

# CULTURE AND ART IN MODERN SCIENTIFIC DISCOURSE

Monograph

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The monograph is intended for scientists, students, graduate students, teachers who are interested in the problems and directions of development of Ukrainian humanitarian studies, cultural studies and art studies.

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## ABSTRACT

The monograph summarizes the results of scientific research by leading specialists of the Kharkiv State Academy of Culture in the field of cultural studies and art history. The first section of the monograph "Applied cultural studies" highlights the modern achievements of scientists regarding the content of complex processes of culturalization and acculturation as key trends in the formation of the personality culture of modern youth, identifies the features of current cultural practices and the newest means of culture creation, reveals their possibilities for the prevention of post-war social alienation. The results of the study of visual frames of the Russian-Ukrainian war, which combined the stereotypes of media coverage of Russian aggression with the mental features of traditional Ukrainian culture, are original. The second section of the monograph "Actual problems of modern art history" highlights the historical transformations of art-oriental studies, film education and film art, features of the formation of auteur theater schools in Ukraine. The introduction into scientific circulation of unique biographical and factual information about little-known aspects of the development of various types of art is of indisputable value.

The monograph is intended for scientists, students, graduate students, teachers who are interested in the problems and directions of development of Ukrainian humanitarian studies, cultural studies and art studies.

## KEYWORDS

Culture, Ukrainian culture, cultural studies, art history, culturalization, communicative culture, cultural and artistic education, cultural management, cultural practices, animation approach, social media platforms, visual cultural studies, oriental studies, art-oriental studies, Judaica, Japonism, Orientalism, history of cinema, history of film education, Ukrainian cinematography, war film genres, theater schools, Kharkiv State Academy of Culture, Kharkiv, Ukraine.

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## CIRCLE OF READERS AND SCOPE OF APPLICATION

The monograph is intended for scientists, students, graduate students, teachers who are interested in the problems and directions of development of Ukrainian humanitarian studies, cultural studies and art studies.

## CONFLICT OF INTEREST

The authors declare that they have no conflict of interest in relation to this research, whether financial, personal, authorship or otherwise, that could affect the research and its results presented in this paper.

## INTRODUCTION

Cultural and artistic research is a tool for developing new knowledge for understanding complex spiritual phenomena of modern society, forming a tool for resistance in the realities of the russian-Ukrainian war. Culture is the spiritual armor of Ukrainians, its achievements should be understood, developed and multiplied. This especially applies to the young generation, which feels a certain imbalance between "enculturation" and "networking", a significant part of the youth is more concerned with learning the latest information technologies, less with acquiring and observing the values of world and national culture. The higher school has a powerful potential for culturation – teaching the culture for higher education students, creating a reliable knowledge foundation for the formation and development of a humanities student as an individual and a professional in the systemic formation of "culture".

In the system of higher education, culturation should turn from a spontaneous and sporadic to a systematically organized process, become a program of purposeful actions to create, assimilate, spread and attract young people to constantly increasing standards of cultural and artistic activity.

An important task of culturation is to revive and develop the cultural function of higher education, to ensure the harmonious formation of the modern socio-cultural environment and to create conditions for the cultural formation of the individual. On the one hand, a person is determined by culture, he/she is influenced by the features of the socio-cultural environment, and on the other hand, a person is the main creator of culture, its center, he/she actively assimilates previous achievements, cultural traditions, creates new cultural knowledge, norms, models, and values, accumulated, learned and transmitted from generation to generation. The level of successful "enculturation" of all spheres of life in modern society depends on how systematically and effectively a young person will learn certain cultural patterns and values, norms of behavior and how the cultural needs and interests of future professionals in the socio-cultural sphere will be formed and developed. An important condition for effective culturation is raising the level of communicative culture of young people and expanding the scope of its application.

Applied cultural studies carry out scientific substantiation of the process of the existence of social subjects in culture and cultural creation, which is manifested in the search for meanings and the transformation of cultural practices. Its cultural potential is realized thanks to the tools of cultural management – the processes of research, forecasting, organization and management of current cultural practices, their resources, formats, positioning. The use of these tools ensures the preservation of traditional culture at the same time as the dynamics of cultural creation, embodied in current cultural practices.

The interaction of culture management and applied cultural studies contributes to their mutual enrichment, since effective management creates a regulatory and harmonizing management mechanism that ensures current cultural practices, generates a creative transformation of the

socio-cultural space, therefore, the tools of applied cultural studies become an effective factor of culture creation.

Artistic practices are a type of cultural practices and reflect the level of development and institutionalization of artistic creativity in Ukraine. The study of the peculiarities of the origin and transformations of art-Orientalism, film and theater art in the Kharkiv region allows to determine the mutual influence and mutual enrichment of various art schools at the regional, national and global levels, to establish reserves of improvement and vectors of strategic development of Ukrainian art in the period of post-war reconstruction.

The first part of the monograph summarizes the results of scientific research by leading cultural scientists of the Kharkiv State Academy of Culture as the founding institution of this scientific field in Ukraine. The research of Professors Vasyl Sheyko and Natalya Kushnarenko is characterized by the use of a powerful methodological toolkit, which is dedicated to revealing the essence, levels and directions of personality culturation as a key trend of higher cultural and artistic education in Ukraine. The authors proved the necessity of implementing a systematic approach to the organization of culturation processes in higher education at the general (everyday culturation), basic, professional levels, revealing the mechanisms of the phenomena of inculturation and acculturation, and proposed tools for improving efficiency.

The concept of Professor Nataliia Maksymovska is distinguished by the originality of the interpretation of the essence of the concept of "culture management" and the disclosure of its dialectical connections with applied cultural studies and the processes of cultural creation. The scientist proves that cultural management is aimed at creating favorable conditions for revealing the cultural self-identification of an individual through creative practices, which subsequently triggers the process of self-organization of the creative process at various levels.

The unique results of the content analysis of social media platforms in the context of identifying frames of the russian-Ukrainian war in Ukrainian culture are contained in the publication of Doctor of Sciences in Culturology Kostiantyn Kysliuk. Revealing the research potential of visual cultural studies, the scientist justifies that the russian-Ukrainian war appears in the minds of Ukrainians as a special type of national existence, which reflects Ukrainian "militancy" not as aggressiveness, aiming at external expansion, but only at the defense of the native land.

The materials of the section introduce into scientific circulation the unique results of sociological research and content analysis of popular social networks, which ensures the reliability of scientific conclusions and recommendations.

## 1

# CULTURATION OF PERSONALITY IS A KEY TREND OF HIGHER CULTURAL AND ARTISTIC EDUCATION

Vasyl Sheyko, Natalya Kushnarenko

## ABSTRACT

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The purpose of the study is to reveal the essence of cultururation, incultururation and accultururation as key trends in the formation of the personality culture of modern youth in the system of grade cultural and artistic education of Ukraine.

The methodological toolkit for researching the essence of all manifestations of cultururation is culturological, communicative, comparative, sociological approaches, the complex application of which made it possible to reveal the essence of the cultururation phenomenon in all its connections and interdependencies. The qualitative characteristics that modern students of higher cultural and artistic education associate with the concept of "cultured person" have been clarified on the basis of the conducted sociological research.

The essence of culture as a key trend in improving the quality of higher cultural and artistic education is considered. An own three-level model of cultururation in modern higher education is presented. Emphasis is placed on the systemic character of cultururation, which contributes to the individual's personal, social and professional awareness of the peculiarities of his/her own and other cultures.

Three types of culture are distinguished: general, basic and professional. The specificity of their implementation at each level of higher cultural and artistic education is justified. A close connection between cultururation and the level of communicative culture of an individual has been proven.

The main directions of the systematic organization of the processes of cultururation, incultururation, accultururation and socialization for the formation of the culture of modern youth in the educational, scientific, artistic and educational activities of modern higher education institutions are outlined and characterized.

The scientific relevance lies in the methodological provision of further studies of the influence of cultururation on personality, the scientific justification of the need to introduce a three-level model of cultururation in modern higher education, the proof of the direct dependence of the effectiveness of the cultururation process on the level of the communicative culture of the individual.

The practical significance lies in the possibility of applying the proposed model of accultururation in the system of higher cultural and artistic education of Ukraine.

## KEYWORDS

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Cultural and artistic education, culture, cultural studies, art history, cultururation, incultururation, accultururation, socialization, communicative culture, Kharkiv State Academy of Culture.

The urgency of the problem of the systematic introduction of culture into the educational, scientific and upbringing process of higher education institutions of Ukraine in general and ones of cultural and artistic direction in particular is due to the multiculturalism of our country, the activation of intercultural communication in the global society, the intellectualization of all spheres of human activity, the need for the development of an educated creative personality, which is the primary and main system-forming factor of cultural progress. Nowadays, the problem of mutual adaptation of the dynamic socio-cultural environment and the person in the globalized society is acute. The situation is complicated by a noticeable imbalance between "enculturation" and "networking" of modern youth, a large part of which is more concerned with learning the latest information technologies, less with acquiring and observing the values of world and national culture. There is a pragmatization of the youth's consciousness, neglecting the appeal to the spiritual and cultural heritage and humanistic values.

Human is determined by culture and, at the same time, is its most important asset, product, main creator and medium. Nowadays, there is a problem of mutual understanding, mutual creation of the modern socio-cultural environment and human (personality, society). Knowledge and culture at this stage are much more important than ever. Adaptation of youth to the environment and its creation should not occur spontaneously and sporadically, but systematically, through culturation, socialization, personality education, the formation of humanistic thinking, social and cultural identity skills, tolerance, intellectual and emotional abilities. It is about the need to enrich and develop the cultural function of higher education in Ukraine. It is possible to successfully fulfill the strategic task of mastering, understanding and observing the value system of world culture by modern youth while preserving the cultural identity of the Ukrainian people, provided that the process of culturation is organized in the institutions of higher education of our country. Ukraine is a multicultural country. Most domestic institutions of higher education are also multicultural. It is the higher school that should strengthen the teaching of culture, lay a reliable foundation of knowledge regarding the formation and development of the applicant of education as an individual and a professional in the systemic formation of "culture".

The purpose of the research is to reveal the essence of culturation, inculturation and acculturation as key trends in the formation of the personality culture of modern youth in the system of grade cultural and artistic education of Ukraine.

A methodological tool for studying the essence of culturation is a cultural approach, which made it possible to consider inculturation as the immersion of an individual in one's own culture, its values, norms and ideals, to ensure one's cultural identity in the modern globalized society. The essence of acculturation is presented as the process and result of direct cultural exchange of different cultural groups, their assimilation of norms, values, and traditions of other cultures. The cultural approach made it possible to combine binary cultural ties in the educational environment of the higher school. On the one hand, foreign students have the opportunity to quickly adapt to the new cultural realities of Ukrainian society. On the other hand, Ukrainian students are also forming a valuable international background.

A communicative approach helped to come to the conclusion that every specialist needs to master communicative culture, which involves the ability to quickly navigate life and professional situations and, based on personal experience, knowledge of the cultural field, value orientations, and, depending on the circumstances, choose an adequate communicative strategy that will allow him/her to effectively establish interpersonal and business multilateral interaction (communication) with all stakeholders of the educational process (especially students and teachers) and outside it on the basis of inculturation and acculturation. Communication is defined as the interaction of two or more people, as a complex multi-level process of establishing and developing partnership contacts between people (interpersonal communication) and groups (intergroup communication), which includes at least three different interrelated processes: communication (information exchange), iteration (actions exchange) and social perception (perception and understanding of the partner). Communicative culture of students includes the coordination of joint activities and provides, in addition to learning about one's own culture and other cultures, an emotional component, feedback that ensures the correction of students' activities by teachers and the active position of subjects in the cultural paradigm.

Cognitive capabilities of a comparative approach made it possible to compare cultururation, inculturation, acculturation and socialization in order to reveal and identify similar (general, invariant) and specific (individual, variable) in a specific educational and cultural environment. On the basis of the comparative approach, the classification of cultururation is substantiated, in which three interrelated levels are distinguished at the paradigmatic level: general cultururation; basic cultururation; professional cultururation. The comparison of the content of the cultural-artistic training of specialists in the socio-cultural sphere made it possible to identify the general, special and singular aspects of the disciplinary content of the educational process in the cultural sense.

A sociological approach made it possible to present cultururation as the result of conscious, meaningful and purposeful human activity, the task of which is to include the individual in national and other cultures, cultururation and sociality are considered as related concepts.

The sociological online survey of students of KhSAC of all majors, conducted in 2021–2022 academic year, was conceived in a cultururation sense as establishing the student's idea of what it means to be a cultured person. The research covered a wide range of problems – value orientations, the quality of acquired knowledge, the efficiency of their assimilation and the involvement of all participants of the educational process in intercultural communication. This enriched the empirical base of research, became another evidence of the relevance of the problem of studying the peculiarities of cultururation in the system of modern higher cultural and artistic education.

The problem of the relationship between culture and education in the modern globalized society, being at the forefront of time, is not sufficiently studied. The works of Y. Andrushko, V. Bitaiiev, V. Hrytsenko, L. Zelisko, I. Kuzmichenko, A. Kurapov, N. Kushnarenko, E. Manzhos, V. Smyrnov, O. Solodilova, I. Tarasyuk, V. Sheiko, I. Steimiller, N. Esser and others are dedicated to it. In most of them, cultururation is defined as a transitive element in the intersystem interaction of culture and education, as a complex, multi-level process of a person mastering the traditions and norms of

behavior in society at a certain stage of its historical development. It is emphasized, that "thanks to culture, a modern educated person acquires the ability to foresee and forecast events, to be aware of the variability and uncertainty of the future and, as a result, the ability to develop and implement the model of behavior that he/she needs" [1].

The dictionary articles by A. Simonchyk, O. Sinkevich and S. Shendryk are an encyclopedic guide in the scope and content of the concepts of "inculturation" and "acculturation". Thus, A. Simonchyk considers inculturation as "the process of assimilation by a member of a specific society of the main features and content of culture inherent in this society" [2]. O. Sinkevich and S. Shendryk interpret acculturation as "creative assimilation by one culture of the acquisition of another" [2]. It should be noted, that the problems of acculturation (57.5 %), inculturation (34.2 %) and cultivation (22.3 %) have the highest specific weight in the branch stream of this topic. At the same time, they are often considered synonymous, analyzed mainly in the context of migration processes in foreign countries, less so in relation to the intercultural communication of Ukrainian and foreign students in Ukrainian higher education institutions.

The works of V. Smyrnov [3], in which the problem of the relationship between culture and education in a globalizing society is deeply considered, deserve special attention. The author made a fundamental conclusion that in the globalized world "the vectors of the development of education and culture have become not unidirectional. Reviving and realizing the cultural function of education is the main task of cultivation". He emphasizes that "the task of cultivation is not only (and not so much) to enrich a person with various information about culture and to ensure multicultural education. Due to cultivation, the ability to predict and prevent events is cultivated; the modern educated person relies on a conscious choice of alternatives, taking into account the variability and uncertainty of the future. Relying on creativity, and not on past experience, he/she can determine the trajectory of his/her activity, acquire him/herself in culture, form his/ her individual cultural look and image" [1].

Based on the works of predecessors, the authors for the first time considered the peculiarities of cultivation, inculturation and acculturation as a means of forming the culture of an individual and a professional in the educational-scientific, creative-executive and educational processes of higher educational institutions of the cultural-artistic profile.

### 1.1 THE CONCEPTOSPHERE OF CULTURATION

One of the determining factors in the formation of a holistic system of cultivation in higher education is the correct (adequate to the challenges of the modern multicultural society) selection of its paradigmatic foundations, priority theoretical and methodological prerequisites, conceptual bases, basic principles that determine the content, structure, technology and organization of the process of involving the individual in everything in the modern multicultural diversity. It is about the need to create a conceptsphere, a conceptual environment, cultivation. This is especially

important under the conditions when a system of views on cultururation as a holistic phenomenon has not yet developed. Conceptualization of cultururation will ensure obtaining new, maximally objective, systematized scientific information about it, adding it to the existing knowledge system, and will ensure further innovative development of science. Based on the system of theoretical paradigms and views in the study of cultururation as a whole formation, conceptualization allows to develop its strategy and tactics, which are based around the concepts of "culture" and "education". After all, the conceptsphere is the scientific environment that provides clarification, enrichment of the scope and content of basic concepts – cultururation, incultururation and accultururation that is the formation of the conceptual apparatus of the researched sphere.

