2 CULTURE-CREATING MISSION OF THE MANAGEMENT OF SOCIO-CULTURAL ACTIVITIES IN THE CONTEXT OF APPLIED CULTURAL STUDIES

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ABSTRACT

The purpose of the research is to analyze the relationship between applied cultural studies and cultural management, to determine the features of modern cultural practices and to substantiate the specifics of being in culture in the context of animated socio-cultural activities, to identify the possibilities of post-war cultural practices for the prevention of social alienation.

The basic research methodology is the culturological paradigm and the systemic approach, namely, the study of culture as a whole, the awareness of the cultural dynamics of humanity in phylogeny, the conformity of cultural practices with the model of cultural development, taking into account the dynamics and integration of the processes of cultural creation, the cultural appropriateness of the management system of social processes, etc.

The creation of a flexible methodological system that allows analyzing the existing and forecasting the future, not only in theory, but also in practice, to create cultural technologies for the future, thus setting the vector of cultural development, is justified. It functions on the basis of dynamism – research in a state of development under the influence of cultural changes, continuity – the gradual development of cultural practices in relation to the dynamics of culture, innovativeness – the study of innovations and their management in accordance with the needs of the subjects of the socio-cultural process, humanization – the stimulation of the creative potential of the subjects of society.

Applied culturology carries out a scientific justification of the process of the existence of social subjects in culture and cultural creation, which is manifested in the search for meanings and the transformation of cultural practices. In this regard, culture management is a process of research, forecasting, organization and management of current cultural practices, their resources, formats, and positioning.

The preservation of traditional culture is ensured at the same time as the dynamics of cultural creation, embodied in current cultural practices. Such a theoretical and practical basis is laid in the content of educational activities during the training of future managers of culture.

The scientific relevance lies in the methodological provision of further research of applied cultural studies and cultural management, the scientific justification of the introduction of the latest cultural practices, the creation of methodological conditions for the technologization of the modern socio-cultural process.

The practical significance lies in the possibility of applying the proposed concept for the development and implementation of socio-cultural programs and projects in the post-war period with the use of the latest means of cultural creation.

KEYWORDS

Applied cultural studies, culture management, animation sociocultural activities, cultural creativity, cultural practices.

Today's global challenges (pandemics, military conflicts, total informatization) in the face of permanent problems of society (socio-economic troubles, ideological rigidity and value instability) become not only factors of changes in the culture model, but also cause the search for productive innovative answers that stimulate further cultural creation in the post-crisis period. Yes, changes in post-war formats and meanings of cultural practices, the transition to online and virtual forms of socio-cultural interaction, and modern ideologies are already playing a decisive role. Nowadays, it is difficult to argue with the fact, that if a person, community, society does not create new cultural meanings, does not improve outdated forms, does not produce modern creative ideas, then they are prone to self-destruction, ruination, and decline. Therefore, timely emotional, motivational, axiological involvement in co-creation and co-existence has the nourishing effect that will allow not only to reproduce, but also to transform the very foundations of human existence in culture. For a person, being in a culture means the search for meaning and its awareness, the possibility of identification, creative realization, and the ability to transform the surrounding space. Modern cultural discourse offers options for the scientific understanding of the relationship between the individual and the sphere of culture, in particular, an anthropological approach is relevant during the formation and development of the fundamental and applied fields of cultural studies. However, if in the theory and history of culture there is a fairly established position regarding the role of a person in culture (from the determination of the development of a person by his/her biological origin through the transcendent essence of existence to the recognition of the subject of creation and existential choice), then in the applied field of cultural studies the search for the place of the individual in activities for the appropriation and creation of socio-cultural products and services (from the consumer to the active subject of cultural practices in the process of cultural creation) continues. Based on the fact that applied culturology, along with the theory and history of culture, is undeniably part of the structure of cultural knowledge, it is obvious, that there is a need to distinguish between them and establish a reasonable connection with cultural management.

On the one hand, applied cultural studies at the methodological level are being researched rather slowly, on the other hand, the works of culturologists, researchers of cultural practices can become the basis for the advancement of scientific knowledge in the applied field of cultural studies. This becomes the basis for building a management concept in applied cultural studies, which is relevant in view of the purpose of cultural management. Modern cultural practices determine the development of the national idea and become components of the process of cultural creation. The optimality of the application of socio-cultural projects and programs and, in general, the post-war situation of the development of Ukrainian culture depends on the state and degree of awareness of

the importance of these current trends by scientists. The concept of "cultural practices" reflects the state of the theory and the possibilities of implementing applied cultural studies as a branch of cultural science.

Therefore, the scientific foundations of modern applied cultural studies need methodological support, further scientific research and systematization. A number of contradictions arise between the need for theoretical systematization of applied cultural studies and differences in their interpretation; between the need to generalize and deepen the scientific basis of modern cultural practices and the lack of research in this regard; between the possibility of strengthening the cultural potential of communities and the lack of methodological developments regarding the introduction of relevant projects and programs.

Taking into account the multidimensionality of the investigated issues, the source base can be divided into groups: scientific research directly related to the applied field of cultural studies, sources presenting the management direction in the field of culture, research of modern creative cultural practices. Applied culturology was studied by O. Kopiievska, I. Petrova, N. Petrunia-Pyliavska and others. Some aspects of applied cultural studies in the context of the fundamental field were determined by P. Hrechanivska, O. Kravchenko, O. Shershnyova, and others.

Features of the management of the socio-cultural sphere, the foundations of cultural policy in Ukraine were studied by I. Bovsunivska, O. Butnyk (decentralization in the sphere of culture: the experience of effective reform of European countries), N. Kochubey (fundamentals of socio-cultural activity), O. Kravchenko (cultural morphology of cultural policy), S. Kuchyn (state regulation of the economic development of the sphere of culture), M. Proskurina (organizational and economic mechanism of the cultural industry of Ukraine), L. Sarakun (cultural policy of modern Ukraine). Cultural management and management technologies became the subject of analysis by O. Voronov (specifics of decision-making in the field of public cultural management), N. Golovach (cultural management in the context of modern socio-cultural transformations), A. Grushina (peculiarities of the organization of the culture and arts management system), O. Tadli (organizational and management technologies in the management of the socio-cultural sphere) and others.

Manifestations of today's sociocultural transformations and culture management in general are investigated by N. Golovach, A. Grushina, N. Kochubey, O. Kravchenko, and others. Modern cultural practices are studied by N. Babii (current cultural and artistic practices and processes: issues of scientific discourse), O. Hubernator (immersive cultural practices of the 21st century: features and techniques), O. Kopiievska (transformation processes in cultural practices of Ukraine), H. Mednikova (the concept of "cultural practices" and its role in the transformation of modern culture, L. Skokova (cultural practices in modern society: theoretical approaches and empirical dimensions), V. Sudakova (cultural practices and problems of their modernization in the cultural space of modern societies), and others.

Cultural creativity in a broad sense, in particular through the technologicalization of creative practices, is studied by O. Zhornova, V. Leonyeva, V. Fed, S. Cherepanova, and others. Scientists research creativity as a basis for the introduction of innovations: L. Tkachenko, V. Okorsky,

A. Valiukh and others. Creative socio-cultural technologies, in particular spatial organization, are studied by M. Karpiak, S. Shchegliuk and others.

Certain factors of social exclusion were investigated by I. Andreiko (social exclusion as an object of socio-political research), M. Heneralova, H. Likhonosova (the phenomenon of social rejection in modern socio-economic transformations), S. Oksamytna (social exclusion in Ukraine at the initial stage of the restoration of capitalism), O. Revnivtseva (social exclusion: problems of definition and research), Y. Saveliiev (social inclusion and exclusion as forms of interaction in society), O. Furdyha (exclusion in modern culture), V. Khmelko and others. Leading aspects of overcoming social alienation became the subject of consideration by Y. Saveliiev, S. Horbatiuk, V. Budzia, I. Goyan, S. Krylova, M. Karpiak, A. Ishchenko (creativity as overcoming alienation) and others.

2.1 CULTURE-CREATING METHODOLOGY OF APPLIED CULTURE STUDIES AND CULTURE MANAGEMENT

We will define modern methodological approaches that allow analyzing management in the innovative context of building socio-cultural space. The signs of methodological knowledge are, firstly, its belonging to the resolution of the contradiction between the processes of knowledge and the transformation of practice, in our case in the socio-cultural sphere; secondly, the unity and relationship of knowledge and practice, cognitive and transforming processes. Such a background allows to create a model of integrated methodology of applied cultural studies and cultural management.

