Влияние цифровой культуры на формирование творческой активности молодежи

Введение. Объект исследования – интенсивное воздействие цифровых технологий на развитие культуры, политики, экономики и образования, благодаря чему появляются новые социокультурные практики и креативные среды для творческого развития человека. Цель статьи – анализ цифровой культуры и степень ее влияния на формирование творческой активности подростков и молодежи.

Материалы и методы. Материалы исследования основаны на анализе цифровой культуры как нового концепта эпохи глобализации и специфике ее влияния на творческую активность современной молодежи. Так как исследование носит комплексный характер, то в нем синтезируются методы анализа разных гуманитарных дисциплин. Использование таких методов в работе как культурно-исторический, культурно-семиотический, социально-аналитический, компетентностный и контекстуальный дает возможность провести полноценный комплексный анализ влияния цифровой культуры на формирование творческой активности молодежи.

Результаты. Цифровая трансформация образовательной среды, по мнению автора, отражена в следующих тенденциях: дифференцированном подходе к построению системы образования (школьного и вузовского) в направлении расширения моделей его получения; превращение образования в непрерывный процесс в результате роста объема новых знаний и необходимости постоянного обновления знаний и компетенций. При этом меняются и функции преподавателя, который выступает в роли тьютора, наставника. Цифровая трансформация образовательной среды означает и новую ответственность учебного заведения.

Обсуждение результатов. Культура, ее трансформация в условиях глобализации и цифровизации – в исследовательском поле ученых из разных областей знания (российских и зарубежных), что дает возможность провести междисциплинарную дискуссию по вопросам воздействия цифровой культуры на личность. Материалы дискуссии помогают понять, как цифровая культура влияет на смыслы бытия, трансформирует жизнь человека, помогает осмысливать новые формы и способы коммуникации и образования.

Заключение. Проведенное исследование помогает наметить дальнейшие пути решения перспектив учащейся молодежи, формирования ее творческой активности в условиях развития цифровой культуры с учетом актуальных требований к системе образования.

Ключевые слова: глобализация, цифровая культура, социокультурные практики, интернет-культура, учащаяся молодежь, медиаобразование, творческая активность

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Impact of digital culture on shaping young people’s creative activity

Introduction. The object of research is the intensive impact of digital technologies on the development of culture, politics, economy and education, which gives rise to new socio-cultural practices and creative environments for human development. The goal of the article is to analyze digital culture and the degree of its influence on the formation of creative activity of adolescents and young people.

Materials and methods. The research materials are based on the analysis of digital culture as a new concept of the globalisation epoch and the specifics of its influence on modern young people’s creative activity. Since the research has a complex character it synthesises the analytical methods of different humanities disciplines. Using such methods as cultural-historical, cultural-semiotic, social-analytical, contextual and competence-based allows for an opportunity to undertake a full-value complex analysis of the impact of digital culture on the formation of young people’s creative activity.

Results. The digital transformation of educational environment, in the author’s opinion, manifests itself in the following trends: differentiated approach to designing the education system (at schools and universities) towards extending its models; transformation of education into a continuous process following the growth of new knowledge and the need for permanent updating of knowledge and competencies. The teacher’s functions are also changing – the pedagogue now acts more frequently as a tutor and instructor. Digital transformation of the educational environment also implies a new level of responsibility, new models of education; the above is rooted in the fact that a graduate of educational institution should not only be professionally competent and creative, but also be in demand in the labour market.

Discussion on the results. Culture and its transformation in the conditions of globalisation and digitalisation is covered by research of scientists representing various fields of knowledge (Russian and foreign), which makes it possible to hold an interdisciplinary discussion on the impact of digital culture on the individual. The discussion materials make it possible to understand how digital culture influences the views on the meaning of existence, how it transforms the human life, helps to comprehend the new forms and methods of communication and education.

Conclusion. The implemented research helps to outline the further ways of handling young people’s prospects, formation of their creative activity in the conditions of digital culture development with regard for current requirements for the educational system.