This subsection focuses on two main principles related to the subject of this study:

- 1) understanding the systemic connection between culture and education as the formation of a cultural and educational space for the action of cultururation;
- 2) examination of the problem in terminological-cultural discourse: clarification of the content and scope of basic concepts: cultururation, incultururation, accultururation, socialization, etc.

The modern multicultural environment, which is fundamentally changing, requires a deep reform of the educational, scientific and upbringing socializing culture-centric system of Ukraine, which includes social institutions that study the problems of cultururation and socialization of adults, namely: institutions of culture and art, mass media, television, ideological structures, mass media, institutions of higher education, etc.

Unfortunately, cultural and art institutions of Ukraine suffer from limited resources for their existence, lack of funds, commercialization of culture, a significant reduction in the number of clubs, cultural and educational centers, amateur art associations, libraries, galleries, exhibitions, cinemas, museums, publishing houses, bookstores, which aggravates the problem of access of Ukrainian citizens, especially young people, to cultural values and goods.

Today, higher education is entrusted with the task of incorporating a person in culture. Cultural orientation is one of the priorities of modern higher education. Some experts believe that for modern education, culture is a kind of model, according to which it is self-realized. At the same time, education acts as a model of culture, the main processes that take place and are expected in culture are reflected in it as in a mirror. Our predecessors (S. Hessen) considered culture and education "as symmetrical worlds" that are closely interconnected, enriching and complementing each other in the process of attracting a person to his/her own or another culture. Scientists claim that the system formation "education-culture" is system-creating, system-meaningful, as it causes the emergence of new pedagogical values, including spirituality, tolerance, dialogue, cooperation, education, citizenship, etc. [3]. That is, it can be argued, that the systemic interaction "culture-education" is a reliable knowledge foundation for the development of cultururation in modern institutions of higher education.

Understanding culture and education in a systemic connection is facilitated by consideration of this phenomenon in the unity of cultururation, incultururation, accultururation, and socialization.

**Fig. 1.1.1** shows a schematic representation of cultururation.

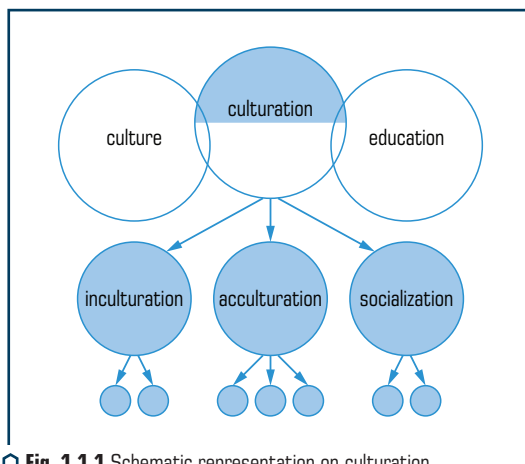


Fig. 1.1.1 Schematic representation on culturation

Today, it is no longer possible to create culture, preserve culture, or live in culture without thorough knowledge of it, so the youth should be taught culture. Culturation is one of the effective means of involving the individual and society in culture.

In the modern sense, culturation means learning culture, entering a person into culture, joining a person to the entire cultural heritage of mankind. On the one hand, culturation organizes all the variety of system connections "culture – education" into integrity and, on the other hand, it mediates the inclusion of the results of educational activities in the culture of the corresponding historical era. And the most important thing is the multiculturalism of the modern world (especially the educational environment), the intellectualization of all spheres of human activity, which requires the appropriate systemic "enculturation" of both the individual and society as a whole. Culturation provides an opportunity for modern youth to join stable cultural traditions, to become a bearer of innovations and a certain way of life, a system of standards and values [4].

The concept of "culturation" has many meanings. In the broadest sense, it is "the process of adapting a person to a new culture" [5]. Culturation is the entry into culture, the acquisition by a person of the qualities of culture. In the process of culturation, an individual can master the system of cultural values not only of his/her time, but also the valuable assets of all peoples at all times, since they are objectified in cultural monuments and provided by it for universal use. Specialists consider it as the inclusion of an individual in culture, as a person's observance of the principle of cultural conformity, which involves taking into account background knowledge, the picture of the world, cultural conditions inherent in members of a certain society; as a learning process (as well as its result – the formation of certain personality traits, their compliance with traditions and norms of behavior in a specific culture). We consider the concept of culturation as the inclusion of a person in culture to be the most adequate [6].

The main components of the cultururation process are inculturation and acculturation. A multicultural environment complicates the cultural self-identification of an individual and actualizes the process of his/her inculturation – assimilation of the peculiarities, values, norms and assets of his/her own culture.

According to the cultural dictionary, "inculturation" (in some sources, enculturation) (from Latin *in* – internal + *cultura*) is a term that means "the process of assimilation by a member of a particular society of the main features and content of culture inherent in this society. This enables a person to be a full member of society" [2]. Most often, the concept of inculturation is defined as the process of mastering by a member of a particular society the main features, traditions and content of the culture of one's own people, functioning within the limits, set by them. This is the process of forming cultural competence in a person in relation to the standards of the society, in which he/she lives. Inculturation is the transfer of samples of one's culture from one generation to another, culture in its accented ethnic sense.

The content and features of one's own culture become clear only in the interaction, meeting and dialogue of different cultures on the basis of acculturation. An educated person can be considered cultured when he/she understands and accepts the cultural guidelines and values of other cultures, can compromise, understands the value of not only his/her own independence, but also that of others.

The content of the concept of "acculturation" (from Greek *a* – the initial part of the word with the meaning of negation "not" and Latin *cultura*) belongs to the types of interaction of the dialogue of cultures. "Consists in the creative assimilation by one culture of the acquisitions of another" [2]. Acculturation encompasses those phenomena that arise as a result of the entry of groups of individuals possessing different cultures into continuous and direct contact, which causes changes in the primary cultural patterns of one or both groups. Acculturation is considered as "any transmission of culture from one group to another, in particular from one generation to another" [5]. Acculturation is the process of entry of a representative of a certain cultural environment into a foreign one [7]. The main strategies of acculturation are integration, separation, marginalization, assimilation. Today, there is a sufficiently developed theoretical apparatus for explaining and describing the process of acculturation as intercultural communication or multiculturalism.

Indeed, the idea of intercultural dialogue, understanding and acceptance of another's culture is important and relevant. The basic principles and features of one's own culture become clear only through the interaction and dialogue of different cultures. A modern person can be considered cultured if he/she understands and accepts other cultural positions, mentality, values, knows how to overcome conflicts, develops citizenship, patriotism, spirituality, intelligence, humanity and tolerance. So, the concept of "cultururation" is generalizing to the concepts of "inculturation" and "acculturation", in a broad sense it means the involvement of an individual in culture. If the concept of "inculturation" defines the process of an individual's entry into his/her culture, then "acculturation" – into another one, the result of which is the assimilation of new, unknown cultural elements.

The concept of "socialization" is similar to cultururation, often considered synonymous. Sometimes socialization is interpreted both in the sense of involving an individual in society and in the sense of his/her inclusion in culture. In this context, the cultural hypostasis of a person "dissolves" in the social one. Indeed, the concepts of "cultururation" and "socialization" somewhat coincide in their content, since both mean the assimilation of cultural norms of society by people. However, they are not identical. Socialization is the harmonious entry of an individual into the social environment, his/her assimilation of the system of his/her values, which allows him/her to act successfully as a member of society.

In contrast to socialization, the concept of cultururation means bringing a person to culture. According to experts, "cultururation connects a person with all of humanity, through it a person learns the values and contents, generated by all peoples during all times of their existence and embodied in material and spiritual monuments" [3]. Thanks to cultururation, an individual becomes an intellectual, cultured, well-educated person "growing up" with his/her native culture, assimilating the best examples of other cultures.

The relationship between the individual, society and culture is based precisely on the differences between society and culture in terms of modality, structure, functioning and laws of historical development. In the process of involving an individual in society and culture, interrelated but different qualities are formed in him/her: sociality and culture. The socializing role of culture is focused on the transmission and assimilation of cultural heritage. Absorbing culture, a person acquires his/her spiritual content: moral ideas, views, stereotypes of behavior and self-expression, aesthetic tastes, etc. In the process of socialization, there is an interaction of individual and cultural processes. Complex changes in individual behavior occur as a result of experience and are transmitted through culture. That is why, a socio-cultural approach, which is widely used in the educational, scientific and creative activities of cultural and artistic higher education institutions of Ukraine, is actively developing within the framework of the cultural approach. Its application provides a multifactorial approach to the study of the sociocultural environment (space), mechanisms of connection between "social" and "cultural" systems [8].

It should be noted, that in most publications the relationship between culture, socialization and education is considered mainly in a general paradigmatic context, as the formation of general social and general cultural qualities of the future specialist in the process of learning. In particular, V. Smyrnov proves that effective education "always includes three interdependent, mutually complementary components: teaching, socialization, and cultururation" [1]. The three laws of innovative information pedagogy, developed by the author, can also be considered a theoretical basis for the development of culture. The first of them is the law of continuity: during education, knowledge is formed [by the school] gradually and consistently. The second law is the law of socialization: the acquisition of knowledge is accompanied by the socialization of the learner. The third law is the law of inheritance of culture or the law of cultururation: knowledge is acquired as part of culture" [1]. The author determines the patterns of these processes in the educational environment. Thus, training and other subsequent stages of development of the information and knowledge system

of the subject of information influence require gradualness and consistency. Information and knowledge flows are broadcast in the information space through society and agents of individual socialization, ensuring socialization. At the same time, the effectiveness of all informational (digitalization) influences on the learner, in his opinion, is determined by his/her cultural level and the specifics of his/her cultural environment. The goals of education are cultural values, to which a person should join in the process of acquiring knowledge [3].

## CONCLUSIONS TO SUBSECTION 1.1

1. The multiculturalism of Ukraine, the expansion of intercultural ties at the regional, national, and global levels require an increase in the cultural level of both an individual and society as a whole.

2. One of the effective means of connecting the individual and society to Ukrainian and other cultures is cultururation, which at this stage of its functioning should form its own conceptosphere – a conceptual environment that considers it as a holistic phenomenon.

3. The understanding of culture and education in a systemic connection requires consideration of this phenomenon in terminological and cultural discourse – clarification of the content and scope of the basic concepts: cultururation, incultururation, accultururation, among which accultururation is the unifying factor.

4. Cultururation is a systemic phenomenon, the structural components of which are incultururation and accultururation, which contain certain motivation, goals, tasks, actions, means, methods, resources, evaluation of results.

5. Incultururation is teaching an individual his/her own (native) culture, which ensures his/her cultural identity and cultural originality.

6. Accultururation is the study and perception by an individual and society of the specifics of other cultures, which ensures his/her adaptation and intercultural communication in a new socio-cultural environment.

7. Cultururation is closely related to socialization, if the first allows one to master culture, then the second – the entry of an individual into society; processes of accultururation and socialization can be considered as different components of a holistic process of personality formation.

8. Culture should be taught throughout life, it is a kind of "chain" between personal, social and professional awareness of one's own or other cultures.

9. Higher education lays a reliable foundation of knowledge for mastering the personality of all cultural diversity, at the same time, the education itself involves the inclusion of its results in the culture of the corresponding historical era; cultururation opens up new perspectives for essential changes in the tasks and structure of educational activity.

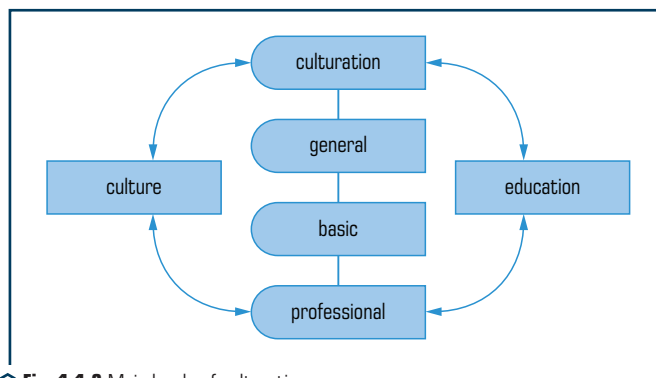
10. Culture should become one of the priorities of modern education, thanks to which it organizes itself, at the same time, education acts as a model of culture, in which past and present of culture is reproduced in a concentrated form.

11. Culturation in the systemic connection "culture-education" performs a meaning-making function, promoting the development of such values as spirituality, humanism, commonwealth, tolerance, dialogue, etc.

12. Involvement of the individual in the highest cultural values through education is one of the most important tasks of the modern higher cultural and artistic school of Ukraine.

### 1.2 CULTURATION LEVELS OF IN THE HIGHER EDUCATION SYSTEM

The involvement of an individual in culture, his/her formation as a "person of culture", as a cultured person is a systemic, long-term, multi-level, staged process, which is openly or latently accompanied by culturation. According to the scale of influence, three main levels of culturation can be conditionally distinguished: general (everyday) culturation; basic culturation; professional culturation (**Fig. 1.1.2**). There is much in common between these levels, but there are also distinctive features that give systematization, consistency and continuity to culturation.



**Fig. 1.1.2** Main levels of culturation

Of course, the formation of general (everyday) person's culture and his/her initial culturation and socialization begins in childhood, in the family circle, and continues throughout life. General cultural knowledge enables an individual to adapt to the surrounding sociocultural environment, in communication with parents, relatives, neighbors, friends, colleagues on the basis of inculturation (feeling comfortable in one's own culture, understanding one's identity) and acculturation (respect for representatives of other cultures, possession of at least elementary knowledge about them).

Gradually, an individual acquires his/her own meaningful experience of communication with his/her peers – carriers of a certain culture, learns a tolerant attitude towards the world as a unity of diversity, becomes involved in stable cultural traditions, becomes aware of his/her national and

cultural identity, civic responsibility, etc. In this case, the cultural space and cultural environment serve not only as a means of accumulating information, but also as factors of effective inculturation of a young person, not only as a contemplation, but also as a measure of "a person's humanity and humanism, a measure of the development of his/her sensuality, ability to experience and empathize" with the world, culture, unfolding in front of him/her in their diversity and, at the same time, their unity [9].

At this stage, a person acquires general cultural competences, which, first of all, include systems of value orientations and priorities, accepted in society, exemplary norms of behavior in various life situations, certain knowledge about generally accepted traditions, prevailing morality, worldview, customs, rites, main symbols of the national dignity, pride, etc. [10]. Sociability, a purely human genetic trait, enables the formation of an initial cultural model, general culture, and subsequent acquisition of the general value of individual spiritual experience, which requires not only the mastery, awareness and observance of generally accepted established cultural norms, but also the assimilation of new values, new cultural samples and models of behavior by each individual. The main thing is conviction as a result of one's own spiritual work, the formation of such a personality quality as the ability to have inner freedom to choose one's own priorities, to ensure morality. It is believed, that the main characteristic of a person is his/her authentic experience, transformed into an internal regulation. This is what forms the basis of such a significant verdict – "personality" [11].

Basic cultururation is the deepening of knowledge in the field of one's own and other cultures, comparing their norms, values, ideals, and choosing priorities. If general cultururation is often uncontrolled, basic cultururation is purposeful. Its main task is to spread and encourage the individual to learn the values and norms of culture. It is at this level that "intervention" of relevant institutions takes place in his/her development, which structure cultural knowledge accordingly. These are pre-school, elementary, basic secondary, specialized secondary, professional (vocational), professional pre-higher and higher education institutions. In this connection, the question of the extent and limit of regulation arises.

Professional cultururation is the highest level, firstly, because higher education has a significant cultural potential for the development of cultururation (inculturation and acculturation); secondly, it combines personal, social and professional motivation to study culture in its activity.

