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Development of a Video Tour as a Component of the Activities of the Manager of Socio-Cultural Sphere: Memorialization and Digitization

Abstract: *Introduction.* Adapting to the modern circumstances of social life, managers of socio-cultural sphere must improve their forms of work and introduce new methods and tools for the implementation of socio-cultural activities. Therefore, the development of a video tour is an integral part of the work of a manager of socio-cultural activities and it requires the mastery of certain skills in the development and presentation of a certain product. *Purpose and methods.* The purpose of the article is to highlight features of developing a video tour as a component of the manager's activity in the socio-cultural sphere, to identify and justify the main stages of its implementation. Research methods include the analysis of cultural, art history, and philosophical literature; historical-retrospective, touristic, technological, artistic and globalist approaches. And also the method of SWOT analysis, which makes it possible to note a sufficient number of advantages in the development of video tours. *Results.* The results of the conducted research allow us to determine the importance of the practical use of video tours in the professional training of future managers of socio-cultural activities. *Conclusions.* The strategic planning of the development of the video tour is outlined, which consists of several interrelated stages. Also, the concept of "memorialization" was specified, the meaning of the concepts of "memorial" and "monument" was revealed, the definition of the concept of "video-excursion" was formulated, by which we understand a methodically thought-out remote visit of important cultural places; the definition of the concept of "digitalization" was analyzed and considered in the context of the development of a video tour.

Keywords: memorialization, monument, historical memory, digitalization, video tour, manager of socio-cultural sphere.

1. Introduction

The problem formulation. Rapid changes in the modern life are associated with globalization challenges, the spread of mass culture, the formation of a single information space, the dominance of consumer culture have an impact on the tourism sphere as well. Taking into account the situation with the war, visiting historical, memorable and generally interesting places is complicated. Modern consumers of cultural products prefer those that can be obtained instantly via the Internet. In this regard, the activities of the socio-cultural sphere are transformed in accordance with the requirements of time and the needs of consumers. Therefore, new forms of holding events, attracting viewers and promoting their own brands are being looked for.

The scientific platform of the information and educational environment for the professional training of managers of socio-cultural activities enables the process of formation of professional socio-informational competences of future specialists. It is oriented towards the systemic interaction of professional training and digitalization of the educational process in the formation of informational competence of future managers of socio-cultural activities to ensure additional skills and professional employment of managers of socio-cultural activities at new levels of service quality.

Modern realities, the pandemic and the war, have made adjustments in the sphere of culture, including the closing of cultural institutions, the impossibility of developing the tourism sphere, etc. Therefore, the question of using possibilities of technology, digitalization and work online became more and more important.

Ukraine actively participates in the process of digitalization of education on the basis of the “Concept for the Development of the Digital Economy and Society of Ukraine for 2018-2020”, and therefore the training of managers of socio-cultural activities is based on the use of digital technologies such as searching for content according to interests, meeting individual needs, constant modernization of style and forms of culture. In the professional activity of a modern manager of socio-cultural activities, it is often necessary to search for non-standard ways of solving production tasks related to the multi-sectoral nature of the leisure industry, which requires innovative socio-informational transformations and management solutions.

Understanding the importance of the preservation of the cultural values of the nation and their memory on the basis of which social consciousness is formed, in modern conditions the question of its implementation arises through the transition from offline to online mode or digitalization. As world experience shows, the reorientation of managers of socio-cultural sphere to the virtual environment, based on the digitization of cultural heritage, is currently quite effective, and has led to the emergence of new tools, such as video tours.

Without doubts, exactly the video tour as a methodically thought-out remote visit to important cultural places, which is based on knowledge of objects and their analysis, gives consumers the opportunity to receive a modern cultural product in a convenient, safe form. Also, innovative technologies make it possible to reduce the cost of services, stimulate new needs, create a favorable image of the producer of new services, etc. And, the most important, all there remains an opportunity to get to know the culture, traditions, to learn something new, to “present Ukraine by Ukrainians”, as well as an opportunity for foreigners to get to know Ukraine better.

In our opinion, the organization of video tours is an appropriate and possible option for spreading culture to the masses, taking into account the current conditions of life in Ukraine.

State study of the problem. Researching the issue of creating a video tour, as a component of the work of a manager of socio-cultural sphere, the meaning of “memorialization” and “digitalization” were considered. For example, by Yana Barinova, who is an ex-strategy director of the Babyn Yar Holocaust Memorial Center (Badior, 2020), “memorialization” is expressed as a work with public opinion, the work with the descendants of those who were killed, the work with other specialized museums. *O. Sushchuk* (2022) believes that “memorialization” is a certain complex of activities, a process that embodies several components: research, installation and construction of a memorial, educational process, practice of honoring and informing, care. *P. Nora* (2014) considers “memorialization” as a commemoration – the creation of shared memories through the creation of rituals of perpetuation (honoring, celebration, etc.) of certain persons and events, the construction of “places of memory” (pp. 188-192).

