

**INNOVATIONS IN ARTS AND CULTURAL EDUCATION.
“EVENT MANAGER”: EVENT CULTURE OUTLOOK**

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INTRODUCTION

Ukrainian educational space reaches the point of bifurcation tirelessly, after which a period of stability and certainty should come. At least, the professional educational environment is tired of multi-vector and contradictory shifts of the goalposts “in view” of higher education, and all the efforts of the administration and the teaching and research community of the higher education institution are spent rather on adapting to those changes (with the inevitable resentment mood and frustration of actions) than on approval of the strategy. The flow of educational “stories” by overseas experience often exceeds the measure of expediency. The permanence of changes of their introduction as mandatory does not allow us to form and approve the stable development strategy (and is it worth pointing out that in such a way we lose the main thing as to understand the social significance of education, which was based on the real trust and autonomy since the days of the medieval schools?). We are in no way retrograde, rather, Kyiv National University of Culture and Arts implements innovative ideas and approaches in education and science, and is a leader in the arts and cultural education through many years of efforts of the management, teachers, scientists, and methodologists. That academic progress is now possible since the University resisted the objective attitude towards itself from state bodies and educational decision-making structures, defended its own development strategy without losing dignity, proved a simple, but so important idea that education and science matter (social and practical value), when they influence society, form its agenda (pragmatics) and ideals (values). Within this context, we can declare with all responsibility that our victories have become examples of meaningful but not alienated innovative actions when we change not because someone demands it “from above”, or because everyone does it, but because we understand those sociocultural processes and the demands of society to modernise, integrate thanks to the gifted free creative youth, whom we rely on (and, of course, we will win!).

Kyiv National University of Culture and Arts management constantly monitors the quality of education following the requirements of the labour market. This sufficient (and unforced) dialogue with reality requires permanent shifts in the education organisation: the professions of the future are changing faster than the established university curricula, and educational programs do. Choosing a creative educational model¹ as the flagship for the strategic planning of educational and scientific activities of the University, micro-reforming from within, from the logic of its own strategic development, from the content of academic disciplines curricula turns into a constant process of self-improvement and competition in the educational services market. Thus, there are new essential fields of study, which, as it should be at the university, academic, time proved disciplines “shoulder”, consolidating traditional scientific and methodological exploratory work with still non-traditional branches of knowledge.

1. Specific Aspects of Event Management Program Subject at the Kyiv National University of Culture and Arts

An excellent example of this type of synthesis between theory and practice, science and life, education and business is the example of implementation of the “Event Management” program subject at the Kyiv National University of Culture and Arts. It should be noted that this program subject “entered” the University gradually, and not as a new-fashioned type of activity: its existence in curricula was conditioned (prepared) by other select fields introduced at the University much earlier. Thus, the scientific, methodological and organisational advances of teachers-scientists and master-practitioners in such program subjects as “Cultural Studies”, “International Tourism”, “Hotel and Restaurant Business”, “Hotel, Restaurant and Tourism Management”, “Management of Sociocultural Activities” with the corresponding directions in the fashion business and show business became a substantial basis for the possibility of training event managers. Various types of cultural industries, which were included the curricula of the University and here to stay, have created a subvention basis for event program subject, comprehending and practically embodying in the form of learning outcomes such ideals as hospitality, dialogue, creativity, leadership, eventivity in the field of culture and art. The “genetic” rootedness of the event in the educational environment of the Kyiv National University of Culture and Arts is the result of the correct, logical and consistent

¹ Poplavskiy M. M. (2019) Innovations in Arts and Cultural Education: Experience of the Kyiv National University of Culture and Arts. *National Academy of Managerial Staff of Culture and Arts Herald*, no. 3, pp. 3–8.