Higher education contributes to the growth of cultural needs of young people, the formation of cultural competences, guidelines and motivation for their satisfaction and implementation. In modern conditions, education is a system of assimilation of culture, and culture is the environment, in which a person lives, grows and develops. The cultural and educational sphere significantly affects the process of cultururation of a young person, the clear formation of his/her spiritual world, the definition of moral values, cultural priorities. The set of basic cultural competences contributes to the deepening of cultural knowledge, abilities and skills, the formation of a vitally active personality capable of deep analysis and synthesis of the assets of world and national culture, their transmission in a certain socio-cultural group, of which he/she is a member. Another result of professional cultururation can be considered the formation of a personality as a conscious subject – a reader,

viewer, listener in modern artistic culture and art. This is not a passive contemplation of the work, but an understanding of its valuable meaning, the ability to "complement" or "interpret" it in one's own way. Almost every work of art is designed for such a conditional "additional" interlocutor (communication between the author and the viewer, listener, reader). Ultimately, professional culturation, based on the results of general (everyday) and basic culturation, contributes to the formation of a "human of culture", a creator capable of his/her own cultural creation – producing new cultural and artistic products and services and replenishing the domestic and world space of the corresponding profile.

In the educational sense, the cultural competence of modern youth should be ensured, first of all, by humanitarian (in particular, pedagogical, cultural, artistic) education, the core task of which is the in-depth perception, assimilation and transmission of cultural values in various socio-cultural environments, the initiation of independent creative activity in the production of the latest cultural or artistic ideas, norms, values. The basic elements of cultural creativity are also inherent in higher education institutions of technical and natural sciences, where the peculiarities of world and domestic culture, ethics and aesthetics are studied, humanitarian departments are created, etc.

Particularly favorable conditions for the development of professional culturation and its components (inculturation and acculturation) are created in cultural and artistic higher education institutions. This, first of all, is connected with the increased motivation of future specialists to acquire high-quality professional competences. After all, it is a person's profession that serves as an indicator of his/her culture. Second, experience shows that cultural scientists and art historians are usually devoted to their profession almost all their lives, increasing their knowledge in the field of culture and art. Thirdly, it is in HEIs of the cultural and artistic profile that an appropriate personnel and material and technical training base has been created: highly qualified teachers in this field; special equipment, classrooms for musicians, actors, singers, dancers and other representatives of creative and artistic professions.

Based on the achievements of previous levels of culturation, higher cultural-artistic education provides future specialists in the socio-cultural sphere with a system of professional cultural competences, which can conditionally be combined into five main ones:

- provides a holistic artistic and theoretical thinking of the future professional, capable of building and successfully implementing modern artistic strategies at the regional, national and world levels;
- lays a reliable "knowledge" foundation for further scientific-creative and practical-spiritual activity of a specialist in the socio-cultural sphere;
- contributes at a highly qualified level to spread permanent cultural traditions, values, examples of world and national culture in society, to be both a professional carrier and a professional transmitter (translator) of the best existing cultural assets, and a modern professional creator of new cultural values;
- creates a "core" of effective professionals-listeners, viewers, readers and other consumers of works of artistic culture and art, able to carry out a valuable examination of the work, to give it "ad-

ditional meaning" and "further development" according to the laws of communication "on the border" of eras, forms of vision, listening, awareness, regardless of the artist, of other subjects of creativity;

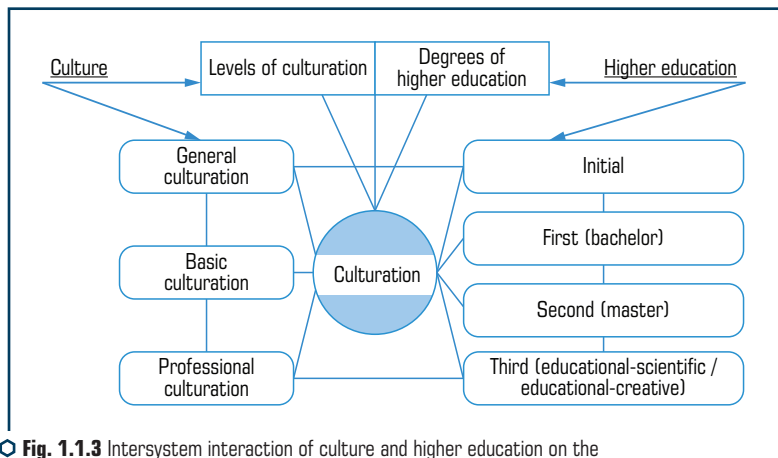
– stimulates the active creation of a new generation of creative professionals capable of transformations in the sphere of culture and art, fruitful independent artistic creativity, creation, production and dissemination of the latest cultural ideas, values, samples, embodied in various artistic and creative forms, regardless of what they are – a thing, a moral norm, a work of art, a phenomenon of communication or a form of leisure.

Unfortunately, the problem of cultururation in the context of the professional training of specialists for the socio-cultural sphere of the modern globalized space is not yet sufficiently studied, which is connected with a certain existing unfounded, biased attitude towards humanitarian, and therefore cultural and artistic education, as secondary. One of the convincing evidences of this is the constant decrease in the volume of state orders for the training of specialists of the specified profile. We share the experts' opinion about the deeper causes of this negative phenomenon: "In the globalized world, the vectors of the development of education and culture have become not unidirectional. Reviving and resuscitating the cultural function of education is the main task of cultururation" [1].

The key element in the educational-scientific, creative and upbringing process of the Kharkiv State Academy of Culture (KhSAC) is the cultural approach, thanks to which cultururation acquires signs of systematicity, becomes an end-to-end phenomenon, the main results of which are the interconnected general cultural, basic cultural and professional cultural training of specialists for socio-cultural spheres of Ukraine and the world.

As you know, culturology is a science that studies culture as a whole, provides an opportunity to study many natural, social, economic, ecological, educational, informational, and other objects and phenomena as cultural phenomena [8]. The cultural approach integrates the research potential, acquired by sciences that study culture (philosophy of culture, history of culture, theory of culture, art history, psychology of culture, etc.). The consideration of art history in the context of the cultural approach is conditioned by the inclusion of artistic practices in the cultural processes of the development of society, consideration of art as a subsystem of culture. Synthesized directions of scientific and educational studies are being formed: "musical culture", "vocal culture", "stage culture", "media culture", "communication culture", "student subculture", etc. The implementation of the provisions of the cultural approach in the processes of inculturation and acculturation in higher education allows, on the one hand, to assimilate universal human values, and, on the other hand, to adhere to the principle of cultural identity, cultural conformity of the individual. This is of particular importance for the educational process in institutions of higher education, since cultural experts, art historians and other artists are the professional leaders of culture in society. **Fig. 1.1.3** presents the intersystem interaction of culture and higher education on the basis of cultururation in its general, basic and professional dimensions.

The first subsystem of cultururation in the educational process is general cultururation, which performs a compensatory function in the general development of the student's personality, his/her "enculturation".



**Fig. 1.1.3** Intersystem interaction of culture and higher education on the basis of cultururation

The modern socio-cultural environment of Ukraine requires high general cultural development of the individual and society in general. Nowadays, it is impossible to successfully act, create, work, live in culture without basic knowledge about it. Localization of the provision of general cultural competences in higher education is due to a certain "lag" in the general cultural development of the individual and society, which is typical for the vast majority of countries in the world, in particular for Ukraine. Higher education is forced to fill this gap. However, the main task of cultururation in higher education institutions is the assimilation of basic and, especially, special professional competences on the basis of inculturation and acculturation.

A graduate of KhSAC is not only a well-educated, culturally educated person, but also a professional carrier, transmitter, translator of the best domestic and world cultural samples, norms, cultural traditions in the modern globalization socio-cultural space. KhSAC trains personnel for the socio-cultural sphere within educational-professional and educational-scientific directions: culture and art, humanitarian sciences, social work, etc. As an institution of higher education, it can be considered as a systemic dual-contour education: basic and special (professional) cultural training of graduates. The interaction at the level of the system connection "culture – education" acquires a complex multi-level character here. At the same time, the transitive element of this intersystem interaction is cultururation, and the space of interaction is the cultural and educational environment.

Modern educational science and practice should choose a new strategy and tactics related to the development of cultural properties and personality qualities. The ideal of higher education is spirituality, morality as one of the highest values that encourage a person to make a choice between good and evil, truth and lies in favor of kindness, beauty, freedom, creativity, etc. Values determine the goals of education, which, in turn, are caused by the axiosphere of culture.

An axiological approach ensures the formation and transmission of the best examples and values of culture. It is axiology as a science of values that lays the foundation for the cultural development of the individual. It is a methodological guideline that determines the essence of the student's value consciousness. This subsystem of cultivation ensures the entry of an individual into a culture, his/her assimilation of traditions, habits, norms and patterns of behavior in a specific culture, mainly his/her own, the processes of development of relations between a person and his/her culture, the fullness of content meanings of life scenarios, in which the main features of the personality, determined by the culture, are manifested, enrichment of native culture with such a personality [4].

The processes of inculturation and acculturation are organically combined in the educational, scientific and upbringing activities of higher education institutions. Thus, Ukrainian students not only deepen their knowledge of their national culture and language, they master the peculiarities of the entire cultural heritage of humanity, join the culture of other nations, study foreign languages, communicate, study, spend meaningful leisure time with students who are citizens of other countries, the result of which is expansion of the worldview, development of tolerance, establishment of intercultural communication. Dialogic communication between Ukrainian and foreign students and postgraduates acquires a particular importance under the conditions of rapid expansion and diversification of the cultural space in the globalized society in the direction of transcultural shifts, as a result of which the formation of a "new" identity of modern youth appears as an urgent problem.

Modern art and cultural creativity uses the palette of all cultures. Therefore, the elements of a certain culture are additionally "colored", vary in the space of transcultural art. This gives the individual the opportunity to freely choose the tradition that he/she wants to "appropriate", that is, to make it his/her own.

On the other hand, the positive result of dialogical relations of the individual is the creation and maintenance of one's own cultural identity. Transcultural interaction, based on the principles of openness, tolerance, avoiding conflicts in relations between students-speakers of different cultures, overcomes the "closedness" of spheres of cultural life, creates a space for "transcultural" creativity. Intercultural communication makes it possible to move from the traditional division of representatives of all cultures into "own" and "foreign" to the basic relationship "Me – the other", promotes self-knowledge, forms a view of oneself "from the outside", enriches and completes one's own cultural identity [12]. Transculture is a new principle of cultural development that mediates relations between cultures, which is widely used by KhSAC in educational-scientific, creative-executive and upbringing processes.

The organizational center for the implementation of acculturation regulations at KhSAC is the Center for Intercultural Communication and Social Integration of Foreign Students, created in 2013. According to its "Regulations", the tasks of the center are: formation of an educational and cultural environment as an environment for self-realization of foreign students; providing protection, assistance and support to foreign students in order to overcome "culture shock", their successful social adaptation, social integration and socio-cultural individualization; creation of a social and educational environment for cultural cooperation. Joint socio-cultural events

contribute to the rapid assimilation of foreign languages by Ukrainian students and, accordingly, of the Ukrainian language by students-citizens of other countries. Experience confirms that learning a foreign language is most effective under the conditions of direct presence of a person in the appropriate speech environment, when the language is learned practically and holistically. The activities of the Center allow to maximally involve foreign students in the broad socio-cultural context, the implementation of intercultural communication in various forms and situations of socio-cultural and socio-communicative interaction, which positively affects the development of social intelligence, tolerance skills, interpersonal and intercultural relations, communicative competence, i.e. promotes the socialization of foreign students in the educational and cultural environment of the institution of higher education, the socio-cultural space of Kharkiv, Ukraine in general. Thus, an end-to-end process of cultururation is carried out in the educational process and in extracurricular time at KhSAC that is an important factor in the formation, increase of the cultural potential of the individual, development of needs, abilities, skills to act adequately in the socio-cultural space in general, and the educational and cultural environment of higher education institutions in particular. Cultururation in higher educational institutions of cultural and artistic profile permeates all types of student activity: educational-cognitive, scientific-research, creative-executive, gives it a value-oriented, transformative, communicative character [8].

As mentioned, the most important subsystem of cultururation in higher education can be considered professional. If the basic cultururation is aimed at the general cultural development of the individual, his/her "encultururation", helps him/her become a cultured, intelligent, intellectual, creative person, then the special subsystem is aimed at the student obtaining in-depth professional cultural knowledge both during training and through self-education.

### CONCLUSIONS TO SUBSECTION 1.2

1. Three levels can be conventionally distinguished in the system formation of cultururation: general (everyday) cultururation, basic cultururation, professional cultururation.

2. A feature of general cultururation is its all-encompassing nature, the perception and observance by an individual of the generally accepted in society, exemplary norms of behavior in various life situations; it ensures a high level of general personal culture.

3. Basic cultururation is the deepening of knowledge in the field of one's own and other cultures, comparing their norms, values, ideals, choosing priorities; at the level of basic cultururation, relevant official institutions that structure cultural knowledge are involved in its development.

4. Professional cultururation is its highest level, because higher education has significant cultural potential for the development of cultururation (incultururation and accultururation), it combines in its functioning social, personal and professional motivation to study culture.

5. General cultural personal development should precede basic and professional development or take place in parallel with them; previous levels of cultururation open the way to the acquisition

and renewal of professional knowledge necessary for a person today and in the foreseeable future, the formation of his/her intellectual personal qualities.

6. Culturation is "inscribed" in the general structure of education in Ukraine, which performs its specific functions in relation to it. These are preschool, primary, basic secondary, specialized secondary, professional (vocational), professional pre-higher and higher education institutions that structure and "dose" cultural knowledge. In this connection, the question arises about the extent and limit of regulation.

7. The three levels of culturation together provide an opportunity for an individual to fully enter the wide space of culture, acquire a systematic view of it, develop such traits of a cultured person as intellectuality, benevolence, tolerance, intelligence, openness, sociability, etc.

### 1.3 DIRECTIONS OF IMPLEMENTATION OF CULTURATION IN A HIGHER EDUCATION INSTITUTION

Specially trained professionals – bachelors, masters, doctors of philosophy – highly qualified specialists in the socio-cultural sphere are able to harmonize, humanize, and "enculturate" the modern multicultural globalization society. KhSAC offers young people a wide range of different specialties, and most importantly, it guarantees a high level of quality education. Currently, personnel training in 11 specialties is carried out here; 27 educational-professional and 3 educational-scientific programs. Each of them has a powerful cultural and artistic potential, which contributes to the development of inculturation and acculturation in higher education institutions. The nomenclature of KhSAC specialties and educational and professional programs is presented in **Table 1.1.1**.

Currently, among the specialties at HEI are cultural studies, musical art, performing arts, audiovisual art and production, choreography, management of socio-cultural activities, journalism, tourism (cultural tourism), psychology, information, library and archival affairs, museum studies, monument studies, etc. In order to expand educational services, taking into account the current situation on the labor market, the expectations and requests of higher education seekers, KhSAC is introducing three new educational and professional programs for bachelors: digital museum industries; presenter of audiovisual programs; video blogging and television reporting. Since 2023, KhSAC has opened a creative post-graduate program for the preparation of doctors of arts in the specialties 021 Audiovisual Art and Production and 025 Musical Art.

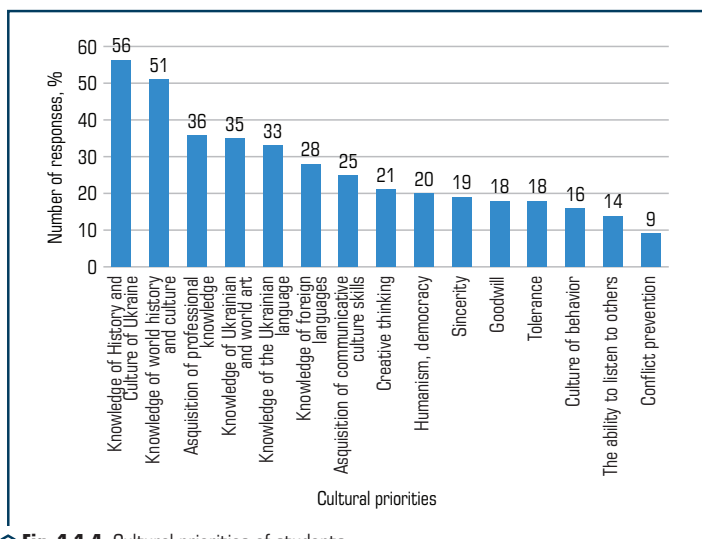
Graduates of these specialties get the opportunity to perform their duties at a high professional level in the modern socio-cultural and socio-communicative space as professional carriers and translators of the best national and world cultural traditions, models, and values. Therefore, professional culturation is a mandatory, priority component of the educational and scientific process of higher educational institutions of the cultural and artistic profile. For their graduates, culturation becomes the main function of the entire professional life in society, the basis of which is created by institutions of higher education. In this sense, we should talk about an organic combination of the educational and cultural paradigm of personnel training for the modern socio-cultural sphere of Ukraine.