The definition of the term “digitalization” was formulated by *J.-P. de Clerck* (2016) who noted that it is the process of creating a digital version of analog/physical things such as paper documents, video and photo images, sounds, etc. A group of scientists such as *V. Yevtushenko, M. Kudinova and A. Zadesenets* (2021) drew attention to the fact that “digitalization” is often an intuitive process that requires a creative approach from managers of socio-cultural activities, regarding its implementation (p. 90). *M. Lelyk* (2019) believes that the “digitization” and preservation of cultural memory should be carried out through the digitization of printed materials, photos, museum objects, archival documents, musical and audiovisual materials, monuments and archaeological sites (p. 1).

Investigating the problems related to the development of video tours, the concept of “virtual tour” is considered, for example *O. Kovalenko* (2019) consider it as one of the most effective and convincing ways of presenting information using the placement of videos, graphics, texts, links, etc. (p. 95). *O. Korol* (2016) believes that an excursion is a form and method of acquiring knowledge and organizing leisure time, which involves visiting important places and getting to know them under the guidance of a specialist tour guide (p. 6).

Researchers *O. Sushchenko and V. Kravchenko* (2018) substantiated the fact that video tours, together with other technologies, have a number of advantages such as accessibility; the possibility of visiting attractions around the world without large material and time costs; the possibility of multiple viewings tours and descriptions of objects at any time; receiving impressions; the user can look into any corner of the space and see more than in a static photo (p. 21). The shortcomings of the video tour were highlighted by researchers *O. Sushchenko and V. Kravchenko* (2018), *T. Marusei* (2021) which are: limited impressions, low level of memorization, inability to ask questions in real time, dependence on creators (it is impossible to see what is not included in excursion), it can be fully displayed only on electronic media (p. 21). An overview of the types of online excursions is presented in the study guide by *S. Halasiuk and S. Nezdoiminov* (2013), among which are the following: overview (where elements of several excursions united by a common theme), thematic (excursions that reveal certain topics) and biographical (excursions related to the life and biography of people) (p. 44).

Unresolved issues. Despite the fact that the interest to the development of video tours by managers of socio-cultural sphere continues to grow, the materials to cover the methodological, theoretical and technological aspects of this process are extremely insufficient. The issue of developing a strategic plan for the implementation of the specified event remains beyond the attention of scientists who have worked or continue to work in this direction.

So, the relevance of this work is that there is a need for high-quality professional training of future managers of socio-cultural activities, also there is a need to develop their practical abilities and skills in the development of video tours based on memorialization and digitization, and it is also important to create conditions for the development of the student's creative potential work.

2. Purpose and methods

The purpose and research tasks. The purpose of the article is to highlight the peculiarities of the development of a video tour as a component of the activity of a manager of socio-cultural sphere, to identify and substantiate the main stages of its implementation.

To achieve the goal, the following tasks must be solved:

- to consider the memorialization of memory as an important area of activity of the manager of socio-cultural sphere;
- highlight the peculiarities of developing a video tour;
- to investigate digitization in the context of developing a video tour;
- to outline the strategic planning for the development of a video tour.

Methodology and methods. The research methodology is aimed at the actual needs and importance of developing a video tour in the professional training of future managers of socio-cultural activities. Taking into account the current geopolitical situation, there is a need to transfer the cultural product online, opening up new opportunities for the activities of managers of socio-cultural sphere. Therefore, the research uses a systematic approach, which makes it possible to consider the manager of socio-cultural activities as a person, who realizes competences in different directions.

While strategic planning and creating a video tour, it is necessary to research the material that will be the basis, therefore the main research methods are the analysis of cultural, art history, and philosophical literature, which provide information about a certain object, descriptive and empirical indicators of the culture of a certain people or historical period, which makes it possible to reveal facts for explanation and achievement of the theoretical level.

The method of theoretical generalization and synthesis helps to clarify the main definitions of research, to generalize research results, and to formulate conclusions.

The historical-retrospective method is one of the most accessible and widespread methods of scientific research. This method, with the aim of reproducing real history, ensures the sequence of disclosure of the main functions and properties of the object.

In addition to general scientific methods, such as analysis, synthesis, specifically scientific methods are used in the work too. Namely, at the initial stage of organizing a video tour, the manager needs to outline the circle of stakeholders of the project, so the SWOT analysis method, which helps to identify and structure facts about the product (video tour) was used to implement this issue, also it provides an opportunity to note sufficient number of advantages in the development of video tours in the socio-cultural sphere, in particular, the development of museum, excursion-cognitive, cultural, scientific and other types of leisure. Moreover, while viewing it, all concerned parties receive a large amount of information, they have the opportunity to expand horizons and visit any excursions of various topics in a remote format.

