



Development of productive forces and regional economy

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**Economic model of creative entrepreneurship in the U.S. furniture industry
based on European production traditions**

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Abstract. *In the modern economic environment, creative entrepreneurship is viewed as a key factor in increasing product added value and, simultaneously, as a tool for strengthening brands' cultural identity. The purpose of the article is to scientifically substantiate and define an economic model of creative entrepreneurship in the U.S. furniture industry, based on a comparative analysis of European production traditions and accounting for cultural, technological, and market factors that shape the sector's innovative and creative environment.*

The research methodology is based on the application of system, comparative-analytical, and structural-functional approaches. The study employs methods of content analysis, economic generalization, and comparative assessment of organizational models of furniture production in the U.S. and Europe. The empirical basis includes data from leading industry companies, which enabled exploration of the practical application of creative entrepreneurship principles.

It has been established that the modern U.S. furniture industry is evolving from a linear production model toward a flexible, creative-innovation ecosystem,



where value is created through the integration of digital technologies (CAD/CAM, IoT, AI) with unique design solutions. Structural differences have been identified between the American industrial model of large-scale production and the European system of artisanal authenticity, which determine distinct mechanisms for the formation of competitive advantage. It has been proven that the combination of U.S. technological efficiency and the ethical foundations of European craftsmanship foster the emergence of a new model of «global craftsmanship» oriented toward innovation, sustainability, and cultural value.

It is generally accepted that the effectiveness of creative entrepreneurship in the furniture industry is determined by the ability to combine technological innovation with cultural authenticity, thereby creating added value through the product's emotional and aesthetic impact. The main barriers to adopting European approaches in the U.S. have been identified: high production costs, differences in standards, and disparities in consumer preferences. Prospects for further research include quantitative modeling of the economic effects of creative-innovation strategies, the development of indicators of cultural and economic partnership, and the exploration of transatlantic partnership opportunities to build sustainable business ecosystems in the furniture industry.

Keywords: *creative entrepreneurship, furniture industry, economic model, production traditions, cultural authenticity, digital technologies, sustainable development, innovation ecosystem, transatlantic cooperation.*

Економічна модель креативного підприємництва у меблевій індустрії США на основі європейських виробничих традицій

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Анотація. У сучасному економічному середовищі креативне підприємництво розглядається як чинник підвищення доданої вартості продукції та водночас як інструмент культурної ідентифікації брендів. Мета статті полягає у науковому обґрунтуванні та визначенні економічної моделі креативного підприємництва у меблевій індустрії США, побудованої на порівняльному аналізі з європейськими виробничими традиціями та врахуванні культурних, технологічних і ринкових чинників, що формують інноваційно-креативне середовище галузі.

Методологія дослідження базується на використанні системного, порівняльно-аналітичного та структурно-функціонального підходів. Застосовано методи контент-аналізу, економічного узагальнення та порівняння організаційних моделей меблевого виробництва у США та Європі. Емпіричну основу становили дані галузевих компаній, що дозволило дослідити практичну реалізацію принципів креативного підприємництва.

Встановлено, що сучасна меблева індустрія США еволюціонує від лінійної моделі виробництва до гнучкої креативно-інноваційної екосистеми, де створення вартості забезпечується інтеграцією цифрових технологій (CAD/CAM, IoT, 3D) із дизайнерською унікальністю. Виявлено структурні відмінності між американською індустріальною моделлю масштабного виробництва та європейською системою ремісничої автентичності, які зумовлюють різні механізми формування конкурентних переваг. Доведено, що синергія технологічної ефективності США та етичних принципів європейського виробництва сприяє створенню нової моделі «глобального ремісництва», орієнтованої на інноваційність, сталість і культурну цінність. Виявлено бар'єри інтеграції європейських підходів у США – високу собівартість ремісничого виробництва, розбіжності стандартів і відмінності споживчих орієнтацій.