# 1 CULTURATION OF PERSONALITY IS A KEY TREND OF HIGHER CULTURAL AND ARTISTIC EDUCATION

**Table 1.1.1** List of specialties and educational programs of Kharkiv State Academy of Culture

<b>Nº</b>	<b>Faculty</b>	<b>Specialty</b>	<b>Educational program</b>
1	Culturology	028 Management of socio-cultural activities 034 Culturology 061 Journalism	Culture management Fundamental and applied culturology Advertising and public relations in the socio-cultural field Social and cultural journalism
2	Social communications and museum-tourist activities	027 Museum studies, landmark studies 029 Information, library and archival affairs 053 Psychology 242 Tourism	Digital museum industries Information and documentation activities Digital information management Psychology Tourism studies
3	Audio-visual art	021 Audio-visual art and production	Video blogging and television reporting Presenter of audiovisual programs Directing of television and audiovisual projects Film direction and screenwriting Cinema and television cameramanship Photography and videography
4	Choreographical art	024 Choreography	Folk choreography Ball choreography Modern choreography
5	Musical art	025 Musical art	Academic singing Variety singing Orchestral wind and percussion instruments Orchestral string instruments Musical variety art Folk instruments Folk singing Choir conducting Piano
6	Performing art	026 Performing art	Acting art of drama theater and cinema Directing of shows and art projects

In order to identify the level of formation of cultural competences, an online survey of 150 students of 5 KhSAC faculties was conducted in 2021–2022 academic year: cultural studies; social communications and museum-tourist activity; audiovisual art; choreographic art; musical art and performing arts. The research covers a wide range of problems – from the value orientations of bachelors, masters and future doctors of philosophy to the quality of acquired knowledge and the efficiency of their assimilation. 15 questions were selected by priority level. Visualization of typical responses of research respondents according to the most indicative results is presented in **Fig. 1.1.4.**



**Fig. 1.1.4.** Cultural priorities of students

The results of the study indicate that the students' priority is the cognitive cultural component. Namely: knowledge of the history and culture of Ukraine (56 %); knowledge of world history and culture (51 %); acquisition of professional knowledge (36 %); knowledge of Ukrainian and world art (35 %); knowledge of the Ukrainian language (33 %); knowledge of foreign languages (28 %); acquisition of communicative culture skills (25 %); creative thinking (21 %). Other cultural qualities received almost the same amount of priority. Among them: humanism, democracy (20 %); sincerity (19 %); goodwill (18 %); tolerance (18 %); culture of behavior (16 %); the ability to listen to others (14 %); conflict prevention (9 %), etc. The answers of senior students proved that, on the one hand, culturation incorporates all cultural aspects of human life, and, on the other hand, combining with education, it gives rise to the emergence of "new pedagogical values, including spirituality, tolerance, dialogue, co-existence, etc." (S. Hessen) [3].

The cultural preferences of Ukrainian and foreign students generally coincide. By cultural identity, each of the groups understands its own culture, which is provided by inculturation; interest in studying other cultures grows, which ensures mutual understanding, intercultural communication between all participants in the educational process, which is provided by acculturation. This is another confirmation of the need to teach students cultururation culture: through the strengthening of culturation and acculturation components of specialized courses of the cultural-artistic profile; due to the expansion of the range of elective courses. In some higher education institutions abroad, students study elective courses for up to half of their courses [13]. Of course, world and European experience cannot be mechanically transferred to higher education in Ukraine – adaptation and a creative approach are necessary, taking into account Ukrainian and other national cultural traditions, values, norms, ideals, etc.

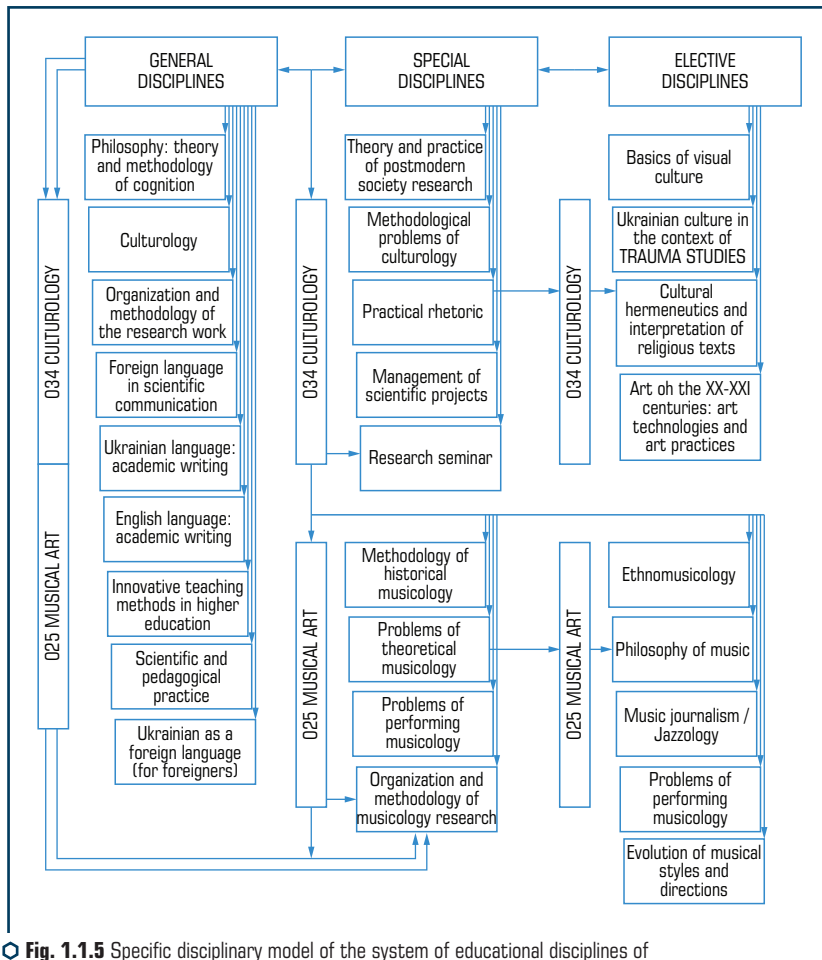
Implementation of the guidelines of professional culturation in the educational and scientific process of the higher school involves in-depth study of educational disciplines of the cultural cycle by students: cultural studies; theories and histories of culture; ethnocultural studies, theory and history of world culture; theory and history of Ukrainian culture, other special disciplines and courses of choice in the cultural direction. Of course, the nomenclature of educational disciplines of the culturological cycle in the training of culturologists is much wider, which contributes to their acquisition of a system of in-depth cultural competences. Among the professional training courses for bachelors of culturologists: introduction to cultural studies; history of world culture; history of Ukrainian culture, folk art; ethnocultural studies; social and cultural anthropology; sociology of culture; theory of culture; international cultural relations; sociocultural design; information technologies in cultural studies; ethics and aesthetics, etc. The following subjects are taught for masters: methodological problems of cultural studies; historiography of the history of culture; method of teaching cultural disciplines; theory and practice of modern sociocultural research; philosophy of culture; methods of cultural analysis of works of art; basics of computer graphics; Internet information resources on the history of culture and art; social networks in scientific and educational practice; cultural broadcasting and other special subjects and courses of to the cultural direction.

It should be noted, that the kinship of cultural-artistic educational-professional and scientific-professional programs of future specialists of the socio-cultural sphere of Ukraine allows conditionally determining the nomenclature of educational disciplines at the level of general, special and individual, related to the specifics of the specialty, educational program, a person-oriented approach to training of cultural and artistic personnel. Let's illustrate this with the help of a comparative analysis of the list of educational disciplines of future PhDs in two specialties: 034 Cultural Studies and 025 Musical Art (**Fig. 1.1.5**).

A comparative analysis of educational disciplines in the specialties 034 Cultural Studies and 025 Musical Art shows that most courses provide the involvement of culturation on the basis of in-depth inculturation: the study of basic Ukrainian culture, as well as acculturation: familiarization with cultural values and artefacts of other countries of the world. Intercultural communication

and mutual enrichment of cultures is facilitated by the fact that Ukrainian and foreign students (postgraduate students) work in partnership in the classroom and outside it, enriching each other with their own and borrowed cultural heritage.

Professional cultural and artistic training of future specialists in the socio-cultural sphere is provided by both general and special disciplines, as well as elective courses. The latter may change every year at the students' decision.



**Fig. 1.1.5** Specific disciplinary model of the system of educational disciplines of specialties 034 Culturology and 025 Musical Art (Doctor of Philosophy)

Among the general disciplines of the specified specialties and educational and scientific programs: philosophy; theory and methodology of cognition; cultural studies; organization and methodology of research work; foreign language in scientific communication; Ukrainian language: academic writing; English language: academic writing; innovative teaching methods in higher education; scientific and pedagogical practice.

At the level of special training of culturologists, the following subjects can be named: methodological problems of cultural studies; theory and practice of postmodern society research; practice of rhetoric (practice of academic communication); management of scientific projects: foreign practice of approbation of research results; research seminar. At the individual level, the following elective disciplines can be named: basics of visual culture; Ukrainian culture in the context of TRAUMA STUDIES; cultural hermeneutics and interpretation of religious texts; art of the 20<sup>th</sup>–21<sup>st</sup> centuries; art technologies and practices.

The nomenclature of special educational disciplines in the specialty 025 Musical art differs from the cultural specialty. Among them: methodology of historical musicology; problems of theoretical musicology; problems of performing musicology; organization and methodology of musicological research. The individual is related to the elective block of disciplines of general and professional training of musicologists. Among them: philosophy of music; ethnomusicology; music journalism/jazzology; problems of performing musicology; evolution of musical styles and trends.

Of course, professional culturation as the formation of a personality of "cultural consciousness" is not limited to students' assimilation of the amount of disciplinary knowledge in the field of artistic culture and art. It is a stimulating and motivational sphere of consciousness, a form of practical and spiritual activity of a graduate-specialist as an independent and self-sufficient subject of artistic and creative activity, a creative professional capable of generating, creating and spreading new cultural values, models, norms, meanings, forms in society. So, in the disciplinary sense, professional culturation can be conditionally presented as a complex of general, special and individual educational disciplines, which depends on the specifics of the educational and professional direction, specialty and specialization of personnel training for the socio-cultural sphere. An example of cultural activity can be course, diploma, master's projects, aimed at researching the cultural traditions and heritage of the world, a certain country, region, city, the life and creative path of a famous artist: cultural researcher, art critic, composer, musician, painter, designer, director, actor, cinematographer, writer, poet, etc. An in-depth analysis of the main works of the artist, determination of the place of his/her work in modern art through an aesthetic (meaningful, stylistic, performance, etc.) assessment and expression of one's own judgment is a mandatory component of qualifying works of art profile students. Specific forms of cultural creation are also the production and presentation of one's own creative products (films, songs, arrangements, instruments, scenarios, folklore interpretations, etc.) at master classes, art workshops, trainings, coachings, international and all-Ukrainian conferences, competitions, festivals, exhibitions, etc. The best student works are transformed into a new socio-cultural product, with the help of which it becomes possible to identify the main "cultural centers", fill existing gaps in traditional cultural values, create and spread

new cultural ideas, samples, norms, values of one's own generation, enriching the regional, national and world culture and art.

KhSAC students acquire a system of basic and professional cultural competences through the assimilation of cultural texts, signs, symbols, meanings, material and spiritual objects of culture. Future experts in the modern socio-cultural sphere, KhSAC graduates are competent carriers of culture, professional mediators, transmitters of the best domestic and world cultural examples, values, and contents in socio-cultural time and space. They are called to professionally ensure cultural transmission – a process, thanks to which culture is transmitted from past generations to future ones, ensuring the succession of culture, its continuity in socio-cultural time and space. This involves the establishment of both direct contacts (communication) between the active carriers of culture and/or mediated communication, where the communicators are professionals, and the recipients are listeners, viewers, readers, etc.

As mentioned, the culturological approach, the main means of practical implementation of which is cultururation, gives culture a key status in the educational and scientific process of higher education institutions of cultural and artistic profile. Currently, KhSAC is a kind of model of implementation of methodological guidelines of cultururation in the form of inculturation and acculturation into educational, scientific, creative, performing and upbringing activities.

The practical implementation of inculturation and acculturation in all types of activities of higher education institutions is a painstaking, long-term process that acquires signs of continuity. This is related to many circumstances: the student's level of possession of the values, norms, ideals of his/her own culture, motivation to develop identification qualities in his/her own or someone else's cultural environment; the student's desire to gain knowledge about other cultures and languages, which ensures his/her quick adaptation to a new cultural (multicultural) space. New life or professional circumstances can make certain adjustments to the content of inculturation and acculturation. The time factor is also important: how long the student plans to study (work) in this country or stay in it for the rest of his/her life. So, we are talking about the need to introduce an individual, professionally oriented approach to each student: Ukrainian or foreign, into the educational process of higher education institutions.

Thanks to this, the systematic, integrative cultural training of future specialists in the socio-cultural sphere of Ukraine is ensured. It is, first of all, about the system-dynamic connection, interdependence and complementarity between the personal, basic and professional "enculturation" of the KhSAC graduate. In this case, the general cultural development of the student not only precedes the professional development, but also occurs in parallel with it. Secondly, the problem of cultural studies goes beyond the competences of only cultural disciplines, it "penetrates" almost all educational courses of the socio-humanitarian cycle, acquires an interdisciplinary, transdisciplinary character. High-quality cultural preparation of KhSAC bachelors, masters and doctors of philosophy is provided by educational-professional and educational-scientific programs, curricula, educational disciplines of the cultural-artistic cycle. In this case, learning should "grow" to cultururation, which happens only when the teacher him/herself, as a subject of the educational and educational-scientific process, is the

bearer of general, basic and professional culture, perceives his/her subject as a "work, creation of culture" [6]. The teaching corps of KhSAC is one of the main subjects of forming a high-quality internal socio-cultural environment of higher education institutions and the external socio-cultural space of Ukraine in general. Currently, 222 full-time teachers are successfully working here, in particular – 58 doctors and 122 candidates of sciences, most of whom have scientific degrees in cultural studies, art history and social communications, as well as academic titles of professor or associate professor, honorary titles of people's or honored artist or journalist.

A reliable means of developing inculturation and acculturation in higher education institutions is scientific activity, in the development of which teachers, doctoral students, graduate students and students from different cultures take an active part. They have the opportunity to study and discuss issues related to the culture and art of Ukraine, their own country or other countries of the world. A reliable scientific infrastructure has been created at KhSAC: postgraduate studies, doctoral studies, two specialized academic councils with the right to accept and defend doctoral (candidate) theses in cultural studies, art history and social communications are successfully operating; two specialized scientific collections "Culture of Ukraine" and "Bulletin of the Kharkiv State Academy of Culture" are published; fundamental and applied research works are developed; the authority of international and all-Ukrainian scientific conferences increases; authoritative scientific and art schools of cultural-artistic and information direction are functioning; Leading specialists from different regions of Ukraine and other countries of the world act as members of editorial boards, specialized scientific councils, opponents, and experts.

A vivid example of KhSAC's successful implementation of cultural guidelines is the over 25-year experience of two specialized academic councils: D 64.807.01 in two scientific specialties: theory and history of culture, Ukrainian culture in the field of cultural studies and art history; and D 4.807.02: bibliography, library science, bibliographic studies in the field of social communications. The first special council is characterized, firstly, by the active use of the cognitive capabilities of the cultural approach, and, secondly, by the wide geographical area of defenses, which includes specialists from 6 foreign countries (USA, Canada, Ethiopia, Jordan, China, Azerbaijan) and all regions of Ukraine.