Keywords: globalisation, digital culture, socio-cultural practices, internet culture, students, media education, creative activity

For Reference:
Introduction

The relevance of the study stems from the fact that the epoch of globalisation and digitalisation has become a qualitatively new stage of social development based on universalisation and unification of human life practices. Global processes have had a significant impact on the development of culture, science and, education. At the same time, knowledge and training have become the most valuable renewable resources of mankind. It is they who allow us to respond to emerging challenges and find non-standard solutions.

That is why UNESCO’s Educational Perspectives initiatives are aimed at rethinking how education and knowledge can contribute to the common good in the future. Education is one of the key elements of the 2030 Agenda for Sustainable Development. Although the Incheon Declaration and the Education 2030 Action Framework contain a roadmap for fundamental reform of education systems and confirm a special commitment to inclusivity and equity, it is necessary to reflect on what education will be in the future [43]. The latest UNESCO initiative "Education Prospects" uses the horizon of 2050 and beyond to predict and shape a more distant future.

The development of digital technologies has brought to life a special info-technological environment, which has demanded new knowledge and skills in students mastering cultural media practices.

A number of different approaches to the treatment of this phenomenon have been presented. For instance, M. McLuhan noted back in the early 1960s that the new technologies had led to the “information explosion” [33, p. 5] and the world had turned into a “global village” [ibid., p. 7]. D. Bell stated in the 1970s that the critical management tools in the coming post-industrial epoch would be represented by intelligent technologies, and that “information processing”, i.e. transformation of intelligent technologies into a key instrument of systems analysis, would play a significant role [6]. A. Toffler, the author of research on global transformations, continuing and elaborating on Bell’s idea of technical modifications in the future, draws a conclusion: the information age needs creative strategies, creative people, a creative environment, and new technological aids [41]. The Globalised World according to Toffler is not idyllic, is full of collisions and contradictions, but its main feature is that the power priorities have shifted. The power of knowledge, information and intellect is coming to the fore [41, p. 574]. Meanwhile, M. Castells, one of the main theorists of Internet culture, argues that the Internet, like computer networks, being “the backbone of all modern societies” and a means of “global communication” [8, p. 5], becomes “a metaphor for freedom and creativity as a way of life” [Ibid., p. 7]. Moreover, according to Castells, modern society is a “mass self-communication society” [7, p. 571].

The influence of globalisation on socio-cultural processes has been analysed in the works by a number of Russian researchers who emphasise that globalisation actively affects the development of education and culture as spheres responsible for the development of human creative nature [25]. Thus, globalisation processes, of which digital culture is an integral part, actualise the problematics of creativity where the personality with the urge for self-improvement is an invariable subject. The success of personality in modern times largely depends on the presence of an aggregate of abilities, among which creativity is one
of the most important features, being the focus of attention of both foreign and Russian researchers representing different fields of knowledge.

Thus, globalisation processes actualise the research of creativity necessary for problem solving in the conditions of variability and uncertainty. At the turn of the 21st century, creativity is explored in conjunction with the study of artificial intelligence and the dynamic development of media technologies. As a result, the human monopoly on creativity has been questioned, since intelligent systems based on artificial intelligence demonstrate the ability to solve creative problems, among others.

This is why the research of creativity in the modern epoch is not only of theoretical importance but also proves to be a landmark for intellectual growth; therefore, one of the tasks of civil society is to ensure that culture, including digital culture, contributes to the formation of a “creative personality”.

Proceeding from the above, the purpose of the present paper is to explore the mechanisms of the impact of digital culture in the globalised world on the formation of students’ creative activity.