While developing a video tour as a component of the activities of a manager of socio-cultural sphere, taking into account the issues of memorialization and digitalization, in addition to theoretical and practical research methods, various approaches were used. Thus, the artistic approach makes it possible to consider a video tour from the angle of transmitting a cultural message based on media display. The technological approach makes it possible to design media material based on the use of graphic, design and digital tools. With a theoretical approach, a video tour is perceived as a digital material for carrying out excursion activities without the need for the physical presence of

tourists or visitors. The tourist method is aimed at traveling and familiarization with cultural values and traditions by means of digital marketing. The globalist approach is based on the possibility of visiting a cultural object with the help of digital technologies at the international level.

Information base. As research material, the works of domestic and foreign scientists devoted to the issues of memorialization, digitization, virtual tour, video tour were published. The practical implementation of the research results was carried out on the basis of the training of bachelors in the specialty “Management of socio-cultural activities” at Sumy State University (Sumy, Ukraine) within the disciplines “Tourism and recreational activities”, “Organizational and excursion activities” and on the basis of the training of bachelors in the specialty “History and archeology” within the discipline “Monument Studies and Museum Affairs” at Sumy State University (Sumy, Ukraine).

3. Results and discussion

3.1. Memorialization of memory as an important part of activity of the manager of socio-cultural sphere

The problem of memorialization of memory is one of the most important question in cultural and artistic practice and interest’s specialists in various fields, including managers of socio-cultural activities. Thus, one of the urgent modern tasks of the manager of socio-cultural sphere is the preservation of the nation's cultural values and their memory, on the basis of which social consciousness is formed. Accordingly, the achievement of the specified task will contribute to the preservation and development of cultural resources, aswell as the development of the socio-cultural industry with an orientation towards the preservation of the identity of the national culture and the assimilation of the cultural quintessence of the world.

Investigating this issue, we need to clearly clarify the meaning of the concept of “memorialization”. The position of Yana Barinova, ex-strategy director of the Babyn Yar Holocaust Memorial Center, is interesting, as she claims that “memorialization is a deep drilling. This is work with public opinion, work with the descendants of those who were killed, work with other specialized museums” (Badior, 2020).

We can also agree with the opinion of the director of the Kivertsiv Museum of Local Lore, *O. Sushchuk* (2022), who believes that “memorialization” is a certain complex of activities, a process that embodies several components: research, installation and construction of a memorial sign, an educational process, practice of commemoration and informing, care. In this sense, “memorialization” is similar to commemoration – the creation of shared memories through the creation of rituals of perpetuation (honoring, celebration, etc.) of

certain persons and events, the construction of “places of memory” (Nora, 2014, pp. 188-192). But if commemoration includes various artifacts, ideas, texts, when the subject of memorialization is the field of memory preservation.

In the context of our research, we consider memorialization as a mechanism for the formation of public consciousness, the process of preserving the memory of a certain historical event or of certain historical personalities. In particular, the specified process can be carried out using the following sources of information, namely: books and films about the event or heroes, publications, TV and radio broadcasts, works of painting and sculptural monuments, monuments and architectural ensembles, etc. These sources act as tools for the manager of socio-cultural activities, with the help of which they realize one of the professional tasks outlined above – the preservation of the nation's cultural values and their memory.

It is important to note that an important factor in the development of cultural activities in Ukraine is the abundance of historical, architectural and national traditional monuments. Accordingly, it is worth considering such basic concepts as “memorial” and “monument”, since in the future we will consider the peculiarities of the development of a video tour on the example of the project of the students of the specialty “Management of socio-cultural activities” of Sumy State University, the purpose of which was to acquaint the audience with the monument of the Putivl city and the history connected with it.

Among scientists, and especially among the public, the understanding of the terminology of the concepts “memorial” and “monument” is ambiguous. Discussions on this matter began back in the 1970s on the pages of Literary Ukraine, while discussing the monument protection legislative acts of 1976 and 1978. In contrast to the all-Union law, in the USSR law Ukrainian scientists defended the terminology of monuments, “protection of historical and cultural monuments” instead of the term “protection of historical and cultural monuments” was used. The text of the law defined that “Monuments of history and culture are buildings, memorial places and objects connected with historical events in the life of the people, the development of society and the state, works of material and spiritual creativity, which constitute historical, scientific, artistic or other cultural value” (Article 1) (Verkhovna Rada of the Ukrainian Soviet Socialist Republic, 1978). The currently effective *Law of Ukraine “On Protection of Cultural Heritage”* (Verkhovna Rada of Ukraine, 2000) uses the term “monument” as “cultural heritage monument” with the definition “...an object of cultural heritage entered in the State Register of Immovable Monuments of Ukraine, or an object of cultural heritage, which is included in the state register in accordance with the legislation in force before the entry into force of this Law, until the issue of inclusion (non-inclusion) of the object of cultural heritage in the State Register of Immovable Monuments of Ukraine” (Article 1).