Further analysis is based on the following levels of methodological knowledge: gnoseological, worldview, logical-gnoseological, scientific-content, technological, scientific-methodical levels. We believe that such a level analysis is appropriate, because thanks to detailed gradation, it is possible to "schematize" knowledge of applied cultural studies and establish a connection with cultural management.

We note that the culturological paradigm and systemic approach (the study of culture as a whole, awareness of the cultural dynamics of humanity in phylogeny, the conformity of cultural practices with the model of cultural development, taking into account the dynamics and integration of the processes of cultural creation, the cultural appropriateness of the system of managing social processes, etc.) are the basic justifications of the methodology in the specified context, however, at different levels of scientific knowledge, cultural and systemic approaches can be applied in a somewhat narrower sense, which will be explained below.

At the gnoseological level, the following methodological approaches are used: dialectical, critical, historical, political. Dialectical allows you to substantiate the connections and dependencies of phenomena and processes of theory and practice, to identify the factors of their continuous development, sources, driving forces, direction of socio-cultural practice, reasons for the emergence, formation and development of the object of research in the field of culture. Thanks to a dialectical approach, the factors and conditions of the functioning of the phenomenon are identified,

the mechanisms of strengthening the productive factors and the optimal conditions for the implementation of activities for the regulation of socio-cultural processes are predicted. Therefore, the dialectical approach provides the study of cultural practices in accordance with the general contradictions of the development of society**.**

In connection with the previous one, a critical approach determines the study of the phenomena of the socio-cultural sphere from the standpoint of applied cultural studies in view of their contradictions. It is necessary to identify the leading driving forces of the development of the research object. This approach involves the evaluation of theory and practice in the sense of their modernity, the construction of new substantiated theories.

A historical approach to knowledge allows you to identify trends (direction), regularities (the connection of the phenomenon with the stages of historical progress) of the development of the object under study. From the point of view of the dynamics of the transformation of the socio-cultural sphere, cultural practices in the context of civilization, there is a basis for describing the latest changes based on the identified historical trends.

A political approach in a broad sense reflects the leading priorities of harmonization and regulation of cultural processes at different levels: global, regional, local. It defines the foundations of cultural policy, directions for the development of management of the socio-cultural sphere, in particular at the international level.

The worldview level of the proposed methodology is revealed through the following methodological approaches: cultural (studying the conformity of cultural practices with the level and needs of cultural development, determining the socio-cultural value of cultural practice, its place in the structure of cultural interaction, taking into account the needs and values of the subjects of the socio-cultural environment), systemic (studying the structure and connections of the system of applied cultural studies as a set of practical actions and their management on the basis of flexible and creative regulation of socio-cultural reality), information and communication (taking into account dynamic flows of information, modernization and mediaization of cultural practices), cybernetic (optimization of management of systems and processes of cultural preservation and cultural creation), synergistic (non-linear interaction within the system, bifurcation points, self-organization of cultural practices, etc.)

The logical-gnoseological level allows you to substantiate scientific knowledge with a view to scientific knowledge studies, namely: object, subject, categories and terms, purpose, tasks of applied cultural studies and effective management of cultural practices. In particular, applied culture studies consider the process of harmonization of cultural creation and its implementation at the practical level through the introduction of technologies, projects, programs of socio-cultural activities, cultural management – ensuring this process with effective management mechanisms.

At the scientific-content level, a scientific and disciplinary methodological approach is mainly used. This makes it possible to establish interdisciplinary connections, structure, principles, concepts, stages, forms, direction of development of applied cultural studies and related cultural management.

The scientific-methodical level ensures the introduction of applied cultural studies and management mechanisms. Thus, the cognitive and transformative function of scientific knowledge is implemented at this methodological level, and, therefore, the improvement of socio-cultural reality**.**

The orientation of the technological level is determined by the processes of technologization of today's cultural practices, creation of socio-cultural projects and programs. At this level, an activity approach is applied with the aim of implementing traditional and modern cultural practices. Namely, the goals, means, and resources of socio-cultural activities, which require effective management, are determined.

Thus, a flexible methodological system is created, which allows analyzing the existing and forecasting the future, not only in theory, but also in practice to create cultural technologies for the future, thereby setting the vector of cultural development. It functions on the basis of dynamism – research in a state of development under the influence of cultural changes, continuity – the gradual development of cultural practices in relation to the dynamics of culture, innovativeness – the study of innovations and their management in accordance with the needs of the subjects of the socio-cultural process, humanization – the stimulation of the creative potential of the subjects of society.

Cultural management and applied cultural studies are mutually enriching, that is why it cannot be said, that a simple combination of these fields determines the specificity of cultural management, it requires additional explanation. In our opinion, if there is effective management, then cultural practices are embodied in applied cultural studies and an essential connection is established with the fundamental one. A regulatory and harmonizing management mechanism appears, which ensures relevant cultural practices, generates a creative transformation of the socio-cultural space, therefore, applied cultural studies become an effective factor of culture creation.

2.2 RESEARCH OF APPLIED CULTURAL STUDIES

Taking into account the proposed methodology of integration of applied cultural studies and culture management, let's turn to the analysis of the scientific apparatus of applied cultural studies (the logical-epistemological level of the above methodology). O. Kravchenko notes that the theoretical priorities of cultural studies in Ukraine are: research in the problematic field between philosophy and cultural theory; historical and cultural studies, in particular aimed at the "culture-civilization" problem; problems of ethnocultural studies; applied aspects of cultural activity [1]. The scientist determines the priorities of the systematic development of modern cultural studies, including its applied branch.

Among the researchers (P. Hrechanivska, O. Kopiievska, N. Petrunia-Pyliavska, etc.), who, while forming the scientific foundation of cultural studies, touched on the theoretical foundations of its applied field, the prevailing opinion is that the main problem of applied cultural studies is the solution of a complex of questions about which parameters of socio-cultural processes require forecasting, design and management regulation, which goal should be achieved, which methods and

means should be used, which types of cultural objects and cultural processes should be chosen as those which should be managed, at what level and at what stage this management should be carried out. Emphasis is placed on the fact that sociocultural processes should be regulated on the basis of leading management principles, which indicates a significant connection with cultural management and is the basis for the development of modern applied cultural studies.

P. Hrechanivska studies applied cultural studies in the management context. In her opinion, this branch solves such tasks as socio-cultural design, socio-cultural technologies, etc. [2]. Agreeing with this, we note that both projects and technologies have a promising content general basis, which must be substantiated in the context of applied cultural studies.

N. Petrunia-Pyliavska defines applied cultural studies as a construct of cultural studies that investigate the principles and technologies of purposeful management of culture and is oriented towards the practical use of fundamental knowledge for the purpose of forecasting, designing and regulating actual cultural processes [3]. According to the scientist, the main task of this field of science is the scientific support of the processes of solving social problems, which is based on the use of knowledge about the mechanisms and factors of cultural development [3]. Such an interpretation raises a number of related questions, in particular: what social problems are meant, whether all of them can be solved in the problem field of culture, or doesn't the understanding of cultural studies as a science, which in this case should "serve" the sphere of social interaction, become narrower?

The authors of the textbook "Cultural studies" believe that "the purpose of applied cultural studies, which is based on theoretical knowledge, is to forecast, design and regulate actual cultural processes occurring in modern social practice, to develop the main directions of cultural policy, tasks and methods of activity of cultural institutes" [4]. In this sense, management and institutional aspects are monitored, which is also included in the content of the researched field.

Applied cultural studies investigate the entire range of social and humanitarian sciences, which allows it to conduct a detailed and multifaceted examination of each specific case that takes place in one or another culture [3]. Such a position expands the application of cultural practices and allows for a certain set of methods that are used in each specific scientific disposition.

Currently, the direction of applied cultural studies is also being actively promoted, which can tentatively be called pedagogical, since its supporters believe that in its content a special place is occupied by the problems of involving the individual in the processes of cultural creativity. Indeed, applied cultural studies should reveal social technologies for creating a favorable environment, in-volving a person in the achievements of world and national culture, based on the need to reveal the mechanisms of formation of everyday, practical culture in every person, which will ensure self-con-trol of social life. However, in our opinion, it is not possible to be limited only to "involving a person in the world of culture" and "self-control", applied cultural studies has a much broader mission, in-cluding the creation of a favorable environment for interaction, the development of mechanisms for the introduction of innovations in the socio-cultural sphere, the development of promising models of cultural practices, which will later contribute to the establishment of its new formats.

