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## **SOCIAL AND CULTURAL ACTIVITIES OF THE REGIONS AT THE PRESENT STAGE: PROGRAMME GOAL METHOD**

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The relevance of the article is due to the increasing attention paid to the formation of the national dignity of the peoples of the Russian Federation. Strengthening the authority of Russia is based on the awareness of the cultural self-identity of the peoples of the country. Overcoming the idealization of Western stereotypes of life is associated with an appeal to the spiritual and moral heritage of Russia. This heritage has been preserved in the traditions and folklore of the peoples of the Russian Federation. It is emphasized that modern forms of culture without broadcasting historical and social experience, without resorting to the national environment, change their character, their social carrier, their functions in culture, and even their artistic appearance. In order for the original culture of the people to continue to exist, it is necessary to take into account the traditional experience of national communities. The possibilities of an ethno-social society, which preserves the cultural heritage of the ancestors, creates a modern view on traditional culture, reproduces and transfers it to subsequent generations. The historical-cultural heritage is analyzed on the basis of the richest experience of previous generations, which allows modern man to identify himself in the modern world. Socio-cultural activity remains an integral part of the culture of modern society. It is of particular importance in the education of the young generation, the formation of civilian qualities, respect for the cultural heritage of their people, and their social memory. The current trends in the development of social and cultural activities are highlighted. Characteristics are given and the main categories of intangible cultural heritage are identified, the possibilities of using it in educating an individual by means of cultural institutions of regions of the Russian Federation.

Keywords: socio-cultural activities, cultural heritage, folk culture, social memory.

### **[Е.Б. Ивушкина, Е.В. Дашкова Социально-культурная деятельность регионов на современном этапе: программно-целевой подход]**

Актуальность статьи обусловлена все большим вниманием к формированию национального достоинства народов Российской Федерации. Укрепление авторитета России основывается на осознании культурной самобытности народов страны. Преодоление идеализации западных стереотипов жизни связано с обращением к духовно-нравственному наследию России. Это наследие сохранилось в традициях и фольклоре народов Российской Федерации. Подчеркивается, что современные формы культуры без трансляции исторического и социального опыта, без обращения к национальной среде меняют свой характер, своего социального носителя, свои функции в культуре и даже свой художественный облик. Чтобы продолжала существовать самобытная культура народа, необходимо учитывать традиционный опыт национальных общин. Раскрываются возможности этносоциального общества, которое сохраняет культурное наследие предков, создаёт современный взгляд на традиционную культуру, воспроизводит и передаёт её последующим поколениям. Проанализировано историко-культурное наследие на основе богатейшего опыта предыдущих поколений, что даёт возможность современному человеку идентифицировать себя в современном мире. Социально-культурная деятельность остается неотъемлемой частью культуры современного социума. Она имеет особое значение в воспитании молодого поколения, формировании гражданских качеств, уважении к культурному наследию своего народа, к социальной памяти. Освещены современные тенденции в развитии социально-культурной деятельности. Дана характеристика и определены основные категории нематериального культурного наследия, возможности использования его в воспитании личности средствами учреждений культуры регионов Российской Федерации.

Ключевые слова: социально-культурная деятельность, культурное наследие, народная культура, социальная память.

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At the present stage of development comes the realization that the preservation and enhancement of intangible heritage shapes the future of Russia, the fate of future generations. Based on the experience of previous generations, it is found that forgetting and ignoring popular traditions, customs, moral values, and spirituality leads society to a crisis in all spheres of life: in economics, education, politics, and culture. This leads to the degradation of society, an increase in crime, drug addiction, impoverishment of the population, an increase in children's homelessness, and interethnic conflicts. There is a risk of emasculation from the minds of people of such absolute values as good, mercy, compassion, diligence.

As a result, special attention is required to appeal to a distinctive national culture that can contribute to strengthening the national dignity and authority of the country. Western ideals, behavioral stereotypes are turned to the cult of immense accumulation, consumption. To avoid this, the use of the spiritual and moral heritage preserved in architectural monuments, legends and tales, in the musical works of our ancestors, in traditional national dress, in folk games, etc., will help in educating the individual.