movement of the University towards the creation of a modern place for training and education of creative, talented, free people, which is in demand by society. Actual fields of study and program subjects are a meaningful form of such a general movement towards the formation of soft skills. So we do not “invent” new educational fields of study: their approval and actualisation is a natural movement of strategic planning of the mission, goals and objectives of the University as a centre for training highly qualified specialists in demand on the modern Ukrainian and international labour market. This type of activity planning and proactively work is the main principle of event-eventuality, its essential characteristic. We can tell that now everything is an event since it has removed the traditional opposition of thought and activity, theory and practice, synthesising modes of “collaborative activity and forwards thinking that the progress of events will continue to evolve”.² This “removal” creates a unique content of understanding human activity as creative and immediate as organic and natural. And organic matter, as you know, is now costly and appreciated. These characteristics, if translated into the rank of professional knowledge and skills, form the value of universal skillsets at all times (soft skills). Therefore, the organically and consistently implemented experience of working with young people, developing priority universal knowledge and soft skills, is a valuable kit in the scientific, educational and organisational activities of the Kyiv National University of Culture and Arts. Planning and introduction of new fields of study into the curriculum, which requires directing the students training towards the universalisation of knowledge and skills, determine the content and objectives of the University’s educational activities in the coming years.

As it is known from the history of ideas, M. Heidegger was the first “eventologist”: the German philosopher put the event above the ordinary sphere, giving it ontological and philosophical, theoretical characteristics. It was the case when the matrix of the word meaning did not coincide with its essence. Then the word “event” acquires the meaning of assimilation (acquisition) of being (German: ereignis). And in such a symbiosis, a new history of the event, eventivity, event culture begins, for which both classical philosophical dictionaries of European culture and modern business lexicons are suitable). Why are etymological and theoretical peculiarities there? Firstly, they are to understand the synthetic nature and complexity of the event phenomenon, the informality of the collision of deep meanings and

² Jaimangal-Jones D., Robertson M., Jackson C. (2018) Event futures: innovation, creativity and collaboration. *International Journal of Event and Festival Management*, vol. 9, iss. 2, p. 123.

applied connotations in modern cultural practices that, to one degree or another, produce events. Secondly, this review opens the existential and ideological layer of the event as a phenomenon and event as a process, which in the pragmatics of educational activity allows interpreting the universality of event specialisation and event activity in the “soft skills” categories. There is an innovative idea behind any event: not to hold “events”, but to form opinions for eventivity – this is the supertask that turns one of the university program subjects into an absorbent of the entire experience of teaching creativity, creative self-expression, soft skills.

In general, figuratively, if the event appears as cultural study, then a sufficient embodiment of its meaning can be represented in the form of a stage and a curtain that slowly rises, distributing those involved in the event into two worlds: participants and organisers, those who are on the stage of the event, and those who takes part sitting in the stalls. And only the event manager is always outside, above, and ahead of the event. The event planner is its creator, and this status is similar to the status of the demiurge artist in the Renaissance culture... Only the pathos of creativity in today’s realities irrevocably “goes away”, the event creator adds to the “constructional” toolkit the matches, and analogues of simulacra and substitutes. The material that the event planner works with changes, acquiring the characteristics of a “second reality”, “possible reality”, “potential reality”. Event planning is like giving birth to the world over and over again. The combination of the high pragmatism of the event planning with its non-materiality, non-objectiveness – this feature of event-eventuality harmoniously combines and holds two worlds – the idea and the materiality of its embodiment. Such an ontological property of an event manager as a medium, a creator, and an event planner makes the profession in demand, relevant and future-oriented. And this value will only grow if we take into account that in the modern world eventuality becomes almost the only cultural practice of immediacy, not mediation, involvement, compensating for other “fake” forms of mediated communication such as the absence.

The success of the implementation of the “Event Management” program subject coincided with the adoption of dual education model at the University. This innovative requirement has become a real challenge for many Ukrainian higher education institutions, but the Kyiv National University of Culture and Arts. When you constantly are proactive and follow the vital educational traditions, realising modern socioeconomic, cultural and artistic processes, the dual principle turns into that natural background of educational innovations, to which we have already approached, evolved. Therefore, the dual principle was embodied not in a mechanical (meaningless) combination of theory and practice, lectures and