Considering the above, applied cultural studies deals with the justification and direct development of methods, approaches and technologies that contribute to the organization and regulation of cultural processes in society. In this sense, the management of socio-cultural activities/culture management is a mechanism for regulating cultural practices, based on research and determination of the strategy and priorities of cultural policy (takes into account its essence, principles, objects and subjects of action) and socio-cultural design (methodology and methods of development and implementation of programs/projects of socio-cultural activities). Undoubtedly, cultural policy regulates cultural practices, but it obviously fixes already existing priorities, losing the anticipatory socially creative aspect, which must be taken into account during the implementation of the methodology of applied cultural studies, in particular, taking into account innovations in the socio-cultural sphere. At the same time, management in the sphere of culture cannot be understood exclusively as a sphere of services, it allows creating such action programs that provide opportunities for all subjects of society to participate in social and cultural activities. Marketing, innovation and investment management, etc., are called separate directions of management in the field of culture, which opens up prospects for diversification of cultural management research in the context of applied cultural studies. Therefore, in the context of this direction of science, the foundations of the methodology, methods and organization of modern cultural practices should be developed, ensuring their management efficiency and consistently increasing the spiritual needs of the subjects of society in a favorable interactive cultural space.

A concise analysis of theoretical and methodical studies makes it necessary to expand the scientific foundations of applied cultural studies. Such unanimity, on the one hand, and certain limitations of scientific judgments, on the other hand, are a prerequisite and incentive for creating a methodological basis that determines the relationship between applied cultural studies and cultural management (see above). The systematic methodological matrix becomes a transitional meaningful bridge between the theory and practice of applied cultural studies, between the theory and practice of culture management.

Separating applied cultural studies into an independent field of cultural science involves defining its subject. Based on the above-mentioned approaches to the analysis of applied cultural studies (involvement of people in cultural-creating processes, forecasting and implementation of social changes, solving specific social problems in the subject field of culture, developing the space of cultural creation), in the further explanation we will rely on the following provisions. The object of the applied field of cultural studies is the sphere of culture and socio-cultural relations in a combination of traditions and innovations. The subject area of applied cultural studies is, in particular, the scientific substantiation of the process of the existence of social subjects in culture and cultural creation, which is manifested in the search for meanings and the transformation of cultural practices. Cultural management is the process of research, forecasting, organization and management of current cultural practices, their resources, formats, positioning, etc. The goal of applied cultural studies is to preserve traditional culture at the same time as ensuring the dynamics of cultural creation by introducing innovations that are embodied in cultural practices. In particular, the tasks of

applied cultural studies are: the study of the modern sphere of culture in the praxeological aspect; studying the peculiarities of current cultural practices; development of mechanisms for supporting traditions and ensuring cultural creation through the development of socio-cultural projects and programs; integration of cross-cultural practices into the domestic space of culture; promotion of the national cultural product in the international environment.

2.3 MANAGEMENT OF CREATIVE CULTURAL PRACTICES: CURRENT TRENDS

In order to achieve the set goal, it is necessary to explain from which position the further investigation of the problem takes place. Peculiarities of the relationship between applied cultural studies and management principles of socio-cultural activities are recorded in the legal space of modern culture. Thus, the Law of Ukraine On Culture establishes, among other things, the trend of "facilitating the creation of a unified cultural space of Ukraine, preserving the integrity of culture, creating conditions for the creative development of the individual, raising the cultural level, and aesthetic education of citizens" [5]. The long-term strategy for the development of Ukrainian culture states among the directions the provision of support for innovations, new knowledge, and creative industries that meet the challenges of the 21st century. In the passport of the specialty 26.00.06 – applied cultural studies, cultural practices, the formula of this specialty quite broadly represents the subject field of research, namely: it is a branch of science that investigates culture for the purpose of forecasting and regulating cultural processes, special cultural technologies, ways of transmitting cultural experience and mechanisms implementation of various forms of sociocultural practice; studies the system of training specialists for the field of culture (Passports of specialties: Passport of specialties 26.00.06 – applied cultural studies, 2007). Among the leading directions is culture management – culture and business, culture and advertising, culture and tourism, etc. However, in our opinion, this direction should not be limited to the specified aspects, since the managerial support of modern cultural practices is needed not only by areas that have a commercial basis, therefore the tasks are much broader.

Applied cultural studes are considered as a system branch of science that is dynamically developing and combines methodological, methodical, management principles, which is manifested in the practices of modern culture. The concept of "cultural practice" was studied by O. Kopiievska, who defines this concept as the subject-practical activity of a person/people related to the creation or distribution of cultural products [6]. However, such a broad sounding, in our opinion, needs to be detailed. For example, V. Sudakova notes that "in the ontological dimension, the sphere of cultural and cultural-reproductive practices is a specific field of real events, relations and communications between individual and collective social subjects, which reproduce and produce the specific reality of everyday life, formed in a certain way by the actions of people life, which is based on a system of stable, everyday, traditional cultural patterns and conventional requirements for ensuring a real and possible humane non-violent social order" [7]. Events and communications, production of reality,

social order – these are the key words that allow us to expand our understanding of this activity. In our opinion, from the standpoint of cultural management, everyday practices are somewhat alienated from the individual and become directed and motivated.

G. Mednikova emphasizes the significance of the Culture Studies methodology in the development of cultural knowledge, which consists in the fact that the concept of "culture" has ceased to be used traditionally – only in terms of ethical-aesthetic, art-related, educational-spiritual, and as a specialized professional activity, and culturology moved to the analysis of culture as a behavioral program that ensures the collective character of people's life [8]. Such forms of interaction can be both spontaneous and regulated and self-directed, which strengthens the importance of cultural management.

At the same time, G. Mednikova notes that "cultural practices regularly and persistently record recurring phenomena, immanently inherent in everyday life, and this makes it possible to identify the patterns most significant for the general culture and for the everyday life of a person, in particular. Cultural practices record procedurality as an essential characteristic of the modern space of human existence [8]. Therefore, fixation provides a static idea of human existence in culture, however, procedurality as a dynamic feature directs them to the future. In addition, not only everyday life/routine reflects modern cultural practices, but also special events (see above), special communication tools, opportunities for organization and self-organization raise practical actions in the sphere of culture over everyday life and allow to deploy a managerial approach in applied cultural studies.

L. Skokova's presentation of the morphology and dynamics of cultural practices allows the researcher to draw conclusions about the multidimensionality of this concept and emphasize that "every practice in human life is cultural, social action is inscribed in specific forms of life, (sub)cultural environments, in which a person grows and in which he/she finds him/herself during his/her life path in accordance with the change of locations and situations" [9]. Such an action is determined by values, meanings, emotions and desires, as well as conscious goals.

Modern studies present new approaches to the analysis of cultural practices. O. Governator researches immersive cultural practices, believes that the distinctive features of immersive cultural practices as modern cultural practices that offer an immersive experience and use innovative technologies to achieve this result is the creation of the effect of immersion or presence [10]. That is, these are purposefully created conditions with the involvement of special means for strengthening emotional perception and joining the interaction.

Cultural practices themselves reflect the dynamics of the development of the cultural space, in particular, G. Mednikova emphasizes that web cinema, "online book", computer games, virtual museums, etc. are set by technological formats, and in their existence are connected with online communities and social networks, are created on a collective basis. These are unfinished, open artefacts and their aesthetic qualities are subject to communicative goals [8]. The given examples illustrate the transience and external conditioning of modern cultural practices, which must be taken into account during their design.

The representation of modern cultural practices is reflected in the activities of the Ukrainian Cultural Foundation and the Ukrinform agency. The authors of the sociological study "Cultural practices of the population of Ukraine" from the CO "Democratic Initiatives of Youth" with the financial support of the Ukrainian Cultural Foundation carried out a comparative analysis of the cultural practices of the population of Ukraine (2021). In particular, according to the questions about the number of books read, concerts attended, trips, cinemas, museums, mass events and theaters, the authors of the study identified 6 groups, obtaining the following segments: readers, party goers, inactive, travelers in Ukraine, travelers abroad, traditionalists. The peculiarities of the cultural needs of various social groups are analyzed, the dependence of the popularity of various leisure practices on age, gender, and type of settlement is determined. The result of the study was the determination of the characteristics of cultural leisure of residents of the regions of Ukraine, the nature of their leisure habits, the characteristics of the cultural life of different regions of Ukraine, and the main drivers and barriers to involvement in cultural practices were determined [11] (**Fig. 1.2.1**).