Узагальнено, що ефективність креативного підприємництва у меблевій галузі визначається здатністю поєднувати технологічну інноваційність із культурною автентичністю, створюючи додану вартість через емоційний і естетичний вплив продукту. Перспективи подальших досліджень пов'язані з кількісним моделюванням економічного ефекту креативно-інноваційних стратегій, розробленням індикаторів культурно-економічної синергії та вивченням можливостей трансатлантичного партнерства у формуванні стійких бізнес-екосистем меблевої індустрії.

Ключові слова: креативне підприємництво, меблева індустрія, економічна модель, виробничі традиції, культурна автентичність, цифрові технології, сталий розвиток, інноваційна екосистема, трансатлантична співпраця.

Problem statement. The modern furniture industry in the United States of America (U.S.) is undergoing a profound transformation, driven by trends in the creative economy, sustainable production, and the cultural adaptation of European craft traditions to the conditions of the global market. At the heart of this transformation is the need to find new economic models that combine innovative business solutions with the preservation of authentic principles of design, ergonomics and environmental responsibility. The scientific significance of the problem lies in determining the mechanisms for integrating creative entrepreneurship into the modern furniture production system to increase added value and create competitive advantages in the global market. The study's practical relevance stems from the need for U.S. companies to draw on European technological and artistic traditions to develop new business models grounded in design thinking, product personalization, and interdisciplinary collaboration among artists, engineers, and entrepreneurs. In the context of increasing competition and changing consumer priorities, developing an innovative economic model is



becoming increasingly urgent to ensure a balance between commercial efficiency, cultural value, and the environmental sustainability of production, laying the foundation for the long-term development of the creative sector of the U.S. furniture industry.

Analysis of recent research and publications. The literature review allows us to identify four interrelated scientific areas. The first area covers the investment and economic principles of the furniture industry and the emergence of creative entrepreneurship as a driver of innovative growth. The study by A. Podlevskyi et al. identifies priority areas for investment in the woodworking and furniture industries, with particular attention to modernizing the technological base, developing design solutions, and digitalizing production [1]. V. H. Panchenko et al. emphasize that the deployment of the digital economy and Industry 4.0 technologies in the context of global competition between the USA and the PRC necessitates the formation of flexible creative business models [2]. I. Petetski treats the furniture industry as part of the market for socially significant goods, where economic efficiency is combined with the cultural function of products, thereby stimulating the development of creative entrepreneurship [3]. M. Manioudis and A. Angelakis prove that the creative economy is a catalyst for regional development, especially when an entrepreneurial process of discovery based on the integration of innovation and cultural potential is applied [4]. Further research in this area should quantitatively assess the impact of investments in creative sectors on the competitiveness of U.S. furniture production, while accounting for European quality standards.

The second area concerns the technological integration of European craft traditions into modern U.S. production. G. Migliaccio and L. U. Rossetti, using Italian enterprises, showed that combining craft skills with digital technologies creates conditions for high product value and greater innovativeness among furniture brands [5]. R. Gouvea et al. have proven that the synergy of innovation, entrepreneurship and creativity forms a sustainable ecosystem of production



development, where design becomes a key element of the value chain [6]. A. Susanty et al. investigated the application of circular economy principles in traditional wood production, finding that reusing materials and reducing waste contribute to increasing the sustainability of the industry [7]. A. C. González et al. found that the sustainability of family furniture businesses in the United States and Latin America is ensured by management flexibility, adaptation to market changes, and the preservation of traditional design elements [8]. Further research in this area should aim to develop integrated production models that combine the skills of European craftsmanship with the automation of U.S. factories.

The third direction covers digital transformation, financial innovation and human capital as the basis for the development of creative enterprises. F. Bertoni and co-authors emphasize that the digitalization of entrepreneurial financing expands the possibilities for venture and crowdfunding instruments to finance creative industries, in particular furniture [9]. W. Z. M. Yusof et al. demonstrated that entrepreneurs' psychological and intellectual capital underpins creative behavior, which directly affects the performance of furniture companies [10]. S. W. Bradley and co-authors showed that state policy supporting innovative entrepreneurship should focus on fostering a favorable institutional environment for creative economy clusters [11]. V. Samaniv identified key innovative directions for the development of the US furniture industry – automation, mass customization and ecological design – which form the basis of competitive advantage in the global market [12]. Further research should focus on developing financial and analytical models to assess the effectiveness of creative enterprises and on implementing digital platforms to manage the innovation cycle.