practical exercises. The dual learning model at the University has combined academic disciplines into thematic modules. By reducing the class-room academic hours for students, we have gained the main thing – time. On the other hand, we compensated for the traditional “sitting” in classrooms with various kinds of practices, self-preparation, creative interaction in practical classes, in workshops, at training courses, festivals, competitions and presentations. Students were involved in the creation of event learning, implementing their projects in various ways, forming an individual path of creative search and educational activity. The “Event Management and Planning” Bachelor’s Degree course for the event managers and organisers (educational designer, Doctor of Cultural Studies Y. Ponomarenko), “run” into a research and methodological complex, which combines the following courses as “Scenic Speech”, “Mastery of the Presenter”, “Screenwriting”, “Stage Movement”. Moreover, these courses are studied along with other courses of professional and practical training in the “Event Technology” program subjects such as “Event Directing”, “Event Technology”, “Cultural Start-ups” and provides training of students for creative, concert and teaching activities in various fields of arts and culture. And this is a successful experience in the implementation of relevant program subjects within the framework of arts education, which, despite the focus on the discovery and approval of “non-art” fields of study, remains the leading direction of educational activity at the Kyiv National University of Culture and Arts. It is clear that an event at a traditional classical university will be different from an event in a technical higher education institution or somewhere else. Therefore, putting to fair use the scientific, pedagogical, organisational, technical and methodological potential of the University, we really create “our own” unique educational product. That is why the course on event management and planning contains the following theoretical and practical modules, which allow students to master the art of stage speech, the art of stage movement, mastery of the presenter and screenwriting skills, “experience” all the stages of event planning, improve and master all the components of the event-project from the inside out. For one, there is a separate module, the content of which is determined by the absorption of all stages of event script development and writing. Applying the parameters of the literary approach to the development of the script and theatrical principles of its embodiment, the event, in such a semantic tandem, is implemented as an art project. The student should acquire theoretical and practical qualities: the ability to write a scenario plan – a written presentation of the main stages of theatrical performance; the skills of creating a scenario plan – a literary project of a future event, in which the expected course of development of the action, theses of the main statements and speaker’

comments are outlined. Also, the student gains knowledge of setup sheet form – a graphic presentation of the director’s plan, a list of all the components and means for each act. The result of the course, which consists of 20 hours of lectures and 116 hours of practical training, is a students’ event, which they created according to their own script with their team.

Also, in this form of practically oriented teaching, a new demand for theory is formed: while implementing projects, the student must also answer those questions that are basic for learning, to cross the border between knowledge and lack of it – “how?”, “in what way?” and so on. Consequently, theoretical generalisations of the course subject in dual education are actualised, acquire the value of a complex vision of processes and phenomena that the student does not alienate, but organically includes in the educational sphere, together with other disciplines of the professional and practical training cycles. Moreover, “the fundamental disciplines of a modern university (at the Kyiv National University of Culture and Arts there is Philosophy, Psychology, Social Studies, Cultural Studies, Cultural History, Sociocultural Management) are the background for the formation of both a skilful worker and a future scientist. This is an integral step, the so-called “ABC”, which allows the formation of analytical, logical and scientific thinking, reveals the ability to validate and predict the results”.³ In such an educational model, the student no longer looks like a “victim” in front of the “train” of knowledge, which is constantly and inexorably moving towards him – the column type of education, as the Ukrainian and world practice of recent decades shows, has ultimately reached its limits. The time of information technology and total digitalisation is to hasten the end of it. A student-centred communicative model is gradually being introduced to replace column training and teaching, with an apparent intensification of the student’s native abilities, the personification of information, when the recipient is a producer of thought at the same time. The value of this approach lies in the fact that the student from the first lessons understands how all the components and forms of education are related, the external and internal logic of its parts. Therefore, the principle of expanding the boundaries of one’s own worldview is successfully implemented, guided not by knowledge, but by a set of experience, skills and abilities that have been obtained, comprehended and practically tested. And the result of training will not be an abstract measurement of knowledge

³ Petrova I. V. (2019) Profesiina pidhotovka ivent-menedzheriv u konteksti dualnoi formy zdobuttia osvity [Professional Training of Event Managers in the Context of the Dual Form of Education]. *Bulletin of Kyiv National University of Culture and Arts. Series in Management of Social and Cultural Activity*, vol. 2, no. 1, p. 95.

and skills, but ready-made, tangible products of problem-oriented learning – projects (cultural, art, image, start-up projects, Internet platforms, etc.). It is a project activity that allows you to effectively learn to think independently and authentically, without losing touch with the practical values of measuring the effectiveness of training. In project activities, the sequence and content of academic disciplines will be checked, the combination of which generates a matrix for modelling and designing a hybrid educational product, a synthesis of multi-vector and multi-branch types of creative activity – from idea to its implementation and comprehension.