It is obvious, that traditional cultural practices were studied in the context of leisure activities, which is a stereotypical phenomenon in the empirical plane, when cultural practices are directly related to the leisure practices of social subjects.

Fig. 1.2.1 Created by the author based on the research data of the CO "Democratic Youth Initiatives" with the financial support of the Ukrainian Cultural Foundation

Cultural practices of the post-Covid period and post-war transformation, creative practices of socio-cultural interaction that reflect the transformation of the cultural sphere require further research. We use the concepts of "cultural practices" and "socio-cultural practices" as identical, since the specified constructs provide for the presence of subjects of interaction and its adequate provision by professional support, namely the systematized embodiment and means of transformation

of modern culture in the corresponding demanded and anticipatory formats. Culture management is an administration mechanism and a leading factor in directing the creative development of the cultural space, not only development depends on the state of its administration, but also the social consciousness and social culture of the subjects of society.

An essential feature of applied cultural practices is their socio-upbringing orientation. That is, the integration of the positive axiological potential of sociocultural technologies makes it possible to strengthen the favorableness of the cultural environment, to develop intergroup and intercultural communication in it, and to form the loyalty of various social groups to sociocultural values. The specified scientific positions, which ensure the actualization of applied cultural technologies, appear in the paradigmatic unity of the foundations of scientific knowledge, their practical implementation and modern management of these processes, strengthen the social significance of the implementation of cultural activities.

The need to introduce the creative approach and stimulate creativity is reflected in international and national regulatory documents and programs. In particular, according to the Law of Ukraine "On Innovative Activities", innovations are interpreted as newly created (applied) and (or) improved competitive technologies, products or services, as well as organizational and technical solutions of a production, administrative, commercial or other nature, which significantly improve the structure and quality of production and (or) social sphere [12].

The European Union – Eastern Partnership "Culture and Creativity" program was designed for three years and was financed by the European Union. It was aimed at supporting the cultural and creative sectors in Azerbaijan, Belarus, Armenia, Georgia, Moldova and Ukraine. The program worked with the following topics: project management, cultural leadership and advocacy, cultural research, cultural product promotion, fundraising, cultural journalism and communications. Activities within the program provided special trainings, professional master classes, and educational programs on online platforms, which made it possible to branch out the interaction between government and public organizations, representatives of the private sector of culture.

"Creative Europe" is a program of the European Union that supports the cultural, creative and audiovisual sectors. Among the tasks of the program, the leading ones are the creation of conditions for improving international mobility; promotion of audience development; development of new business models; transition to the use of digital technologies; introduction of trainings and education; preservation of cultural heritage; intensification of intercultural dialogue, support of social integration of migrants and refugees. Obviously, culture, creativity and people make up a single system, in which new models of interaction are formed.

For a detailed analysis and achievement of the set goal, we note some positions regarding further research. First, without the aim of analyzing the concept of creativity in detail, let's agree with its generalized interpretation: creativity (from Latin *creo* – to create) – the ability to create, the ability to creative actions that lead to a new, unusual vision of a problem or situation. The term ability is key in this interpretation, since it is the readiness to solve a non-standard task that ensures the start of the creative process. Rather, creativity is considered as a sign of the process

of cultural creation, as an approach to the gradual solution of complex tasks in any sphere of life, in particular, the space of culture.

Secondly, in our opinion, creativity should be considered both at the level of the individual (creative personality, creative thinking, etc.) and at other levels of social life (creative team, creative activity, creative environment, creative industries, etc.). Thus, the actual system of formation of new meanings and forms in the field of culture, the ability to be effectively in the intense creative process and sense-making space will be analyzed.

Thirdly, in a broad sense, cultural management should ensure the dynamics of the culture-creating process, in a narrow sense, the effectiveness of creative technology in the socio-cultural sphere. It ensures the technologization of creative practices, creates organizational and management conditions for productive interaction, which must be taken into account during the implementation of the creative process of cultural creation. That is, culture management is considered in particular as management of creativity and innovation in the socio-cultural sphere. Based on this, creative practice in the socio-cultural sphere is the activity of developing the creative process (taking into account subject, spatial, resource features), which provides a non-standard modern vision and realization of the dynamics of culture, finding a way of its implementation with the aim of expedient improvement.

In general, cultural creativity is considered as the realization of the "power of affirmation"; is a process of the creation and existence of culture, its preservation and growth, carried out by a person ("transcultural Me"), and at the same time – the process of maintaining one's own personal existence, one's own identity. The generation of "cultural Me" by a person in him/herself logically precedes the affirmation of the actual cultural phenomenon – the unity of cultural meaning and cultural form [13]. In this sense, cultural management involves the creation of favorable conditions for revealing the cultural self-identification of an individual through creative practices, which subsequently triggers the process of self-organization of the creative process at various levels. During the planning and implementation of creative practices, culture management provides conditions for such dialogue, interaction.

Taking into account the fact that cultural action is constituted as a person's going beyond him-herself (his/her existing givenness, initial certainty or natural primacy), a person sets out to transform him/herself, makes efforts that can be considered the main culture-creating action. However, in our opinion, only the efforts of the person him/herself are not enough in the vast majority of cases. It should be the interdisciplinary approach to the formation of the basis of cultural creation at the individual and social levels, which include psychological, sociological, pedagogical, etc. aspects that in general will ensure the improvement of socio-cultural life. Cultural management in its broad systemic understanding embodies the connection with applied cultural studies in practice and provokes the emergence of justified contradictions to start the creative process of cultural creation.

Scientists generally agree that cultural creativity is the sphere of reproduction of the supra-biological essence of a person, and represents the actualization of the universal meanings of culture. That is, the basis, process and result of cultural creation depend on a person, specifically

a creative person and the team necessary for this. Therefore, the need to create conditions for the organization of cultural life in the process of cultural management emerges.

Modern trends in management in general can also be transposed into cultural management. In particular, the combination of situational and strategic management in the activities of organizations; constant adjustment of the goals of organizations as an appropriate reaction to changes in the external and internal environments of their functioning; striving for the optimal distribution of all types of resources at the same time in all areas of organizational activity; significant improvement of the qualification level of managers in managing organizations; wide use of global information networks and various types of innovations; transition from narrow functional specialization of management work to integration in the content and nature of management activity; reduction of the number of hierarchical levels through reorganization; transformation of organizational structures of enterprises from hierarchical to flat, with a minimum number of management levels between leaders and direct executors, etc. [14].

For example, taking into account the previous generalizations, it is possible to draw conclusions that will contribute to the development of theoretical and practical foundations, in particular, event management (as a type of culture management) in the direction of increasing the degree of its innovativeness and development of creative potential. During the planning of a special event, the already known general and specific functions of management, its modern mechanisms and the latest achievements should be judiciously used, at the same time, a creative communication space should be designed to strengthen creative interaction. Actual directions of management (risk management, creative management, etc.) should be taken into account when organizing a special event in the socio-cultural space, but the degree of innovation should be harmonized between traditional and new forms. It is advisable to apply event management as a socio-cultural project, which allows you to structure the system of its effective implementation, determine the life cycle, and evaluate the effectiveness in a timely manner. Moving cultural services (event projects) into a virtual environment, where management has its own specifics, in particular, Internet communications are used to modernize special events, gives them innovation.

2.4 BEING IN CULTURE: AN ANIMATION APPROACH

Since cultural practices are related to human existence, reflect certain features of everyday life in combination with specially created conditions of cultural interaction in the modern socio-cultural space, it is advisable to track the phenomenon of being-in-culture, which is tangential to the research problem. Thus, V. Fed offers not only to investigate the meaning of the term "culture creation", but also to translate it into a practical plane by substantiating the concept of "culture-creating being", which, according to the scientist, is a specific way of human existence in the world, based on presence in this existence due to the fact of the event. Actually, the event proves the presence of a person in culture and is understood through the act of creativity. Only creativity

interrupts the circle of changing events and fixes the here-being [15]. Cultural creativity is seen in the sense of overcoming the limits of what is possible in the field of education as a component of the socio-cultural process, which characterizes the individual's desire for perfection. That is, various cultural practices that are associated with certain socio-cultural technologies (education, art, scientific creativity, etc.) embody the culturally creative aspect of various components of the socio-cultural sphere.