The conceptuality and fundamentality of scientific research in cultural studies and art history are increasing, the problem-thematic composition of dissertations is expanding. Theses, defended in the KhSAC special council, are distinguished by a solid methodological base, the application of cognitive capabilities of various general scientific approaches and methods. Interdisciplinary (transdisciplinary) research provides the most significant scientific results. The specificity of many doctoral and candidate theses is the application of the cultural approach to solving a scientific problem. KhSAC scientists have made significant efforts to clarify its essence, to specify the transdisciplinary direction. Conventionally, the essence of the culturological approach can be reduced to the following key positions: the subject field of this approach is always culture (in the broad sense – as a phenomenon, in the narrow sense – as a specific sphere); research is carried out using the conceptual and terminological apparatus of cultural studies; the formed methodology contains

some pronounced signs of scientific universality but also has certain priorities in local studies of culture and art, which allows considering the object, process, phenomenon in a cultural aspect; the predominance of the dominant value over other foundations of the study of culture in all its manifestations. The problem-thematic range of theses is wide. The main attention in cultural-artistic studies is devoted to issues of the development of culture and art in global society, the identification of current trends and problematic issues, the disclosure of dynamics, patterns of development and efficiency of the studied industries. These issues are usually related to music, theater (scenic), choreographic, audiovisual art. Inculturation and acculturation aspects are present in almost all theses, but they are usually of a latent nature. One of the reasons can be considered that the concepts of "culturation", "inculturation" and "acculturation" have become more widely used in the world educational and scientific space than in the Ukrainian one.

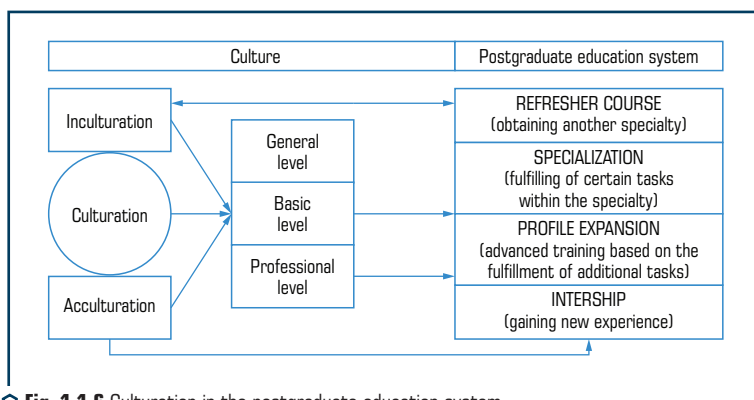
A systematic understanding of professional culturation in combination with its components – inculturation and acculturation, is possible in the practical plane as culture creation or culture production, as the production by students of their own cultural products and services that correspond to the values, ideals, needs of their own or other cultures.

Specialists consider the cultural product in two contexts. The first is as a result of cultural production, which depends on the specifics of the cultural and artistic work and the communication of the producer with the audience, that is, in the aspect of the specifics of the consumption of the cultural product. The second is as a tool of cultural dialogue and cultural diplomacy. In this case, three main aspects are combined: cultural work (peculiarities of its perception), cultural consumption (dialogue of the artist with the audience, ethics of artistic production), peculiarities of the ecosystem of cultural production of Ukraine [14].

A cultural product in the broadest sense (artistic or cultural activity) is a product or service that publicizes value orientations, beliefs, ideas and cultural codes of society and vectors of its development. Of course, an actor, director, musician, singer, conductor, choir master, ballet master, etc. are creators and bearers of certain cultural and artistic directions and forms: virtual library, museum, exhibition, catalog, exhibit, theater, author's work, concert, show, other expressions of material and immaterial culture. Thus, the product of the students of the educational and professional program "folk singing" is the search, examination, reconstruction and performance of Ukrainian (including regional and local) folklore. These are: dance, wedding, ceremonial, lyrical and lullaby songs, epics, romances, carols, spring songs, wails, ditties, oral verbal creativity, folk drama, humor, children's folklore (funny songs, fables, fairy tales, counters, pastiches, consolations, tongue twisters) etc. Many of them were introduced for the first time not only in domestic, but also in world art circulation. At the same time, foreign students also study the peculiarities of Ukrainian music. Topics include: "Vocal art and theatrical antepizes in Ukraine in the second half of the 19<sup>th</sup> century", "Tendencies of modernization of the chamber-vocal sphere of creativity in Ukrainian music of the second half of the 20<sup>th</sup>–21<sup>st</sup> centuries" etc. Both of them actively work on masterpieces of artists from other countries of the world, which requires entering into the specific culture of each of them. That is, a multicultural student community on the basis of inculturation

and acculturation is able to create exclusive, creative cultural and artistic products and services of its own generation. Modern higher education of a cultural and artistic profile, developing the talent of its students – future specialists, teaches them the peculiarities of intercultural communication between the creator of culture and the audience in dialogue with other cultures.

Of course, the processes of inculturation and acculturation do not end within the walls of one institution of higher education. Education of students in higher education institutions is only one of the important components of a holistic system of professional culturation. Studying one's own and other cultures does not end with the educational process. Culturation (inculturation, acculturation) enriches its means and forms in the system of postgraduate education (**Fig. 1.1.6**).



**Fig. 1.1.6** Culturation in the postgraduate education system

The advanced training system in Ukraine expands the multiculturalism of the professional community, it includes: retraining (acquiring a different specialty), specialization (acquiring individual tasks within the specialty), expanding the profile (upgrading qualifications, performing additional tasks), internship (acquiring new professional experience), etc. Of course, the exchange of interns requires them to study the socio-cultural environment of the respective regions of Ukraine and other countries of the world. Graduates of higher education institutions consider this system as an opportunity to obtain a second specialty in the future, which opens up new perspectives for the implementation of inculturation and acculturation. Today, having a double major is very prestigious. This makes it possible to be more mobile and competitive in the labor market. The factor of professional self-realization (desire for education and professional development) is also important. It is also necessary to take into account the desire of specialists for in-depth study of their specialty, which will contribute to their professional growth. They strive for self-development, self-realization. For the development of cultural and professional competences, it is necessary to constantly acquire new knowledge and communicate with specialists – carriers of different cultures and values.

### CONCLUSIONS TO SUBSECTION 1.3

1. The results of the conducted sociological research and the analysis of the real practical experience of higher education institutions show that modern students are purposeful in following the guidelines of cultururation, which are implemented both in latent and open form, include both cognitive and qualitative-functional components.

2. Institutions of higher education should ensure the unidirectional development of the "education-culture" system formation, ensuring the unity of inculturation and acculturation at the institutional level.

3. In the multicultural environment of Ukraine, students may lose their cultural identity, level the values, norms, achievements of other cultures. Harmony can be achieved through the implementation of the principles of dialogue between cultures and intercultural communication.

4. Cultururation should encompass all types of activities of modern higher education institutions: educational, scientific, upbringing, creative-executive, managerial, leisure, etc.

5. The main means of successful implementation of cultururation and its components (inculturation and acculturation) is the educational process, which should involve not only students and teachers, but also other stakeholders responsible for the quality of education.

6. Particularly favorable conditions for the implementation of inculturation and acculturation are created in cultural and artistic higher education institutions through the introduction of profile specialties; educational-professional and scientific-professional programs. Among the specialties: management of socio-cultural activities; cultural studies; journalism; museum studies, monument studies; information, library and archival affairs; psychology; tourism; audiovisual arts and production; choreography; musical art; stage art.

7. The kinship of specialties makes it possible to determine common academic disciplines that all students study, which ensures their cultural and professional understanding, a dialogue of cultures, and opens up opportunities for their own cultural creativity and cultural production.

8. A proven means of successful development of inculturation and acculturation in higher education institutions is scientific work, in the development of which students, graduate students, doctoral students, teachers, other employees of the educational institution, as well as Ukrainian and foreign specialists participate.

The substantive content of their research has a cross-cutting nature: some explore the peculiarities of Ukrainian culture and art, while others, on the contrary, are concerned with the specifics of other cultures.

9. Graduates of cultural and artistic higher education institutions are future professionals in the socio-cultural sphere, trained in cultural creativity. On the one hand, they identify, develop and publicize the best examples (monuments) of Ukrainian and world culture and art, and, on the other hand, create products of their own generation (virtual museums, libraries, archives, songs, dances, clips, shows, etc.), enrich the multicultural Ukrainian and world socio-cultural space with new products and services.

10. The study of culture does not end with this higher education institution, student youth have the opportunity to supplement their knowledge of culture in the system of advanced training, through self-education and self-development in a combination of professional, social and personal ideas about their own or other cultures in the complex period of globalization of society.

### 1.4 CULTURATION AND COMMUNICATIVE CULTURE OF THE PERSON

The world and domestic experience of introducing cultururation and its main subsystems – inculturation and acculturation into the educational process of the modern higher school depends on the choice of communication strategy, which in this case is considered in two main aspects: subject-object (the relationship between a person and any cultural objects, tangible and intangible, etc.) and subject-subject (interaction, communication of teachers and students, other stakeholders of the educational process, all involved in ensuring the quality of higher cultural and artistic education).

Communicative culture is one of the important professional competencies of cultural and artistic graduates. It involves the ability to quickly navigate in the culturally rich world, aimed at realizing personally significant goals during interpersonal or business interaction, which is based on the dialogue of equal partners. Mastering by the future specialist of the socio-cultural sphere, the culture of academic communication, forms his/her ability to work in a team, to establish friendly relations in the system formations "student-teacher", "student-student", "student-educational environment", "graduate-employer", which ensures the translation of the best cultural examples into the production sphere, increases the specialist's ability to empathy, reflection and tolerance in the conditions of inculturation and acculturation.

A higher school should teach a student professional culture, responsible decision-making, and creative activities, in which four important segments can be conventionally identified:

- 1) the ability to communicate with culture and in culture;
- 2) the ability to preserve culture;
- 3) the ability to reproduce culture;
- 4) the ability to self-reproduce in culture.

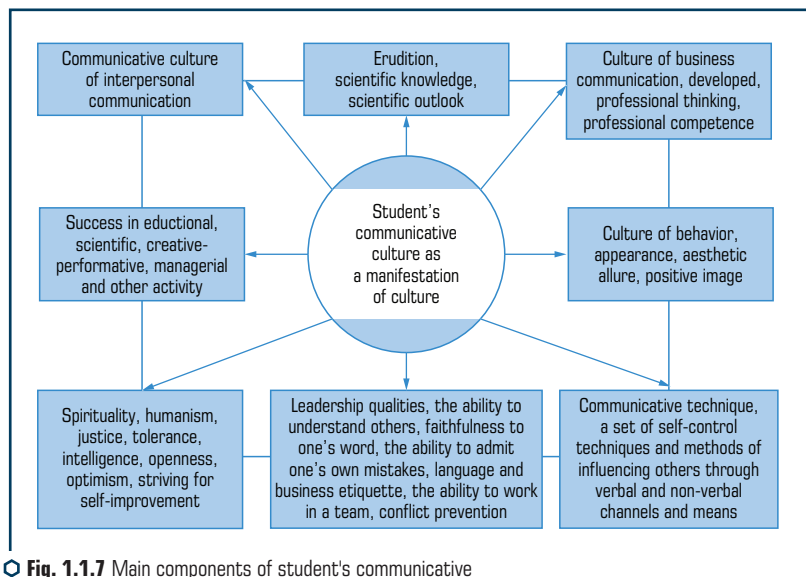
Culture as a social phenomenon is a multifaceted sphere of human relationships. It is a spiritual component of society's life, therefore it includes such important aspects as values, traditions, models of behavior, ideals, etc. The development of culture depends on the construction of effective communication strategies and intercultural communication.

The relationship between culture and communication acquires a new relevance in connection with the globalization process, within which cultural features are transformed, somewhat erased. Under the conditions of increasing mobility, two main tasks arise more and more often:

- 1) in-depth study of the peculiarities and development of one's own culture through inculturation;
- 2) the ability to effectively communicate and integrate into a foreign culture through acculturation.

Particularly favorable conditions for their development are provided by a cultural and educational environment with a developed subject-subject interaction of all participants in the educational process, including students and teachers.

The main components of students' communicative culture as a manifestation of culturization are shown in **Fig. 1.1.7**. Among the most important of them: the culture of (interpersonal and business) communication; positive image; tolerance; the culture of behavior; the ability to take responsibility; compliance with moral standards; the ability to listen and understand others; the ability to work in a team; language culture, etc. The presence of these communicative qualities in students contributes to their faster adaptability and increased effectiveness of communication.



**Fig. 1.1.7** Main components of student's communicative culture in the aspect of culturization

Therefore, inculturation and acculturation are the key to the integral process of forming the communicative culture of an individual, necessary for effective communication. The category of communication is so extensive that it is considered from different positions: as an activity, a specific form of interaction between people, as a necessary condition for life; a means of transmitting culture and social experience, a way of revealing the subjective world, a means of influence, etc. [15].

Communicative culture of a person has a wide scale, it is formed at the micro-, meso-, exo-, macro- and mega levels. The first micro-level level of communication (auto-communication) occurs when a student, before disclosing his/her knowledge or presenting his/her own creative product

or service, first individually "discusses" all the details of the event. The meso-level of communicative development provides a systemic "student-teacher" relationship, within which the closest interpersonal (intercultural) relationships and business communication develop. The exo-level of the student's communication culture is determined by the system connection – "student-internal educational environment", which involves scientific, scientific and practical workers, and other employees of this higher education institution. The macro-level of intercultural and business communication goes beyond the boundaries of this higher education institution, they are localized in the system of professional development, in theaters, museums, art groups, music schools, libraries, archives, other educational and socio-cultural institutions, where graduates of the higher education institution continue their education or carry out professional activities, supplementing and using their knowledge in the field of inculturation and acculturation. The importance of the mega-level of the communicative culture of modern students increases in connection with the expansion of international relations of Ukrainian higher education institutions, the opportunity to participate in the international exchange of teachers and students, international grant projects, internships, international scientific conferences, creative competitions and festivals. The specified levels ensure the formation of a system of communicative culture of the individual and society, which is based on the principles of inculturation and acculturation and is a guarantor of understanding between students representing different cultures of Ukraine and the world.

The culture of communication is formed gradually, as a person matures. It is in youth that worldview searches take place, and ideals are found. This is the time of self-determination in life and culture. Communication, being one of the spheres of life, plays a special role in youth. It becomes the social platform where the basic social and communicative needs of youth are realized. The educational system connection "student-teacher" is later translated into a professional communicative connection – "graduate-employer".

The "student-teacher" relationship, which forms a system of junior partnership, is of particular importance for the acquisition of communicative competences. In this sense, KhSAC has changed the emphasis in the training of culturologists and art historians – they are not only specialists in their field, but, first of all, people of culture.

In the "student-teacher" communication system, the role of the teacher as the student's senior partner is of particular importance. A teacher must be a cultural person: identify him/herself with his/her own culture, share the values and norms of other cultures. The teacher should form a culture of communication between him/her and the students, based on humanization and democratization of higher education, trust, openness, cooperation, etc. Establishing close interpersonal and business communication between students and the teacher is the high general culture and erudition of the latter, his/her professionalism and deep knowledge of the subject, respect for students, stimulation of their motivation, enthusiasm in intellectual, creative and performing activities, flexibility and non-standard decision-making, satisfaction from communication with students, etc. The communicative connection "student-teacher" should be mutually defined as an important, unidirectional, mutually beneficial process, which, on the one hand, contributes to the preservation

of the cultural identification of the individual, and, on the other hand, to the integration of one's own culture into the global multicultural environment. If the most important factor in the professionalism of teaching staff is the general culture of the teacher, then culturization is its core. According to the communicative approach, a modern teacher should not only be able to accumulate, process and preserve the material and spiritual values of culture, but also be able and willing to transmit them at a high professional level in time and space, from one generation of students to another.