No wonder, understanding the term and meaning root of the event broadens the students' horizons. For example, at the leading "Event Management and Leisure Industry" department, there is a course in theory and history of events. The real-life event is not impulsive and not limited to modern ideas about them. On the contrary, through the theory of events and the philosophy of eventivity, the student plunges into a broad cultural and historical context, which allows the student to conceptualise the event as an object of scientific knowledge, revealing the paradigmatic characteristics of event practices at different stages of the civilisation process. A business person may ask whether this approach intrudes the student's professional competence, whether there is much time devoted to fundamental scientific issues in the curriculum of a specific program subject. If we are talking about the Master's Degree course, then the answer is "no". On the contrary, this educational level expects the achievement of a synthesis of the project and scientific activities as a harmonious combination of creativity, gift, soft skills with the rationality of a scientist who appropriately reflects in the profession and professional activity, realising its worldview parameters, value and practical meaning. For example, a course on the basics of event management allows preparing a student for the author's solutions of strategies and concepts for cultural events, keeping in mind the picture of the event itself, as well as the entire ideological and organisational "otherworld" (negotiations, budget, performers, time management, etc.). So the transfer of the specifics of professional and practical activities to the level of theoretical generalisations by combining traditional and newest models in the educational process is one of the ways to form university education, the value of which is once again questioned and revised for compliance with practice. The experience of creating and developing this program subjects proves that such frame of mind of the student-researcher is not just a tribute to scientific awareness and the university teaching model: it is a way of a future specialist's success to freely manoeuvre both within the framework of specific professional skills and abilities and to "expand" in uncertain tasks, modelling non-trivial solutions, new situations and non-standard ways out of them.

It also takes into account and proves the fundamental difference between a leader and an event organiser. Understanding the real difference between the one who creates the event and the one who coordinates, leads it – one of the flagship worldview positions of the event manager, which must be formed and implemented into the “body” of the educational process. Unlike the coordinator, the creator of the event has an idea of the integrity of the entire event and the mechanics of its components; the coordinator, on the contrary, may know something about the event, but not know the whole “line” of the event, and, by and large, not be responsible for the event. So the responsibility is the degree of civic maturity, coming of age (according to I. Kant) in the awareness of one’s own position (both in cognition and in action), the courage to think and do. And this cannot be learned from articles in glossy magazines or one-time leadership courses, which are now actively offered by the global market of educational services, in which only the speed of their consumption is the level of efficiency (no more). Real education, on the contrary, is always “long and expensive”, it is a valuable investment in the future, the approbation of the right choice not only of a profession but also of a life path. At the Kyiv National University of Culture and Arts, the training of the event profession with its capabilities and development prospects can be regarded as a safe choice for such an educational investment, the dividends from which will only grow.

2. Implementation of New Non-Academic Ways and Methods of Training for Event Management Program Subject

As we speak, methodology and curriculum for the “Event Management” program subject include content series for studying Internet technology (in business, event management, exhibition activities) with the subsequent practical implementation of ideas and developments in one’s educational virtual project, which the student must complete at the end of the course. For example, the acquisition of these practical skills is envisaged by the curriculum for the training of cultural scientists at the Master’s degree course through the “Management of International Exhibition Projects” subject. Also, the modular principle of training involves the complex application of knowledge and skills in such subjects as “Invention Management and Marketing”, “Management of Sociocultural Activities”, “Management of Creative Event Industries”, “Project Management”, as well as “PR Basics”, “Psychology”, “Advertising and PR within Socio-cultural activities”.