In the scientific definitions of terminology, we can find: “cultural monuments”, “cultural memorials”, “sights, monuments of history and culture”, etc., and it is necessary to bring meaningful clarity to the use of these terms. In the reference literature, there is also no unanimity in the definition of the concepts of “monument” and “memorial”, in addition, there is no understanding of which of the two terms is broader.

The term “memorial” should be understood as a source of historical and cultural information, as a treasure, pride and property of the people. Whereas a “monument” is a work of art to perpetuate the memory of an event or person. These two concepts are united by the fact that they form public historical memory, namely the knowledge and ideas of citizens about the common past, which preserve historical and cultural memorials and monuments.

Therefore, in the conditions of the war, the cultural issue has a leading importance, besides, there is a growing interest to Ukrainian culture and history in the world, which leads to the tendency of spreading media materials. That is why the activities of the manager of socio-cultural activities should be based on the use of modern professional tools (in particular, such as video tours) for the dissemination of information for the purpose of forming public awareness, as well as being able to use digital materials that will be useful in carrying out professional activities in this direction. A video tour, as one of the tools for spreading cultural influence at the global level, should be informative, arouse cognitive interest, present cultural heritage and provide key information without the need for physical presence.

3.2. Features of developing a video tour

The practice of using innovative technologies by managers of socio-cultural activities is widespread and relevant at the current stage of the development of society, especially in the conditions of the pandemic and the full-scale invasion of Russia on the territory of Ukraine, due to which many cultural institutions were forced to stop their work. Innovative technologies make it possible to reduce the cost of services, increase profits, stimulate new needs, form a favorable image of the producer of new services, and also lead to the development and capture of new markets, including in the socio-cultural sphere. And therefore, modern tourism has undergone many changes and received new forms, in particular, virtual tours and video tours are gaining popularity among Internet users around the world.

Investigating this issue, we first need to clarify the meaning of the main term, a “video tour”. We note that the concept of “virtual tour” is most often encountered, which scientists consider one of the most effective and convincing ways of presenting information by placing videos, graphics, texts, links, etc. (Kovalenko, 2019, p. 95). The concept of “video tour” is much narrower, and its components require separate consideration.

Despite the widespread use of the term “video” in scientific and popular literature, it needs to be defined and clarified. Thus, in the Great Explanatory Dictionary of the Modern Ukrainian Language, video is defined as everything that is related to obtain the image of objects on the screen using electronic means (video camera, video monitor, video projector, etc) (Busel, 2005, p. 169). So, under that word “video” should be understood a wide range of technologies that allow recording, processing, transmission, storage and reproduction of visual and audiovisual information in various formats.

The general meaning of the category “video” has its own specific content in combination with the term “excursion”. Therefore, *O. Korol* (2016) believes that an excursion is a form and method of acquiring knowledge and organizing leisure time, which involves visiting important places, getting to know them under the guidance of a specialist tour guide (p. 6). In the English-speaking world, instead of the word “excursion”, the word combination “guided tour” has become widespread. Basically, it is interpreted as a short-term journey to places and buildings with a person who tells about what he saw. So, the scientific-theoretical analysis shows that the excursion is a methodically thought-out display of notable places, monuments of history and culture, which is based on the analysis of objects that are in front of the visitors, as well as a skillful narration of events related to them.

Summarizing all considerations allow us to provide essential characteristics to one of the key terms of our research. Thus, we define the concept of “video excursion” as a methodically thought-out remote visit to important cultural places, the basis of which is the knowledge of objects and their analysis, and its implementation is possible thanks to the use of electronic technologies that allow in advance to record, process, transmit, store and reproduce visual or audiovisual information.

Researchers *O. Sushchenko and V. Kravchenko* (2018) substantiated that video tours, together with other technologies, currently have a number of advantages, such as: accessibility – the possibility of visiting attractions around the world without large material and time costs; the possibility of multiple viewings of tours and descriptions of objects at any time; receiving impressions – with the help of an excursion, the effect of presence is created; implementation of travel needs for people, who are limited physically and financially; practicality for the site and the company – the costs of producing and placing a video tour do not require large investments, but give a great effect with successful advertising; safety – by “traveling” on the monitor of own computer, the tourist avoids physical difficulties and danger; reliability and persuasiveness – the user can look into any corner of the space and see more than in a static photo (p. 21). It is important to note that thanks to these advantages, on the basis of interactive panoramas, excursions and tours are created in Ukraine, as well as presentations of individual territories, which contributes to the development of virtual tourism.

