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Design Activity of Managers of the Socio-Cultural Sphere: Organization of a Virtual Art Exhibition

Abstract: *Introduction.* Art exhibition activity in the virtual information environment has adapted its traditional services to the new conditions of social development. It happened because the need for people to consume artistic products becomes increasingly relevant, as the unity of the Ukrainian people through culture is a driving force that demonstrates the uniqueness of our traditions and raises patriotic spirit through culture. Moreover, socio-cultural activity managers' training involves teaching students the skills of design activity for organizing a virtual art exhibition. *Purpose and methods.* The article aims to highlight the peculiarities of design activity in organizing a virtual art exhibition and identify and justify its implementation's main stages. The research methods include cultural, art, philosophical literature analysis, theoretical generalization, and synthesis. Additionally, the methods of “problem tree” and “goal tree” are used. *Results.* The results of the conducted research allow us to determine the importance of the practical application of design activity in the professional training of future managers in socio-cultural activities. *Conclusions.* A strategy for organizing a virtual art exhibition has been outlined. It has been established that strategic planning consists of several interrelated stages: setting goals, determining strategies and measures, anticipating the sequence of actions, organizing the execution of planned tasks, accounting, control, and analysis of their implementation.

Keywords: design activity, socio-cultural activity manager, virtual art exhibition, educational process.

1. Introduction

The problem formulation. Today, we are experiencing rapid computerization of our lives, primarily due to the implementation of quarantine measures worldwide and the war in Ukraine, which has made organizing many socio-cultural and other events more difficult. The Covid-19 pandemic and the war have significantly impacted design activities, particularly in the field of culture, which in turn has affected access to cultural services and needs. Culture is an integral part of self-realization for people and a widespread element of their leisure time, so human cultural rights, namely the right to freely participate in the cultural life of society and the right to enjoy the arts, which are enshrined in Article 27 of the Universal Declaration of Human Rights, must be implemented. Therefore, considering the norms on culture enshrined in the international document, more attention should be paid to this issue. New alternatives for consuming cultural products and services should be found by forming new realities of life. Thus, organizations are faced with the question of creating a virtual analog of their design activity: creating online stores, galleries, museums, company websites, etc., in order to continue working and promoting themselves and their creative achievements.

A significant characteristic of the cultural sector is the organization of mass events, such as festivals, biennials, concerts, film screenings, exhibitions, and more. The pandemic and war have caused a wave of closures of cultural institutions, indefinite postponements, or cancellations of most cultural events, thus creating an urgent need to move them into an online format. These reasons have become yet another impetus for transforming and adapting culture in the digital format, even if there is yet to be prior preparation or skills for organizing events in an online format.

For managers in the socio-cultural sphere, the new reality has also become a challenge as cultural products are created. However, the ability to show them to potential buyers becomes increasingly unattainable. Organizing virtual art exhibitions can become a tool for promoting art in today's conditions, as it provides the opportunity to showcase cultural products to potential buyers.

The development of the information space allows managers of the socio-cultural activity to develop not only at the regional level but also to become known on the world stage, to expand their services and products beyond their locality. Knowing all the intricacies of working in the information space, one can demonstrate achievements and discover many new opportunities. Virtual exhibitions are on the global network, which allows for a constant exchange of experience, information, and creative achievements. It is also worth noting that exhibition activities positively impact people's physical, emotional, spiri-

tual, and mental health and well-being. It is a way of relaxing, learning with maximum benefit, and forming one's outlook and values. Every year, exhibition activities experience a significant expansion of their functions due to the development and improvement of the cultural and creative sector, as well as consumers of cultural products and services. Therefore, there is an increasing demand for works of art. Organizing virtual art exhibitions is the most reasonable and feasible option for promoting culture to the masses, taking into account the current conditions of our life and our situation.

State study of the problem. Several Ukrainian scholars have studied the relevance and activity of virtual exhibitions. In particular, *V. Bondarenko* (2015) considers the exhibits of virtual exhibitions as a new, multifunctional information resource that provides a wide range of users with the opportunity to improve the effectiveness of information search, expand the range of necessary materials, and obtain a comprehensive understanding of the problem to which the exhibition is dedicated. It also ensures the development of personality and the increase of the population's cultural level (pp. 467-468). *L. Kudria* (2009) outlines the advantages of organizing a virtual exhibition, such as an event that is conditionally unlimited in time and space, implemented through Internet resources, graphic, audio, or video images of exhibits, and convenient time to familiarize oneself with the documents presented at the exhibition and express their own opinion about them (p. 38); *T. Kuvaieva and N. Shynkarenko* (2019) investigated the features of virtual exhibitions and the prospects for the use of such galleries by Ukrainian enterprises for the promotion and popularization of their products, as well as considered the prospects for the activity of virtual exhibitions in the context of digitization (pp. 7-13); *T. Tkachenko and T. Dupliak* (2008), who studied the features of using Internet technologies in exhibition activities and the main differences between traditional exhibitions and virtual ones, taking into account the trends of their development in the context of foreign experience (pp. 23-28). The issue of using the possibilities of the Internet in the activities of enterprises to present and promote their products is also covered in several works by Ukrainian scholars, such as *V. Klivak* (2022), *L. Tkachuk* (2007), *L. Babii* (2015), *L. Serednytska and R. Heha* (2017), and others.