The fourth area concerns global competitiveness, participation in international value chains and ensuring sustainable development of the furniture industry. N. Koridze summarized the trends of the global furniture market, noting that the integration of European design standards increases the image and cultural value of



U.S. products [13]. M. B. Epede and D. Wang showed that modernizing wood supply chains and increasing the technological level of production are key conditions for increasing competitiveness in the global market [14]. A. A. Feil and co-authors developed a system for quantitatively assessing the level of sustainability of furniture enterprises, which takes into account environmental, social and economic indicators of efficiency [15]. Further research in this area should aim to adapt international sustainable production standards to the specifics of the U.S. market and to develop a comprehensive policy of «green design» for the furniture industry.

Thus, the analysis shows that the economic model of creative entrepreneurship in the U.S. furniture industry is a multi-level system that combines investment, technological, financial-digital, and environmentally oriented mechanisms, integrating European production traditions into modern U.S. business practices.

Highlighting previously unresolved parts of the general problem. Despite the available scientific research, the problem of integrating U.S. technological approaches with European craft traditions within a single economic model of creative entrepreneurship remains unresolved. The impact of globalization, digitalization, and sustainable development on the transformation of the U.S. furniture business has not been sufficiently studied, and the mechanisms for adapting European production and design principles to the U.S. market have not been empirically substantiated.

The proposed study fills these gaps by developing the concept of «creative-industrial fusion», which combines U.S. technological innovation with Europe's cultural authenticity. The use of a comparative-analytical approach enables us to systematically explain how creative entrepreneurship is shaping a new economic paradigm for the sustainable development of the global furniture industry.

Formulation of the article objectives (task statement). The purpose of the article is to define and substantiate the economic model of creative entrepreneurship



in the U.S. furniture industry, based on a comparative analysis with European production traditions, while accounting for the influence of cultural, technological, and market factors on the formation of the industry's innovative and creative environment.

Objectives of the article:

1. To determine the essence of creative entrepreneurship in the U.S. furniture industry and its role in shaping economic growth and cultural interaction with European traditions.
2. To analyze the impact of globalization, digitalization and the principles of sustainable development on the transformation of production and business models of the U.S. furniture industry in comparison with European approaches.
3. To substantiate recommendations for the formation of an integrated economic model of creative entrepreneurship that combines U.S. innovative technologies with the value foundations of European production.

Presentation of the main research material. Creative entrepreneurship in the furniture industry acts as a catalyst for the formation of new economic and cultural values, combining innovation, aesthetics and sustainable development. In the context of the global economy, this type of entrepreneurship goes beyond traditional production, becoming a system for creating added value through design, cultural identity, and digital technologies. In the U.S., creative entrepreneurship focuses on scaling, technological automation, and marketing expansion, while in Europe, it is based on artisanal heritage, local materials, and principles of sustainability. A comparison of these approaches allows us to identify different trajectories of competitive advantage: the U.S. model is based on economies of scale, and the European one on uniqueness and cultural authenticity (table 1).

Table 1



Comparative characteristics of creative entrepreneurship in the furniture industry of the U.S. and Europe

Comparison criterion	U.S. model	Europe model
Economic orientation	Scaling business, attracting investments, and developing startups in the field of furniture design	Preservation of local craft traditions, support for small family workshops
Sources of innovation	Digital platforms, 3D printing, production automation, and big data in design	Traditional handcraft techniques, biodesign, and materials with a low carbon footprint
Marketing strategy	Focus on global markets, branding through innovation stories	Focus on local markets, branding through authenticity and heritage
Human resources	Interdisciplinary teams of designers, engineers and marketers	Master designers with generational knowledge transfer
Environmental policy	Integration of sustainable production standards through ESG reporting	Use of natural materials and principles of the circular economy
Cultural value	Individualization of products for the mass market	Reproduction of cultural codes in handmade products