It should be noted that recently the celebrations of the national calendar, ceremonies, and folk amusements began to return. They contribute to the transmission of information about the presentation of the world order by our peoples, about the ability to coexist in harmony with nature, about love for such values as family, home, mother, work in their native land.

Folk art culture for many centuries has accumulated and reflected the experience of generations, expedient behavioral stereotypes for survival in nature. "They ensured the survival of the people, helped them maintain their spiritual and physical health. The revival of the traditions of folk art today is the way of spiritual and moral healing and the renewal of our society" [6, p.24]. Currently, it is impossible to revive the outdated way of life. Therefore, a new situation has arisen in the system of upbringing in comparison with the preceding period. Heads of art groups, pedagogues of art schools, cultural workers need to find new approaches to the recognition and knowledge of folklore, without which traditional folk culture is impossible. It should be the basis for the formation of the consciousness of modern youth.

Russia of this century, like no other country, is experiencing a situation of choosing the path of its development. The future of the country is primarily determined by the state of mind of the nation, the level of its culture, one of the forms of manifestation of which is a holiday.

In modern Russian culture, the diversity and mosaic are reflected. Along with the interaction and rapprochement of cultures, there is their rejection. There is also an interweaving of traditional historical culture in its archaic forms with modern forms of culture with a predominance of mass culture, which is practically capable of processing cultural material of all ages and peoples. In the period of transition to the information society for Russia, the turn connected with the prospects of its social existence became even more cardinal.

In the years 1980-1990, a number of efforts have been made to maintain the traditional culture on the part of the authorities of the Russian Federation, as well as regional authorities. In particular, in 1999, Federal Law No. 7-FZ "About Folk Art Crafts" [8] was adopted, which provides for the preservation, revival and development of the art of folk handicrafts, their propaganda, and financing of exhibition activities abroad. Under the conditions

of Russia, an appeal to regional-ethnic culture, after decades of socialist dominance in content and only in the form of national culture, acquired a special, not only cultural, but also socio-political significance. In 2003, the Russian Committee for the Safeguarding of Intangible Cultural Heritage was created. In 2008, the Ministry of Culture of the Russian Federation approved the "Concept of the preservation and development of the intangible cultural heritage of the peoples of the Russian Federation" [4].

As historians, culturologists, philologists, art historians and musicologists are studying these issues; naturally, we are talking primarily about objects, works of art, and artistic phenomena of the order of culture, which relates to culture in general. At the same time, such an important aspect of culture as a research in a certain social context of objects and works of traditional folk culture, taken from the past or recreated in the image and likeness of past years. As this context changes perception, the semantics of the archetypes of past culture for modern man in a new social environment, possessing a not so perfect and vibrant culture as it was in the past.

Therefore, in the implementation of plans to preserve the past culture, certain difficulties, contradictions, problems arise. The goals themselves (to preserve, and even more to restore, to develop the past, art and culture) turn out to be, on the whole, more closely contradictory and even unrealistic. You can support the technological foundations of past production; arrange a festival of folk art, while realizing the help of various charitable foundations and organizations. However, it is almost impossible to recreate the culture of the past centuries as a whole, in which different types of traditional artistic and not only artistic practice would be developed and actualized [7, p. 791-794].

The cultural forms of the past centuries, without relying on the historical social context, on the social environment, change the character, social carrier, functions in culture and artistic appearance. A number of researchers believe that it is impossible to preserve the past culture. At the same time, in order for a culture to exist, it is first of all necessary for its bearers to exist. The bearers of the culture are the community, the ethnosocial society, who consider it their own, and transmitting it to subsequent generations, and thanks to this, it reproduces itself.

It seems to us that attempts to preserve and restore folk culture, and, in particular, art, do not take into account that every culture, including folk culture, has two dimensions:

- cultural text from the point of view of semiotics: value systems in sign, symbolic expression-verbal or non-verbal (lyrics, music, dances, games, rites, objects, things);
- the functioning of this cultural text in a specific socio-cultural context. Which presupposes the existence of a social carrier of cultural texts as a native culture, some technologies of transmission, inheritance of culture. "This aspect acquires special significance if there is no clear fixation of the text as canonical, as it happens in folklore, and the transfer mainly occurs directly in the act of communication" [5, p. 295].