Materials and methods

The research materials were monographs, scientific collections, articles by humanitarian researchers published in leading foreign (Central European Journal of Communication, European Journal of Contemporary Education, International Journal of Media and Information Literature, User Modeling and User-Adapted Interaction, Journal of Cultural Analytics, Media Education) and Russian (Questions philosophy, Theory and practice of social development, Prospects of the science of education, International Journal of Cultural Studies, etc.) periodicals, as well as materials of International conferences (Information Age: New paradigms of Culture and education (Yekaterinburg, 2019), Scientific Conference on Philosophy of Education (Tomsk, 2020), Dialogue of cultures in the era of Globalization and digitalization (Yekaterinburg, 2020), Internet resources (UNESCO website, WCIOM.ru, Skolkovo.ru, d-russia.ru, etc.).

The research materials are based on the analysis of digital culture as a new concept of the era of globalization and the specifics of its influence on the creative activity of modern youth. The research is complex in nature, synthesizing methods of analysis of various humanities.

The cultural-historical method helps to consider digital culture as a result of the development of mass communication and the creation of a new media sphere, which has become the basis of a globalized socio-cultural space.

The method of cultural-semiotic analysis for the author is a way to identify the features of the language and codes of different media as mechanisms of aesthetic impact on the personality.

The socio-analytical method makes it possible to consider the degree of influence of new media on the formation of public and individual consciousness.

Competence-based and contextual methods help to analyze the features of media pedagogy, the role of digital culture in the system of modern educational process and its impact on the creative abilities of young people.
The methodological approaches developed in the course of the present work can be used in theoretical research into various fields of culturology and pedagogy and for studying the practical foundations of contemporary media education.

Results

A special place among the research results is held by the digital transformation of the educational environment, expressed through the following main trends: a differentiated approach to the construction of the general education system towards broadening the models for its acquisition; transformation of education into a continuous process as a result of the exponential growth of new knowledge, with the consequent need for permanent updating of knowledge and competencies; development of online education on the basis of information and communication technologies; development of educational platforms and other tendencies.

Whereas in the early 1990s, multimedia was introduced in education through videotapes, videodiscs, CD-ROMs, and photographs, today educational resources are becoming digital, involving computer animated sequences, streaming videos, etc. Simultaneously, with the use of the Internet for educational platforms and distance learning, new multimedia systems and applications emerged in education. The first results of implementing multimedia in the educational process have shown that this teaching method has great potential in improving the traditional learning methods, since it allows for effective use of training time, activating students’ interest [26, p. 28-30].

Digitalisation influences the formation of key competencies in both high school and university students – as a prerequisite securing the freedom to choose the professional self-identification path in the situation of cardinal transformation of the world of professions [1]. The digital educational environment at school and the university, representing a set of digital devices, information systems and tools, is necessary to solve numerous tasks that emerge both at the stage of designing the educational process and its realisation. Many media educators come to this conclusion. At the same time, according to V. Muzykant and O. Shlykova, the formation of media competence comes to the fore in working with students [34, p. 108-110]; and for J. Gorelova and N. Khilko, organizational forms and pedagogical technologies are the main ones in the media education system [17, p. 33-34]. One can also agree with the opinion of A. Fedorov, who focuses on the fact that media education contributes to the formation of communication culture and critical thinking of students, thereby influencing the processes of social modernization [12]. As noted by leading media educators these tasks are related to the quality and accessibility of education, the introduction of new methods of training and instructing; educational technologies, content updating, the development of new interaction scenarios – with the purpose to develop motivation for learning, create positive life prospects; readiness for personal and professional self-identification, development of individual educational trajectory with regard for real-life limitations.

Digital transformation of education based on the use of modern technologies is aimed at achieving educational outcomes by the transition to personalised education and through the training process focused on the result and providing the learners’ opportunity to develop social skills, to satisfy their educational interests through individual education
programmes. The digital environment of the school and the university extends the learners’ opportunities for active participation in their own development, designing and implementing an individually-tailored educational route.

It should be specifically emphasised that the core of “digital transformation of education” is the achievement of necessary educational outcomes by every learner through personalisation of the educational process by using the growing potential of digital technologies, including the use of artificial intelligence and virtual reality tools; development of due digital training environment at educational institutions [24]. As one can see, the researchers associate personalisation of education with digitalisation and digital technologies. The development of an assessment methodology that sets the indicators evaluating the state of schools’ and universities’ readiness for the promotion of digital technologies in the training process is expounded in the work by Z. Kotevski and I. Tasevska who conclude that the use of digital technologies is useful in educational processes and yields many benefits not only for the improvement of learning efficiency but also for the formation of creative activity of students [26, p. 33].