Ensuring the creative process, which will continue and be technologized, should be based on the creative approach and ensure going beyond the ordinary, stimulate positive emotional perception, and motivate the creation of the human spirit (spiritualization). For example, this is successfully illustrated by Event technologies, which are related to cultural management not only taking into account management functions (planning, organization, motivation, control), but also in relation to the historical trends of the development of the community, region, and country. Special events are implemented in modern formats, taking into account the axiological component, a creative solution is offered from the standpoint of applied cultural studies. That is, cultural creation takes place through special events, coexistence in the space of culture is ensured, a network of events is organized, which make up the quintessence of real practices of socio-cultural interaction.

The very creation of a creative space becomes the quintessence of the planned efforts to stimulate individual and group creativity, improvement of socio-cultural activities. Spatial aspects of the introduction of creative technologies were studied by O. Karpiak, S. Shchegliuk and others. "Creative space is a multifunctional platform for enterprises, organizations and individuals. A center of concentration of intelligence with its own culture. An innovative cultural space that combines many different projects, for example, startup boxes, co-working spaces, anti cafes, creative restaurants, children's development centers, creative workshops, eco-parks, etc. Creative space is a platform for various cultural and educational events, conferences and festivals [16]. Obviously, the organization of such cells has a multifunctional direction, which determines the specificity of regulation. That is, the management system includes the general foundations of management and, at the same time, specific features of modern socio-cultural regulation.

Among the forms of organization of creative space, S. Shchegliuk cites a classification: macro forms (creative regions, creative clusters, cities, global technological platforms); mesoforms (creative hubs, quarters, centers); local forms (art objects, creative laboratories, workshops, open spaces, lofts and neo-lofts, local online centers, creative information platforms). Peculiarities of the level organization of cultural centers are established during the planning and structuring of management activities. Thus, in the process of cultural management, productive interaction within the organized creative space should be ensured, taking into account the goals and tasks that the community sets for itself.

In our opinion, the conditions for the effectiveness of the cultural process through the introduction of creative practices include: the development of the ability of the subjects of the socio-cultural process to be creative, the creation of a community-team of like-minded people for the production and implementation of creative ideas, the appropriate technologization of creative

activities, the development of the space for the implementation of the latest creative practices and improvement of traditional. Each of the conditions involves the performance of a number of tasks, in particular the use of interactive technologies to stimulate the creative thinking of specialists and participants in socio-cultural activities; implementation of the principles of the functioning of a creative center that generates and selects ideas for the realization of a cultural product; implementation of the functioning of the original space for constant communication and maintaining a creative atmosphere.

It is known, that animation is synonymous with spiritualization, sometimes even equated with social creativity, and is a factor in overcoming social death. The proven effectiveness of the animation idea, both in theoretical research and thanks to the implementation of cultural practices, becomes the basis of the latest approach to socio-cultural interaction, therefore, the peculiarities of its professional regulation should be investigated.

Modern management and optimization of animation as a specific non-unified activity in the space of culture requires further research in view of management mechanisms. Thus, the study of the latest procedural and managerial foundations of socio-cultural animation, which are caused in particular by the development of the information age, the change of worldview paradigms, the threat of physical destruction, demoralization, etc., is updated. The management of animated socio-cultural activities (hereinafter ASCA) needs further generalization in the context of the general theory and practice of cultural management and the peculiarities of the implementation of modern cultural practices.

The scientific use of the concepts of "animation", "animation activity" and "animation cultural practices" was activated precisely as an objective response to global challenges to humanity. Animation (animation — revitalization, spiritualization) in a broad sense is an act related to the humanization of social life, the content of active interaction in the sociocultural space. At the stage of scientific establishment and conscious practical implementation in the second half of the 20th century, socio-cultural, animation becomes one of the tools for activating and overcoming the social crisis, a means of regulating social relations, a mechanism for the development of social creativity contrary to consumption, in particular through active participation in the achievements of culture. The position of improving the quality of intersubjective interaction, in which the individual and the group are active actors, strive to avoid manipulation of social consciousness, are able to critically evaluate reality and use the resources of the socio-cultural environment for its improvement in the process of implementing creative cultural practices, was decisive for the animation idea.

With the beginning of the 21st century a sign of the introduction of sociocultural animation as a regulatory factor of the social life of various subjects of society was its use in social work with street children, in andragogy as a complex of actions, aimed at helping individuals in education and upbringing in adulthood, in strengthening the adaptive potential of people with disabilities; solving the problems of mediation in the process of development of local self-government, a means of leveling information inequality through the promotion of aing information inequality through the promotion of the creative approach to the existence of an individual in the world of knowledge with

the use of computer technologies [17–20]. Therefore, the cultural existence and perception of life as author's content provides the dynamics of the animation approach in the socio-cultural sphere.

In order to determine the specifics of the management of ASCA, it is necessary to emphasize certain components of the animation process, which should be regulated in the direction of increasing the effectiveness of the quality of interaction in the socio-cultural environment. Animation is a practice that allows free people to influence society, it becomes a process of raising the self-awareness of participants in order to transform reality, because it is based on the principle of pluralism, promoting participation in the process of transformation, it appears as an alternative to passive consumption. The key words in this statement are "freedom", "self-awareness", "participation". Nowadays, in the interpretation of socio-cultural animation, the meaning of the fact that each person and each group are the main protagonists of their own life is being deepened. Therefore, manipulation by other people is denied, liberation for creativity occurs through awareness of opportunities, definition of one's own role, activation of resources, uniting of people to participate in the transformation of life. It is no less important that animation becomes the basis for revealing high-level social subjectivity based on free participation. Thus, animation is a tool for ensuring social creativity as a manifestation of social culture through direct participation in social interaction and the identification of social subjectivity. This ensures the freedom of a person and a community to choose directions and means of improvement and self-realization.

The development of the activity of social subjects, the generation of initiatives of free people in the sphere of culture and public activity, which in the modern conditions of the development of the information society are one of the conditions for the activation of the participation of social subjects in public life, take place during the implementation of the animation process based on internal conviction, which becomes a motive for prosocial cultural behavior. Therefore, the management of ASCA should take into account this feature and apply mechanisms for ensuring special features of the sociocultural process (strengthening of the subject's position, intensification of social interaction, initiation of transformations) to determine its innovative direction.

Since, in the general understanding, ASCA is a process of spiritualization and inspiration of social subjects in the process of acquiring social culture for productive transformations, social creativity, improvement of sociocultural conditions of existence based on an active subject position and intensive social interaction, ASKD management needs to take into account all the above aspects. However, in the modern scientific and methodical literature there is a limited position regarding the management of animation activities. In particular, management functions (planning, organization, motivation, control) without transformation and taking into account the specifics of animation are superimposed on the development of animation programs, which significantly limits the effectiveness of the socio-cultural process.

These generalizations deepen the understanding of ASCA management in a broad and narrow sense. Broadly speaking, it is a process of regulating the system of actions for the spiritualization of social subjects, ensuring participation in sociocultural transformation and creativity. In a narrow one – how to manage programs and projects of animation activities, taking into account the need

to ensure free choice, a system of motivation and support for the initiatives of social subjects in the socio-cultural space of the modern age.

The effectiveness of ASCA will ensure the animation effect of socio-cultural activities and enable its cultural orientation. In our opinion, to increase the effectiveness of ASCA in a broad sense, the following methodological positions will be appropriate. First, research based on the systemic approach allows for the creation of a complex set of scientific explanations of the functioning of culture management and the activation of its implementation in order to strengthen the inspiring influence with the use of traditional and modern means of socio-cultural animation. Secondly, cultural management is based on general ideas about management and reflects the peculiarities of its implementation in the field of application. The functions of culture management are mainly implemented in the non-production sphere, at the same time, taking into account the development of the cultural industries of today. The peculiarities of the creation of a cultural product, the axiological context, the attraction of resources, the promotion and implementation of socio-cultural projects, etc., must be taken into account.

Thirdly, the management of culture and the management of socio-cultural activities are not understood as identical concepts. Among other things, this is due to the interpretation of the concepts of culture and activity. The discourse on this matter is not part of the subject of this publication, however, we are based on the fact that the essence of culture includes, in particular, the activity direction. Based on this, the idea of culture is a general systemic context for the implementation of any activity, including socio-cultural activities, the purpose of which is to ensure subject interaction in the space of culture for the preservation, replication, creation of socio-cultural values. Therefore, consideration of cultural management is not reduced to a narrow interpretation of the management of socio-cultural activities. According to N. Holovach, the quintessence of cultural management is "creative work, aimed at achieving a more diverse and dynamic cultural life of society and satisfying the spiritual and cultural needs of a person" [21].

