

## NEW THEATER TECHNOLOGIES IN THE CONTEXT OF THE DEVELOPMENT OF THE MODERN LEISURE INDUSTRY

*The article deals with the sociological evaluation of contemporary theater festival and as the object of administrative influence in the modern field of event management. It emphasized the social orientation of the functional management of leisure activities related to the organization of visits to theater events, celebrations, which act as a kind of individual and collective forms of relaxation.*

**Key word:** *theater, holiday, impression, relaxation, relaxation practice, a collective type of relaxation, event-management, leisure management.*

The trend of commercialization of modern art is reflected in different types of event management for the organization viewer for theatrical performances. The tension between the creative process and business interests creates a unique customer value licensing practices in terms of business objectives.

«Income, cash register» and «target mass» audience were virtually divided into two distinct flows and to ensure the survival of the theater due to the inflow of funds first had to limit the influx of second and appropriately build repertoire.

In these circumstances, there is a difficult question between freedom and creativity regardless of commercial success. It is well known that the market may be prosperous creators far better products that relished the public. Since market, releasing from any ideological dictatorship puts art in the strongest dependence on commercial demand.

Leisure activities as free time outside the sphere of social and household labor, through which individual recovers his ability to work and developed a mostly those skills and abilities that cannot be improved in the area of employment. As leisure – activities, it means that it can be read accordingly organize. This activity carried out in line with specific interests and goals that set a man. The acquisition of cultural values and new knowledge.

Time is an important means of identity formation. It directly affects the production and employment of its scope, because in a free time most favorable place of recreation and recovery processes, removing intense physical and mental stress. The use of free time is an indicator of culture, circle the spiritual needs and interests of a particular individual or social group.

The cultural space makes sociocultural effects on development and identity formation, because not only creates conditions for meeting the needs of leisure, but also through value-orientation component influences their formation. To reach the actual socio-cultural situation in the field of entertainment should contact its contents, to those activities which people prefer leisure hours. At present socio-cultural situation is characterized by a number of negative

processes that emerged in the spiritual life – the loss of spiritual and aesthetic orientation, alienation from culture and art to children, youth and adults, a significant reduction in financial provision cultural institutions.

Under these conditions, communication is directly related to social action. This indicates that communication theater new significant impact on society (meaning in this scenario Guest House), is responsible for maintaining the integrity of society, enables the public to treat theater as a special social value required unless the individual, the society as a whole.

The analysis of scientific literature shows that the entertainment (or leisure) is an important tool of identity formation, since the implementation of communication are most favorable reaction-reproducing processes which, in turn, relieve intense physical, intellectual, mental load. Leisure is seen as a social value as an important factor in the full development of people, their needs, interests and inclinations.

Leisure is an important factor of socialization, because free time active psychological and socio-pedagogical mechanisms of socialization. Theatre as a form of leisure, is the main factor in the moral and aesthetic education of the person.

The current period of transformation of society affects all elements of the cultural sphere. These processes vividly demonstrated in the theatrical activity that demonstrates the importance of social factors is need to review the principles of sustainable management and programming. This reinforced the need to regard them not only the changes that have occurred in the general vector of social life, but also regional differentiation induced economic and ethno-social interests.

Theatre as a form of leisure, is the main and almost the only factor in moral, aesthetic, civil education of the person. Theatre affect consciousness, emotional world of man (thereby named its holistic view, actively promotes spiritual growth, raising the ideological and moral beliefs, stimulates in detail, increasing political culture, the culture of work and life).

Sociologists, defining human need in the theater, indicating the desire to imitate, the taste of the game for both children and adults, initial ceremonial function, the need to tell stories and laugh over impunity or other condition of society.

Analyzing the social nature of art and theater can be said that the scope of the theater as part of society, society is due not only externally but also internally. The theater is seen as a form of collective behavior, mass communication, «complex interpersonal interactions» with the study assumptions primarily include the theater in a social context. Considering the attributes theater find their counterparts in daily life.

The theater is a social institution that has a set of rules of conduct, principles, cultural norms, covering a set of people (viewers), ensuring relative stability of social relations. Theatre as an institution implements a set of basic needs for socialization, transmission of social norms and cultural values, social experience. Theatre meets the needs and interests, they are the basis of the

individual value attitude to the world and are used to study regulators of social behavior.