At the same time, there are also disadvantages of the video tour, in particular: limited impressions, low level of memorization, impossibility to ask questions in real time, dependence on the creators (it is impossible to see what is not included in the tour), it can be fully displayed only on electronic media (Sushchenko & Kravchenko, 2018, p. 21; Marusei, 2021). In general, video tours are primarily able to significantly expand the range of potential consumers of tourism products, making tourist facilities accessible to different categories of the population, and also to arouse considerable interest among potential investors not only in the tourism sphere, but also in other branches of the modern socio-cultural industry.

Our research requires the definition of approaches to understand the concept of a video tour (*Figure 1*).

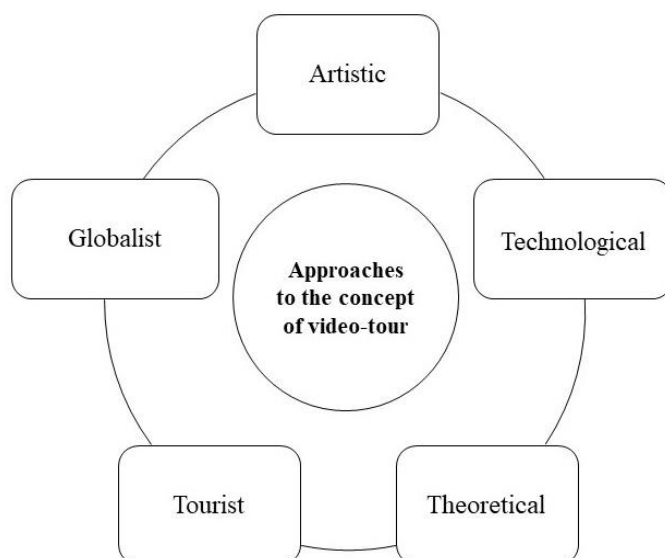


Figure 1. Approaches to the concept of a video tour

Source: own development

Let's consider each of them in detail. A video tour as an art (artistic approach) is considered from the angle of transmitting a cultural message based on media display. The technological approach involves designed media material based on the use of graphic, design and digital tools. With a theoretical approach, a video tour is perceived as a digital material for carrying out excursion activities without the need for the physical presence of tourists or visitors. The tourist approach is aimed at traveling and familiarization with cultural values and traditions by means of digital marketing. The globalist approach is based on the possibility of visiting a cultural object with the help of digital technologies at the international level.

It is important to consider the classification of video tours, which is not perfect due to the variety of approaches, outlined above to understand this concept. The best overview of the types of online tours, in our opinion, is presented in the study guide of *S. Halasiuk and S. Nezdoiminov* (2013), among which are the following: overview (where elements of several tours united by a common theme), thematic (tours that reveal certain topics) and biographical (excursions related to the life and biography of people) (p. 44). Moreover, the researchers are convinced that it is possible to consider the classification of online tours by the method of creation. So, they offer the following ways of creating such excursions (Halasiuk & Nezdoiminov, 2013, p. 50):

- use of presentation creation technologies;
- use of site building tools (creation of graphic maps, hyperlinks);
- use of geoinformation systems (google, etc.);
- 3D modeling (creation of a model of a separate object);
- use of panoramic compositions (creation of hot spots and transitions).

Table 1. Perspectives of creation a video tour in the socio-cultural sphere: SWOT analysis

<i>Strengths</i>	<i>Weaknesses</i>
<ul style="list-style-type: none"> – overcoming the boundaries of time and space; – economy and availability; – versatile sensations; – safety for the tourist; – a large number of historical and cultural attractions; – versatility; – no dependence on season and time of day; – availability of a gadget 	<ul style="list-style-type: none"> – instability of the Internet; – dependence on creators; – limited impressions; – low level of memorization; – impossibility to ask questions in real time; – absence of gadgets, smartphones, etc.
<i>Opportunities</i>	<i>Threats</i>
<ul style="list-style-type: none"> – formation of public memory; – development of museum, sightseeing, scientific and other types of tourism; – preservation of existing cultural and historical objects; – the possibility of developing a virtual excursion; – use of global experience in research, organization and management of the market of excursion and tourist services 	<ul style="list-style-type: none"> – lack of Internet; – rivalry and lack of coordination between various organizations engaged in advertising and promotion of various types of excursions; – lack of mechanisms for the implementation of state policy on supporting tourism business, etc.

Source: own development

In the process of research, it was also found that from a technical point of view, a video tour is a certain combination of panoramic photos (spherical or cylindrical), and the transition from one panorama to another is carried out with the help of an active zone. that is placed directly on the images, taking into account the tour plan. Important to note that all this is supplemented with such elements as foreground sound, background music, if necessary, ordinary photos, videos, flash videos, explanations, contact information, etc.

Summarizing the features of the development of a video tour, a SWOT analysis will be demonstrated, carried out by students of the “Management of Socio-Cultural Activities” specialty of Sumy State University in order to identify the perspectives of creation a video tour in the socio-cultural sphere (*Table 1*).