Fourthly, the connection with applied cultural studies and modern cultural practices is basic for understanding new approaches to ASCA, it becomes not so much a direction of implementation of socio-cultural activities, but a quality, an essential feature of the actual socio-cultural process, which must be regulated through cultural management. According to the first approximation, social subjectivization involves the creation of conditions for the development of social subjectivity, social catalysis enables acceleration, activation of social interaction, intensification of socially positive actions, motivated initiativization contributes to the fact that a person becomes an agent of change and improves the social and cultural space.

Fifth, the current special context of ASCA implementation creates extraordinary conditions, which for the most part exacerbate the need to optimize its regulation. Thus, in the conditions of military operations, a priori there is a denial of the freedom of self-discovery of a person, at the same time, the desire for the will to live, victory, and new mental and welcome achievements intensifies. Such restrictions, on the one hand, excessively limit the usual manifestations of the individual's vital activities, but on the other hand, they are a stimulus for creativity and the search for

new bases of interaction in order to achieve the dream goal of victory not only on the military front, but also on the social, cultural, and human level. The military, economic, and political crisis partially suppresses the manifestation of humanity, at the same time, it encourages the strengthening of proactive actions in the direction of humanization.

In the narrow sense, ASCA management provides the necessary combination of self-organization, as an internal need of social subjects, and regulation, as an external requirement of society, which is embodied in projects and programs, and collectively allows achieving the goal of improving socio-cultural processes. Since the socio-cultural space is multi-vector, consists of various components, the animation approach is implemented taking into account their specificities. The principles of animation activity, as guiding provisions regulating it, are integrated with the management system of the corresponding element (education, leisure, tourism, cultural institutions, social protection and support, etc.). The following are the specific principles of the animation approach: given opportunity, direct participation, motivation, tolerance and empathy, release for creativity, active position, constructive interaction, emotional positivity, subsidiarity, initiative.

Innovative approaches to socio-cultural animation are embodied here and now in actual practices. Nowadays, it takes on a new meaning, therefore, it should be regulated non-standardly, in particular with the use of creative technologies in the socio-cultural sphere. That is, cultural management must find a resource for activating an animated idea through its understanding, explanation, promotion and implementation in concrete actions. Management functions are carried out in accordance with ASCA specifications, system elements are coordinated, the management of which leads to effective regulation. There is a justified systematization of elements as a process of grouping the components of activity at the same time as its appropriate regulation.

The first priority is to clearly define the purpose of the program or project. For example, raising the level of social culture, forming aesthetic values, promoting the idea of preventing violence, etc. Obviously, simply improving the management system cannot be a goal regardless of the subjects of the sociocultural process, although it is certainly expected to achieve the effectiveness of management actions. That is, next to the main goal, tools for improving the productivity of the animation process are included.

A necessary element of the ASCA management system is the subject-subject component and the establishment of rules of interaction between the participants of socio-cultural interaction with the advantage of non-coercive inspiring effect. Thus, an initiative group of a public organization, youth self-government, creative hub, etc., joins forces with a team of effective animation managers for constant communication and developing tactics for joint actions.

In connection with the first two elements of the system, a block of directions and tasks is formed, which specify the goal at all proposed levels of interaction. For example, at the individual, group, and environmental levels, tasks are formed to promote direct participation, create conditions for facilitation in the group, and coordinate activity with the necessary elements of the external sociocultural environment. Depending on the purpose, the content of this element of the ASCA management system will vary.

Next is the technological element of the ASCA system, which includes the algorithm, operations, procedures of the animation activity process. In each specific case, the necessary means, methods, and forms of interaction are comprehensively selected. Incentives, means, techniques, activating elements, reliance on the internal through managing the external are a feature of the integration of various components of management. Reasonably used in particular: the method of motivation and involvement in participation, the method of mood generation, methods of organizing interaction, methods of constructive communication, methods of stimulating creative self-disclosure, etc. Among the special animation techniques are: interest and intrigue, costuming and attribution, early structuring, game communication, emotional inspiration, provoking to activity, deep immersion, etc. The leading means of implementing socio-cultural animation are traditional art, in particular folk art, and its updated varieties (digital, virtual, etc.), tourism, in particular "dark tourism", cognitive, virtual, etc., which is relevant for our country.

The forms of ASCA depend on the general purpose, the subjects of interaction, the chosen format, the medium, in particular the information one. For example, without pretending only the specified forms to dominate, it is possible to apply: animation of public activities (socio-cultural animation project, festival of creative ideas), development of social creativity (action, flash mob, challenge, workshop, virtual quest), development of social culture (virtual mapping, animation project, competition), prevention of social alienation (training, in-depth communication, non-standard holiday), health-recreational (animation of green tourism), compensatory-stabilizing (theatricalization, play-back and immersive theater), adaptive-entertaining (creative party, intellectual talk show). The effectiveness of ASCA is determined, firstly, by defining the subject's changes according to reasonable criteria and indicators, secondly, by the effectiveness of the management process, the degree of animacy, increased motivation to participate in interaction, economic effect, satisfaction with the service, after-effect, etc.

2.5 CULTURAL PRACTICES OF OVERCOMING SOCIAL ALIENATION IN THE POST-WAR PERIOD

The rationale for the relevance of any scientific work is currently being rethought and must be connected with the military realities of our time. This especially applies to the theoretical generalizations of the management of the modern space of culture, which promptly responds to challenges in the conditions of the destruction of the cultural heritage of our people. "People of culture", "centers of culture" that create socio-cultural meanings and formats of today should react without delay. A special responsibility rests with those who must ensure the active inclusion of the subjects of society in cultural processes, contribute to overcoming social alienation, and accompany the continuity of the transmission of Ukrainian values on the "cultural front". Under such conditions, cultural practices that have a deep existential meaning, an inspiring, cultural-rehabilitation effect, restore the lost faith in the beauty of free human existence, embodied by the animation approach to socio-cultural activity, become relevant. At the same time, unlimited access to information on

the one hand, the limits of an information bubble on the other, constant immersion in virtual communication as opposed to impoverished real interaction, leads to the rapid dynamics of changes in the information background, the threat of manipulating the consciousness and behavior of social subjects. These are not only indicators of the development of individuals, communities, and centers, but also factors that cause social, informational, and cultural alienation. In contrast to this, the creation of a mechanism of involvement in real and virtual interaction with the aim of integrating the efforts of the subjects of society and cultural creation of the new reality of the modern age is actualized. Therefore, the need for further improvement of culture management activates the research of the animation approach to the integrative socio-cultural practices of today.

According to the data of the National Institute of Strategic Studies, culture is a strong factor against expansion: An important social and innovative component of culture, especially in the conditions of war and the need to strengthen the Ukrainian cultural and humanitarian field, should be the development of Ukrainian cultural industries (cinema, theater, books, music, art market, etc.), which, in addition to economic expediency, will also play an important propaganda role. According to the Ministry of Culture and Information Policy of Ukraine, as of March 31, 2022, as a result of the large-scale military aggression of the russian Federation, 135 episodes of war crimes against the cultural heritage of Ukraine were recorded [22]. Therefore, the systematic scientific and practical provision of culture management, in particular, taking into account the animation approach to socio-cultural reality, needs further generalization, in particular in the conditions of the post-war period.

Alienation is a fundamental metamorphosis of human activity, the consequences of which (like the process itself) become beyond the control of its subject [23]. The established understanding of alienation as a social phenomenon, which characterizes the internal gap between the aspirations, motives of human activity and the social functions, performed a person [24, 25], allows us to assert that this gap is accompanied by emotional manifestations, self-absorption, and withdrawal from active existence. Positive socialization is replaced by uncharacteristic social masks and their embodiment, instead of essential life roles. Such a state of contradiction also applies to the value-creative potential of an individual, which seems to be leveled off or not realized. The strategy of life creativity of the individual is leveled due to elimination from participation in the processes of own and social creation. So, the extreme manifestations of social alienation are self-destruction — detachment from oneself, refusal to communicate, restrictions — the destruction of the social in oneself, despair — the path to social death. Such a state of contradiction, imbalance, disharmony, distorts the spiritual world of a person who, from birth, should follow the path of spiritualization, but at a certain time stops and even moves in the opposite direction, becomes despiritualized.