This means that the digitalization of education radically changes pedagogical practices, updating and improving the entire educational process. Moreover, digitalization contributes to changing the goals, content and, accordingly, learning outcomes in the system of secondary and higher education. The digitalisation of the educational environment inevitably entails updating the learning objectives with regard to digital economy requirements as to the formation of students’ universal competencies (21st-century skills), the need for creative specialists with critical mind, those distinguished by digital literacy and able for efficient cooperation, which is important for both secondary and higher education systems.

Turning to history, one can draw some parallels with the Enlightenment epoch which provided a new point of reference in education – the formation of a judgmatic person with a critical attitude towards doctrines and authorities; rational, reasoning, able to use own mind [36, pp. 303–305]. The study of creative works by famous cultural scientists, philosophers, and media educators plays an important role in the formation of the creative, including scholarly, activity of students. This is particularly noted in his works by A. Fedorov [10; 11]. Delving into the in-depth content of education, students should master the key/basic concepts as a foundation for solving significant social problems, as well as the whole set of knowledge, abilities, skills and competencies.

The educational process in the context of digitalization of education expands the framework of the traditional classroom (school) and lecture (university) system based on taking into account of learners’ individual educational needs. The personalised and result-oriented organisation of learning, along with the transition to individual educational plans, is not new, of course, but it can become widespread in the conditions of digitalisation of the educational environment of the school and the university. The methods of educational activity themselves are diverse and include independent work with network projects and programs, thematic webinars, individual online classes, etc.

Researchers of digitalization of modern education emphasize that digital technologies, AI and VR methods serve as a basis for changing the system of educational outcomes assessment – a digital portfolio, inclusion of formative evaluation and assessment of a
person’s abilities: one’s communication skills, critical faculty, teamwork, creativity, and much more. S. Galik pays special attention to this in his research [14].

The teacher, in the role of a tutor, advisor, using digital content and due services, is able to provide mobile assistance to the learners, to consult, organise individual work, solving the problem of matching the learner’s personal plans with the achievement of required educational outcomes. In this work teachers are greatly assisted by statistical data on different groups of students. According to the researchers, «various sources of student data, ranging from static demographics to dynamic behavior logs, can be obtained from various sources in higher education institutions. The combination of this creates a rich digital footprint for students, which can enable educational institutions to better understand student behavior and better prepare to guide students to realize their academic potential» [5].

Digital transformation of the educational environment also means new responsibilities, new role models in training, accounted for by the fact that a graduate of an educational institution not only must be professionally competent and creative but also should be in demand in the labour market in the conditions of the new developing digital civilisation. According to McKinsey Global Inc.’s report, “in order to succeed in the digital economy age, the system of education, training and professional improvement must provide the economy with professionals who meet the demands of the digital age. The states that have been able to adapt their educational infrastructure to the new needs will be able to significantly strengthen their economic position in the course of transition to the digital economy” [32].

Paradoxically, the pandemic epoch has intensified the system of Russian online education and brought it to the solution of a number of necessary tasks in the conditions of digitalisation. This circumstance actualises the analysis of the problems of digitalization of education in the system of professional, creative and personal development of young people.

Discussion of the results

Considering the development of digital culture and its impact on the educational process, we are faced with different points of view on the role of new media technologies in the educational environment and the modification of the education system itself. In this regard, it is interesting to compare our research with the results of other authors – Russian and foreign, who have contributed to the study of the process of digitalization of culture and education.