Most studies on the peculiarities of virtual exhibition activities have been conducted by foreign scientists within the framework of virtual marketing. In this regard, we can mention the works of such theorists and practitioners as *L. Gong et al.* (2019), who investigated virtual exhibitions from the perspective of managing business processes with simultaneous integration of innovative virtual components (pp. 935-945); *N. Margolis* (2005), whose research is devoted to the influence of Internet technologies on the development of exhibitions and the formation of their infrastructure (pp. 72-80); *U. Gottlieb*,

M. Brown, and L. Ferrier (2014), who studied the main aspects of consumer perception of virtual exhibitions in the B2C market and the motivation for using virtual marketing (pp. 89-107). Thus, researchers have found that the motivations for using virtual marketing include increasing sales revenue, reducing costs, accessing new markets, and building trust in the brand.

Unresolved issues. Despite the growing interest in the design activities of managers in socio-cultural activity, including the organization of virtual art exhibitions, more materials must be covered in this process's methodological, theoretical, and technological aspects. Issues related to developing a strategic plan for implementing such events are often overlooked by researchers who work or have worked in this field. Additionally, Ukrainian enterprises' use of Internet technologies in the exhibition industry must be studied more.

Therefore, there is a need for high-quality professional training for future managers in socio-cultural activity, a necessity to develop their practical skills and abilities in design activities, a crucial importance of creating conditions for the development of the student's creative potential, and a lack of a scientific and methodological basis for the mentioned issue, which underscores the relevance of this work.

2. Purpose and methods

The purpose and research tasks. The article aims to highlight the peculiarities of project activities in organizing a virtual art exhibition and identify and justify the main stages of its implementation.

To achieve the set purpose, the following tasks need to be solved:

- to reveal the advantages of creating a virtual art exhibition;
- to determine the target audience and interested parties of the research;
- to analyze the problems and goals of organizing a virtual art exhibition;
- to outline a strategy for organizing a virtual art exhibition.

Methodology and methods. The research methodology is focused on the current needs and importance of design activities in the professional training of future managers in sociocultural activities. Considering that a significant feature of the cultural sector is the organization of mass events (festivals, concerts, film screenings, exhibitions, etc.), there is a need to move them online, thus opening up new opportunities for the activities of sociocultural managers. Therefore, the research uses a systemic approach, which allows us to consider a sociocultural manager as a holistic personality who realizes their competencies in various directions, including project management.

Additionally, axiological and culturological approaches were used to study exhibition (gallery) activities.

In addition to general scientific methods such as analysis, synthesis, etc., specific scientific methods were used in the study. Precisely, the manager needed to define the circle of interested parties at the initial stage of organizing a virtual art exhibition. To address this issue, the “stakeholder analysis” method was used, which allows for predicting the presence of potential supporters and users of the cultural product. The analysis method was used to assess how interested parties could react to changes and how they feel about actions planned during the event.

To analyze the problems and goals of organizing a virtual art exhibition, the “problem tree” method was applied. This method creates a diagram in the form of a problem tree, which presents an analysis of the causes of the problem. Additionally, the “goal tree” method was used to help organize the virtual art exhibition, where the goals, effects, and tasks that arise are described as objectives.

To facilitate the manager of the socio-cultural activity in the process of implementing a project, namely, organizing a virtual art exhibition, a strategic plan is being created, which provides more efficiency to work, helps to use all types of company resources in the most efficient and least risky way, increases its competitiveness, and creates favorable prospects for a constant and long-term presence in the target market.

A complex of various methods was used during the scientific research: theoretical methods (analysis of culturological, art history, philosophical literature, periodicals dedicated to the problems of cultural space, exhibition activities, gallery activities; method of theoretical generalization and synthesis (clarification of the main definitions of the research, generalization of the research results, formulation of conclusions).

Information base. As research material, works of domestic and foreign scientists dedicated to the issues of virtual exhibitions and empirical data obtained based on the performance indicators (statistics) of online galleries were used. The practical implementation of the research results was carried out on the basis of training bachelors in the specialty “Management of socio-cultural activities” at Sumy State University (Sumy, Ukraine) within the scientific project of the discipline “Project management and fundraising in socio-cultural activities”.