The social value of the event. The social value is a new rate factor for Ukrainian higher education. The training in event management can provide

an extraordinary experience and set high standards for holding and theoretical understanding of socially significant events, non-profit projects, creative initiatives of communities. This event trending is one of the possible practical implementations of event practices within the educational programs at the University. Of course, the performance of socially oriented events and projects is not a priority market direction for corporations and business structures. Still, within the student community, a request is formed for socially demanded and socially significant events that can (and should) be implemented within academic subjects, under the guidance of experienced teachers, theorists and specialists. For the successful implementation of the educational and scientific training program for cultural scientists (“Applied Culturology” and “Event Management”), the “Cultural Start-ups” training course (developed by Doctor of Cultural Studies, Professor Petrova I. V.) was created and implemented. This academic discipline, in addition to the implementation of purely pragmatic tasks, such as mastering by students the knowledge and skills of cultural start-up technologies, is aimed to teach the student to understand sociocultural problems and be able to practically direct professional activities (various forms) towards their analysis and solution. This version of social responsibility (using the example of the start-up methodology) allows you to professionally diagnose, predict, design and model the cultural development of regions, various categories of the population. So, during the period of studying the student receives the practical experience of social responsibility, which in functional activity turns into educational capital – using it he or she can cooperate with society, and offer services. If, in a business environment, socially significant projects rather perform image functions (the commercial component, accordingly, does not dominate and does not affect the definition of goals, objectives and strategy of the event), then in classrooms, on the contrary, one can achieve hundred-per-cent social value in the absence of commercial factors. The training of event planning involves the identification of the functions of the project manager and its executors: the student is given a unique opportunity to take part in all stages of the event planning. For example, the peculiarity of an event project implementation of this type in various kinds of cultural practices is assigned to non-professional communities, volunteers. During the training, the student finds himself in the role of such a volunteer. In this status, in addition to the planning and creative part of the event, the student learns the ability to motivate all the performers involved in the events, which also determines the result of the final event product. Therefore, the competence of an event manager consists in the ability to inspire all the “performers” with one’s idea, to properly plan and conduct brainstorming to

reach the necessary quality indicators of the event, turning ordinary observers into assistants.

The ability to motivate, lead, and inspire are indisputable qualities of a real leader. It is not without reason that the pragmatics of modern life and education encourages the introduction of this type of universal competence as leading into the program learning outcomes. The philosophy of leadership is the general thematic dictum of all educational activities at the Kyiv National University of Culture and Arts. And the event practice via the event creator has absorbed and sublimated all leadership intentions. An event organiser is necessarily a leader, an opinion leader, a leader of affairs. The versatility of the profession synthesises various scientific headings, combining Management, Economics, Marketing, technology with a broad humanitarian awareness and worldview. A student can obtain a theoretical substantiation of the leadership approach thanks to the unique “Leadership” educational course introduced at the University, which is traditionally taught at the Bachelor’s degree course of the “Event Management” (developed by M. Pashkevych, PhD in Cultural Studies). Emotional intelligence is that structure of human sensory culture that has fit into the pragmatics of analytical and practical technologies for personal development and self-awareness, taking a special place in modern leadership concepts (this research and the methodological principle has found a corresponding embodiment in the content and objectives of this training course). Nevertheless, according to the strategic development of curricula on the way to the dual principle of education, the “Leadership” course expects the prevalence of the practical component over the theoretical one (respectively, 20 hours of practical lessons and 10 hours of lectures). This training’s focus is a leadership centrality for each student, which leads to an understanding of the transformation process of emotional capital and its relationship with the effectiveness of the event manager.

Also, an example of successful practical implementation of the idea of leadership at the University can be considered the entire PR activities, image-building projects and events, which are an integral part of the modern European higher education institutions. So, at the stage of modernising the University and transforming it into the National University of Culture and Arts, we initiated the Mykhaylo Poplavskyyi Star Leaders Club as a practical platform for students to meet with university graduates who have become successful and well-known experts in the arts and culture industry. A Star Club is not a “vanity fair”. Quite the opposite, by creating it, we had to solve a specific issue as to demonstrate to students with the examples of specific human actions the need and opportunity to become a leader already here, at the University, in classrooms and at rehearsal venues. A student (current and

future) must feel oneself at the epicentre of events, and therefore be able to create both eventivity and understand the “mechanics” of its creation by others, using specific examples, specific events. This type of eventivity helps to combine general philosophical concepts of leadership with particular technologies for the development of student’s personal qualities, image, styles and methods of communication, the culture of behaviour, and, which is critical, technologies of self-presentation (this is like a modification of Paul-Michel Foucault’s “practices of oneself” in the field of professional exercises of cultural industries).