However theater as a mechanism of identity formation and influence elements are: social cognition, mastery of certain skills practice, learning certain rules, positions, roles and status, develop values and attitudes, and the inclusion of active personality in creative activities. Thus, through the influence of the theater formed the spiritual sphere and individual behavior, knowledge accumulates system that based it in the review process of theatrical performances. Simultaneously, the process of forming the structure of the individual components – memory, culture and activities.

Features that made the theater, create interaction with the public. As a means of communication theater organizes and coordinates social and demographic groups associated with the broadcast of artistic values, which are its prospective agent. Information and communication are two levels of communication process. So at these levels theatre should be considered.

At the first level of the communication process, the theater carries information to the viewer, creating conditions for cognitive functions are cognitive resources in the formation of ideas, values, behavior and more. At the second level of the communication process with the public theater received information combined with the existing system of norms and values governing contacts with surround environment, primarily social.

The function of the theater as the main place inculcation entertainment system is lost every day. Quite a small part of society chooses favorite theater as an art form. Although the audience understands that theater, through social functions, affects the process of identity formation. But a lot of theater visitors, determine its communicative and educational function. Today the theatrical art of communication is more superficial than in the Soviet era, is weakened because it develops and enhanced entertainment and relaxation role. Previously the theater was a leader of public opinion, now to the public is paramount theater as a place of rest.

The need for reassessment of social and cultural opportunities of modern theater due to its crisis, emphasizing the importance of finding ways to resolve the contradiction between the artistic and aesthetic challenges that they decide theater as a social institution and social realities resulting from a reorientation of theatrical art to use market mechanisms economy.

To understand the nature of changes that traces of modern Ukrainian theatrical life is not enough just art analysis tools. His study requires an integrated approach built on the methods elaborated sociological and cultural studies.

In a study of theater as a social phenomenon, we drew attention to the complexity of the process of determination of the relaxation of cultural practices in communications and theater audience by analyzing the features of this process as an event-driven articulation modality and multi-dimensional.

In the study of the specifics of the individual physical relaxation we showed a special focus of cultural determination of this type of relaxation. When

applied to individual bodily relaxation of theater as a specific type of relaxation is presented in the socio-appropriate, forms construction its technological implementation.

Collective type relaxation of social actors – members of the theater – also possesses its own cultural determination and its technological methods of forming the relaxation effect. These most significant technological methods of forming relaxation effect are, in our view, the ritual of visiting the theater, creating a festive atmosphere, the perception of the uniqueness of the game actors and, as a result – getting relaxation effect in the form of impressions and aesthetic pleasure.

It should be noted that at present in the scientific literature no work, which would be specifically investigated the potential relaxation of the theater as a cultural process deterministic method for generating a relaxation effect. At the same time, many authors emphasize that it is related form of relaxation (ritual feast, play, travel) contemporary culture is a sort of «not every day» social phenomena, which, as rightly pointed E. Zolotukhin-Abolina, form specific cultural areas. These are the areas of culture and the scope of our experience, where one or the other feature of the everyday world «does not work», although we remain human beings of flesh and blood and do not lose most of the usual orientation. Still, complex experiences that we go through, getting to these areas not every day, very different from the feelings and thoughts that are common to us every day. This other experiences, a somewhat different attitude, different from the conventional methods of relations with the outside world [2].

Main target and functional orientation of individual and collective practices of relaxation is the formation and approval of life in the culture of a society of specific technological way to overcome the daily status-regulated interactions and communications, which are a source of stress and emotional overload.

An analysis of the potential relaxation of theatrical performance as a phenomenon of culture should be linked with the concept of «theater», which is an important category of cultural studies, sociology, social anthropology, ethnology and social psychology.

The value of the theater, in our opinion, as a mechanism of communication through behavior in modern conditions not only not diminished, but, on the contrary, increases. The origin and function of the theater quite understood, although the mechanism of non-verbal communication in a theatrical actor and spectator interaction has not realized until the end.

Both classical and modern theater performs two important functions – social and psychological. It serves as a means of integration, and maintain the integrity of the human perception of the world, to some extent removes psychological stress and harmonizes the human psyche. Realizing the importance of such an assessment, it should be noted that there are still many uncertainties as to how theater is able to maintain psychological pressure to remove the individual?

It is necessary to emphasize two important, in our opinion, the circumstances. Firstly, the theater – a system of meaning to organize for

collective action through certain techniques by which these actions acquire the character of the interaction at the phenomenological level. Secondly, it is necessary to pay attention to non-utilitarian target sacral orientation of the theater, as actors with the help of some people express sacred values, and the audience realize the social practice that helps to relax under the influence of theatrical art.