It should be noted that digitalisation – as a rapid change of media technologies, blurring of temporal and spatial boundaries, and establishment of new communication types through a network community – has become a global research problem concentrating attention on new concepts and paradigms. In particular, H. Jenkins introduced the term “participatory culture” relative to community and communication in a digital environment, which is based on a set of four components – expression (new ways of expressing emotions), collaboration (teamwork), translation (of information flow), and affiliation (communication within a community) [21, p. 3]. A number of researchers, such as M. Schwarz [39] and K. Veltman [44], use the term “electronic culture”. The term “virtual culture” was common for many years. However, the essence of the globalised world culture today is represented by the
concept “digital culture” introduced into scholarly discourse by C. Gere [15], being referred to in the majority of studies.

As we can see, the problems of the influence of the media sphere and Internet platforms are increasingly beginning to be covered in the education system. Due to the breadth of coverage, the speed of information transfer on the Internet, a number of scientists talk about the usefulness of a digital platform in the education and training system [9]. As can be seen from research and modern practice, a new media environment is being constructed in education with online platforms and big data, which uses the media sphere both for educational and educational purposes. According to a number of foreign researchers, media platforms in the education system have great creative potential for fostering functional literacy and creative activity of the individual [27]. In our opinion, the results and conclusions of L. Koenig’s experiment are interesting. His work showed a high appreciation of students when using podcasts, motivating them to study the subject in depth and at the same time increasing their creative activity [29]. And we can agree with those authors who claim that modern social media is effective not only in the media education system, but also on new media marketing platforms, which is a prospect for modern youth [46].

In Russian humanities, the research of digital culture and its impact on the individual has been undertaken by many scholars. One can agree with O.N. Astafieva, who believe that “digital culture influences the meaning of existence, introduces significant transformation of human life” and that its specific features are connected with changes in perception of space and time, “new forms and methods of communication and behaviour styles, everyday life patterns, personal identification processes” [20, pp. 47–48]. The accent should be shifted towards the treatment of digitalisation as a resource for forming a “cultural man” rather than a “digital man”, which is in line with the cultural paradigm of civil society development [20, p. 52].

Owing to interdisciplinarity, as well as the intersection of achievements in the sphere of digital technologies and different sciences having new socio-cultural practices, new topical approaches and vectors in studying the subject of creativity and the term “creativity” are formed. For instance, “creativity”, as understood by A.N. Whitehead, is creative energy and creative novelty [45, p. 28]; R. Florida believes that creativity is the ability through which a person may have competitive advantages as a response to the challenges of the modern world [13, p. 20]. Another interesting point of view is offered by I. Prigozhin who deems creativity to be “the core of modern unstable world”, when the multiple-variant universum expects the individual’s “creative participation in the process of constructing time” [35, p. 46–52]. E.P. Ilyin believes that “creativity” means the rejection of “stereotypical ways of thinking” [219, p. 156]. A.I. Stoletov deems creativity to be an indicator of the individual’s quality, i.e. “the subject’s special state that precedes the creative process, the possibility of breaking away from the existing reality in an attempt to create something new” [40, p. 52]. Creativity as a concept includes a person’s ability to innovate, to model something new, taking into account the knowledge gained and their own creative abilities.

We should also note the fact that the modern educational environment is closely connected with the media sphere. The media sphere, as a created reality and at the same time a reality with great creative potential, actualises the problem of coordinating the efforts of such social institutions as the school and the family in the formation of a person
with well-developed critical faculty, who is creative, able to minimise the risks of free virtual communications, to use the media environment as a virtual platform for applying his/her creative resource [23, pp. 193-194].

Moreover the process of cognition in the digital environment is personally oriented, influencing man’s behaviour and forming his/her self, i.e. it is a motivational space, an environment of great opportunities and self-realisation [20, pp. 102–103]. The communities created in a virtual environment, as a new phenomenon, are viewed as a result of the creative work of people able to master a set of ICT competencies, modelling, and designing [ibid].

In the conditions of globalisation, the digital, as a key and universal position, is put on a par with other “cultural fields” such as the alphabet, count, print, the Internet, etc. In this respect, the digital equivalent, like others, is a certain way of capturing the world of culture [2, p. 37].

