



ART MANAGEMENT AS A TYPE OF PROJECT ACTIVITY IN THE FIELD OF CULTURE AND ART

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ABSTRACT

The article examines the main features of art management in the field of art and culture, which regulates and provides a management system in the field of culture, art and education, aimed at solving the problems of preserving and developing artistic creativity; enhancement of aesthetic, educational

KEY WORDS: *culture, arts, art management, visual, performing and performing arts management*

DISCUSSION

One of the factors that determine the success and effectiveness of an art manager is the ability to design. The term project itself is of Latin origin, projectus literally means "thrown forward", and the object of management, which can be presented in the form of a project, is distinguished by the possibility of its future deployment, that is, the ability to foresee its state in the future.

Although various sources interpret the concept of a project in different ways, all definitions clearly show the features of the project as an object of management, due to the complexity of tasks and work, a clear orientation of this complex to achieve certain goals and restrictions on time, budget, material and labor resources, and the management process and coordination is called project management. Initially, this concept arose in connection with the management of complex technical projects, now it has moved into the socio-cultural sphere.

Initially, the term management was used exclusively in the sphere of industrial production. When the principles and laws of management began to be applied in other areas of human activity, to distinguish these concepts, the term "art management" was introduced into circulation, indicating the fact that in this case we are talking about the sphere of non-industrial production (service industry, healthcare, art, etc.).

Thus, if management as a process is a function of any organized systems (parties, army,

science, etc.), ensuring the preservation of their certain structure, maintenance of the mode of activity, implementation of programs, then "art management" is interpreted as management socio-economic processes in (non-industrial production) in a market economy, in order to obtain an economic effect.

Also, "management" is called both the management process and administrative and management personnel (a set of managers of various levels who are professionally involved in organization and management).

And the modern concept of "art manager" means that a particular person belongs to professional management activities.

The demand for managers is manifested when, as a result of narrow specialization and division of labor, it becomes necessary to coordinate the activities of individual specialists and parties to the activity. While the production and sale of any product (goods) is carried out by an individual, there is no need for management (since it is carried out by the manufacturer himself). However, as soon as the production process (filmmaking, organizing an exhibition, making jewelry, designing clothes, etc.) requires the combined efforts of various specialists, it becomes necessary to coordinate their activities, that is, management.

Management, as you know, is a management process, carried out by people endowed with a certain power, with specific knowledge and experience, and can only take place within the framework of some



structure that has interconnected subdivisions (hierarchical organization). It follows from this that the work of a manager is decisive in the entire production chain and covers not only internal connections in the organization, but also ensures the interaction of the organization with the outside world. Moreover, the higher the level of the manager, the more internal connections he manages, the greater his responsibility for the organization's relations with external related groups (suppliers, government agencies, customers, etc.).

In relation to the "market of symbolic products", according to Bourdieu's definition, or in relation to the concept of management of the creative industry, it seems to me the most acceptable to single out the functions of an art manager in the activity, role and conceptual aspects.

The ability for projective activity, that is, productive imagination, creative and free transformation of reality based on the "model of the required future" is set by the very essence of culture, which is, first of all, a set of "project" (i.e. ideal, spiritual) methods and results of development and transformation the world - nature, society, man himself.

Technology is a body of knowledge about methods, methods and means of project implementation. The technology of sociocultural design presupposes a certain ideological attitude of the designer, his positional self-determination in relation to the object of project activity, which can be carried out in the space of two alternatives: change (development) or preservation. The setting and nature of the design goals, depending on the value position of the designer, has important consequences - both from the point of view of the success of the project, and from the point of view of the optimality and usefulness of the transformations carried out.

Depending on the position of the designer, there are two types of design strategies:

- - the first type is focused on maximum understanding and consideration of the specifics of the culture that becomes the object of project activities. In this case, the goal of the project is to create conditions that ensure the preservation (conservation) of the cultural area of the region - the object of the project implementation, and only then - the self-development of the subject of culture. The development processes themselves are launched, as it were, "over" the goals of maintaining and stabilizing the situation.

- - in the second type of projects, the dominant task is the export of one's own cultural samples (values, norms, technologies) into an "alien" cultural context, which, thanks to this, is modified, "artificially" transformed.

You can also distinguish two global approaches to project management in culture:

- - Anglo-American (results are measured by the degree of implementation of planned goals), in which the target method (management by objectives) was applied, using system analysis;

- - French (implies the implementation of group projects with a social and cultural purpose).

According to V. A. Lukov's definition, the fact that the theoretical foundations of social design can come from three different, albeit related, approaches: object-oriented, problem-oriented, subject-oriented (thesaurus). All these approaches are based on rationality and construct reality, taking into account the actual needs of society and the individual.