Social alienation is an urgent human problem in modern society, which is constantly expanding in the informational sense. The inclusion of a modern individual in the process of participation in transformations opens a way to overcome the gap between aspirations and opportunities, between the conditions of society and the interests of its subjects. In particular, this applies to life in the real world, since moving into an impersonal virtual space, loss of harmony and control, detachment from the traditional foundations of existence intensify the feeling of nihilism and unrealization. It turns

out to be partly fair that in the process of social alienation, in particular, isolation from culture occurs. This phenomenon acts as the opposite of social involvement and active functioning. As a result of such processes, not only the individual loses the meaning of active existence, but also the socio-cultural reality becomes alien to the individual.

Obviously, the thought that where there are no creative products of human activity, socio-cultural creation, there is no alienation is provocative. However, elementary avoidance is not enough for further life creation and cultural existence, even if there is an illusory idea of participation in the virtual world. In a new type of social relations, informatization and global problems, in particular, the consequences of the pandemic, military actions, socio-political crisis, determine exclusion through restrictions and coercion, alienate people through social isolation, intensify the tendencies of social inaction and nihilism.

In the context of the management of socio-cultural activities, social alienation is considered as a person's avoidance of activity in the socio-cultural sphere, neglecting the possibilities of using an already created cultural product, rejecting it for reasons of objections, ignoring one's creative abilities and needs, being blinded by one's own value limitations, denying self-disclosure and the inability to expand consciousness and own communication space. In a broad sense, it is the removal of a person from his/her purpose as a creator [24].

Given that alienation mainly characterizes intra-personal processes that affect both social relations and cultural existence, the concept of "exclusion" mostly refers to factors external to the individual. "Social exclusion is the process of separating a person or a group of people from a certain system of social relations that provide access to socio-cultural benefits and guarantee the satisfaction of individual and social needs" [26].

Exclusion occurs due to social barriers and limitations, including social (access to housing, work, quality social services, cultural leisure, etc.), natural (illness, age, gender, etc.) [27]. Exclusion and alienation are related as external and internal influences, as individual self-awareness and group interaction, as centripetal and centrifugal effort. In modern conditions, these factors are combined, since social circumstances and the performance of social roles are interconnected and reinforce each other's influence.

For example, in the context of the intensification of military operations on the territory of Ukraine, in addition to traditionally marginalized groups (homeless, unemployed, etc.), there is a large number of people who are forcibly resettled to other regions and countries and acquire the status of temporarily displaced persons. The factors of social exclusion and alienation are combined and reach a peak state. This exacerbates the need to intensify efforts in social protection, formation of mental health, participation in life support processes, as well as productive "being in culture".

Social exclusion (rejection) and alienation is opposed by inclusion (incorporation), joining the impulse of co-creation, active involvement into the existentially important, compatibility with the super-essential and majestic, the moment of activation for further interaction through the cultural practices of today, etc. A. Ishchenko claims that creativity is an effective way to overcome alien-

ation, therefore, the person's ability to organically enter the socio-cultural space and be involved in its transformation should be stimulated [28].

Among the modern directions of socio-cultural activity, animation itself during its formation was based on the phenomenon of alienation (social anomie, deviance, etc.), which had to be overcome through non-forced involvement in actions and methods of active influence. The duality of animation is the feature that allows us to regulate the needs of social subjects by controlling and liberating at the same time. Ensuring such quality of the process is the task of modern cultural management.

On the basis of the proposed system of animated socio-cultural activity (see above), the spiritualization process takes place, which is guided by cultural management through cultural practices and provides freedom for creativity. The creation of the human spirit specifies cultural management by placing emphasis on the process of regulating resources and activities, as well as on the individual, community and their characteristics.

Animation becomes a unifying worldview idea, as opposed to monotony, uniformity, standardization, consumerism, creative diversity in all its manifestations should come. The animation approach to sociocultural practice determines the high quality of interaction by freeing from factors of alienation and forming an active position of the subjects of society. Freedom is the basis of subjectivity (the ability to see resources and provide an impetus for their application), co-creation through the catalysis (acceleration) of socio-cultural processes stimulates the disclosure and implementation of innovative actions, motivation is realized through initiative, which ensures participation and interaction in the field of culture. If animation is manifested in the processes of subjectivization, catalysis, initiativization, then cultural management should ensure not only the implementation of administration functions, but also accompany the motivation of the subject's position, build conditions for accelerating interaction in the field of culture, support and lead to the implementation of initiatives in the socio-cultural space.

Features of cultural management through the prism of the animation approach to socio-cultural practice are revealed in: stimulating and motivating individuals and groups to directly participate in socio-cultural processes (motivation management and people management); ensuring activity (management of the interaction process); supporting initiatives in the socio-cultural sphere (promotion, public relations, etc.); help in self-organization (group management); ensuring the eventfulness and creativity of cultural practices to enhance the animation effect (event management and creative technologies); creating a favorable environment for strengthening the animation effect of co-creation in the field of culture (creative space management).

The dynamics of animacy in the socio-cultural sphere thanks to culture management is progressing from interest (show how to do) through attention, interest, surprise; through involvement (do with me) by identifying capabilities, own resources, reproduction; to co-creation (do it yourself and organize others) by means of creation, creative steps, joining the subjects of society to the improvement of socio-cultural processes. Thus, culture management in the context of applied cultural studies through the prism of the animation approach should investigate modern

practices, ensure a culture-creating existence, promote the creative self-development of social subjects and improve their participation in contrast to alienation in the socio-cultural space. For example, ensuring the dynamics of socio-cultural progress in the post-war period is already taking place now through the objectification and rationalization of cultural realities and the development of ideas for improving the space of culture in the future. During military operations, mass genocide of the population, terror and repression, tragic events occur that should not lose their meaning in the post-war period. Many types of dark tourism, in our opinion, will intersect and become an effective means of creating a cultural construct and will turn into the historical memory of the people and the nation. If effective activity is ensured on the basis of the developed system, an animation effect should be ensured, and, accordingly, prevention of social exclusion. Visualization, ensuring the effect of presence, arousing emotions based on the application of various types of modern art in the complex will provide an impetus for rethinking realities and developing a concept of compatible actions for the development of historical memory.

Cultural management with the use of the animation approach also has a broad social mission regarding work with internally displaced persons, which is embodied in the creation of a favorable environment for interaction in the subject field of culture, the development of mechanisms for the introduction of innovations in the socio-cultural sphere, the development of promising models of cultural practices, which will subsequently contribute to the spread of their new formats The justification of the concepts of creative hubs and workshops, the improvement of the activities of cultural institutions, the development of supporting socio-cultural projects becomes relevant in the context of awareness of the need to involve people who have suffered as a result of military aggression in dynamic actions to ensure their socio-cultural needs.

2.6 DEVELOPMENT OF PROFESSIONAL AND SOCIAL COMPETENCES OF THE FUTURE CULTURE MANAGER

In view of the above (the theory and practice of applied cultural studies, its connection with cultural management, creating conditions for the introduction of creative cultural practices, the animation approach to socio-cultural activities), training of specialists in the field of culture who are capable of generating new ideas (creativity), work in an international context, determine strategic priorities and analyze the features of local, regional, national and global strategies of socio-cultural development, etc must be provided. The quintessence of methodological support for their training is project-oriented education, which allows orienting future specialists to real practical activities in modern socio-cultural conditions. The purpose of this process is to specify the knowledge and skills, acquired during training, in the creative management of that component of the socio-cultural sphere, which is the professional interest of the acquirer. This allows you to transform professional consciousness from a theoretical to a practical state. The development of social creativity, as a higher manifestation of sociality and professionalism of an individual, should take place in order to

achieve the training of a competitive specialist capable of creative interaction, in particular at the intercultural level. In order to ensure the specified results of educational programs for the training of managers of the socio-cultural sphere, not only educational, but also extracurricular (distance) socio-pedagogical centers should be created in higher education institutions to improve the relevant professional and personal qualities of future managers of culture, the creative approach to their socio-professional self-realization should be stimulated.