Source: formed by the author based on [1, p. 208–210; 3, p. 328–330; 4; 5, p. 120–123; 6, p. 30–33; 13, p. 200–202]

The practical implementation of the models shown in Table 1 demonstrates that, in the modern furniture industries of the U.S. and Europe, creative entrepreneurship has become a systemic economic mechanism in which creativity has become a strategic resource. In the U.S., its effectiveness is due to the ability to commercialize innovations, from conceptual design to mass production, quickly. The use of digital platforms enables enterprises to integrate the client into the product creation process through virtual visualization and personalization tools, thereby forming a new business model of «co-creation». Companies such as Herman Miller or Steelcase use flexible production systems in which designers, technologists and marketers work in a single digital space, shortening the «idea – prototype – market» cycle [1, p. 208–210]. It not only saves time but also increases the flexibility to respond to changing consumer trends. The European model, on the contrary, demonstrates sustainability through localization of production and deep cultural



integration. In the workshops of Vitra, Minotti, or Fritz Hansen, design is considered a form of cultural expression, not only a functional object [5, p. 120–123]. Such a philosophy creates a unique added value – a «cultural premium»- that allows positioning furniture as an element of national heritage and an object of investment in the cultural economy. In the production process, priority is given to the principles of artisanal precision, biomaterials and the concept of «slow design», which enhances the stability and durability of products. In practice, it is the interaction of these two approaches – U.S. pragmatism and European authenticity – that gives rise to a new type of global creative entrepreneurship. Its essence lies in the synthesis of technological innovations with traditional cultural aesthetics, enabling enterprises to simultaneously ensure economic profitability, ethical responsibility, and artistic uniqueness. Such a model is gradually becoming the basis for the competitive strategy of the 21st-century furniture industry, in which intellectual and cultural capital play a key role in creating sustainable business ecosystems.

The organization of production in the furniture industry in the United States and Europe reveals profound structural differences that shape distinct economic development paradigms. The U.S. model is based on the principles of industrial scalability, digital integration, and global supply chain management. It is focused on efficiency, standardization and rapid updating of model lines in accordance with consumer market trends. In contrast, the European model is based on the concept of «production authenticity», which is dominated by the values of manual labor, ethical design and cultural context. European furniture brands consider production not only an economic process but also a socio-cultural practice that combines local identity with artistic expression (table 2).

**Table 2**

Structural and organizational differences in furniture production in the USA and Europe

Parameter	U.S. furniture industry	European furniture tradition
Production organization	Centralized factories with a high level of automation, network supply management	Decentralized workshops, cooperation of small manufacturers, craft production workshops
Technological base	Use of industrial robots, computer-aided design and manufacturing system (Computer-Aided Design / Computer-Aided Manufacturing, CAD / CAM), additive technologies, IoT – production monitoring	Combination of traditional technologies with point automation; adaptation of manual techniques to modern materials
Quality management system	ISO standardization, Six Sigma, Lean Manufacturing	Individualization of quality control, the principle of «maker – product – responsibility»
Business model	Mass production with an orientation towards cost optimization and chain distribution	Limited series, craft collections, and a high level of customization
Design approach	Collaborations with industrial designers, orientation towards functionality and technological simplicity	Collaboration with artists, architects, and the use of cultural motifs and symbols in form formation
Value orientation of business	Innovation, speed of response to demand, and expansion into global markets	Ethical production, environmental sustainability, and preservation of cultural heritage

Source: formed by the author based on [2, p. 7–8; 5, p. 126–129; 6, p. 41–43; 7, p. 1340–1343; 8, p. 144–146; 12, p. 17–19]