The blogosphere can also be viewed as a creative space. The first blogs – online diaries – appeared in the 1990s. Today, it is a large-scale phenomenon with a wide functional field and opportunities for creativity.

H. Rheingold, exploring a “smart mob”, defines it as a form of social organisation based on information technologies. A “smart mob” or “mobile situational social network”, interpreted as a new form of social organisation engendered by gadgets and SMS, has brought together “computing machinery – communication – reputation system – spatial factor”. Contextuality is treated by the researcher as the organisation of people with the use of mobile technologies, and the social network or “smart mob” that emerged under this principle – as a social tool [37].

Digital culture, having enriched scientific disciplines with new concepts and introduced new practices into the socio-cultural sphere, requires a person to possess dynamically developing tools and creative potential, including it in the process of continuous media education.

On the one hand, digital culture as a system of signs and symbols endows creativity with new meanings and engenders a new space of creative activity. At the same time, the digital environment, representing a global information space and enjoying a broad audience of users, is a boundless presentation field for a creator: artist, writer, or scientist (virtual museums and galleries, multimedia reconstruction of history, electronic libraries, etc.).

The Internet as a new, human-induced entity offers limitless opportunities for creation – where technological solutions are woven seamlessly into the fabric of digital culture giving rise to new cultural practices and environments for human creativity.

M. McLuhan foresaw and described the features of computer technologies and their role in human life in his works. “The key feature of the electric age,” stated the researcher, “is that it creates a global network, much like our central nervous system..., which enables us to respond to the world as a single entity” [33, p. 400]. By introducing the term “cybernetisation”, McLuhan predicted that the servomechanism and the computer would become not only information accelerators but also a “depository” or “memory” [ibid, p. 404]. J. Lanier introduced the term “virtual reality”, stating this in an interview to Scientific American in 1984 [28]; and F. Hammett proved that “virtual reality” was the future of science and of the whole mankind [18].
D.O. Usanova describes virtual reality as a subjectively experienced reality, non-existent, unexplored, ideal, imitative, as a media environment of culture mediated by technical means. Virtual reality brings a claim to a different methodology of its research. “Transit methodology” aims at exploring a new cultural situation grounded on computer-based technological solutions. This methodology is based on three principles – “dominant process”, “subjective-creative designing of reality” and “performative interaction” [42].

As for the “virtualised mentality” formed by digital technologies, it is so far perceived ambiguously. What is the “virtual personality” characterised by? According to M. Castels, this person is a typical representative of the network community – “Internet galaxy” – which, according to the researcher, is “a technology and a powerful tool of activity” as well as “a metaphor of freedom and creativity as a way of life” [8, p. 9.] Castels, as an ideologist of Internet culture, identified its socio-cultural factors, dominant values, openness of communication, democratism, collectivity of the subject of creation, innovativeness, support of talents, etc. Referring to the Internet culture as the “virtual reality culture”, Castels emphasises that it is purely virtual “since it is mainly built on virtual communication processes controlled by electronics”. At the same time, “it is real” (not imaginary) because it represents our fundamental reality, a physical basis used by us to plan our lives, create our representation systems, participate in labour processes, find necessary information, form our opinion. This virtuality represents our reality” [8, p. 237].

The emergence and study of the Internet culture (digital culture), owing to M. Castels, resulted in a triumph of new media which became a subject of discussion on the part of scholars such as L. Manovich, T. Nelson, I. Sutherland, W. Russell Neuman, E. Shapiro and others. The new media got a synonym – social media – since they engaged in integrating public and private information.

As noted by L. Manovich, the purpose of the emerging new media, as a basis of digital culture, was to create a special digital environment with new properties and communication forms, which would allow people not only to communicate, but also to learn and create in a new way. One can agree with the researcher who states that “ultimately, these new forms are not stable, definite, finite and constrained in space and time – they often vary, they emerge spontaneously, they are blurred and cannot be observed directly. Moreover, human-computer interaction, information processing, Internet communications and the media language are dynamic processes showing that the information structures of modernity have reached a super-human scale that can not be fully perceived and cognised by the individual” [31].