One of the results of inculturation and acculturation, as well as communicative interaction, is the dialogue of cultures. The dialogue of cultures is one of the most significant processes that determine the development of modern civilization. Today it takes place at different levels: between individuals (individual interaction), specific groups or communities (collective interaction), whole countries, peoples, states (global interaction). Dialogue is not only an open conversation, but also hard work related to overcoming differences, finding a compromise, and developing a general strategy of action. Dialogue requires careful attention to all participants in communication. Of course, difficulties in communication are created by different values, different pictures of the world, different mentalities. However, despite this, cultures strive for fruitful cooperation, need understanding, support and joint efforts.

Achieving dialogue between cultures is facilitated by cultural competence, i.e. culturization. It includes, first of all, the study of the history, traditions, and customs of those countries and peoples who are participants in the dialogue. By knowing their national mentality, psychology, outlook, values, conflicts can be avoided. Secondly, it is the presence of a common language, without which dialogue and understanding between people becomes difficult. Ukrainian students' fluency in foreign languages of international communication contributes to solving this problem. At the same time, foreign students should learn Ukrainian as a foreign language. The above shows that the basis of any communication and dialogue between cultures is not only the principle of difference (uniqueness and originality of each culture) but also the principle of unity, solidarity, consensus, equality and mutual respect, dialogic relations on equal terms. The dialogue of cultures does not take place if it has a discriminatory nature, when one of the parties seeks supremacy.

The active development of digital ICT and means of mass communication and the changes, caused by them in the life of society and an individual, led to the need for additional understanding of communicative culture as a socio-cultural phenomenon. The problem related to the formation of the communicative culture of the individual is a component of a broader problem – the culturization of the individual: his/her organic "entry" into the culture, involvement in the cultural values of society. The main parts of the component structure of the student's communicative culture are: the culture of personal and professional communication, behavior, spirituality, patriotism, humanism, tolerance, intelligence, developed critical thinking, striving for self-improvement, speech culture, etc. Communicative culture ensures an individual development trajectory of each student depending on the level of his/her preparation, abilities, individual psychological and personal qualities. There is a real opportunity to carry out transformations in the content and organization of the educational process, to form sustainable motivation for the acquisition of personal and professional

competences by future specialists of the socio-cultural sphere of Ukraine, a value orientation towards quality assimilation of knowledge, a desire for the creative realization of one's talent. Thanks to the developed communicative culture, the ability of students to communicate develops, their interpersonal relations are strengthened on the basis of inculturation and acculturation, knowledge exchange, feedback is ensured, the status of an individual in the team increases, etc. Communicative culture is the ability of a specialist to maximally represent him/herself in society. Since higher cultural-artistic education is based on training in communication, this contributes to the successful implementation of the principle of communicative orientation in the training of specialists of the specified profile. The coverage of the communicative component of personnel training in the context of culturation (inculturation, acculturation) of higher cultural and artistic education is determined, first of all, by the communicative essence of the specialties and educational programs of culturalologists, art historians, musicologists, actors, directors, etc. And, secondly, by the communicative orientation of the professional activity of graduates, who must effectively communicate with their target audience, society as a whole. The formation of communicative culture is a complex, long-term, integral process that begins in childhood and acquires systemic features at the general cultural, basic cultural and professional levels of culturation, and continues throughout life.

### CONCLUSIONS TO SUBSECTION 1.4

1. The success of an individual's intercultural communication depends on an adequately chosen communication strategy both within the identical ethno-cultural community and outside it.

2. Communicative culture is one of the important professional competences of specialists in the socio-cultural sphere, firstly, because the sphere of activity itself has a communicative orientation – the transmission of cultural values, norms, ideals of both one's own and other peoples in time and space; secondly, representatives of the profession build their relationships with readers, viewers, listeners, and colleagues based on communication, interaction, and cooperation.

3. Communication culture is a multi-level system, it involves 5 interconnected levels: micro-, meso-, exo-, macro- and mega-levels, which are based on the principles of inculturation and acculturation, starting from childhood and continuing throughout life.

4. The higher school should teach the student professional culture, responsible decision-making, creative activities, communication, which will ensure his/her ability to effectively communicate with culture and in culture; to instill a desire to reassess values, to preserve those of them that are of unsurpassed importance for current and future generations.

5. The main components of communicative culture are: the culture of personal and professional communication, the culture of behavior, spirituality, humanism, tolerance, intelligence, developed creative thinking, speech culture, the desire for self-development and self-realization, the ability to convey one's own ideas and preferences to the interlocutor, the ability to listen to others etc.

6. A cultured person strives for communication, firstly, for the transfer in time and space of the knowledge, skills and abilities he/she has accumulated in the field of culture, the presentation of products and services of his/her own generation in the domestic and world cultural and artistic space, and, secondly, – a professional is most fulfilled in communication with his/her fans, supporters, followers and even opponents.

## CONCLUSIONS

The multicultural world, of which Ukraine is a component, needs to raise the cultural level of both an individual and society as a whole. This especially applies to the young generation, which must not only reliably preserve, but also significantly multiply the cultural achievements of its own people.

Today, there is a certain imbalance between "enculturation" and "networking" of modern youth, a large part of which is more concerned with learning the latest information technologies, less with acquiring and observing the values of world and national culture. The higher school should strengthen the training of the culture of the students of higher education, lay a reliable knowledge foundation for the formation and development of the student as an individual and a professional in the systemic formation of "culture".

Significant changes in modern society have led to the fact that the vectors of education and culture have acquired somewhat different directions of development. Culturation is meant to balance the existing contradiction. Among the many definitions of the concept, the following can be considered the most appropriate in terms of scope and content: culturation is teaching culture; entry of a person into culture; inclusion of the individual and society in the entire cultural heritage of mankind. In the conditions of higher education, culturation should turn from a spontaneous and sporadic process into a systematically organized process, become a system of purposeful actions for the creation, assimilation, distribution and involvement of young people to the constantly changing standards of cultural and artistic activity.

An important task of culturation is to revive and develop the cultural function of higher education, to ensure the harmonious formation of the modern socio-cultural environment and the cultural formation of the individual him/herself. On the one hand, a person is determined by culture, he/she is influenced by the features of the socio-cultural environment, and on the other hand, a person is the main creator of culture, its center, he/she actively assimilates previous assets, cultural traditions, creates new cultural knowledge, norms, models, values, accumulated, learned and transmitted from generation to generation. The level of successful "enculturation" of all spheres of life in modern society, especially of young people, depends on how systematically and effectively certain cultural patterns and values, norms of behavior will be assimilated by a young person, and how the cultural needs and interests of future professionals in the socio-cultural sphere will be formed and developed.

Culturation is a systemic phenomenon, the components of which are inculturation and acculturation. Inculturation is a deep assimilation by a person of the history, traditions, customs, values, and ideals of one's own (native) culture. It is a factor in person's preservation of his/her cultural identity. Acculturation belongs to the types of interaction of cultures, it means the creative assimilation of the possessions of other cultures by an individual. The organic combination of the instructions of inculturation and acculturation in the activities of cultural and artistic higher education institutions makes it possible to prevent conflicts, first of all, between Ukrainian and foreign students, to reach a consensus in their understanding, to direct efforts to mutual creative cooperation in all types of educational, scientific, art performing, upbringing, managerial, leisure activities of student youth.

For conceptual understanding of the practical implementation of culturation in the higher education institutions of Ukraine, three interrelated levels are tentatively identified: general (everyday) culturation; basic culturation; professional culturation. It has been proven, that higher educational institutions play their specific role at all levels of culturation; general cultural personality development should precede basic and professional development or take place in parallel with it. The special responsibility of the higher school is to ensure its highest level – a professional one, the reliable basis for which are profile specialties, educational-professional, educational-scientific and educational-creative programs, a complex of educational disciplines, innovative methods and technologies of education. The process of culturation begins in childhood and continues throughout life, improving its means and channels.

A highly cultured person, by his/her own vocation or professional duties, needs, firstly, to transmit the cultural and artistic information that he/she possesses; and, secondly, to communicate with relatives, friends, teachers, classmates in order to present to them his/her own cultural and artistic products and services. It is about the need to raise the level of communicative culture and expand the scope of its application. 5 levels of the communicative culture of the individual have been determined, which contribute to the spread of cultural knowledge: micro-, meso-, exo-, macro- and mega-levels. The specific features of each of them in expanding the scale of inculturation and acculturation of students within the limits of higher education institutions and outside it have been revealed.

The directions of further research are related to the study of the peculiarities of the introduction of inculturation and acculturation into the creative and performing process, the deepening of ideas about new opportunities for establishing cultural interaction between Ukrainian and foreign students – representatives of different cultures in the conditions of distance (network) education.

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## ABSTRACT

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The purpose of the research is to analyze the relationship between applied cultural studies and cultural management, to determine the features of modern cultural practices and to substantiate the specifics of being in culture in the context of animated socio-cultural activities, to identify the possibilities of post-war cultural practices for the prevention of social alienation.

The basic research methodology is the culturological paradigm and the systemic approach, namely, the study of culture as a whole, the awareness of the cultural dynamics of humanity in phylogeny, the conformity of cultural practices with the model of cultural development, taking into account the dynamics and integration of the processes of cultural creation, the cultural appropriateness of the management system of social processes, etc.

The creation of a flexible methodological system that allows analyzing the existing and forecasting the future, not only in theory, but also in practice, to create cultural technologies for the future, thus setting the vector of cultural development, is justified. It functions on the basis of dynamism – research in a state of development under the influence of cultural changes, continuity – the gradual development of cultural practices in relation to the dynamics of culture, innovativeness – the study of innovations and their management in accordance with the needs of the subjects of the socio-cultural process, humanization – the stimulation of the creative potential of the subjects of society.

Applied culturology carries out a scientific justification of the process of the existence of social subjects in culture and cultural creation, which is manifested in the search for meanings and the transformation of cultural practices. In this regard, culture management is a process of research, forecasting, organization and management of current cultural practices, their resources, formats, and positioning.

The preservation of traditional culture is ensured at the same time as the dynamics of cultural creation, embodied in current cultural practices. Such a theoretical and practical basis is laid in the content of educational activities during the training of future managers of culture.

The scientific relevance lies in the methodological provision of further research of applied cultural studies and cultural management, the scientific justification of the introduction of the latest cultural practices, the creation of methodological conditions for the technologization of the modern socio-cultural process.

The practical significance lies in the possibility of applying the proposed concept for the development and implementation of socio-cultural programs and projects in the post-war period with the use of the latest means of cultural creation.

KEYWORDS

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Applied cultural studies, culture management, animation sociocultural activities, cultural creativity, cultural practices.

Today's global challenges (pandemics, military conflicts, total informatization) in the face of permanent problems of society (socio-economic troubles, ideological rigidity and value instability) become not only factors of changes in the culture model, but also cause the search for productive innovative answers that stimulate further cultural creation in the post-crisis period. Yes, changes in post-war formats and meanings of cultural practices, the transition to online and virtual forms of socio-cultural interaction, and modern ideologies are already playing a decisive role. Nowadays, it is difficult to argue with the fact, that if a person, community, society does not create new cultural meanings, does not improve outdated forms, does not produce modern creative ideas, then they are prone to self-destruction, ruination, and decline. Therefore, timely emotional, motivational, axiological involvement in co-creation and co-existence has the nourishing effect that will allow not only to reproduce, but also to transform the very foundations of human existence in culture. For a person, being in a culture means the search for meaning and its awareness, the possibility of identification, creative realization, and the ability to transform the surrounding space. Modern cultural discourse offers options for the scientific understanding of the relationship between the individual and the sphere of culture, in particular, an anthropological approach is relevant during the formation and development of the fundamental and applied fields of cultural studies. However, if in the theory and history of culture there is a fairly established position regarding the role of a person in culture (from the determination of the development of a person by his/her biological origin through the transcendent essence of existence to the recognition of the subject of creation and existential choice), then in the applied field of cultural studies the search for the place of the individual in activities for the appropriation and creation of socio-cultural products and services (from the consumer to the active subject of cultural practices in the process of cultural creation) continues. Based on the fact that applied culturology, along with the theory and history of culture, is undeniably part of the structure of cultural knowledge, it is obvious, that there is a need to distinguish between them and establish a reasonable connection with cultural management.

On the one hand, applied cultural studies at the methodological level are being researched rather slowly, on the other hand, the works of culturologists, researchers of cultural practices can become the basis for the advancement of scientific knowledge in the applied field of cultural studies. This becomes the basis for building a management concept in applied cultural studies, which is relevant in view of the purpose of cultural management. Modern cultural practices determine the development of the national idea and become components of the process of cultural creation. The optimality of the application of socio-cultural projects and programs and, in general, the post-war situation of the development of Ukrainian culture depends on the state and degree of awareness of

the importance of these current trends by scientists. The concept of "cultural practices" reflects the state of the theory and the possibilities of implementing applied cultural studies as a branch of cultural science.

Therefore, the scientific foundations of modern applied cultural studies need methodological support, further scientific research and systematization. A number of contradictions arise between the need for theoretical systematization of applied cultural studies and differences in their interpretation; between the need to generalize and deepen the scientific basis of modern cultural practices and the lack of research in this regard; between the possibility of strengthening the cultural potential of communities and the lack of methodological developments regarding the introduction of relevant projects and programs.

Taking into account the multidimensionality of the investigated issues, the source base can be divided into groups: scientific research directly related to the applied field of cultural studies, sources presenting the management direction in the field of culture, research of modern creative cultural practices. Applied culturology was studied by O. Kopievska, I. Petrova, N. Petrunia-Pyliavska and others. Some aspects of applied cultural studies in the context of the fundamental field were determined by P. Hrechanivska, O. Kravchenko, O. Shershnyova, and others.

Features of the management of the socio-cultural sphere, the foundations of cultural policy in Ukraine were studied by I. Bovsunivska, O. Butnyk (decentralization in the sphere of culture: the experience of effective reform of European countries), N. Kochubey (fundamentals of socio-cultural activity), O. Kravchenko (cultural morphology of cultural policy), S. Kuchyn (state regulation of the economic development of the sphere of culture), M. Proskurina (organizational and economic mechanism of the cultural industry of Ukraine), L. Sarakun (cultural policy of modern Ukraine). Cultural management and management technologies became the subject of analysis by O. Voronov (specifics of decision-making in the field of public cultural management), N. Golovach (cultural management in the context of modern socio-cultural transformations), A. Grushina (peculiarities of the organization of the culture and arts management system), O. Tadli (organizational and management technologies in the management of the socio-cultural sphere) and others.

Manifestations of today's sociocultural transformations and culture management in general are investigated by N. Golovach, A. Grushina, N. Kochubey, O. Kravchenko, and others. Modern cultural practices are studied by N. Babii (current cultural and artistic practices and processes: issues of scientific discourse), O. Hubernator (immersive cultural practices of the 21<sup>st</sup> century: features and techniques), O. Kopievska (transformation processes in cultural practices of Ukraine), H. Mednikova (the concept of "cultural practices" and its role in the transformation of modern culture), L. Skokova (cultural practices in modern society: theoretical approaches and empirical dimensions), V. Sudakova (cultural practices and problems of their modernization in the cultural space of modern societies), and others.

Cultural creativity in a broad sense, in particular through the technologicalization of creative practices, is studied by O. Zhornova, V. Leonyeva, V. Fed, S. Cherepanova, and others. Scientists research creativity as a basis for the introduction of innovations: L. Tkachenko, V. Okorsky,

A. Valiukh and others. Creative socio-cultural technologies, in particular spatial organization, are studied by M. Karpiak, S. Shchegliuk and others.

Certain factors of social exclusion were investigated by I. Andreiko (social exclusion as an object of socio-political research), M. Heneralova, H. Likhonosova (the phenomenon of social rejection in modern socio-economic transformations), S. Oksamytna (social exclusion in Ukraine at the initial stage of the restoration of capitalism), O. Revnvtseva (social exclusion: problems of definition and research), Y. Saveliiev (social inclusion and exclusion as forms of interaction in society), O. Furdyha (exclusion in modern culture), V. Khmelko and others. Leading aspects of overcoming social alienation became the subject of consideration by Y. Saveliiev, S. Horbatiuk, V. Budzia, I. Goyan, S. Krylova, M. Karpiak, A. Ishchenko (creativity as overcoming alienation) and others.