In modern conditions, these two systems of production organization do not compete, but gradually form a common space of transnational interaction. U.S. companies that implement flexible production models actively borrow European principles of artisanal authenticity to increase the emotional value of their products. Thus, in the design of companies Room & Board or Thos Moser, one can observe a conscious revival of techniques of hand grinding, natural varnishing and working with solid wood, which originate from European schools of woodworking of the 19th–20th centuries [7, p. 1340–1343]. European brands, in turn, adapt U.S. technological approaches to increase production efficiency. For example, Vitra



introduces digital process-monitoring systems and 3D prototyping to accelerate the introduction of collections to market without losing the individuality of each product. This exchange creates a new hybrid model of «global craftsmanship», combining the efficiency of industrial processes with cultural depth and personalization. In practice, this means that the furniture industry ceases to be merely a sphere of production of material objects and becomes a space of cross-cultural dialogue. In the U.S., demand is for products with a «European soul», while in Europe, it is for technologically advanced, ecological and ergonomic solutions.

Globalization, digitalization, and an orientation towards sustainable development are fundamentally changing the economic architecture of the U.S. furniture business, forming a new paradigm of «intelligent production» in which value creation extends beyond the physical product. Suppose the traditional business model of furniture companies was focused on production and distribution. In that case, the modern model is a flexible digital ecosystem where data, design thinking, ecological efficiency, and service personalization play a key role. Under the influence of globalization, U.S. manufacturers are actively integrating international sustainability standards, engaging transcontinental supply chains, and forming new partnership formats – from cross-cultural design collaborations to «green» ventures with European startups (table 3).

Table 3

Transformational factors of economic models of the U.S. furniture business in the context of globalization, digitalization and sustainable development

Factor	Vector of influence	Changes in the economic model	Expected result
Globalization	Internationalization of value chains, cooperation with European designers and suppliers	Diversification of sales markets, expansion of the contract manufacturing network, and unification of quality standards	Increased competitiveness in the international market and increased brand recognition



Factor	Vector of influence	Changes in the economic model	Expected result
Digitalization	Use of IoT, CAD/CAM, and big data analytics	Transition from a production-oriented to a customer-centric model; creation of digital twins to optimize the product life cycle	Increasing productivity, reducing costs, and individualizing design
Focus on sustainable development	Implementation of circular economy principles, use of recycled materials, and energy-efficient technologies	Transition from linear to circular business model, reorientation to ESG criteria (Environmental, Social, Governance)	Formation of a positive environmental image, access to «green» investments
Cross-cultural integration	Exchange of experience between American innovation centers and European design schools	Synthesis of US technological flexibility with European aesthetics and craft practices	Enrichment of brand design code, creation of culturally oriented added value
Social responsibility of business	Change in consumer behavior, demand for ethical production and transparent supply chains	Development of social innovations, support for local communities, and expansion of corporate reporting	Increase in trust in brands and stability of market positions

Source: formed by the author based on [1, p. 213–215; 2, p. 9; 9, p. 1127–1130; 10, p. 9–11; 11, p. 172–174; 14; 15, p. 13670–13675]

Today, the impact of these factors is reflected in the rethinking of the very concept of «furniture business» – it is turning into a dynamic, creative industry in which the product becomes a carrier of an idea, and production – an intellectual platform. American companies such as IKEA North America, Herman Miller, and West Elm are actively implementing the concept of Design for Circularity, using secondary materials, modular designs, and strategies for reusing components [7, p. 1342–1344]. It allows you to simultaneously reduce your carbon footprint and increase margins by leveraging the loyalty of consumers who identify a sustainable choice with cultural value. Digitalization creates the prerequisites for the emergence of new business models – in particular, subscription services for furniture (furniture-



as-a-service) and virtual design platforms, where users participate in the process of creating an interior through a VR simulation. It opens new sources of income, reduces waste, and provides greater flexibility in consumption. At the same time, globalization stimulates the evolution of US brands towards «glocalization» – the adaptation of global trends to local cultural contexts. In practice, such a transformation forms a model of «responsible growth», in which financial indicators are no longer the only measure of success, and efficiency is assessed through the synergy of economic, social and environmental impact [1, p. 213–214]. Thus, the U.S. furniture business is gradually moving from the paradigm of producing objects to the creation of sustainable ecosystems – material, digital and cultural – that determine the competitiveness of the industry in the global environment of the 21st century.