So, the conducted SWOT analysis makes it possible to note a sufficient number of advantages in the development of video tours in the socio-cultural sphere, in particular, the development of museum, excursion-cognitive, cultural, scientific and other types of leisure. Moreover, while viewing them, the interested party receives a large amount of information, has the opportunity to expand his horizons and visit any excursions of various topics in a remote format, which is especially relevant in the conditions of a full-scale invasion of Russia into the territory of Ukraine.

3.3. Digitization in the context of developing a video tour

Today, the most important transformation of our time is taking place – the transition from offline to online mode or digitalization. In this context, as world experience shows, the reorientation of managers of socio-cultural sphere to the virtual environment, based on the digitization of cultural heritage, is currently quite effective, which has led to the emergence of new tools, such as video tours.

While studying this issue, we need to clarify the meaning of the term “digitalization”. At the beginning of its existence, digitalization was understood as the conversion of data into digital formats, while at present this definition has become much more widely used, it is considered as a “digital revolution” in all spheres of activity, in particular socio-cultural. In our opinion, the definition of digitization formulated by *J.-P. de Clerck* (2016) is the best one, so that digitization is a creating a digital version of physical things like paper documents, video and photo images, sounds, etc. We also note that digitalization is often an intuitive process that requires a creative approach on the part of managers of socio-cultural activities regarding its implementation (Yevtushenko et al., 2021, p. 90).

The work of the manager of socio-cultural sphere in the conditions of digitalization is primarily the optimization of organizational and management processes, the creation of new channels of communication with the client, the

improvement of services in the socio-cultural sphere, the selection of data storage and processing methods, etc. So, the question arises, what should a modern manager of socio-cultural sphere be able to do in the era of digital transformation? The competences of the manager of socio-cultural sphere are complemented by the following knowledge and skills: to be cross-functional (to work at the intersection of professions); be able to work remotely; to be a big data professional (to collect and manage a large amount of information); know the basics of IT technologies; to be able to think creatively and possess soft skills; be ready for cross-cultural movements (to work in different countries under the conditions of globalization).

A special place in the work of the manager of socio-cultural sphere is occupied by digital marketing, which involves the promotion of socio-cultural services and products with the help of digital technologies. The main tools of digital marketing are: social media and blogs, video advertising, content marketing, push notifications, cooperation with bloggers and opinion leaders, online media such as a video tour. We note that the selection of the necessary tools listed above is determined by the outlined goals that the manager of socio-cultural sphere has set for himself. Based on the fact that our article is focused on the development of a video tour, we will consider digitalization from this option.

A significant part of digitization in the context of the development of a video tour is a digitization of objects. We agree with the opinion of *M. Lelyk* (2019), who believes that the digitization and preservation of cultural memory should be carried out through the digitization of printed materials, photos, museum objects, archival documents, musical and audiovisual materials, monuments and archaeological sites (p. 1). But it is clear that nowhere in the world there are a complete digital catalogs of what is contained in the fund repositories. Accordingly, while developing a video excursion, the formation of own collection of digitized material is quite important.

Thus, digitalization in the context of developing a video tour is necessary first of all to optimize this process with the help of software and IT solutions that will help to make it simple, more economical and with better quality in order to create public awareness and meet the needs of customers. And the features of the digitized approach will be revealed in the next subsection.

3.4. Strategic planning of video tour development

Projecting everything written above on the reality of the situation in our country, it can be noted that strategic planning is becoming more and more relevant for managers of socio-cultural activities, who enter into fierce competition both among themselves and with various event agencies. Sharing the beliefs of researcher *M. Morozova* (2019), we believe that correct strategic planning is a preliminary forecast of the results of the intended actions and a careful construction of the sequence of necessary steps (pp. 267-268).

Accordingly, strategic planning mainly focuses on the development of a strategic plan. Thus, the strategic plan acts as a tool for the progressive development of managers of socio-cultural activities, as it targets them to think prospectively, leads to a clearer coordination of efforts, which makes them more prepared for sudden changes.

There are many types of strategic planning that take into account various project characteristics and help in better planning. It is worth noting that for the development of a video tour, it is more appropriate to choose and be based on materials about short-term plans, since the identified project can be implemented quite quickly. Thus, strategic planning for the development of a video tour consists of several interrelated stages (*Figure 2*).