The professional training of cultural managers includes, among other things, the readiness to participate in cultural processes. We agree with V. Leontiieva that the manager's activity in that part of it, where the professional communication agent relies on his/her own experience of being-in-culture in the performance of his/her duties, should under any circumstances be interpreted as culture-creating in nature [13]. Students-managers, as future specialists in socio-cultural activities, should be creative and responsible, enterprising and active. By acquiring their own professionalism, they take responsibility for ensuring the creative core and socially responsible organization of the dynamics of the sociocultural space, and in the conditions of globalization of human culture not only at the civil-national level of a certain country, but also at the international (regional and world) level. However, these students are young people with certain value orientations, so in order to perform future professional duties competitively and, most importantly, safely for the culture of society, they must master a high level of development of social creativity.

Peculiarities of the development of social creativity of future managers of culture are the active focus of students of the specified profession on mastering global professional (traditional and innovative) experience for the socially significant transformation of the culture (spiritual and material; real and virtual) of modernity through professional socio-cultural activity. The specificity is determined by the need for their further professional participation in cultural processes. Therefore, in the process of professional training, the institution of higher education should contribute to the formation of professional subjectivity as the basis of social creativity, which should be provided by the distance educational space of higher education institutions.

The international-global context of the development of modern culture involves expanding the consciousness of the future manager from local-civic to global, which should be implemented, in particular, during the introduction of the idea of internationalization in education, the establishment of international ties of higher education institutions. This is increasingly facilitated by remote communication.

The training of competitive future cultural managers includes, in particular, the development of skills according to the 4C model (creativity, critical thinking, communication, cooperation), which involve the development of the creative approach to solving professional tasks. They are also components of the social creativity of those acquiring the profession. A modern trend in the system of higher education of cultural managers is the development of soft skills (communication, stress resistance, responsibility, critical thinking, etc.), which become the basis of cultural creation in the broadest sense by means of information technologies, which should find its place in the distance educational space.

Completion of the educational program "Management of culture" at the Kharkiv State Academy of Culture (hereinafter KhSAC) in accordance with the standard for specialty 028 – management of socio-cultural activities involves, in particular, the formation of: the ability to solve socio-cultural problems under uncertain conditions and requirements and to provide scientifically based, professional recommendations and conclusions; to organize and implement scientific, scientific-production, socio-cultural projects; quickly adapt to the challenges of time, to specific conditions and areas of professional activity; apply creative technologies in practice; assess potential outcomes, limitations and risks. Therefore, in the process of education of future managers of culture, the combination of project-oriented learning and student-centered approach is relevant. These are the main vectors of development of the educational process for these specialists that should remain leading in any form of its organization.

In view of the combination of professional teaching tasks, the integration of the methodology of modern pedagogy of the higher a subject-subject approach, dialogic learning, person-oriented approach with the event-based method of presenting information and involving learners in the online environment, is being intensified. In this regard, the theoretical and practical training of culture managers in the process of teaching practice-oriented disciplines (for example, "Event technologies and event management in the socio-cultural sphere", "Theory and technologies of socio-cultural animation", etc.) based on the event methodology is organized as a training course where each class is a mini online event, clearly planned, structured, interactive, with changing types of activities. If it is a lecture, then it is interactive and problem-oriented. If it is a practical activity, then with obtaining a specific practical result – a certain ability or skill. Each meeting (a mini online project, in which the student is the subject of educational interaction) in the conditions of distance learning has a continuation in the extracurricular activity of students of higher education.

To confirm the effectiveness of the specified methodology, a survey was conducted among future cultural managers. When answering the question "Do your expectations from the profession meet the quality of teaching in a higher education institution", 58 % answered positively, 27 % hesitated to answer, and 15 % answered negatively. The result is presented in **Fig. 1.2.2.**

Thus, in further teaching activities in educational program 028 – cultural management, convincing, modern, interactive methods of acquiring professional competence and social creativity of students should be used. This, in turn, will make it possible to implement the concept of the relationship between applied cultural studies and cultural management directly during the implementation of the latest cultural practices.

A modern teacher takes care of the planning and organization of this process and becomes a provider of educational activities (curricular and extracurricular) while providing the course he/she teaches. Comprehension by the applicants of the purpose, procedure, logic of presentation of the material, results, factors for improving the quality of this meeting is the basis for the formation of practical skills and their constant improvement. In this sense, distance education is not a problem, it is not a certain "last chance", but an effective way on a new turn of the education spiral, which has its own advantages. The training course provides a vision of the entire discipline as a system

of interconnected classes, each of which provides theoretical knowledge, a discursive platform for discussion, the possibility of creative interaction and the creation of a certain socio-cultural product "here and now". This is how the students' creative focus on improving the modern cultural space, the use of effective management mechanisms and targeting a productive professional future are realized.

Meeting students' expectations as to the quality of teaching

- Positive
- Indefinite
- Negative
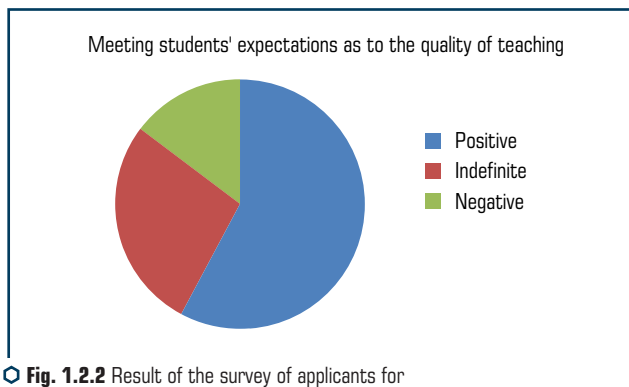
Fig. 1.2.2 Result of the survey of applicants for specialty 028 – management of socio-cultural activities

CONCLUSIONS

In the conditions of globalization of human culture, the management of sociocultural processes is becoming more relevant. Cultural creativity is one of the functions of the socio-cultural sphere, where there are subjects and resources for the technologicalization of this process, the management of cultural creativity involves the regulation and stimulation of creative initiatives in order to modernize, improve, and develop creative cultural practices. The separation of applied cultural studies into a separate branch of cultural science is conditioned by its object (the sphere of culture and socio-cultural relations in a combination of traditions and innovations), subject area (scientific justification of the process of existence of social subjects in culture and cultural creation, which is manifested in the search for meanings and transformation of cultural practices).

Culture management as a process of research, forecasting, organization and administration of current cultural practices, their resources, formats, it is transposed by positioning with the aim of applied cultural studies – preservation of traditional culture at the same time as ensuring the dynamics of cultural creation through the introduction of innovations, embodied in cultural practices. The goals of applied cultural studies in combination with cultural management are: research of the modern sphere of culture, study of the peculiarities of current cultural practices; development of

mechanisms for supporting traditions and ensuring cultural creation through the development of socio-cultural projects and programs.

Culture management and applied cultural studies are mutually enriching, effective management ensures the implementation of cultural practices, the scientific basis of which is applied cultural studies. This creates a regulatory and harmonizing management mechanism that ensures relevant cultural practices and generates a creative transformation of the socio-cultural space.

Ensuring the creative process in the field of culture should be based on the creative approach and ensure going beyond the ordinary, stimulate positive emotional perception, and motivate the creation of the human spirit (spiritualization). Culture management ensures the dynamics of culture creation by introducing effective mechanisms for the promotion of innovative practices in the socio-cultural sphere. The complexity of culture creation determines the choice of non-traditional approaches to stimulating creative thinking, making group decisions, and building cultural centers. Conditions for the implementation of creative practices as a technology or project should be provided, which involves clear planning, search and distribution of necessary resources, monitoring of implementation and final evaluation of effectiveness.

One of the approaches to socio-cultural activity is animation, the essence of which is to give socio-cultural activity a special quality, which ensures the activation of inter-subject action, accompanies the emotional surge of events and phenomena in the field of culture. In this sense, cultural management will ensure the overcoming of social alienation in the post-war period. The inclusion of a modern individual in the process of participation in cultural transformations opens a way to overcome the gap between aspirations and opportunities, between the conditions of society and the interests of its subjects.

The specificity of the professional development of future managers of culture, in particular social creativity, is determined by the orientation of the applicants to master the world's professional experience for the socially significant transformation of modern culture through professional socio-cultural activity. In the process of professional training, the institution of higher education should contribute to the formation of professional subjectivity as the basis of social creativity, which should be provided by its educational and cultural space.

Further research should take into account the need to study applied cultural studies in modern conditions of development, the use of the latest technologies of cultural management, in particular innovative management, social marketing in the culture-creating process through the implementation of well-founded creative practices.

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