art manager's professional activity is the ability to manage creative processes. For this, the art manager must be innovative, show initiative, and take responsibility for the implementation of their positions and proposals. The art space, as a phenomenon, is constantly undergoing changes over time, and its purposeful shaping requires flexibility and readiness for change, as well as the ability to respond quickly to emergencies and perform situational analysis to address them. In addition, art managers need a deep understanding of the high-level culture of their time, which is reflected not only in their ability to manage time effectively but also in their capacity to organize the time regime of the work process. The art manager must be able to perceive the "connection of time," the unity of the past, present, and future, which is reflected through works of art. M. Woodcock and D. Francis, in *The Liberated Manager*, explore the personality of the manager in the context of the instability and changes of the modern world [Woodcock & Francis, 1991]. A modern manager should possess the following qualities:

- The ability to self-manage
- Reasonable personal values
- Clear personal goals
- Emphasis on personal growth
- Problem-solving skills
- Creativity and the ability to innovate
- High influence on the surrounding environment
- Knowledge of contemporary management approaches
- Leadership ability
- Skill in teaching and developing subordinates
- Ability to form and develop effective work teams

All these traits are crucial for the art manager, as well as for the manager in general, to effectively respond to contemporary changes and lead the cultural sector efficiently. In Armenia, art management has several prerequisites for development. These can be broadly classified into cultural, institutional, and economic factors.

#### *1. Cultural and historical heritage.*

Armenia has a rich cultural and historical background, which provides a solid foundation for the development of the field of art management. The country is known for its ancient churches, manuscripts, and visual arts, which reflect its long-standing traditions. This heritage provides valuable material for cultural preservation and artistic advancement, which are key components of art management. Additionally, Armenia's large and active diaspora can be leveraged for international exposure and collaboration.

#### *2. Growing interest in contemporary art*

There is a growing interest in contemporary art, driven by events such as the Armenia Art Fair and international exhibitions showcasing Armenian artists. As Armenia begins to establish its place on the global contemporary art scene, the need for skilled art managers is

growing. Professionals are essential for effectively promoting emerging artists and cultural events, both locally and globally. Armenia's participation in Venice Biennale and other art festivals has further enhanced its visibility and opened doors for collaboration.

### *3. Institutional support and policy*

Although the Ministry of Culture has faced challenges related to structural reforms, there is a clear governmental interest in preserving and promoting the arts. Public institutions such as the National Gallery of Armenia and the Artists' Union of Armenia serve as vital platforms for art exhibitions and cultural events. These institutions can provide infrastructure for the training and advancement of art managers. There is also potential for the development of policies. Armenia's post-Soviet transition has been gradual, but policies aimed at promoting cultural exchanges, improving access to art education, and developing creative industries can provide a solid institutional foundation for art management.

### *4. Economic potential and funding*

Armenia is increasingly focusing on the development of its creative economy, recognizing the potential of art, design, and culture as economic assets. Cooperation between the state and the private sector, alternative funding models such as crowdfunding, sponsorship, and diaspora investments, are becoming crucial for the sustainability of the sector. Although the state budget funding for culture is limited, the financial environment is gradually improving aimed at more investments in art management infrastructure.

### *5. Educational initiatives*

Educational opportunities in the field of art management are crucial for its development. Universities and cultural institutions are beginning to recognize the need for formal training programs in the field of art management. Although currently limited, the expansion of such programs could provide the necessary professional experience to effectively manage galleries, exhibitions, other cultural enterprises.

### *6. Technological advancements*

The rise of digital platforms and the integration of technology into art provide new opportunities for the art management. The digitization of cultural assets, virtual exhibitions, the use of social media for promotion are modern tools to increase the accessibility of Armenian artists. Growing trend aligns with global shifts toward new art experiences.

Despite the challenges, Armenia possesses the cultural, institutional, and economic prerequisites necessary for the development of the art management field. With the right policies, investments in education, and technological adaptability, Armenia's art management can grow and become an integral part of the country's cultural and economic landscape.

### ***Conclusion***

At the same time, art management is one of the key components of socio-cultural management, responsible for art and artistic practice. Contemporary art management should be viewed from at least two aspects: as a crucial component of socio-cultural management

and as a relatively independent system, which includes goals and objectives, laws and principles, functions, tools, methods, and implementation technologies. The role of an art manager is not only to solve organizational issues but also to shape strategic paths for creating, developing, and disseminating artistic values. Through innovative approaches and effective management, art managers play a crucial role in the development of the cultural sector, transforming art into a driver of economic and social progress for society. Professional education is essential for the development of individuals, society, and the economy. It provides a comprehensive set of knowledge and skills that contribute to building a sustainable future. That is why educational policies should aim to ensure the accessibility and quality of professional education.

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### **The impact of high-tech digitization on the effectiveness of contemporary Armenian art management**

*Key words: art, socio-culture, management, managerial, professional, education, creativity, personal growth*

The purpose of the article is to discuss the significance and necessity of the profession of an art manager in the Armenian socio-cultural and art management fields. It is based on the study of international experience and proposes the need for training or retraining relevant specialists within the Armenian education system. The research is important because the development and effective management of the socio-cultural sector require the presence of qualified art managers. International experience demonstrates that training specialists in this field significantly impacts the organization of a country's cultural life. The main objectives are:

1. to examine the role of art managers in the development of art management;
2. to analyze the necessity of professional education in this field.

The study shows that Armenia needs to ensure the educate art management to foster socio-cultural development. Drawing from international experience, it is proposed to establish educational programs that will enhance the professional standards of the field and promote the role of art management in the Republic of Armenia.