In this regard, the theater is like a certain ritual. The assessment of the facts must be accepted by the American scientist P. Konnerntonom, who stressed that «the rituals and ceremonies are expressive acts. [3].

On the basis of an approach that focuses on the understanding of theater as a semantic and symbolic to organize a social phenomenon that has functional significance for the different spheres of public life, and which consistently reproduced in the context of a specific event-driven «staged social situations and theatrical events.

The value of such an understanding, in our opinion, is to fix the fact that it is a symbolic quality is a defining characteristic of the theater.

Note that the theater is a specific symbolic system of emotional experiences, allowing it to be a factor as the preservation of everyday social experience, and overcoming his routine reproduction: The clarification we consider very important, because on the one hand, the public mission of the theater is to unify the variety of representations people in one holistic experience, on the other – not less important social goal of the theater is the formation of specific channels to overcome the routine of everyday practices.

Thus, the theater as a social phenomenon has a significant potential of liberalization, especially in the aspect of critical and creative selection of the various components of social experience.

That liberalizing the potential of theater, in our view, it could almost be updated in a variety of directions, including the relaxation of certain practices.

Relax potential theater especially evident in the formation of the feeling of the importance of distancing from everyday collectivism.

It should be noted that the very need for such distancing due to the fact that the theater performances aimed at the development experience of human communication.

Thus, this is the relaxation potential of theater as a cultural phenomenon, as a form of relaxation practices is valuable for economical active work in the sphere of leisure activities.

The modern event management has become a branch of the economy in which there is an exchange of material resources to the impression, holiday, relaxation, which is achieved thanks to the collective or individual relaxation effect. This feature makes the social value of event management.

In order to able to realize the full potential of the theater, it is necessary to ensure appropriate conditions for the development and distribution of theatrical production, which should contribute to improving the quality of public entertainment. To improve the institution of theater play an important role sociological research. In the transition of modern Ukrainian society to a market

economy, changes in the social role of theater in society, changes in the types of interaction between the theater and other social institutions – political, economic, educational, cultural and receipt of new social features in conditions of social relations of a new type, the study of sociocultural Theatre Institute is of particular importance. Theatre, performing a number of important social functions and social needs state support in adopting the law on theater in the formation of a new system of hiring actors and the development of social policy concerning the interaction of all participants in «theater-audience».

Theatrical performances, theatrical premiere, theatrical event – is one kind of elements that are associated with impressions, to be prepared and organized and expressed articulated event. In this sense they are part of leisure, relaxation practices and can act as a specific subject of management.

Event-management as the management of events is organized by a properly constructed system of event management that allows it at the highest level, regardless of the form of leisure activities.

This type of professional activity of people aimed at achieving certain objectives of management by rational use of economic resources. Event-management includes all actions and measures that provide for the planning, organization, control and management of the project or event, and is necessary in order to make this event was exceptional, especially. In any event it should be a program, because the event management is a kind of project management.

Among the diverse modern relaxation practices, which have become a business that requires good governance, the theater holds a special place because it brings together the general population, enjoy the pleasure of communicating with theatrical art. Event management thus has not only economic but also an important social function.

From the point of view of the social importance of the function event management is also the ability to create a festive mood through administrative actions.

Feast, according Zolotuhina-Abolina should be regarded as special cultural establishment is way out of everyday life primarily through the juxtaposition of his daily work. On the feast of the usual routine is interrupted, giving way to rest, attached to the sanctuary and entertainment [2].

Note that according to the Russian culture expert Mikhail Bakhtin, the festival is «the primary form of culture», as the holiday as ritual and expressive way of being human, it forms special not every day space-time coordinates of their interaction. Holiday exempt from any utilitarianism and practicality; it is a temporary solution to the utopian world. Can not be reduced to a certain holiday a limited content (for example, to celebrate the holidays historical event) – is off limits for all restricted content. You can not detach from the holiday life of the body, the earth, nature, the cosmos» [1].

Very interesting is the analysis of the process of transformation of the everyday into a celebration. «A very interesting point here is the very expectation of holiday that comes into our lives long before the looming ahead of an important event [2].