3. Results and discussion

3.1. Advantages of a virtual art exhibition creation

Researching this issue is crucial in the current stage of society's development, especially in the context of the pandemic and Russia's full-scale invasion of Ukraine, which has forced many museums, galleries, and art centers to close.

However, the need for people to consume art, promote Ukrainian culture and the works of domestic artists become more and more urgent because the unity of the Ukrainian people through culture is a driving force that demonstrates the diversity, colorfulness, and uniqueness of our traditions, talents of Ukrainians, and raising patriotic spirit through culture.

Virtual galleries are currently an excellent solution to various problems associated with the functioning of exhibitions during wartime because everyone can access the relevant website and view a collection of works at any convenient time without risking their safety. Thus, in order not to completely cease their activities, many galleries are switching to online mode, exhibiting their works in a virtual form.

The relevance of creating a virtual exhibition also lies in the fact that it requires less effort and finances compared to a traditional exhibition. Therefore, artists receive several advantages:

- a virtual exhibition does not require the creation of unique stands for each artwork;
- there is no need to rent space in exhibition pavilions;
- there is no need to decorate and transport various expensive equipment and models;
- a virtual exhibition has no time restrictions, it can operate constantly, and at any time, one can change the design of the paintings;
- interested parties can contact an artist anytime to discuss important issues, various proposals, etc., as they will have 24/7 access to information about one's services or products.

Many galleries had already practiced working online before the war, as demonstrated by such gallery websites as the National Association of Artists and Sculptors of Ukraine, the Central State Archive-Museum of Literature and Art of Ukraine, Art Online – GALLERY 101, the Digital exhibition “Almost There”, the Kharkiv Art Museum, the Virtual Tour of Ukrainian Museums in the Open Air, and others.

Statistics also speak to the relevance of online gallery activity. For example, the National Museum in L’viv reports that 1.5 million people visited their digital exhibition in 2020 alone, and this indicator has almost tripled every year. Moreover, the Dnipropetrovsk Art Museum recorded a nine-fold increase in online attendance. Of the museum visitors, 81,300 people, 72,730 visited the virtual space. Moreover, the number of people who visit the museum decreases by about 40% yearly. The Khmelnytsky Regional Art Museum also calculated that 12.5 times more people than the physical museum visit online exhibitions.

3.2. The target audience and stakeholders of the virtual art exhibition organization

To successfully implement any event, it is necessary to identify the project stakeholders and conduct a stakeholder analysis correctly. For this purpose, it is necessary to analyze scientific research regarding the definition of these concepts, namely “project stakeholders” and “stakeholder analysis”.

According to the Project Management Institute (PMI), an international non-profit organization for project management, “project stakeholders are individuals and organizations who are actively involved in the project and whose interests may positively or negatively affect the project's outcome, that is, those who have any interest or investment in the project” (Miller & Oliver, 2015). From this definition, it can be understood that project stakeholders are people or groups of people, organizations, etc., who either gain or lose something by completing one's project.

As stated by *M. Rych* (2013), “Stakeholder analysis is a collective methodology that helps to outline the interests of different groups, gaining the support of individuals who positively assess the possible consequences of the strategy and are ready to manage the risks posed by parties not interested in the strategy” (p. 47). Additionally, during the stakeholder analysis stage, meetings with representatives of the stakeholders are typically conducted to determine their information needs. The benefit of involving stakeholders is that it identifies the precise information that will be used and reduces unjustified costs.

Therefore, at the initial stage of organizing a virtual art exhibition, the manager needs to define the circle of project stakeholders. A possible way to solve this problem is to use “stakeholder analysis” and develop a “preliminary stakeholder analysis matrix”, which will predict the presence of potential supporters and users of the cultural product. Firstly, it is necessary to compile a list of stakeholders in the form of a list, demonstrating which of the interested groups and individuals need attention.

Let us demonstrate stakeholder analysis using an example of a project by the students majoring in “Management of Socio-Cultural Activities” at Sumy State University to organize a virtual art exhibition called “Gallery of Migma Arts”.

The stakeholders of the project include prospective students, current students of Sumy State University interested in art, students whose works were involved in the project, local artists of Sumy, residents of Sumy interested in art, developers of the gallery website, instructors of the “Management of Socio-Cultural Activities” program, art shops, and art galleries. Based on this list, a preliminary stakeholder analysis matrix was developed, indicating the following indicators: the impact of stakeholders on the project and the importance of stakeholders.

Specific changes occur at all levels throughout the event organization's life cycles. As a result, there are constant changes to the existing situation, to which project stakeholders may react positively, neutrally, or negatively. This problem requires another analysis, namely the evaluation of how stakeholders may react to changes and their attitude towards the actions planned during the event implementation. Some actions may cause a strong reaction, so considering this at the planning stage and trying to minimize stakeholder opposition is worth considering.