Until recently, the most widespread was the object-oriented approach, enshrined in the theoretical developments of the 70s and 80s of the last century (G.A. Antonyuk, N.A. Aitov, N.I. Lapin, Zh.T. Toshchenko, I. V. Bestuzhev-Lada). The goal of the project, from the standpoint of this approach, is the creation of a new or reconstruction of an existing social or cultural object. The object can be some structure, but also social connections, relationships. The specificity of the object-oriented approach is the idea of the logical nature of the project and its scientific validity as objectivity. This is where the weakness of the concept comes to light. The scientific validity of the designed object, therefore, is provable only in the most general provisions and is controversial in relation to a specific management decision.

Since 1986, on the basis of the Institute of Sociology of the Russian Academy of Sciences, the Interdisciplinary Research Team "Predictive Social Projection: Theory, Method, Technology" has been created under the guidance of the professor. T.M. Dridze, where the concept of predictive social design was developed, which was called the problem-oriented (problem-target, predictive) approach. Researchers adhering to this approach (T.M. Dridze, E.A. Orlova, O.E. Truschenko, O.N. Yanitskiy, G.M. Birzhenyuk., A.P. Markov) postulate that predictive social project activity is a specific social technology focused on the integration of humanitarian knowledge into the process of developing alternative models of solutions to current and prospective socially significant problems, taking into account the data of social diagnostic studies, available resources and the planned development goals of a regulated social situation. The problem-oriented approach is characterized by: consideration of objective and subjective factors of social reproduction as equal; understanding of design as an organic and final stage of socio-diagnostic work; emphasis on the relationship between the diagnostic and constructive stages of the decision-making process. It is these circumstances that make it possible to characterize the specifics of the approach



under consideration - as its problem or target orientation.

The most in demand today, we believe, is the subject-oriented (thesaurus) approach, which is based on the concept of J. Habermas about the need for true communication between people "interaction", which dissolves in the antinomy of the inalienable "life world" and the alienating system of our time. The thesaurus approach to social design, according to V.A.Lukov, is effective in a market economy, where the subject orientation of the project is limited by the freedom to choose other subjects of life.

In modern conditions, the subjective orientation of design reflects new, previously less characteristic of the social structure, features. We would consider three features of the modern social organization of the European type the most important for social-project activity: the fall of the regulating role of tradition according to Jurgen Habermas, the fragmentation of the perceived world (in J. Habermas - "the fragmentation of everyday consciousness") and the speed of the coming changes as a destabilizing factor in social life.

This approach makes it possible to address social and cultural realities, first of all, at the level of everyday life, which forms a picture of the world in accordance with cultural codes. The thesaurus approach to social design allows us to state that social design is one of the leading methods of modern organization of social life, social management and social design (regardless of what kind of objects are designed) bears the features of the subject of project activity, his worldview. The social project is subject-oriented. The same position is taken by VA Dukelskiy, who claims that "the project is a way of transforming cultural reality through the personality of the author".

This concept is also more acceptable from the point of view that the development of subject-subject relations in the socio-cultural sphere became the requirement of the time. Today, the most common target design, which results in projects of 2 types: organizational or problem-oriented projects and subject-oriented projects.

Based on the definition that "socio-cultural design is a technology for solving problems in conditions of maximum uncertainty of tasks and the variability of their possible solutions", it is necessary to highlight those conceptual provisions that determine the general guidelines and ideological framework of project activities.

A socio-cultural project is a target block that is implemented through a system of practical events. At the heart of the generation of a project idea and the development of conditions and methods for its implementation is a system of principles, that is, the main starting points, theoretical and philosophical

foundations and the most general standards of project activity.

The principles of sociocultural design perform a double function: firstly, they determine the worldview of the designer, as well as the style and moral intonation of the concepts, projects, programs, initiatives developed by him, that is, they provide the value-orientated level of design (especially the first four principles). By the degree of their implementation (in the target and substantive part of the project), one can judge the organic nature of the program, the degree of its creativity or destructiveness. Secondly, these principles form the theoretical basis of the technology of sociocultural design.

It is important to note that the technology of the design itself and the practical implementation of the project represent, as it were, two counter vectors of thought activity. In the process of finalizing the design decision, the design subject needs to mentally reproduce not only the "direct" algorithm of design activity, but also the logic of its implementation. That is, the "reverse" sequence of the unfolding system of actions, which will allow simulating the final result of the project, calculating the possibilities and effectiveness of solving problems using the planned methods and taking into account the available (or expected) resources. All 3 approaches are applicable: SMART, SWOT, and PEST analysis at all stages of project support.

It is undeniable that the meaning of cultural activity is its "improving" orientation, creating opportunities for improving and optimizing human life. It is through design, acting as an innovative, creative activity that ideal images of transforming and improving reality can be created. And the very process of sociocultural design is based on logically structured and meaning-forming concepts: values - as a design methodology, as the relationship of the subject to the object; goals are the desired results that the specialist anticipates based on his understanding of the culture and his professional skills and abilities; knowledge and methods are normative prescriptions about the applicable goals and methods of activity to achieve an effective result in art management.

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