## 2.1 CULTURE-CREATING METHODOLOGY OF APPLIED CULTURE STUDIES AND CULTURE MANAGEMENT

We will define modern methodological approaches that allow analyzing management in the innovative context of building socio-cultural space. The signs of methodological knowledge are, firstly, its belonging to the resolution of the contradiction between the processes of knowledge and the transformation of practice, in our case in the socio-cultural sphere; secondly, the unity and relationship of knowledge and practice, cognitive and transforming processes. Such a background allows to create a model of integrated methodology of applied cultural studies and cultural management.

Further analysis is based on the following levels of methodological knowledge: gnoseological, worldview, logical-gnoseological, scientific-content, technological, scientific-methodical levels. We believe that such a level analysis is appropriate, because thanks to detailed gradation, it is possible to "schematize" knowledge of applied cultural studies and establish a connection with cultural management.

We note that the culturological paradigm and systemic approach (the study of culture as a whole, awareness of the cultural dynamics of humanity in phylogeny, the conformity of cultural practices with the model of cultural development, taking into account the dynamics and integration of the processes of cultural creation, the cultural appropriateness of the system of managing social processes, etc.) are the basic justifications of the methodology in the specified context, however, at different levels of scientific knowledge, cultural and systemic approaches can be applied in a somewhat narrower sense, which will be explained below.

At the gnoseological level, the following methodological approaches are used: dialectical, critical, historical, political. Dialectical allows you to substantiate the connections and dependencies of phenomena and processes of theory and practice, to identify the factors of their continuous development, sources, driving forces, direction of socio-cultural practice, reasons for the emergence, formation and development of the object of research in the field of culture. Thanks to a dialectical approach, the factors and conditions of the functioning of the phenomenon are identified,

the mechanisms of strengthening the productive factors and the optimal conditions for the implementation of activities for the regulation of socio-cultural processes are predicted. Therefore, the dialectical approach provides the study of cultural practices in accordance with the general contradictions of the development of society.

In connection with the previous one, a critical approach determines the study of the phenomena of the socio-cultural sphere from the standpoint of applied cultural studies in view of their contradictions. It is necessary to identify the leading driving forces of the development of the research object. This approach involves the evaluation of theory and practice in the sense of their modernity, the construction of new substantiated theories.

A historical approach to knowledge allows you to identify trends (direction), regularities (the connection of the phenomenon with the stages of historical progress) of the development of the object under study. From the point of view of the dynamics of the transformation of the socio-cultural sphere, cultural practices in the context of civilization, there is a basis for describing the latest changes based on the identified historical trends.

A political approach in a broad sense reflects the leading priorities of harmonization and regulation of cultural processes at different levels: global, regional, local. It defines the foundations of cultural policy, directions for the development of management of the socio-cultural sphere, in particular at the international level.

The worldview level of the proposed methodology is revealed through the following methodological approaches: cultural (studying the conformity of cultural practices with the level and needs of cultural development, determining the socio-cultural value of cultural practice, its place in the structure of cultural interaction, taking into account the needs and values of the subjects of the socio-cultural environment), systemic (studying the structure and connections of the system of applied cultural studies as a set of practical actions and their management on the basis of flexible and creative regulation of socio-cultural reality), information and communication (taking into account dynamic flows of information, modernization and mediaization of cultural practices), cybernetic (optimization of management of systems and processes of cultural preservation and cultural creation), synergistic (non-linear interaction within the system, bifurcation points, self-organization of cultural practices, etc.)

The logical-gnoseological level allows you to substantiate scientific knowledge with a view to scientific knowledge studies, namely: object, subject, categories and terms, purpose, tasks of applied cultural studies and effective management of cultural practices. In particular, applied culture studies consider the process of harmonization of cultural creation and its implementation at the practical level through the introduction of technologies, projects, programs of socio-cultural activities, cultural management – ensuring this process with effective management mechanisms.

At the scientific-content level, a scientific and disciplinary methodological approach is mainly used. This makes it possible to establish interdisciplinary connections, structure, principles, concepts, stages, forms, direction of development of applied cultural studies and related cultural management.

The scientific-methodical level ensures the introduction of applied cultural studies and management mechanisms. Thus, the cognitive and transformative function of scientific knowledge is implemented at this methodological level, and, therefore, the improvement of socio-cultural reality.

The orientation of the technological level is determined by the processes of technologization of today's cultural practices, creation of socio-cultural projects and programs. At this level, an activity approach is applied with the aim of implementing traditional and modern cultural practices. Namely, the goals, means, and resources of socio-cultural activities, which require effective management, are determined.

Thus, a flexible methodological system is created, which allows analyzing the existing and forecasting the future, not only in theory, but also in practice to create cultural technologies for the future, thereby setting the vector of cultural development. It functions on the basis of dynamism – research in a state of development under the influence of cultural changes, continuity – the gradual development of cultural practices in relation to the dynamics of culture, innovativeness – the study of innovations and their management in accordance with the needs of the subjects of the socio-cultural process, humanization – the stimulation of the creative potential of the subjects of society.

Cultural management and applied cultural studies are mutually enriching, that is why it cannot be said, that a simple combination of these fields determines the specificity of cultural management, it requires additional explanation. In our opinion, if there is effective management, then cultural practices are embodied in applied cultural studies and an essential connection is established with the fundamental one. A regulatory and harmonizing management mechanism appears, which ensures relevant cultural practices, generates a creative transformation of the socio-cultural space, therefore, applied cultural studies become an effective factor of culture creation.

## 2.2 RESEARCH OF APPLIED CULTURAL STUDIES

Taking into account the proposed methodology of integration of applied cultural studies and culture management, let's turn to the analysis of the scientific apparatus of applied cultural studies (the logical-epistemological level of the above methodology). O. Kravchenko notes that the theoretical priorities of cultural studies in Ukraine are: research in the problematic field between philosophy and cultural theory; historical and cultural studies, in particular aimed at the "culture-civilization" problem; problems of ethnocultural studies; applied aspects of cultural activity [1]. The scientist determines the priorities of the systematic development of modern cultural studies, including its applied branch.

Among the researchers (P. Hrechanivska, O. Kopievska, N. Petrunia-Pyliavska, etc.), who, while forming the scientific foundation of cultural studies, touched on the theoretical foundations of its applied field, the prevailing opinion is that the main problem of applied cultural studies is the solution of a complex of questions about which parameters of socio-cultural processes require forecasting, design and management regulation, which goal should be achieved, which methods and

means should be used, which types of cultural objects and cultural processes should be chosen as those which should be managed, at what level and at what stage this management should be carried out. Emphasis is placed on the fact that sociocultural processes should be regulated on the basis of leading management principles, which indicates a significant connection with cultural management and is the basis for the development of modern applied cultural studies.

P. Hrechaniwska studies applied cultural studies in the management context. In her opinion, this branch solves such tasks as socio-cultural design, socio-cultural technologies, etc. [2]. Agreeing with this, we note that both projects and technologies have a promising content general basis, which must be substantiated in the context of applied cultural studies.

N. Petrunia-Pyliavska defines applied cultural studies as a construct of cultural studies that investigate the principles and technologies of purposeful management of culture and is oriented towards the practical use of fundamental knowledge for the purpose of forecasting, designing and regulating actual cultural processes [3]. According to the scientist, the main task of this field of science is the scientific support of the processes of solving social problems, which is based on the use of knowledge about the mechanisms and factors of cultural development [3]. Such an interpretation raises a number of related questions, in particular: what social problems are meant, whether all of them can be solved in the problem field of culture, or doesn't the understanding of cultural studies as a science, which in this case should "serve" the sphere of social interaction, become narrower?

The authors of the textbook "Cultural studies" believe that "the purpose of applied cultural studies, which is based on theoretical knowledge, is to forecast, design and regulate actual cultural processes occurring in modern social practice, to develop the main directions of cultural policy, tasks and methods of activity of cultural institutes" [4]. In this sense, management and institutional aspects are monitored, which is also included in the content of the researched field.

Applied cultural studies investigate the entire range of social and humanitarian sciences, which allows it to conduct a detailed and multifaceted examination of each specific case that takes place in one or another culture [3]. Such a position expands the application of cultural practices and allows for a certain set of methods that are used in each specific scientific disposition.

Currently, the direction of applied cultural studies is also being actively promoted, which can tentatively be called pedagogical, since its supporters believe that in its content a special place is occupied by the problems of involving the individual in the processes of cultural creativity. Indeed, applied cultural studies should reveal social technologies for creating a favorable environment, involving a person in the achievements of world and national culture, based on the need to reveal the mechanisms of formation of everyday, practical culture in every person, which will ensure self-control of social life. However, in our opinion, it is not possible to be limited only to "involving a person in the world of culture" and "self-control", applied cultural studies has a much broader mission, including the creation of a favorable environment for interaction, the development of mechanisms for the introduction of innovations in the socio-cultural sphere, the development of promising models of cultural practices, which will later contribute to the establishment of its new formats.

Considering the above, applied cultural studies deals with the justification and direct development of methods, approaches and technologies that contribute to the organization and regulation of cultural processes in society. In this sense, the management of socio-cultural activities/culture management is a mechanism for regulating cultural practices, based on research and determination of the strategy and priorities of cultural policy (takes into account its essence, principles, objects and subjects of action) and socio-cultural design (methodology and methods of development and implementation of programs/projects of socio-cultural activities). Undoubtedly, cultural policy regulates cultural practices, but it obviously fixes already existing priorities, losing the anticipatory socially creative aspect, which must be taken into account during the implementation of the methodology of applied cultural studies, in particular, taking into account innovations in the socio-cultural sphere. At the same time, management in the sphere of culture cannot be understood exclusively as a sphere of services, it allows creating such action programs that provide opportunities for all subjects of society to participate in social and cultural activities. Marketing, innovation and investment management, etc., are called separate directions of management in the field of culture, which opens up prospects for diversification of cultural management research in the context of applied cultural studies. Therefore, in the context of this direction of science, the foundations of the methodology, methods and organization of modern cultural practices should be developed, ensuring their management efficiency and consistently increasing the spiritual needs of the subjects of society in a favorable interactive cultural space.

A concise analysis of theoretical and methodical studies makes it necessary to expand the scientific foundations of applied cultural studies. Such unanimity, on the one hand, and certain limitations of scientific judgments, on the other hand, are a prerequisite and incentive for creating a methodological basis that determines the relationship between applied cultural studies and cultural management (see above). The systematic methodological matrix becomes a transitional meaningful bridge between the theory and practice of applied cultural studies, between the theory and practice of culture management.

Separating applied cultural studies into an independent field of cultural science involves defining its subject. Based on the above-mentioned approaches to the analysis of applied cultural studies (involvement of people in cultural-creating processes, forecasting and implementation of social changes, solving specific social problems in the subject field of culture, developing the space of cultural creation), in the further explanation we will rely on the following provisions. The object of the applied field of cultural studies is the sphere of culture and socio-cultural relations in a combination of traditions and innovations. The subject area of applied cultural studies is, in particular, the scientific substantiation of the process of the existence of social subjects in culture and cultural creation, which is manifested in the search for meanings and the transformation of cultural practices. Cultural management is the process of research, forecasting, organization and management of current cultural practices, their resources, formats, positioning, etc. The goal of applied cultural studies is to preserve traditional culture at the same time as ensuring the dynamics of cultural creation by introducing innovations that are embodied in cultural practices. In particular, the tasks of

applied cultural studies are: the study of the modern sphere of culture in the praxeological aspect; studying the peculiarities of current cultural practices; development of mechanisms for supporting traditions and ensuring cultural creation through the development of socio-cultural projects and programs; integration of cross-cultural practices into the domestic space of culture; promotion of the national cultural product in the international environment.

### 2.3 MANAGEMENT OF CREATIVE CULTURAL PRACTICES: CURRENT TRENDS

In order to achieve the set goal, it is necessary to explain from which position the further investigation of the problem takes place. Peculiarities of the relationship between applied cultural studies and management principles of socio-cultural activities are recorded in the legal space of modern culture. Thus, the Law of Ukraine On Culture establishes, among other things, the trend of "facilitating the creation of a unified cultural space of Ukraine, preserving the integrity of culture, creating conditions for the creative development of the individual, raising the cultural level, and aesthetic education of citizens" [5]. The long-term strategy for the development of Ukrainian culture states among the directions the provision of support for innovations, new knowledge, and creative industries that meet the challenges of the 21<sup>st</sup> century. In the passport of the specialty 26.00.06 – applied cultural studies, cultural practices, the formula of this specialty quite broadly represents the subject field of research, namely: it is a branch of science that investigates culture for the purpose of forecasting and regulating cultural processes, special cultural technologies, ways of transmitting cultural experience and mechanisms implementation of various forms of sociocultural practice; studies the system of training specialists for the field of culture (Passports of specialties: Passport of specialties 26.00.06 – applied cultural studies, 2007). Among the leading directions is culture management – culture and business, culture and advertising, culture and tourism, etc. However, in our opinion, this direction should not be limited to the specified aspects, since the managerial support of modern cultural practices is needed not only by areas that have a commercial basis, therefore the tasks are much broader.

Applied cultural studies are considered as a system branch of science that is dynamically developing and combines methodological, methodical, management principles, which is manifested in the practices of modern culture. The concept of "cultural practice" was studied by O. Kopiiivska, who defines this concept as the subject-practical activity of a person/people related to the creation or distribution of cultural products [6]. However, such a broad sounding, in our opinion, needs to be detailed. For example, V. Sudakova notes that "in the ontological dimension, the sphere of cultural and cultural-reproductive practices is a specific field of real events, relations and communications between individual and collective social subjects, which reproduce and produce the specific reality of everyday life, formed in a certain way by the actions of people life, which is based on a system of stable, everyday, traditional cultural patterns and conventional requirements for ensuring a real and possible humane non-violent social order" [7]. Events and communications, production of reality,

social order – these are the key words that allow us to expand our understanding of this activity. In our opinion, from the standpoint of cultural management, everyday practices are somewhat alienated from the individual and become directed and motivated.

G. Mednikova emphasizes the significance of the Culture Studies methodology in the development of cultural knowledge, which consists in the fact that the concept of "culture" has ceased to be used traditionally – only in terms of ethical-aesthetic, art-related, educational-spiritual, and as a specialized professional activity, and culturology moved to the analysis of culture as a behavioral program that ensures the collective character of people's life [8]. Such forms of interaction can be both spontaneous and regulated and self-directed, which strengthens the importance of cultural management.

At the same time, G. Mednikova notes that "cultural practices regularly and persistently record recurring phenomena, immanently inherent in everyday life, and this makes it possible to identify the patterns most significant for the general culture and for the everyday life of a person, in particular. Cultural practices record procedurality as an essential characteristic of the modern space of human existence [8]. Therefore, fixation provides a static idea of human existence in culture, however, procedurality as a dynamic feature directs them to the future. In addition, not only everyday life/routine reflects modern cultural practices, but also special events (see above), special communication tools, opportunities for organization and self-organization raise practical actions in the sphere of culture over everyday life and allow to deploy a managerial approach in applied cultural studies.

L. Skokova's presentation of the morphology and dynamics of cultural practices allows the researcher to draw conclusions about the multidimensionality of this concept and emphasize that "every practice in human life is cultural, social action is inscribed in specific forms of life, (sub)cultural environments, in which a person grows and in which he/she finds him/herself during his/her life path in accordance with the change of locations and situations" [9]. Such an action is determined by values, meanings, emotions and desires, as well as conscious goals.

Modern studies present new approaches to the analysis of cultural practices. O. Governorator researches immersive cultural practices, believes that the distinctive features of immersive cultural practices as modern cultural practices that offer an immersive experience and use innovative technologies to achieve this result is the creation of the effect of immersion or presence [10]. That is, these are purposefully created conditions with the involvement of special means for strengthening emotional perception and joining the interaction.

Cultural practices themselves reflect the dynamics of the development of the cultural space, in particular, G. Mednikova emphasizes that web cinema, "online book", computer games, virtual museums, etc. are set by technological formats, and in their existence are connected with online communities and social networks, are created on a collective basis. These are unfinished, open artefacts and their aesthetic qualities are subject to communicative goals [8]. The given examples illustrate the transience and external conditioning of modern cultural practices, which must be taken into account during their design.