And this is just one example of the use of non-academic creative ideas in the educational process at the Kyiv National University of Culture and Arts, which turn out to be more effective than classical direct educational activity. This educational hybridity has also become the brand of our University. There are some other examples of an event-driven approach to creating image-building projects: “The Singing Rector”, “No Queue for Men of Gifts”, “Doors Open Days”. These events are only a small part of the innovative initiatives of the Kyiv National University of Culture and Arts for successful competition in the educational services market (both Ukrainian and global). These events by the Kyiv National University of Culture and Arts management help to gain the loyalty of prospective university student and the popularity with employers. In general, it can be noted that event technology is actively implemented not only in the creation of the University’s brand. The event is relevant and in demand in the planning and holding the scientific events like conferences, methodological seminars, and round tables. Such educational eventivity forms new formats for communication between the scientific and professional community, models future platforms for dialogues, discussions, exchange. Scientific innovations concern not only the content of research but also the forms and methods of planning scientific events. The event is becoming a necessary component for the functioning of online learning. This hybrid form of creating a virtual platform for learning is becoming more and more widespread. From the point of view of event practice, it is not only educational feasibility and technical compliance that is important – a high-quality content and resource embodiment of the material (this is only part of the successful implementation of digital education). It is essential to create online profiles as art pieces, which include not only an “eye candy” with a corresponding technical native. The most challenging thing is preserving and accelerating the dynamics of use, visiting as a desire (in the Lacanian version): this is the niche of the event, which, in addition to the event profile, will form the eventivity of “eternal circulation”. And the spatial aesthetics of visuality will be cultivated by the timeless and extradimensional aesthetics of the post-

dramatic and post-theatrical. It is no longer a synthesis, but hybridity of an event. This phenomenon has just begun to be explored, formulating models of “meeting” in science, education and, of course, in art.

Hybrid and online event experience. Also, the planning mode of educational, scientific, methodological and organisational work ahead of time encourages to comprehend the development strategies of already existing particular fields and specialisations, constantly updating curricula, to develop a practical methodology for measuring the quality of education, taking into account the experience of leading institutions in Europe and the world. One of these strategic ways is the principle of synthesising branches of knowledge, forming various models of organising the training of students and postgraduates in intersubject sections of several scientific areas. This path is consonant with the main trends of the European reform of science and education: it is impossible to do relevant scientific research within one discipline, one industry virtually. On the contrary, the trend towards the unification and synthesis of sciences encourages leading universities to support cross-sectoral and inter-scientific research, and to train students within the framework of educational integrated programs (and not sciences), which, having their own goals and objectives, are tested not by institutional compliance, but by the effectiveness and demand of graduates in the labour market who successfully convert the acquired knowledge and skills.

An example of such universalisation and interdisciplinarity can be the strategy for the further development of the event management program subjects. Scientists state that in the future, the principles of eventivity will be determined by combinations of a directly live event and virtual online forms of its planning and holding. Once again, there is a review of the boundaries and content of reality (in Philosophy, Life Sciences). The hybridity is a challenge not only to event technology in event practices but, of course, a chance to review educational programs, to make appropriate corrections at those points of the education quality matrix that are responsible for combining event technology⁴ with programming and digital technologies.

It is known that a hybrid event is growing popular due to the promotion of Internet technology, its availability⁵, and the remoteness of event participants is just one of the conditions for an event manager to think over and adequately hold the event. So, an expert, to compete in the market of event cultural practices (in addition to primary professional responsibilities),

⁴ Poplavskiy M. M. (2017) Event-menedzhment u industrii dozvillia [Event Management in the Leisure Industry]. *Issues in Cultural Studies*, Iss. 33, pp. 186–197.