To analyze stakeholders, compiling a list of all individuals, groups, or organizations related to the given topic is necessary. For each one, it is essential to determine their interest in the event. Are they interested in the implementation of the event? Conversely, does the implementation of the event conflict with their interests? Under what conditions would they be interested in participating in the event (or neutral towards it)? What other information is needed to understand their attitude towards the event better? It should be noted that the implementation of the event, namely the organization of a virtual art exhibition, must be consistent with the interests of the involved parties, as it only carries positive and beneficial goals.

Surveys or other interactive measures can be conducted to obtain information about stakeholders' attitudes toward the implementation of the project. In modern times, the most reasonable and safe option for such measures may be the creation of suggestion boxes, through which all interested parties can send their proposals, complaints, recommendations, and comments, which can be sent via phone, website, social media pages, or email. To effectively interact with stakeholders, it is necessary to provide transparent information in the format and language that meets the needs of stakeholders, as well as to disseminate information through all available means, channels, and places that stakeholders use and find convenient.

Moving on to defining the target group, it is worth understanding the “target group” concept. Thus, the project's target group is a group of people or structures that will have a direct positive impact on the project (GIZ International Services, n.d., p. 11).

Returning to the example mentioned above, namely the organization of the virtual art exhibition “Gallery of Migma Arts”, it should be noted that the target group of the project included individuals who were directly involved in the organization of this exhibition and its promotion on social media, in particular:

- website developers for the gallery (directly involved in developing the exhibition, influencing the final result and quality of the product, interested in having as many people as possible visit the website, and involved in promoting the event);

- artists whose works were exhibited at the event (providing their artistic works for display in the virtual gallery and whose works formed the website's content. They were interested in promoting their creativity, displaying it to a larger audience, and promoting the project on their social media);
- students majoring in “Management of Socio-Cultural Activity” (as part of their educational program, studied disciplines related to exhibition and project activities. They had the opportunity to use our product as a learning platform, taking the project's idea and implementation as an example to satisfy their cultural, aesthetic, and professional needs. They were interested in promoting culture and the arts in the city and were, therefore, also involved in promoting the website-gallery).

Thus, by identifying interested parties and the project's target group, the following steps can be taken towards organizing the virtual art exhibition, including analyzing problems and goals and strategic planning.

3.3. Analysis of problems and goals of a virtual art exhibition organizing

First, its goals and problems should be defined to organize an event successfully. The main task is to identify the problem that needs to be analyzed during the event's organization and thus solve the identified problem.

To identify the problems of the event, it is necessary to understand what the term “problem” means. According to the explanatory dictionary of the Ukrainian language, a problem is a complex theoretical or practical question that requires a solution (Ivchenko, 2002, p. 374). Problems can be negative factors for projects that can harm the project or hinder its timely development. Thus, to solve problems by organizing a virtual art exhibition, it is worth creating a problem tree diagram, which presents an analysis of the causes of the problem. For example, for the virtual art exhibition “Gallery of migma arts”, we will demonstrate the “Problem Tree” diagram (*Figure 1*).

The following logic of our research requires us to consider “goals”. In the explanatory dictionary of the Ukrainian language, “goals” is interpreted as what people strive for or try to achieve (Ivchenko, 2002, p. 517). When setting a goal, it is necessary to consider that it should be realistic and achievable; that is, one should objectively assess one's capabilities. The goal should also be combined with the problem, tasks, purpose, types of activities, and project resources. The goal should be to achieve the most expected results to improve the situation described in the problem.

It should be noted that the goal aims to determine what and by what time it is necessary to achieve after the event and to check whether they have succeeded or successfully implemented the event. The clarity of defining the goal helps to accurately determine the means of achieving it.