The second dimension is no less important for understanding culture than the first.

This question is not only theoretical, but also cultural. It is important to understand what can be supported, restored and what cannot. For it results in a qualitatively different result, which is not necessarily a continuation of the tradition, but rather a certain new, alternative phenomenon. It embodies a kind of second life of traditional culture in culture and society, which is not identical to the first – authentic. Often it is considered as a project version of the past culture.

Let us consider the various manifestations of this second life of traditional culture, or rather, the functioning of a cultural text.

In the conditions of the developed forms of culture, the new and modern times orientation to the tradition loses its globality, while acquiring different forms. In this cultural process, there are two directions.

The first direction is focused on the preservation, maintenance, and restoration of an authentic cultural text (folklore, arts and crafts, etc.). Such a direction takes project forms, regardless of whether those who realize it in new conditions are aware of it.

The second direction is focused on the transformation of a cultural text or some use of it for your own creative purposes.

Both directions, with all their commitment to folklore and folk art of those artists and enthusiasts who work with them, cannot be attributed to the methods of preserving cultural traditions. "At best, what we relate to the cultural text is recreated, preserved, reproduced; its functioning in different social conditions acquires completely new features. The processes of such storage of non-tangible cultural heritage take place on the basis of such cultural institutions as museums, exhibition halls, clubs, homes of creative work and other cultural institutions" [3].

To use the intangible cultural heritage of the Russian people in the socio-cultural activities, it is necessary to know its content. Only in this case it becomes an effective resource in the work of cultural institutions.

Famous researcher of folklore A.S. Yermolov in the late XIX – early XX centuries wrote that a dead science should "try to restore the long-torn connection between exact scientific knowledge, on the one hand, and direct popular experience, with the keen observation of simple rural people, on the other" [1].

Today, it is necessary to comprehend critically and revive some elements of these traditions, since it is they who appreciate, preserve and develop the experience contained in them. Society, without ideals and morality, should adopt these traditions. This can be realized in animation programs, in the activities of socio-cultural institutions.

The preservation or reproduction of such important cultural heritage as monuments becomes a priority activity of cultural institutions. Such a cultural text exists outside of modernity, without directly interacting with it. This is a social memory of the past. It can be attributed to the cultural heritage in the case when the past (the memory of it) is reproduced by the living generations (ethnographic concerts, exhibitions of folk crafts, cultural stagings in the framework of leisure programs).

Another area of activity of cultural institutions for the preservation of intangible cultural heritage is the processing and interpretation of the folklore material of the past. Scenically adapted versions of cultural texts in professional and amateur artistic practice are already a mass phenomenon. The degree of authenticity and the requirements for it may be different, although the orientation to the folk tradition in one form or another is assumed, sometimes, though, rather, is declared. This trend is widely represented in culture and is very heterogeneous: folk amateur groups, song and dance ensembles (amateur and professional); mass souvenir production in folk crafts; replication of some type samples of song-dance folk culture on electronic media.

In global practice, regional and local aspects of culture are actualized, against the background of the universalization of processes in all spheres of social life; a return to roots and sources takes place.

All the forms of the second life of the folk culture indicated by us are determined by the cultural text. They are not connected with the ways of its traditional functioning. The authentic carrier of culture with its traditional methods of transmission is absent in other forms of text functioning. There is a commercial interest, modern social structure of the organization. A cultural text is transformed, both in the case of installation on transformation (creative use), and in the case of striving for its authentic reproduction. The folklore layer of culture is stratified, its integrity is lost, it is transferred to other spheres of culture.

All this is important to keep in mind when decisions are made on the preservation, revival and development of traditions of folk crafts and folk art. Special attention is paid to the preservation of traditional culture in the Chechen Republic. In 2013, the state program of

the Chechen Republic "Development of culture and tourism in the Chechen Republic" was adopted. The priority task of the program is "the creation of conditions for the preservation of the cultural heritage of the Chechen Republic" [2].

Documentary sources show that many Chechens of the older generation retained etiquette, "*g1lakkh-ozdangal*" to this day, considering it to be the norm of life. The ethnic mentality of the Chechens has developed over many centuries. The unwritten laws of the Chechens - *adats*, formed such spiritual values as humanity, courage, dignity, blissfulness, courage.

