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## ACTUAL DEVELOPMENT OF THE SOCIO-CULTURAL SPHERE TODAY: ART CREATING THE IMAGE OF CULTURAL EVENTS IN THE AREA OF CREATIVE ACTIONS

*The mainstream (in a certain sense) the innovative direction of the modern socio-cultural sphere, is animation as a progressive, constantly updated vector of socio-cultural activity of the present, which is steadily intensifying its development. The purpose of this work is to conceptualize animation and leisure culture in the context of innovative socio-cultural technologies of today's life creation, which requires rethinking the human-reproducing essence of animation art in the focus of creating the image of cultural events. The research methodology is based on the synthesis of analytical, empirical, culturological methods and generalizations, which makes it possible to theoretically substantiate animation as innovative socio-cultural technologies of the present and an important segment of the socio-cultural sphere. Novelty consists in defining the essential meanings of the art of animation in creating the image of cultural events as an effective socio-cultural tool of cultural activation, social participation of the individual, mainly, the inclusion of the individual in the socio-cultural space. Results. From the position of expressing the socio-cultural technologies of modernity, animation acquires particular relevance in creating the image of cultural events, which ensures the reorientation of the individual in the conditions of free time. The current stage of socio-cultural development is usually characterized by many foreign researchers as overcoming a spiritual crisis. Animation appears as an antidote in the context of a negative worldview of the individual, changes in outdated structures of understanding the routine of life, in addition, as a counteraction to social isolation and passivity. Animation activates the feeling of joy of life, which is noticeably changing, as well as the desire for self-realization. Animation is aimed at nurturing the creative potential of people, stimulating their self-expression, activating a certain personal growth, even changing the focuses of life. Interest in animation art is only increasing and growing. The future of animation art is seen as extremely promising.*

**Key words:** *modern socio-cultural sphere, innovative socio-cultural technologies of life creation, animation, art creating the image of cultural events, professionalization, attracting directorial and acting personnel.*

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## АКТУАЛЬНИЙ РОЗВИТОК СОЦІОКУЛЬТУРНОЇ СФЕРИ СЬОГОДЕННЯ: МИСТЕЦТВО СТВОРЕННЯ ІМІДЖУ КУЛЬТУРНИХ ПОДІЙ В ПЛОЩИНІ КРЕАТИВНОГО СПОСОБУ ДІЙ

*Мейнстрімом (в певному розумінні), інноваційним напрямком сучасної соціокультурної сфери, постає анімація як прогресивний, постійно оновлюваний вектор соціально-культурної діяльності сьогодення, котрий неухильно інтенсифікує свій розвиток. Мета даної роботи – концептуалізація анімаційно-дозвілєвої культури в контексті інноваційних соціально-культурних технологій життєтворчості сьогодення, що вимагає переосмислень людино-відтворювальної сутності анімаційного мистецтва у фокусі створення іміджу культурних подій. Методологія дослідження ґрунтується на синтезі аналітичного, емпіричного, культурологічного методів та узагальнень, що уможлиблює теоретичне обґрунтування анімації як інноваційних соціально-культурних технологій сьогодення та важливого сегменту соціокультурної сфери. Наукова новизна роботи полягає у визначенні сутнісних сенсів мистецтва анімації у створенні іміджу культурних подій як дієвого соціокультурного інструменту культурної активізації, соціальної партиципації індивідууму, головним чином, виключення особистості з соціокультурний простір. Висновки. З позиції вираження соціально-культурних технологій сучасності особливу актуальність набуває анімація у створенні іміджу культурних подій, що забезпечує переорієнтацію особистості в умовах вільного часу. Сучасний етап соціокультурного розвитку багатьма зарубіжними дослідниками зазвичай характеризується*

ся як подолання духовної кризи. Анімація постає антидотом в контексті негативного світобачення індивідууму, зміни застарілих структур осмислення рутини буття, крім того, як протидія соціальній ізоляції і пасивності. Анімація активує відчуття радості життя, яке відчутно змінюється, а також прагнення самореалізації. Анімація націлена на плекання творчого потенціалу людей, стимуляції їхнього самовираження, активізації певного особистісного зростання, навіть змін фокусів життєдіяльності. Інтерес до анімаційного мистецтва лише підвищується та нарощується. Майбутнє мистецтва анімації вбачається надперспективним.

**Ключові слова:** сучасна соціокультурна сфера, інноваційні соціально-культурні технології життєтворчості, анімація, мистецтво створення іміджу культурних подій, професіоналізація, залучення режисерсько-акторських кадрів.

**Formulation of the problem. The purpose of this work.** The mainstream (in a certain sense) the innovative direction of the modern socio-cultural sphere, is animation as a progressive, constantly updated vector of socio-cultural activity of the present, which is steadily intensifying its development. The conceptualization of animation and leisure culture in the context of innovative socio-cultural technologies of life creation of the present requires rethinking the human-reproductive essence of animation art in the focus of creating the image of cultural events.