Taking into account and summarizing the arguments presented by us P. Bakhtin, E. Zolotuhina-Abolina and Konnerton arather it is easy to draw a conclusion regarding the potential relaxation of the holiday:

1) as a special holiday not every day phenomenon of human existence always it has a certain sacred symbolic framework which is perceived by people as a social or aristocratic value. Feast as an event of honoring this value requires special regulation mode of leisure and free time, and in a mode of emotional elation, which is a significant factor in the formation of the relaxation effect;

2) the relaxation effect by the festival reached two opposite ways: firstly, the accumulated individual and social tension is removed during the holiday special nature tolerant and altruistic communications, which give rise to people the feeling of well-being, security and social comfort: secondly, stress relief may achieved by well informed of temporary violation of existing norms of morality and law – during the festival, the participants spontaneously acquire special «rights» – in public on the street to drink alcohol, walk quietly drunk in the city, do not hesitate to join the fight, turn and burn cars and etc.;

3) the nature of the relaxation effect of the holiday affect the process of preparation of the holiday – the higher the quality of the holiday, the more intense becomes a specific expectation of the holiday and wish to be a party to it, the stronger will be very relaxing effect.

It should also be borne in mind that specific methods of practical actualization of the potential impact of the relaxation content inherent to any public ethno-cultural traditions of social regulation relaxation practices. It is clear that without this fact is simply impossible to formulate a clear conceptual ideas about the specifics and ways to connect components of constructive and destructive potential relaxation of the holiday as a cultural phenomenon.

We believe it would be more correct to assume that any modern festival involves the implementation of specific play behavior.

It is obvious that the holiday is a specific model of play behavior which prescribes holiday scenario. However, the inclusion of the game in the context of the festival requires clarification of the question of how the game itself is associated with the formation of the relaxation effect of the holiday, and what do the relaxation potential of the game?

These circumstances are the basis of modern event management that with a rather high prevalence in recent years, is a specific kind of administrative activity aimed at the production of impressions, the relaxation effect of the organized leisure time.

Use relaxation and socio-cultural potential of theater as a social phenomenon in modern economic practices related to the commercialization of theatrical art features makes this kind of business activities focused on the specific needs of the individual. Event management is a kind of combination of managerial approach of socio-cultural activities that cannot be displayed on its special toolkit of this type of business practice. One such tool is a mechanism to create extraordinary mood, it seems that is the kind of social, usually collective, relaxation practices. Therefore, social and cultural potential of theater solves two

important task for contemporary cultural environment. First, initiate entrepreneurial activity in society and economy based on services, opening opportunities for the manifestation of entrepreneurship. This is especially true for young people who often finds himself in business practices event management. Second, creating conditions that encourage the development of theater art as a part of the spiritual culture of modern society that has been experiencing a crisis of perception against the background of excessive technologizing cultural processes. Theatre – a live communication actors from the public, which is not mediated largely through technology. The audience is the show for the actor, his impressions are formed largely influenced by phenomenological contact than as a result of technological methods. This is essential for a modern society that is slowly losing important elements of communication between a person and an artist.

Thus, the circumstances of the event-specific articulation of relaxation practices allows to understand that they are the most significant technological ways not only of social relaxation, but also specialized ways of self-expression of people in a state of relaxation, allowing them to overcome the routine of pressure manifold contradictions of everyday life. This circumstance creates a demand in the festival, a theatrical impression, and can be regarded as an object of focus in event management, performs an important social and economic functions, being a particular kind of modern business.

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#### **Орлова О. І. Нові технології театру в контексті розвитку сучасної індустрії дозвілля**

*У статті розглянуто соціологічну оцінку сучасного театрального фестивалю та об'єкт адміністративного впливу в сучасному полі івент-менеджменту. Підкреслюється соціальна спрямованість функціонального управління дозвіллям, пов'язана з організацією відвідування театральних заходів, урочистостей, які виступають як самостійні індивідуальні та колективні форми відпочинку.*

**Ключові слова:** театр, свято, враження, релаксація, релаксаційна практика, колективний тип релаксації, івент-менеджмент, дозвільний менеджмент.

#### **Орлова О. И. Новые технологии театра в контексте развития современной индустрии досуга**

*Статья посвящена социологической оценке современного театрального фестиваля и объекта административного влияния в современной сфере управления событиями. Подчеркнута социальная направленность функционального управления досуговыми мероприятиями, связанными с организацией посещения театральных мероприятий, торжеств, которые выступают в качестве своеобразных индивидуальных и коллективных форм отдыха.*

**Ключевые слова:** театр, отдых, впечатления, отдых, релаксационная практика, коллективный тип отдыха, ивент-менеджмент, управление досугом.