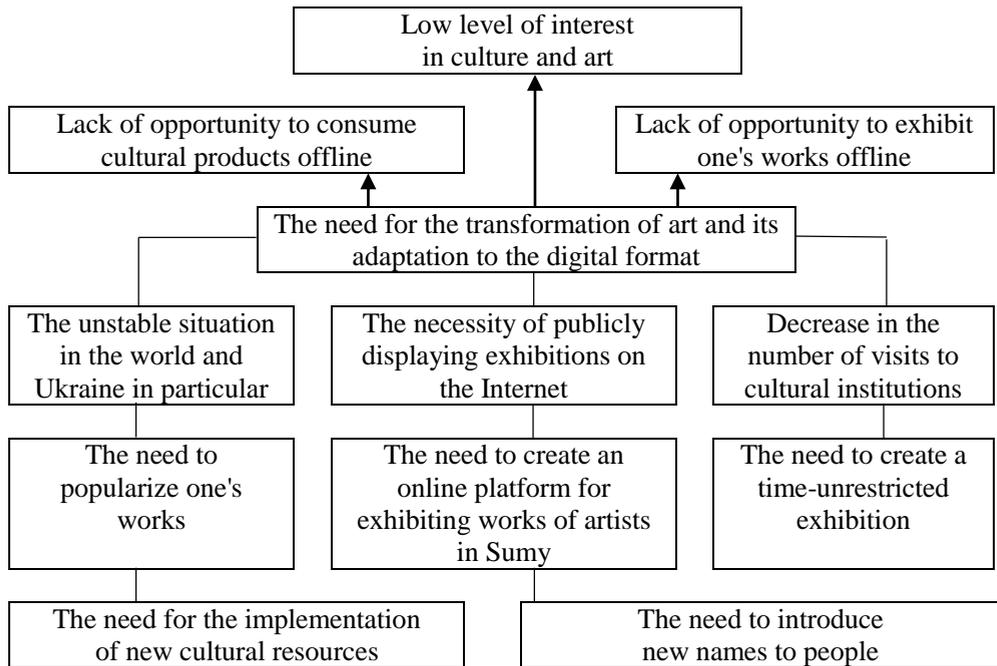


Figure 1. Problem tree for organizing a virtual art exhibition

Source: own development

It should be noted that in order to define the goals of an event correctly, it is necessary to follow specific guidelines:

1) the goals of one's event should be formulated correctly and understandably. The goals should correspond to the time of their achievement, the volume of the tasks set, and reflect the main expected results;

2) the goals should be realistic and achievable. The goals should motivate the event's performers and create a desire to work productively and efficiently. However, the goal should not be too easy, as in this case, professional workers will not be interested in this project and will leave it;

3) the goals should be measurable; that is, they should allow the event's performers to determine the degree of current progress in achieving them;

4) the goals should have deadlines for their completion. These deadlines create conditions that allow the project to be completed promptly without delays;

5) at all stages of event implementation, it is worth controlling the achievement of goals and, if necessary, correcting executive actions.

The next step after creating a problem tree is to develop a tree of objectives that need to be achieved. Here is an example of a "Tree of Objectives" diagram for organizing a virtual art exhibition, "Gallery of migma arts". It describes the problems, consequences, and causes set as goals, effects, and tasks.

It should be noted that to create a tree of objectives; several questions must be answered first, namely:

- 1) what is the primary goal of the event's activities?
- 2) what existing project resources will help achieve the event's goals?
- 3) what priorities are essential in an event?
- 4) how to plan activities correctly to increase efficiency?

In the “Tree of Objectives” for the virtual art exhibition “Gallery of mi-gma arts”, the overall purpose of the event was defined, i.e., what should be obtained as a result of the project's implementation (Figure 2). The specific objective reflects the primary goal of the event and its purpose. The results show what should be obtained after completing the project.

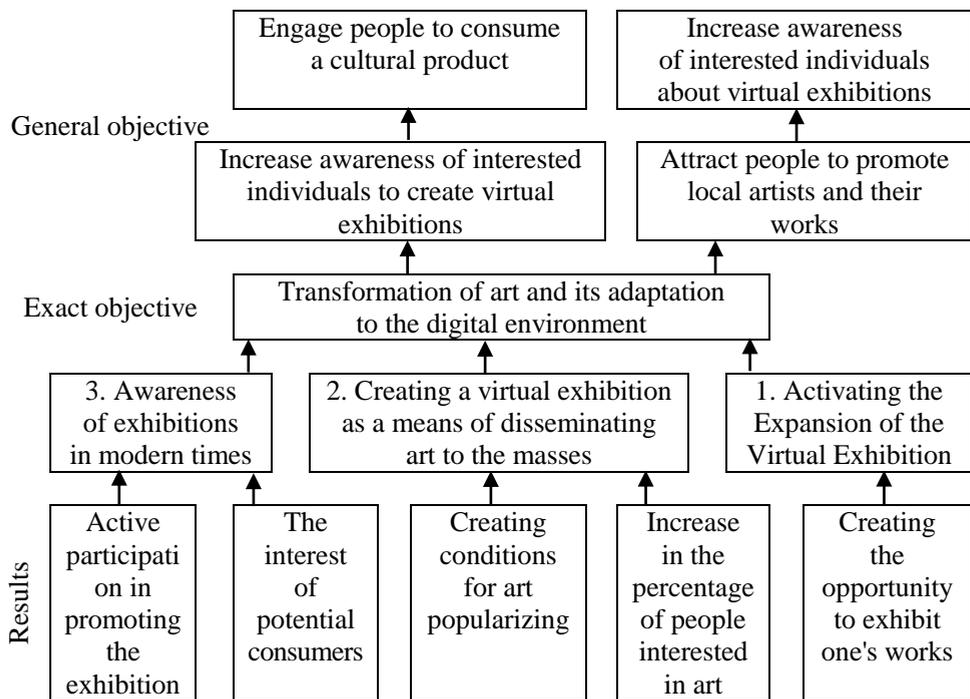


Figure 2. Tree of objectives for organizing a virtual art exhibition

Source: own development

Therefore, defining goals requires careful attention to implement the event and achieve the set goal effectively. Analyzing the problems of the event, it is worth developing a problem tree that would allow us to see important features and find methods and ways to solve these problems or minimize them. Based on the problem tree, it is advisable to create a tree of goals, which presents the event's purpose, effects, and tasks.