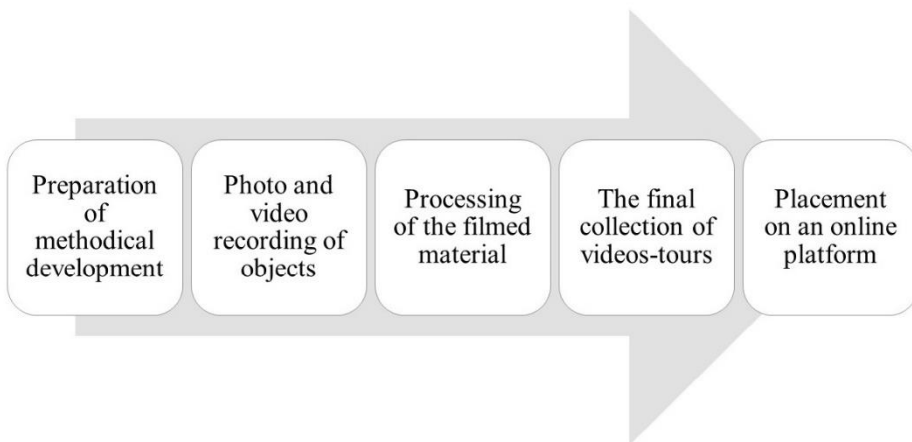


Figure 2. Stages of video tour development

Source: own development

Let's consider the specified stages in more detail on the example of the development of a video excursion “History of the Putivl City”. The result of the first stage of strategic planning is methodical development, which in turn includes such basic tasks as: choosing the main topic, setting the goals of the video excursion, defining the excursion with methodical techniques, selecting excursion objects, developing cards by objects, preparation of the text of the video tour, development of the “tour guide's portfolio” and development of a technological map.

Some of the outlined tasks of methodical development should be detailed. The main goals of the project to develop a video tour, prepared by students of the “Management of Socio-Cultural Activity”, specialty of Sumy State University, included the following: familiarization of tourists with sculptures, monuments of prominent people, buildings and historical places of the city of Putivl; mastering the skills of independent observation and analysis of excursion

sion objects; formation of a holistic view of the Putivl city. Methodological techniques of storytelling (excursion guide, description, characterization, explanation, commenting) and methods of display (demonstration of the object, excursion analysis, visual comparison, switching of attention) were determined.

An important component of the methodical development of “History of the Putivl City” was a careful analysis and selection of excursion objects that would fully reveal the main topic and correspond to the type of excursion. Such objects for the route were: “Horodishche”, the monument to Princess Yaroslavna, the monument to the defenders of Putivl in 1239, the Movchansky monastery-fortress, the Savior and Transfiguration Cathedral, Ryabinin’s house, the Putivl craft school of the Maklakov’s, the Church of Mykola Velikoritsky and the Memorial of Sydor Kovpak. Cards were developed for each of the specified objects, which were mostly built according to a universal algorithm and specified according to the following indicators: name, location, time of creation, author and content.

The second stage is photo and video recording of objects. Note that the quality of the video tour will depend on the results of the shooting, and the main component, in our opinion, is panoramas. To create them, you can use different equipment: phones, cameras, tablets. For example, many phone apps have been developed to take panoramic photos, but they limit the viewing angle to 180 degrees. You can make a video tour from such incomplete panoramas, but it is always interesting, what is behind these 180 degrees. Therefore, the most optimal device for panoramas today is a camera. Moreover, many nuances must be taken into account during photography, such as the correct angle of inclination, the distance to and between objects. The equipment used to shoot panoramas directly affects the final result.

Returning to our example, we note that at this stage a SLR camera was used, and the work on photos and videos took the most time. Initially, the plan was to take photos of all the constituent objects. But there were some difficulties. Sometimes it was lighting problems, somewhere too small area, etc. As a result of the shooting, 32 photos and 11 videos were taken, since the angle of view small itself, a larger number of photos had to be taken in order to reduce deviations and flaws that could arise later when creating a video tour. Note that the shooting of certain objects was carried out in accordance with the route, shooting plan and existing situation prescribed in the methodical development. In some cases, videos with comments and explanations were additionally recorded.

The implementation of photo and video recording of objects is a transition to the third stage of strategic planning – processing of the captured material. It is worth to consider the processing of photos from video materials separately, since the processing technology is somewhat different. First of all, let's turn to the features of photo processing. At this stage the image is brought

to perfection, namely moving objects and shadows are retouched, color correction, sharpness, etc. are adjusted. In order to remove possible flaws in the photo, you should use a graphic editor, in particular a program such as Adobe Photoshop. After correcting a photo in this program, it is necessary to save it in the correct format.

Let's consider the processing of video materials, the editing process of which includes three consecutive and interconnected actions: video capture, editing and final compression. In addition, a distinction is made between linear (happens more often in real time) and non-linear (the video is divided into fragments, after which they are recorded in the required sequence) computer editing (Vovk et al., 2016). At the last stage of computer video processing, the edited video is compressed with the necessary size. The most popular video editors are: Blender, VSDC Video Editor and Freemake Video Converter (free ones); Adobe After Effects paired with Adobe Premiere, Sony Vegas, Movavi (paid ones).

Focusing on the project of the development of the video tour “History of the Putivl City”, it is worth noting that the Adobe Photoshop program was used to process the photo materials. Its functionality made it possible to work with correction of exposures, contrast, brightness, etc. Unnecessary objects were also removed from the frames, and processed images were saved in JPEG format. As for the filmed video materials, the VSDC Video Editor Pro program was used to edit individual parts.