"*G1lillachos of laihela wine*" (the politeness of a slave made him the prince, and the evil temper of the prince made him a slave); "*O'zdachu stagatsa dov khilar g1ole du, osal-chu stagatsa gergallo khu'lachul*" (better quarrel with a decent person than friendship with a coward). Such proverbs characterize the moral basis of the etiquette of the Chechen people [9, p. 29].

It is in Chechnya where appears the cult of the male hero of the *K'onakh* («*k'o*» – «son» + «*nakh*» – «people», that is, "son of people", true man). A *K'onakh* appears in Chechen folklore as a fighter for truth and justice, a brave warrior.

One of the iconic customs of the Chechens is a special relationship to elders. Families create a unique atmosphere of caring for the elderly. The elders in the house also resolve conflict situations, quarrels.

In the system of ethics of interpersonal relationships organically fit the custom of hospitality. "*Kh'asha tsa vogluchu berkat tsa doglu*". "Where the guest does not come, grace does not come either," said the Chechens. "A Chechen is generally terribly hospitable and will give the last shirt, if only to treat a guest" [9].

Traditions of Chechens can provide a good basis for modern social and cultural activities. The traditions and customs of the Chechen people are broadcast by socio-cultural institutions through animation programs. Ethno-graphic festivals, folk arts festivals "*Benoy Spring*", National "*Nokchyn Kkhacha*" Fairs of national cuisine, cultural events, and traditional «*Lovzar*» are held in the republic.

A project of the historical and cultural animation program "*Vainakh Territory*" has been developed. The idea of creating this program was the discovery in the territory of the *Nozhai-Yurt* district of the cultural and ethnographic museum "*Shira Ben-Yurt*", stylized as a medieval Chechen settlement. The ceremonial traditions, beliefs and way of life of the ancient Chechens were considered as an informational basis for the historical and cultural animation program. The program has a complex nature, combining such types of animation as animation in motion, cultural and creative animation, animation through experience, through communication and comfort, i.e. full and balanced in the way of the recreation.

Since the program is based on a combination with the cultural, historical and spiritual values of the local population, it can be attributed to the cultural-cognitive type of animation programs. It also includes elements of game-adventure and entertainment animation programs. The program complements the festive events held in the form of Chechen rites. It is based on the integration of participants with an interesting, exciting, extraordinary, complemented by games, dances, songs, historical reconstruction, traditional feast.

In addition to animation programs, in the framework of the development of tourism in the Chechen Republic, special attention should be paid to the development of ethno-tourist routes. An example is the four-day route of the ethnographic tourist journey "Call of the Ancestors". The route includes visits to historical monuments and other attractions of the city of Grozny and the Chechen Republic.

The Chechen Republic possesses rich resources for the development of ethnographic tourism. Tourism in the Chechen Republic is remarkable in that it helps to get closer to the culture of the Chechen people. The cultural policy of the Chechen Republic is based on the

peculiarities and variants of the modern life of folk culture. Although the original life of folk culture exists in some elements of this region.

Thus, culture reproduces the movement of the life of human society in systemic integrity, gives people the opportunity to comprehend historical periods, their purpose in society and involvement in historical events. Socio-cultural activity has an important educational significance, forms civic qualities in a person, awakens a sense of respect for the cultural traditions of his people, and contributes to the development of historical memory.

Currently, researchers are considering the possibility of using the targeted-programme approach to the development of culture. The complex of state measures for the education of young people, the development of the creative potential of the nation ensures that all social groups have access to the values of national and world culture. The Russian Federation has accumulated rich experience in the realization of the following federal target programs: "The concept of preserving and developing the intangible cultural heritage of the peoples of the Russian Federation for 2009-2015", "The culture of Russia (2012-2018)", the Concept of long-term social and cultural economic development of the Russian Federation until 2020, the State program "Development of culture and tourism" for 2013-2020 years, the State program "Patriotic education of citizens of the Russian Federation for 2016-2020". Implementing of federal programs, the state participates in the development of culture, expanding the scope and forms of participation in the maintenance of culture. Projects submitted for public discussion are reviewed.

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