3.4. Strategic planning for organizing a virtual art exhibition

The term “strategic planning” is relatively new and an essential part of the project implementation process. Strategic planning aims to continuously improve all components of the project management system, which helps to successfully develop professional activities and projects, taking into account competitive conditions and sudden changes in the external and internal environment. Strategic planning also brings high economic efficiency, manifested in the most reasonable and least risky use of all types of company resources, increasing its competitiveness and creating favorable prospects for its constant and long-term presence in the target market (Karpishchenko et al., 2013, p. 7).

It should be noted that many explanations and characteristics of strategic planning are available in the public domain. The most appropriate and comprehensive, in our opinion, is the division into stages of the strategic planning process, as defined by *T. Azarova and L. Abramov* (2000), and namely:

- defining the project's goals and its primary mission;
- analyzing the project environment, including gathering information on the project's strengths and weaknesses, potential results, and opportunities;
- choosing a strategy;
- implementing the chosen strategy;
- evaluating and controlling the project's performance (pp. 6-7).

Strategic planning primarily focuses on the development of a strategic plan. With the help of strategic planning, it is possible to forecast and plan one's activities for developing and implementing a project in the future. Strategic planning is based on setting goals and objectives and formulating the most optimal ways to achieve them. In agreement with a group of scientists, it should be noted that creating a strategic plan helps to facilitate the project implementation process, in particular (Berdanova et al., 2008, p. 11):

- to evaluate the performance and efficiency of resource utilization, particularly budgetary funds;
- to think strategically (especially for leadership) and develop effective strategies;
- to identify critical organizational problems;
- to create a logically consistent and defensible basis for decision making;
- to ensure maximum continuity in organizational control (monitoring);
- to act effectively in a changing environment;
- to evaluate current decisions in light of future changes.

Various types of strategic planning can be found depending on the project's characteristics to better and more accurately plan the project. For organizing a virtual art exhibition, choosing and relying on short-term plans is more appropriate since the said event can be implemented quickly.

Analyzing scientific literature, it can be concluded that most scientists agree with the process of strategic planning based on the following propositions: project mission, project goals, evaluation and analysis of the external environment, human resources, analysis of strategic alternatives, selection of strategy, implementation of the strategy (management, planning, implementation, and control of strategic plan implementation), evaluation of strategy (and transition to stage I) (Morozova, 2019, p. 269).

Thus, strategic planning consists of several interrelated stages:

- 1) setting goals;
- 2) identifying strategies (“strategic set”) and measures for their implementation;
- 3) predicting a sequence of actions over a sufficiently long period and embedding it in plans, projects, and programs of various types, which are tools for achieving goals and implementing strategies;
- 4) organizing the execution of planned tasks;
- 5) accounting, control, and analysis of their implementation.

Let us consider these stages in more detail using the example of the organization of the virtual art exhibition “Gallery of migma arts”. Thus, the first stage of strategic planning involves identifying the event's main objectives and potential opportunities for its implementation. As mentioned above, the project's main goal was the transformation of art and its adaptation to the digital environment. To implement the first stage, participants identified the main questions: Why is there a need to transform art and adapt it in the digital environment? What specific actions should be taken to achieve the event's main goal? What are the expected results? It was also advisable to define not only the main goal of the project but also others. These were:

- 1) generating interest in cultural consumption among people;
- 2) increasing awareness of interested individuals, adding to virtual exhibitions;
- 3) engaging people in promoting local artists and their works;
- 4) creating conditions for the popularization of art;
- 5) implementing new, multifunctional information and educational cultural resources.

The second stage involves determining strategies and actions for their implementation. It should be noted that there are many approaches to developing strategic plans, depending on the leader's and senior staff's role in their

development. The most optimal approach is built on cooperation. In this approach, the project leader and planning bodies use the assistance of future key performers. Based on these principles, a content-balanced and timeline-balanced strategy can be formed, and performers can collaborate (Butko et al., 2016, p. 57). It should be noted that the project to organize the virtual art exhibition “Gallery of migma arts” provided for close cooperation between the leader, manager, key performer, and website developer. Therefore, determining the strategy is an essential strategic planning stage, as the project's success depends on it.