The fourth stage involves the final collection of the video. Thus, the work on creating a video excursion “History of the Putivl City” was also carried out using the video editor VSDC Video Editor Pro with the use of the following elements: photographed materials, which was carried out in parallel with the filming of the video; additional videos, photos and documents collected in the “guide's portfolio”; foreground soundtrack, text comments and background music prepared by the author. Due to the large amount of filmed material, as well as the need to observe the optimal duration of meaningful stories, the main problem in the work process was a careful selection and shortening of videos during editing. At the same time, sharing the beliefs of the researcher *Yu. Stupak* (2022), the format of the final video that was chosen, would satisfy the following criteria: the minimum possible file size while maintaining sufficient image quality; compatibility of the video file compression format with most common video playback software, primarily on Windows and Android devices (p. 95).

At the final stage, the prepared video tour was placed on the online platform. Among the existing platforms, the YouTube channel was chosen, because it allows you to quickly and inexpensively solve problems with overloading of web servers and lack of memory. It is enough to upload the file to

the host and refer to it everywhere. Also, it can be not only a link, but also a full video insert. Therefore, this channel is called “Management of Socio-Cultural Activities in Sumy” and was created in 2022 with the aim of popularizing the “Management of Socio-Cultural Activities” specialty, and you can go to the video tour posted on it via the following link: https://youtu.be/-Sh_4l64mHw.

Considering the issue of strategic planning in detail allow you to form your own vision for the development of a video tour, because today it is possible to use audiovisual methods to communicate with online travelers, learn new information, etc., thereby contributing to the expansion of knowledge and gaining new experience. Thanks to strategic planning, it is possible to describe your own project in detail, which will help you to precisely determine the course of action during its implementation.

4. Conclusions

The results of the conducted research allow us to determine the importance of developing a video tour in the professional activity of managers of socio-cultural sphere and to reach the following conclusions:

1. Considering the memorialization of memory as an important area of the activity of manager of socio-cultural sphere, the concept of “memorialization” was specified, defining it as a mechanism of formation a public consciousness, the process of preserving the memory of a certain historical event or personalities. The meaning of the concepts “memorial” and “monument” is also revealed, since these two concepts are united by the fact that they form public historical memory, namely the knowledge and perception of citizens about the common past. In particular, it has been proven that activities of the manager of socio-cultural sphere should be based on the use of modern professional tools for the dissemination of information for the purpose of forming public awareness, as well as being able to use a number of digital materials.

2. The definition of the “video-tour” has been formulated, which means a methodically thought-out remote visit to important cultural places, the basis of which is knowledge of objects and their analysis, and its implementation is possible thanks to the use of electronic technologies that allow recording, processing, and transmission in advance. Accordingly, the peculiarities of the development of a video tour are highlighted, namely: approaches to understand the concept of a video tour (technological, theoretical, touristic, globalist, artistic); advantages and disadvantages of a video tour; their classification (overview, thematic, biographical, by method of creation); a SWOT analysis (in order to identify prospects for creating video tours in the socio-cultural sphere).

3. The definition of the term “digitalization” (creation of a digital version of analog/physical things such as paper documents, video and photo images,

sounds, etc.) was analyzed and considered in the context of the development of a video tour. It was established that a significant part of digitization is the digitization of objects, which should be carried out through the digitization of printed materials, photos, museum objects, archival documents, musical and audiovisual materials, monuments and archaeological sites.

4. The strategic planning of the development of a video tour is outlined, which consists of several interrelated stages, such as: preparation of methodical development (choice of the main topic, establishment of goals of the video excursion, definition of methodological techniques, selection of excursion objects, development of cards for objects, preparation of the text of the video tour, completion of the “tour guide's portfolio” and development of the technological map); photo and video recording of objects (performed in accordance with the route, shooting plan prescribed in the methodical development); processing of filmed material (graphic and video editors are used); final assembly of the video (assembly of processed materials with the use of additional elements); placement on an online platform.

The scientific novelty. The paper presents an attempt to analyze a video tour as a replacement for real ones in the conditions of war and Covid-19, with the help of student works of the Department of Psychology, Political Science and Sociocultural Technologies and the Department of History of Sumy State University with the aim of transformation of art and its adaptation in the digital environment.

The significance of the study. The practical significance is revealed in the possibilities of applying the acquired experience in the educational process of training managers of socio-cultural activities, within the disciplines “Organizational and Excursion Activities”, “Tourism and Recreational Activities”, etc., as well as in the process of training historians within the disciplines “Monument Studies and Museum Business” at Sumy State University.

Prospects for further research. Further research can contribute to improve the educational components of the process of forming the professional competencies of future managers of socio-cultural activities and historians, taking into account the practical experience of developing video tours.

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