**The research methodology** is based on the synthesis of analytical, empirical, culturological methods and generalizations, which makes it possible to theoretically substantiate animation as innovative socio-cultural technologies of the present and an important segment of the socio-cultural sphere.

**Presentation of the main material.** “Animation means, literally, to breathe life into something” (Shyber, 2021).

The essence of animation activity in the field of leisure is to involve representatives of society in active forms of leisure. At the same time, the essence and specificity of this phenomenon cannot be limited only to external manifestations, because a very important component of socio-cultural animation is its spiritual, worldview potential. In addition, the concept of “animation activity” has a certain duality and can be considered from different positions. “On the one hand, animation activity is an activity aimed at satisfying the relaxation and health, cultural and educational, cultural and creative needs and interests of a person through a joint specific process of interaction between him and a specialist in the field of animation. On the other hand, animation activity is an activity to develop, organize and conduct special programs for spending free time” (Schindler, 2000).

**Research analysis.** Animation issues are addressed by a number of scholars, among whom, from the perspective of understanding the creation of the image of cultural events, the works of G. Godlewski, I. Kurz, A. Mencwel, W. Kłosowski, S. Kylymystyi, D. Maltsev, I. Khrypko, A. Schindler, O. Shyber, M. Smith, and others can be distinguished.

Activity in the paradigm of living culture as a component of socio-cultural reality is provided by the sphere of animation in the direction of encouraging individuals by animators to active creative activity. The focus on attracting directors and actors from the field of performing arts contributes to the increase in the professionalism of animation activity. This involves an orientation towards the maximum mobilization of the creative potential of animators, capable of expressively expressing creative identification in the plane of methods of action and art experiments, that is, true creativity instead of secondaryness and creative ingenuity instead of imitation, which is realized both in individual and group dimensions.

Strategies for consolidating intergroup and interpersonal relationships of people on the basis of cultural values, optimizing the development of spiritual and creative qualities of the individual, ensure the implementation of intensive recreation programs, often with a vector of socio-psychological rehabilitation. The novelty of the animation process, along with the personnel issue, is also facilitated by the renewal of goals, tasks, applied technologies, techniques and methods aimed at achieving positive changes both in the social environment and in local groups, and even in individual individuals (Godlewski, Kurz, Mencwel, 2002), (Kłosowski, 2011).

Animation creates an image of events both at the level of forming an external form-image, and internal-semantic meaning and essential content, increasing their attractiveness and vitality.

Formalization of social relations, when animation becomes an intermediary between a group and an individual, promotes the idea of increasing the rank of personal values (which is important) and optimal implementation of cultural guidelines, including the universal dimension and national (Про Національну стратегію з оздоровчої рухової активності в Україні на період до 2025 року “Рухова активність – здоровий спосіб життя – здорова нація”, 2025).

In its field of activity, socio-cultural animation uses a variety of types and genres of artistic creativity in order to “revive” relationships between individuals, their “spiritualization”, today in more unconventional alternative directions. Personality in socio-cultural

animation is now defined by a unique integrity, which appears as open self-actualization, which corresponds to the worldview and worldview of the individual. The task of socio-cultural animation is positioned as the maximum disclosure of the creative forces and potentials of a person, his inclusion in the exciting process of self-knowledge. In addition, animation efforts are focused on initiating strategies for socialization of the sphere of interpersonal communication with the orientations of associations, cohesion, and unity in the formation of spiritual and cultural needs (Shyber, 2021).

Improving interpersonal relationships and realizing the existing need for self-expression of the individual are seen as important tasks of society in overcoming modern problems of depersonalization, social isolation, indifference, loneliness, instead, the focus on building cooperation, communication, and solidarity should be actualized – as a progressive self-determination, an “innovative mentality”. Against the background of the unprecedented pace of life, a person often feels confused and immersed in the uncontrollable growth of emotional stress, the diversification of the field of problems, in which recreational bursts offered by entertainment complexes become an impetus for reflection on life, perception of everyday life in a different vision and achievement of the highest recreational effects (Kylymystyi, 2016). The activities offered by animation are aimed at nurturing the creative potential of people, stimulating their self-expression, activating a certain personal growth, even changing the focuses of life.

Animation appears as an antidote in the context of a negative worldview of the individual, changing outdated structures of understanding the routine of existence, in addition to counteracting social isolation and passivity. Animation frees from hypersensitivity to external events and connections with them, encourages the possibility of personal initiatives, one’s own creative expression and stimulates the implementation of self-reflection in a constructive direction.

A single, indisputably true and ideal, animation concept or model, technology or technique that exhaustively harmonizes all aspects cannot be built (Maltsev, Khrypko, 2021), (Schindler, 2000). In each specific case, each individual person reveals their own Universe, a holistic world structure, with which a professional animator works, taking into account the range of interests and preferences, possibly limitations and problems with which the individual exists. The animator takes a person out of the feeling of their own, even comfortably limited world, into a benevolent expanded dimension of life, where general joy reigns, and emotions “ignite the blood”, encouraging

personality to feel their inner hidden strengths and capabilities, to a full-blooded feeling of their own “I”.