In turn, the discussion and creation of a general project description is a transition to the third stage of strategic planning. Taking the student project “Gallery of migma arts” as an example, it should be noted that at this stage, they developed a problem tree and a goal tree, where they outlined one main project goal and derived goals, as well as possible ways to achieve these goals (see subsection 3.3).

The fourth stage involves organizing the implementation of planned tasks. After defining the main goals and tasks, it is necessary to plan their implementation and execution. At this stage, it is worth developing a plan to implement the strategy, considering stakeholders' needs, setting up communication links, and analyzing goals, tasks, missions, and expected project results. Thus, we propose to review the project strategy for organizing the virtual art exhibition “Gallery of migma arts” (*Figure 3*).

It should be noted that the presented strategy is based on the peculiarities of the event, its goals, tasks, and expected results. The implementation of tasks within a short period and delegation to other project stakeholders are also considered in its foundation.

The final stage of strategic planning involves accounting, control, and analysis of achieving goals and tasks. At this stage, it is worth comparing the expected results at the beginning of the project planning and the actual results after the implementation of the event.

Based on the project to organize a virtual art exhibition, “Gallery of migma arts”, it is worth noting that the performers achieved the following results:

1. Creation of a virtual art exhibition. Using the code editor Visual Studio Code, they created the website for the “Gallery of migma arts” virtual art exhibition, which can be accessed at <https://gallery-of-migma-arts2022.netlify.app/>. The website structure was coded using the HTML markup language to display web pages in a browser. During the development of the code, criteria for information accessibility for the viewer on the website, convenient placement of paintings, and the construction of the website's structure were taken into account so that each artist's paintings were in a separate block. A special page styling language, CSS, developed the website's design. It is important to note

that the website's color scheme should not distract attention from the paintings and should be thematically appropriate for the virtual art exhibition. Additionally, CSS was used to define website styles for different formats, ensuring that the website was user-friendly and visually appealing, regardless of the device used to view it, such as a phone, laptop, tablet, or PC.

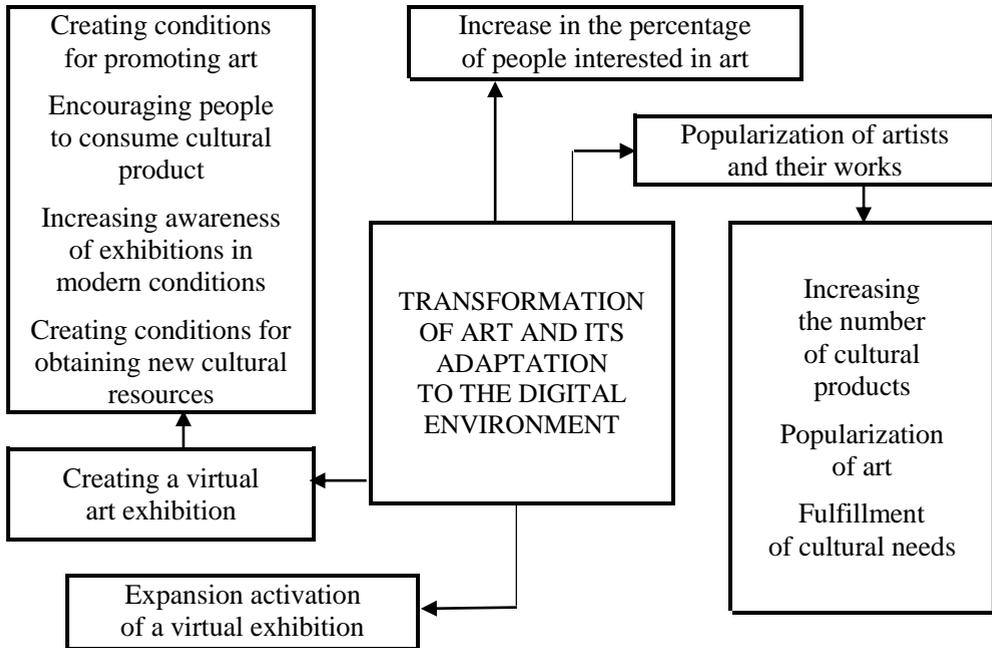


Figure 3. Project strategy for organizing a virtual art exhibition

Source: own development

2. Promotion of local artists and their works. To implement the event, a collection of works by students from the Department of Psychology, Political Science, and Socio-Cultural Technologies at Sumy State University was gathered. In total, 28 paintings by five artists were collected. Among the artists were A. Nikonenko (working in genres such as still life, seascape, interior painting, and landscape in oil and acrylic), A. Sirobaba (in the genres of irezumi, tattoo sketches in graphic technique), S. Ustyenko (in the genre of animalistic digital portrait, sketch), Y. Shalatonova (in the genre of semi-realism, in the technique of digital painting), and M. Gladenko (in the genres of still life and portrait, in the techniques of acrylic and digital painting). It is worth noting that these are students whose works have not been promoted before, so the virtual gallery has become a platform for their creative debut and an opportunity to showcase their works to a broad audience.