The adaptation of European production and design approaches to U.S. market dynamics faces several structural barriers. First of all, the conflict arises between the slow, artisanal logic of European production and the high speed of product renewal inherent in the U.S. market. European furniture is created as a durable cultural product. In contrast, in the U.S., a pragmatic model of fast consumption prevails, making it challenging to position brands that emphasize the value of tradition [6, p. 41–42]. Financial and logistical adaptation also remains problematic. The high cost of manual labor and natural materials makes European products less competitive in the middle segment, and differences in tax and certification requirements increase the costs of localization of production. Integration is further complicated by incompatibilities in technical standards and environmental certifications between the EU and the U.S., which require re-certification of products. The cultural difference in the perception of design is no less significant. The European concept of slow design and artistic individuality often does not align with the U.S. demand for functionality, ergonomics, and an optimal price-to-quality ratio. Because of this, brand value communication built on aesthetic or cultural codes



does not always find an appropriate market. At the institutional level, adaptation is limited by the fragmentation of the U.S. innovation support system: the lack of state mechanisms for cultural exchange in design, limited access to venture capital for small companies, and weak integration of artisanal workshops into the digital economy. As a result, the potential for synergy between U.S. technological prowess and European craftsmanship is only partially realized.

The development of an effective economic model of creative entrepreneurship, combining innovative U.S. technologies with European production traditions, requires the creation of a synergistic system that integrates technological dynamics with cultural sustainability. The basis of such a model should be the transition from the linear logic of production to an integrated creative and innovative ecosystem, where the product is considered not only as a commodity but also as a carrier of a cultural code, ethical responsibility, and design uniqueness. The key direction is the development of joint transatlantic platforms for cooperation among design studios, technology centers, and universities, which facilitate knowledge exchange, prototyping, and the digital customization of furniture using CAD/CAM systems, IoT technologies, and artificial intelligence. It will allow U.S. enterprises to adopt European standards of artisanal quality, and European enterprises to take advantage of the U.S. potential for scaling and digital integration. At the management level, it is worth introducing a hybrid business model that combines U.S. industrial efficiency with European cultural capitalization. This model is based on three principles: process innovation (the use of additive technologies and digital twins to reduce the production cycle), product value authenticity (preservation of local design motifs and material culture), and socio-economic sustainability (responsible production, support for local communities, and compliance with ESG criteria). An essential element is the creation of a single «Code of Creative Production» – a set of ethical, environmental, and technological standards that will regulate the interactions among partners, suppliers, and



consumers in the global furniture sector. Its implementation will contribute to the formation of trust at the international level and increased transparency of supply chains. In practice, such a model is already evident in collaborations between U.S. innovative companies and European design studios, where digital modeling is combined with craft techniques and commercial strategy, grounded in the philosophy of sustainability. In the future, this will lay the foundation for a new paradigm in the furniture business, in which competitiveness is determined not only by technological leadership but also by the ability to transform cultural values into an economic resource, ensuring long-term sustainability and global brand identity.

Conclusions. The study confirmed that creative entrepreneurship in the U.S. furniture industry is a key factor in the industry's structural transformation, combining innovative technologies with the cultural values of European production. It was established that integrating craft traditions improves design quality, fosters an ethical consumer culture, and adds value through a product's cultural uniqueness. The main problems in adapting European approaches in the U.S. were identified: the high cost of manual labor, differences in regulatory standards, differences in consumer orientations, and insufficient institutional support for creative initiatives. These barriers hinder deep integration but, at the same time, stimulate the development of hybrid models of cooperation that combine the technological flexibility of U.S. business with the authenticity of European design. The scientific novelty lies in the formulation of a hybrid model that synergizes innovation, cultural sustainability, and socio-economic responsibility. Its practical implementation can enhance furniture companies' competitiveness and ensure circular production and sustainable growth. Prospects for further research include modeling the economic effects of creative strategies, assessing the impact of digitalization and ESG components on business efficiency, and studying transatlantic partnership formats that transform cultural heritage into a strategic resource for the global development of the industry.



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