⁵ Technology for virtual and augmented reality is one of the main trends of individual needs in the market of goods and services in 2019.

must have newest universal knowledge and skills, be aware of the latest technological innovations, be able to apply them in practice, be an intermediary between technologies and people – participants, speakers, online audience and “live” audience. The broadsheet in the field of the event industry “EventMB” has researched and looked at some of the basics to consider that will be in demand in the nearest future.⁶ All of them are directly related to technical inventions and their application in planning and holding events and projects. In addition to the professional direction of training event management, there is another branch that can be called “Event Technology”, which is an excellent addition to professional competencies of the future event manager. Therefore, understanding the latest technology trends in the industry, we must balance the content of theoretical courses, practical classes and independent work of students under them, creating educational programs of a new generation following academic standards, coordinating them with leading employers, which will fully implement the competency-based approach at all educational levels for the training of specialists who know how to create events.

If you can sum the essential skill up in a single word for an event manager in a hybrid event, then this word is interaction. It means that another principle is added to the event – reciprocal action, and the strategy of organisation and impact (subject-object model) is replaced by a polylogical subject-subject model of general action-event. And the organiser again becomes the central figure in the event. Moreover, the principle of interaction is broader than the principle of “cooperation”; this principle is derived from lat. religio (to connect, to unite) and refers to the cultural meanings of the word “religion”. The interaction occurs thanks to the one who knows how to connect and unite. Therefore, as in a modern event, interaction extends to the world of people and the digital world, so in professional educational activities, there is a permanent need to realise “ a shift from the introduction of digital technologies to the integrated construction of the digital ecosystem”.⁷ This is the ability to use augmented reality, producing three-dimensional objects (as opposed to classic two-dimensional images, even interactive ones), artificial intelligence (for example, in the tasks of recognising emotions when collecting any

⁶ Cross B. (2018, October 17) 10 Things to Think About When Preparing for a Hybrid Event. *Event MB*. <https://www.eventmanagerblog.com/tips-preparing-hybrid-event> (accessed 28 September 2020).

⁷ Grebennik I., Danieliene R., Reshetnik V., Kovalenko A., Nechyporenko A., Ivanov V., Urniaieva I. (comps.) (2019) *WP 1.3: Report on analysis of EU Digital competence framework for citizens and for educators*. Kharkiv National University of Radio Electronics (NURE): Information Technologies Institute (ITI), p. 27.

information on the Internet – the event industry is very close to the entertainment industry).⁸ Accordingly, the finish of the event is not its end: the organiser must take into account the feedback, the resonance of the audience. For example, within the framework of the “Event Management” training course (developed by I.Parkhomenko, PhD in Philosophy), the theory and practice of an event project are necessarily combined with an analysis and assessment of the effectiveness of an event, in particular its technical parameters. And if the audience is not an audience in the traditional event version of its understanding, but a remote, distant audience, then the rules for preparing and holding an event should be changed significantly. After all, there is no audience as such on the Internet at all (when alone with the screen, a person reacts differently than one does in public). Also, the emphasis in the hybrid event focuses on project management tools: software, techniques for influencing a remote audience, properly conducted technical preparation of the event and research on the technical capabilities of existing Internet resources, reconciling the event technique and its aesthetics.

But researchers of the Internet audience note that the success of a hybrid event, despite everything (technique, skill), continues to be confined to the immediacy of human communication: the personal acquaintance of the main characters (event organisers) directly affects the event itself. Therefore, the feeling of the “golden section” between the real and the virtual in organising and holding an event is the search for a new harmony at the time of techniques and technologies, which, like the ancient Greek in his *paideia*, needs to be learned. This type of training includes a fair amount of knowledge and skills.

Therefore, the concept of a hybrid event does not frighten specialists of our University. On the contrary, we are used to setting high standards for educational and innovative activities. Therefore, we are constantly introducing new non-academic forms and methods of teaching. And as an example – the recognition of our innovation in the European educational space and the distinction of achievements in the field of information technology: in 2018 we won a victory in the Erasmus+ competition with the “Digital competencies framework for Ukrainian teachers and other citizens” project. First, we have proved that we do not consider the Ukrainian educational space as an object of external influences. On the contrary, our intellectual potential allows us to compete in the field of innovations and educational technologies, to influence the process of forming the image of future education right now. Secondly, we did not do this educational project

⁸ Solaris J. (2020, February 6) Event Technology: Trends and Strategy for 2020. *Event MB*. <https://www.eventmanagerblog.com/event-technology> (accessed 28 September 2020).