3. Increasing percentage of people interested in art. To track the attendance of the exhibition and analyze the interaction of visitors with the website, the Google Analytics platform was connected, which allowed for detailed statistics on website visits. According to the latest data: the virtual art exhibition “Gallery of migma arts” was visited 154 times; new users (107 people); the average duration of a visitor's stay on the site (0.52 minutes); countries from which the website was viewed – 81 visitors from Ukraine, 8 from Poland, 8 from the Netherlands, 2 from France, 2 from Germany, 2 from the USA, 1 from Denmark, 1 from Canada, 1 from Portugal, and 1 from Spain.

4. The activation of expanding the exhibition becomes possible thanks to the popularization of the website. At this stage, it is crucial to focus on the fact that visitors of the virtual art exhibition “Gallery of migma arts” can themselves be artists and provide their works for publication or show the website to their artist acquaintances. In particular, reviews with recommendations from website visitors will allow project performers to consider viewers' wishes and improve and expand the exhibition.

Thus, by examining the strategic planning issue in detail, one's project implementation strategy will be able to be developed. Strategic planning will allow for a detailed project description, which will accurately determine the sequence of actions during its implementation.

4. Conclusions

The results of the conducted research allow us to determine the importance of the practical use of design activity in the professional training of future managers of sociocultural activity and to draw the following conclusions:

1. The advantages of creating a virtual art exhibition have been highlighted. It has been established that organizing virtual exhibitions is an excellent and most optimal way to solve the problem of closing cultural institutions; they do not require the creation of special stands for each work; there is no need to rent a space in exhibition pavilions, decorate and transport various expensive equipment; they have no time constraints, and interested persons can contact the organizers at any time with important questions. In particular, online work has been practiced by the National Association of Artists and Sculptors of Ukraine, the Central State Archive-Museum of Literature and Art of Ukraine, Art Online – GALLERY 101, the Digital Exhibition “Almost There”, the Kharkiv Art Museum, the Virtual Tour of Ukrainian Museums under the Open Sky, and others.

2. The target audience and stakeholders of the project have been identified. It has been established that at the initial stage, the manager of socio-cultural activities needs to outline the circle of stakeholders of the project. Thus, stakeholders of the organization of a virtual art exhibition may include people interested in artistic activities; artists whose works will be featured in the exhibition; artists from other locations; website-gallery developers; managers of socio-cultural activities; art shops, and art galleries.

It is stated that the target audience for organizing a virtual art exhibition may consist of individuals who are directly involved in its implementation and promotion. Thus, the target audience includes website gallery developers (designers and programmers), artists whose works will be exhibited at the show, and socio-cultural activity managers.

3. The problems and goals of the project have been analyzed. It has been established that the identified problems should be presented as a “problem tree”, which includes an analysis of the causes of problems in the event and how to solve existing and potential problems. It has also been proven that the event's goals should be combined with the problem, tasks, purpose, types of activities, and project resources. Thus, a specific goal reflects the event's primary purpose, and the results reflect what the performers should receive after the completion of the event.

4. A strategy for organizing a virtual art exhibition has been outlined. It has been established that strategic planning consists of several interrelated stages: setting goals, identifying strategies and measures for their implementation, predicting the sequence of actions, organizing the implementation of planned tasks, accounting, controlling, and analyzing their implementation. The sequence of main actions for strategic planning of a virtual art exhibition has been presented, including creating a virtual art exhibition, promoting local artists and their works, increasing the percentage of website visitors, and activating the expansion of the virtual exhibition.

The scientific novelty. The scientific novelty of the obtained results lies in the fact that, in the conditions of war and Covid-19, an alternative option of virtual exhibitions as a replacement for physical ones using student works to promote the creativity of students from the Department of Psychology, Political Science, and Socio-Cultural Technologies of Sumy State University was analyzed for the first time, to transform art and adapt it to the digital environment.

The significance of the study. The practical significance lies in the opportunities to apply the gained experience in the educational process of training managers of socio-cultural activity at Sumy State University, namely within

the disciplines “Workshop on Sociocultural Activities”, “Project Management and Fundraising in Sociocultural Activities”, “Regional Practices of Sociocultural Activities”, etc.

Prospects for further research. Further research involves improving the educational components of forming professional competencies of future managers of socio-cultural activities, considering the practical experience of organizing the virtual art exhibition of student works “Gallery of Migma Arts”.

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