Treating “personality” as an independent reasoning subject, one cannot but agree that, when entering the cyberspace, the personality becomes “virtual”. This is best illustrated by man – machine interaction in the Internet. In this case, virtualisation takes place at the moment of creating one’s own product – a quest, a website, a page in social network, etc. – which acts as the real user’s mediator in the virtual world [22, p. 140-144].

Owing to the Internet, the “global dialogue culture” emerges as well [4, p. 7]. The fact is that contemporary cultural policy may be pursued specifically in the Internet space characterised by a different strategy of two-level dialogue – global and local – effectuated through networked Internet communications [ibid]. The content of many websites is disordered and poorly structured; however, it serves as a backdrop for new values and meanings emerging as elements of culture.
The importance of digitalisation as a global trend and its place in today’s Russia are defined by such documents as the Russian Federation Law “On Information, Information Technologies and Information Protection” as of July 27, 2006 No. 149-FZ, the “Strategy of Information Society Development in Russia for the Years 2017–2030”, and the “Russian Digital Economy Programme” – which outline the benefits of the Internet age and the expected prospects.

A number of studies have been focused on identifying the place and role of the Internet in society, such as the “Digital Russia: the New Reality [32] and the All-Russian representative survey “People in Digital Technology: The Post-Truth Epoch [38].

The Internet is becoming a space for the representation of creativity – art galleries, virtual 3D exhibitions, creative competitions in various kinds of art – these are the realities of today’s life. New computer technologies are transforming the nature of people’s activities, making familiar operations creative and endowing them with the quality of “intellectual” entertainment.

The relationship between consciousness and creative reasoning is changing, which is explained by the transfer of some formal-logical functions of the brain to intellectual systems and the resulting extension of the creativity sphere as a non-formalised domain. This way, “The Atlas of Professions” [1] developed at Skolkovo on the basis of in-depth labour market analysis and relevant research serves as a navigator in the world of professions for the nearest twenty years. The list of supra-professional (soft) competencies includes the ability to act in the conditions of uncertainty; good command of artificial intelligence technologies; the ability to handle tasks of different levels of complexity, to develop creativity; communication skills.

The Internet-based translation of various socio-cultural practices, along with the transformation of values in the conditions of the globalising world, actualises the issues connected with the choice of models and strategies of creation. The integration of the Internet, media and social networks has become a basis for the prestige of blogs, often defined as “nodes” of Internet communication; consequently “...blogs have become a special means of communication and self-presentation; a separate subculture of bloggers has been formed” [3, p. 81]. The integral characteristic of the blogosphere can be represented as a set of properties, such as: accessibility and mobility, interactivity and dialogism, the possibility of creating a virtual self image. The multifunctionality of blogs allows them to be considered as a virtual platform for creative endeavours of actors functionating in accordance with their motives, interests and expectations. It is not by chance that this field of activity attracts modern youth so much.

However, discussing the results of the study, we should agree with the opinion of S.V. Gorbatov and E.A. Krasnova that despite the relevance of this problem, there are not so many special publications in Russian science, although they are certainly in demand [16, p. 197]. This means that it is necessary to intensify research on the impact of digital culture on the formation of creative activity of young people.

**Conclusion**

Generalising the research results, it is possible to conclude that in the context of globalisation, with its specific properties of variability and uncertainty, the human creative potential proves to be in particular demand, reaching a new level. Digital culture and digital technologies are now intensively influencing the processes of education and creativity. A
modern person’s life is inseparable from the Internet, gaining new personal, professional, and creative self-realisation opportunities owing to it. As to the digitalisation of the educational environment at schools and at the university, it is a process which implies the systemic transformation of the management of educational institutions with the predominance of digital proactive strategies. The undertaken research makes it possible to outline further ways of solving the problems of students’ personal and professional self-identification, formation of their creative activity in the conditions of digital culture development, with regard to the current requirements to the educational system.

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