for export; the activities of the University teachers, in particular, the Computer Science Department of Faculty of Information Policy and Cyber Security at the Kyiv National University of Culture and Arts is an example of the combination of the latest technologies with educational innovations and realities of academic practices of our time. After all, a right specialist in any field of the arts and culture industry is a person with digital competence. Therefore, the University engaged this innovative project to fulfil specific tasks to improve teaching and learning digital skills for those who teach others – teachers. So, a modern university teacher automatically becomes the organiser of educational events and hybrid events: for example, he or she requires the skills to work in specific digital offices and virtual educational platforms, understand the design of educational resources and the tools that provide them, be able to work with scientific profiles, create and technically, meaningfully accompany own one. The list is updated every year, so it is essential to be open to innovations, not formal, but real, which will ensure the appropriate level of professional qualifications and self-realisation. So, this case proves that the University is actively involved in the development of strategies for planning education and training initiatives, and expanding the scope of digital competence is one of the ways of innovative changes in the specifics of educational programs and training courses.

CONCLUSIONS

Having analysed the internal and external factors of renewal and actualisation of the directions of student training at the Kyiv National University of Culture and Arts for the modern arts and culture industry, we have demonstrated the innovative potential of event and event culture in the modern educational space. An event as a methodology for its creation and eventology as a methodology for comprehending eventivity forms soft skills that are in demand on the modern labour market. The case of the students of event program subjects training at the Kyiv National University of Culture and Arts has shown forward-looking and strategic mechanisms for the implementation of the major educational components of its activities. We have proved that education eventivity is one of the innovative trends in education, on the implementation of which both the content of education and the organisation of the educational process depend. The criterion of the University's innovative activity in the implementation of the "Event Management" was the effectiveness of the crossover point of the labour market external requirements and the internally developed corporate event culture, which is aimed at designing eventivity as a "meeting" in science, education and art.

We also note that project activity allows learning to think independently and in an authentic way, without losing touch with the practical values of

measuring the effectiveness of training. In project activities, the sequence and content of academic disciplines are checked, the complex of which generates a matrix for modelling and designing a hybrid educational product, a synthesis of multi-vector and multi-industry types of creative activity – from idea to its implementation and comprehension.

So, the shift of the specifics of professional and practical activities to the level of theoretical generalisations by combining traditional and newest models in the educational process is one of the ways to form university education. The experience of creating and developing this program subjects proves that such frame of mind of the student-researcher is not just a tribute to scientific awareness and the university teaching model: it is a way of a future specialist's success to freely manoeuvre both within the framework of specific professional skills and abilities and to "expand" in uncertain tasks, modelling non-trivial solutions, new situations and non-standard ways out of them.

SUMMARY

Today, in keeping with Ukraine's rapid integration in the world educational space and the general globalisation of the labour market, changes in the system of arts and cultural education become relevant and socially necessary. Given the country's orientation towards the innovative development of science, significant efforts of the Kyiv National University of Culture and Arts are aimed at substantial changes in the education system, including the introduction of a dual education system and improving the quality of the educational process. **The purpose of the article** is to study the features of education modernisation at the Kyiv National University of Culture and Arts, to identify innovative ideas and approaches implemented in a higher education institution. **The scientific novelty** is determined by the fact that the study deepens the understanding and reveals the essence of the creative educational model chosen by the University for strategic planning of educational and scientific activities. The innovative potential of the event and event culture in the modern educational space has been demonstrated. The features of planning and the introduction of new fields of study and program subjects into the curriculum (for example, "Event Management") are described, the author's vision of the social significance of the event is presented. **Conclusions.** It has been determined that an event as a methodology for its creation and eventology as a methodology for comprehending eventivity forms soft skills that are in demand on the modern labour market. The education eventivity is one of the innovative trends in education, on the implementation of which both the content of education and the organisation of the educational process depends. The criterion for the innovation activity of the Kyiv National University of Culture and Arts in the implementation of the "Event Management" was the effectiveness of the

crossover point of the external requirements of the labour market and the internally developed corporate event culture, which is aimed at defining eventivity as a “meeting” in science, education and arts.

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