Based on the synthetic analysis of the research sources, we will highlight the key types of animation:

– “*leisure-time animation*” – animation, which initiates the acquisition of a recreational effect from participation in entertainment and gives impetus to the discovery of the creative potential of the individual and its self-actualization;

– “*socio-cultural animation*” – animation, which initiates the acquisition of social and cultural experience, the formation of one’s own cultural identification, the cohesion of people, the construction of effective interpersonal interactions and co-creation in groups;

– “*creative-expressive animation*” – animation, which initiates the revitalization of life through the participation of the individual in cultural and artistic initiatives, performances, flash mobs, theatrical productions, stage performances, dance and musical events, providing satisfaction from the determination of creativity (Smith).

Animation creates a comfortable friendly atmosphere, in which the field of general joy, life-affirming feeling of reality, hospitality, friendliness unfolds. Animators build friendly relations with recipients, giving an important inner sense of “one’s own need”, one’s own uniqueness and uniqueness to each person. Guests can not only enjoy the embodiment of a festive event with a wide range of accompanying holiday attributes, or take part in amazing entertainment prepared by the recreation service (for example, in a tourist center), but also realize themselves as active creative people with an irrepressible desire for self-realization. Animation enables constructive and exciting communication with children, manifestations of special shades of feelings in the family, friendly relations, in other words, manifestations of the human in people, which in today’s realities is very hidden, lurks somewhere deep in the heart. Animation is able to reveal in a person even what he hid from himself, and this is fundamentally important. Animation becomes an impulse for acquiring common pleasant emotions and experiences, on the one hand; distinctly bright personal ones, on the other.

“Active animateurs look to breathe life into situations rather than people. Like informal educators, they help to build environments and relationships in which people can grow and have a care for each other. In this there is also a close parallel with the orientation and activities of social groupworkers. Animateurs seek to *work with* people, situations and relationships. They direct their energies in a particular way. <...> the practice of animateurs has to be pretty sophisti-

cated if it is not to tip over into seeking to impose learning and change on others” (Shyber, 2021).

Professionals of the directorial and acting activities of the animation (in the English language animation is mostly associated with the work of directing; in French and Italian, it takes on a further meaning – it is linked to the activities of animateurs (Shyber, 2021)), service in the course of implementing entertainment-animation programs build clear coordination and agreement of its structural elements, which takes into account the socio-psychological characteristics of the contingent and ensures optimal interaction of guests within the limits of maximum activity and initiative. Actors-animators are expected to maintain maximum professional independence and demonstrate their own charisma in the pursuit of emotional enrichment of guests through pleasant experiences. In the context of building good communication, the animator must demonstrate refinement of manners, knowledge of etiquette of relationships at different levels, broad horizons, possession of a culture of thinking and expression, in addition, demonstrate the ability to present oneself and good taste, etc.

Today, the organization of animation activities proceeds from the fact that animation is the generation of a positive mood of the recipient to achieve a recreational goal, accordingly, there is a need for a wow effect – a guarantee of his further return. In this regard, the success of animation activities can be achieved by fulfilling a number of conditions. As one of the key components of the “entertainment product” and the level of its professionalism, animation should be based on: availability of human resources, organizational manageability, planning, regulation.

*It should be emphasized the duality of the animation phenomenon as:*

– *social therapy, the ideology of liberation from the experiences and worries of the individual “by the method of adaptation through participation”, which has a pedagogical content in the direction of increasing self-awareness, self-development of a person, activation of his social creativity;*

– *the formation of an aesthetic perception of reality, cultural values, teaching artistic creativity.*

In addition, it is important to introduce an aesthetic principle into the leisure and everyday life of the individual. At the same time, it is necessary to highlight the actualization of the individualization of the process of self-realization of the creative principle, when a person reveals his own cultural creative possibilities, the originality and uniqueness of his own “I”, the peculiarity of the cultural and spiritual development of the individual.

Animation becomes an effective socio-cultural tool of cultural activation.

Today, the trend of turning to the world experience of organizing appropriate, accessible and unobtrusive socio-cultural activities is becoming more and more relevant, which is caused by: a new understanding of the economic status of animation, transformation of spiritual and worldview foundations and orientations of society; social disintegration, negation of the value system, social orientation of personal development, etc.

**Conclusions.** Thus, from the position of expressing socio-cultural technologies of modernity, animation acquires particular relevance in creating the image of cultural events as social participation of the individual, which ensures the reorientation of the individual in terms of free time by exclusion into the socio-cultural space.

The current stage of socio-cultural development is usually characterized by many foreign researchers as overcoming a spiritual crisis. Animation appears as an antidote in the context of a negative worldview of the individual, changes in outdated structures of understanding the routine of life, in addition, as a counteraction to social isolation and passivity. Animation activates the feeling of joy of life, which is noticeably changing, as well as the desire for self-realization. Animation is aimed at nurturing the creative potential of people, stimulating their self-expression, activating a certain personal growth, even changing the focuses of life. Interest in animation art is only increasing and growing, it can become a very powerful idea in the future. The future of animation art seems to be very promising.

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