The representation of modern cultural practices is reflected in the activities of the Ukrainian Cultural Foundation and the Ukrinform agency. The authors of the sociological study "Cultural practices of the population of Ukraine" from the CO "Democratic Initiatives of Youth" with the financial support of the Ukrainian Cultural Foundation carried out a comparative analysis of the cultural practices of the population of Ukraine (2021). In particular, according to the questions about the number of books read, concerts attended, trips, cinemas, museums, mass events and theaters, the authors of the study identified 6 groups, obtaining the following segments: readers, party goers, inactive, travelers in Ukraine, travelers abroad, traditionalists. The peculiarities of the cultural needs of various social groups are analyzed, the dependence of the popularity of various leisure practices on age, gender, and type of settlement is determined. The result of the study was the determination of the characteristics of cultural leisure of residents of the regions of Ukraine, the nature of their leisure habits, the characteristics of the cultural life of different regions of Ukraine, and the main drivers and barriers to involvement in cultural practices were determined [11] (**Fig. 1.2.1**).

It is obvious, that traditional cultural practices were studied in the context of leisure activities, which is a stereotypical phenomenon in the empirical plane, when cultural practices are directly related to the leisure practices of social subjects.



**Fig. 1.2.1** Created by the author based on the research data of the CO "Democratic Youth Initiatives" with the financial support of the Ukrainian Cultural Foundation

Cultural practices of the post-Covid period and post-war transformation, creative practices of socio-cultural interaction that reflect the transformation of the cultural sphere require further research. We use the concepts of "cultural practices" and "socio-cultural practices" as identical, since the specified constructs provide for the presence of subjects of interaction and its adequate provision by professional support, namely the systematized embodiment and means of transformation

of modern culture in the corresponding demanded and anticipatory formats. Culture management is an administration mechanism and a leading factor in directing the creative development of the cultural space, not only development depends on the state of its administration, but also the social consciousness and social culture of the subjects of society.

An essential feature of applied cultural practices is their socio-upbringing orientation. That is, the integration of the positive axiological potential of sociocultural technologies makes it possible to strengthen the favorableness of the cultural environment, to develop intergroup and intercultural communication in it, and to form the loyalty of various social groups to sociocultural values. The specified scientific positions, which ensure the actualization of applied cultural technologies, appear in the paradigmatic unity of the foundations of scientific knowledge, their practical implementation and modern management of these processes, strengthen the social significance of the implementation of cultural activities.

The need to introduce the creative approach and stimulate creativity is reflected in international and national regulatory documents and programs. In particular, according to the Law of Ukraine "On Innovative Activities", innovations are interpreted as newly created (applied) and (or) improved competitive technologies, products or services, as well as organizational and technical solutions of a production, administrative, commercial or other nature, which significantly improve the structure and quality of production and (or) social sphere [12].

The European Union – Eastern Partnership "Culture and Creativity" program was designed for three years and was financed by the European Union. It was aimed at supporting the cultural and creative sectors in Azerbaijan, Belarus, Armenia, Georgia, Moldova and Ukraine. The program worked with the following topics: project management, cultural leadership and advocacy, cultural research, cultural product promotion, fundraising, cultural journalism and communications. Activities within the program provided special trainings, professional master classes, and educational programs on online platforms, which made it possible to branch out the interaction between government and public organizations, representatives of the private sector of culture.

"Creative Europe" is a program of the European Union that supports the cultural, creative and audiovisual sectors. Among the tasks of the program, the leading ones are the creation of conditions for improving international mobility; promotion of audience development; development of new business models; transition to the use of digital technologies; introduction of trainings and education; preservation of cultural heritage; intensification of intercultural dialogue, support of social integration of migrants and refugees. Obviously, culture, creativity and people make up a single system, in which new models of interaction are formed.

For a detailed analysis and achievement of the set goal, we note some positions regarding further research. First, without the aim of analyzing the concept of creativity in detail, let's agree with its generalized interpretation: creativity (from Latin *creo* – to create) – the ability to create, the ability to creative actions that lead to a new, unusual vision of a problem or situation. The term ability is key in this interpretation, since it is the readiness to solve a non-standard task that ensures the start of the creative process. Rather, creativity is considered as a sign of the process

of cultural creation, as an approach to the gradual solution of complex tasks in any sphere of life, in particular, the space of culture.

Secondly, in our opinion, creativity should be considered both at the level of the individual (creative personality, creative thinking, etc.) and at other levels of social life (creative team, creative activity, creative environment, creative industries, etc.). Thus, the actual system of formation of new meanings and forms in the field of culture, the ability to be effectively in the intense creative process and sense-making space will be analyzed.

Thirdly, in a broad sense, cultural management should ensure the dynamics of the culture-creating process, in a narrow sense, the effectiveness of creative technology in the socio-cultural sphere. It ensures the technologization of creative practices, creates organizational and management conditions for productive interaction, which must be taken into account during the implementation of the creative process of cultural creation. That is, culture management is considered in particular as management of creativity and innovation in the socio-cultural sphere. Based on this, creative practice in the socio-cultural sphere is the activity of developing the creative process (taking into account subject, spatial, resource features), which provides a non-standard modern vision and realization of the dynamics of culture, finding a way of its implementation with the aim of expedient improvement.

In general, cultural creativity is considered as the realization of the "power of affirmation"; is a process of the creation and existence of culture, its preservation and growth, carried out by a person ("transcultural Me"), and at the same time – the process of maintaining one's own personal existence, one's own identity. The generation of "cultural Me" by a person in him/herself logically precedes the affirmation of the actual cultural phenomenon – the unity of cultural meaning and cultural form [13]. In this sense, cultural management involves the creation of favorable conditions for revealing the cultural self-identification of an individual through creative practices, which subsequently triggers the process of self-organization of the creative process at various levels. During the planning and implementation of creative practices, culture management provides conditions for such dialogue, interaction.

Taking into account the fact that cultural action is constituted as a person's going beyond him/herself (his/her existing givenness, initial certainty or natural primacy), a person sets out to transform him/herself, makes efforts that can be considered the main culture-creating action. However, in our opinion, only the efforts of the person him/herself are not enough in the vast majority of cases. It should be the interdisciplinary approach to the formation of the basis of cultural creation at the individual and social levels, which include psychological, sociological, pedagogical, etc. aspects that in general will ensure the improvement of socio-cultural life. Cultural management in its broad systemic understanding embodies the connection with applied cultural studies in practice and provokes the emergence of justified contradictions to start the creative process of cultural creation.

Scientists generally agree that cultural creativity is the sphere of reproduction of the supra-biological essence of a person, and represents the actualization of the universal meanings of culture. That is, the basis, process and result of cultural creation depend on a person, specifically

a creative person and the team necessary for this. Therefore, the need to create conditions for the organization of cultural life in the process of cultural management emerges.

Modern trends in management in general can also be transposed into cultural management. In particular, the combination of situational and strategic management in the activities of organizations; constant adjustment of the goals of organizations as an appropriate reaction to changes in the external and internal environments of their functioning; striving for the optimal distribution of all types of resources at the same time in all areas of organizational activity; significant improvement of the qualification level of managers in managing organizations; wide use of global information networks and various types of innovations; transition from narrow functional specialization of management work to integration in the content and nature of management activity; reduction of the number of hierarchical levels through reorganization; transformation of organizational structures of enterprises from hierarchical to flat, with a minimum number of management levels between leaders and direct executors, etc. [14].

For example, taking into account the previous generalizations, it is possible to draw conclusions that will contribute to the development of theoretical and practical foundations, in particular, event management (as a type of culture management) in the direction of increasing the degree of its innovativeness and development of creative potential. During the planning of a special event, the already known general and specific functions of management, its modern mechanisms and the latest achievements should be judiciously used, at the same time, a creative communication space should be designed to strengthen creative interaction. Actual directions of management (risk management, creative management, etc.) should be taken into account when organizing a special event in the socio-cultural space, but the degree of innovation should be harmonized between traditional and new forms. It is advisable to apply event management as a socio-cultural project, which allows you to structure the system of its effective implementation, determine the life cycle, and evaluate the effectiveness in a timely manner. Moving cultural services (event projects) into a virtual environment, where management has its own specifics, in particular, Internet communications are used to modernize special events, gives them innovation.

## 2.4 BEING IN CULTURE: AN ANIMATION APPROACH

Since cultural practices are related to human existence, reflect certain features of everyday life in combination with specially created conditions of cultural interaction in the modern socio-cultural space, it is advisable to track the phenomenon of being-in-culture, which is tangential to the research problem. Thus, V. Fed offers not only to investigate the meaning of the term "culture creation", but also to translate it into a practical plane by substantiating the concept of "culture-creating being", which, according to the scientist, is a specific way of human existence in the world, based on presence in this existence due to the fact of the event. Actually, the event proves the presence of a person in culture and is understood through the act of creativity. Only creativity

interrupts the circle of changing events and fixes the here-being [15]. Cultural creativity is seen in the sense of overcoming the limits of what is possible in the field of education as a component of the socio-cultural process, which characterizes the individual's desire for perfection. That is, various cultural practices that are associated with certain socio-cultural technologies (education, art, scientific creativity, etc.) embody the culturally creative aspect of various components of the socio-cultural sphere.

Ensuring the creative process, which will continue and be technologized, should be based on the creative approach and ensure going beyond the ordinary, stimulate positive emotional perception, and motivate the creation of the human spirit (spiritualization). For example, this is successfully illustrated by Event technologies, which are related to cultural management not only taking into account management functions (planning, organization, motivation, control), but also in relation to the historical trends of the development of the community, region, and country. Special events are implemented in modern formats, taking into account the axiological component, a creative solution is offered from the standpoint of applied cultural studies. That is, cultural creation takes place through special events, coexistence in the space of culture is ensured, a network of events is organized, which make up the quintessence of real practices of socio-cultural interaction.

The very creation of a creative space becomes the quintessence of the planned efforts to stimulate individual and group creativity, improvement of socio-cultural activities. Spatial aspects of the introduction of creative technologies were studied by O. Karpiak, S. Shchegliuk and others. "Creative space is a multifunctional platform for enterprises, organizations and individuals. A center of concentration of intelligence with its own culture. An innovative cultural space that combines many different projects, for example, startup boxes, co-working spaces, anti cafes, creative restaurants, children's development centers, creative workshops, eco-parks, etc. Creative space is a platform for various cultural and educational events, conferences and festivals [16]. Obviously, the organization of such cells has a multifunctional direction, which determines the specificity of regulation. That is, the management system includes the general foundations of management and, at the same time, specific features of modern socio-cultural regulation.

Among the forms of organization of creative space, S. Shchegliuk cites a classification: macro forms (creative regions, creative clusters, cities, global technological platforms); mesoforms (creative hubs, quarters, centers); local forms (art objects, creative laboratories, workshops, open spaces, lofts and neo-lofts, local online centers, creative information platforms). Peculiarities of the level organization of cultural centers are established during the planning and structuring of management activities. Thus, in the process of cultural management, productive interaction within the organized creative space should be ensured, taking into account the goals and tasks that the community sets for itself.

In our opinion, the conditions for the effectiveness of the cultural process through the introduction of creative practices include: the development of the ability of the subjects of the socio-cultural process to be creative, the creation of a community-team of like-minded people for the production and implementation of creative ideas, the appropriate technologization of creative

activities, the development of the space for the implementation of the latest creative practices and improvement of traditional. Each of the conditions involves the performance of a number of tasks, in particular the use of interactive technologies to stimulate the creative thinking of specialists and participants in socio-cultural activities; implementation of the principles of the functioning of a creative center that generates and selects ideas for the realization of a cultural product; implementation of the functioning of the original space for constant communication and maintaining a creative atmosphere.

It is known, that animation is synonymous with spiritualization, sometimes even equated with social creativity, and is a factor in overcoming social death. The proven effectiveness of the animation idea, both in theoretical research and thanks to the implementation of cultural practices, becomes the basis of the latest approach to socio-cultural interaction, therefore, the peculiarities of its professional regulation should be investigated.

Modern management and optimization of animation as a specific non-unified activity in the space of culture requires further research in view of management mechanisms. Thus, the study of the latest procedural and managerial foundations of socio-cultural animation, which are caused in particular by the development of the information age, the change of worldview paradigms, the threat of physical destruction, demoralization, etc., is updated. The management of animated socio-cultural activities (hereinafter ASCA) needs further generalization in the context of the general theory and practice of cultural management and the peculiarities of the implementation of modern cultural practices.

The scientific use of the concepts of "animation", "animation activity" and "animation cultural practices" was activated precisely as an objective response to global challenges to humanity. Animation (animation – revitalization, spiritualization) in a broad sense is an act related to the humanization of social life, the content of active interaction in the sociocultural space. At the stage of scientific establishment and conscious practical implementation in the second half of the 20<sup>th</sup> century, socio-cultural, animation becomes one of the tools for activating and overcoming the social crisis, a means of regulating social relations, a mechanism for the development of social creativity contrary to consumption, in particular through active participation in the achievements of culture. The position of improving the quality of intersubjective interaction, in which the individual and the group are active actors, strive to avoid manipulation of social consciousness, are able to critically evaluate reality and use the resources of the socio-cultural environment for its improvement in the process of implementing creative cultural practices, was decisive for the animation idea.

With the beginning of the 21<sup>st</sup> century a sign of the introduction of sociocultural animation as a regulatory factor of the social life of various subjects of society was its use in social work with street children, in andragogy as a complex of actions, aimed at helping individuals in education and upbringing in adulthood, in strengthening the adaptive potential of people with disabilities; solving the problems of mediation in the process of development of local self-government, a means of leveling information inequality through the promotion of aing information inequality through the promotion of the creative approach to the existence of an individual in the world of knowledge with

the use of computer technologies [17–20]. Therefore, the cultural existence and perception of life as author's content provides the dynamics of the animation approach in the socio-cultural sphere.

In order to determine the specifics of the management of ASCA, it is necessary to emphasize certain components of the animation process, which should be regulated in the direction of increasing the effectiveness of the quality of interaction in the socio-cultural environment. Animation is a practice that allows free people to influence society, it becomes a process of raising the self-awareness of participants in order to transform reality, because it is based on the principle of pluralism, promoting participation in the process of transformation, it appears as an alternative to passive consumption. The key words in this statement are "freedom", "self-awareness", "participation". Nowadays, in the interpretation of socio-cultural animation, the meaning of the fact that each person and each group are the main protagonists of their own life is being deepened. Therefore, manipulation by other people is denied, liberation for creativity occurs through awareness of opportunities, definition of one's own role, activation of resources, uniting of people to participate in the transformation of life. It is no less important that animation becomes the basis for revealing high-level social subjectivity based on free participation. Thus, animation is a tool for ensuring social creativity as a manifestation of social culture through direct participation in social interaction and the identification of social subjectivity. This ensures the freedom of a person and a community to choose directions and means of improvement and self-realization.

The development of the activity of social subjects, the generation of initiatives of free people in the sphere of culture and public activity, which in the modern conditions of the development of the information society are one of the conditions for the activation of the participation of social subjects in public life, take place during the implementation of the animation process based on internal conviction, which becomes a motive for prosocial cultural behavior. Therefore, the management of ASCA should take into account this feature and apply mechanisms for ensuring special features of the sociocultural process (strengthening of the subject's position, intensification of social interaction, initiation of transformations) to determine its innovative direction.

Since, in the general understanding, ASCA is a process of spiritualization and inspiration of social subjects in the process of acquiring social culture for productive transformations, social creativity, improvement of sociocultural conditions of existence based on an active subject position and intensive social interaction, ASKD management needs to take into account all the above aspects. However, in the modern scientific and methodical literature there is a limited position regarding the management of animation activities. In particular, management functions (planning, organization, motivation, control) without transformation and taking into account the specifics of animation are superimposed on the development of animation programs, which significantly limits the effectiveness of the socio-cultural process.

These generalizations deepen the understanding of ASCA management in a broad and narrow sense. Broadly speaking, it is a process of regulating the system of actions for the spiritualization of social subjects, ensuring participation in sociocultural transformation and creativity. In a narrow one – how to manage programs and projects of animation activities, taking into account the need

to ensure free choice, a system of motivation and support for the initiatives of social subjects in the socio-cultural space of the modern age.

The effectiveness of ASCA will ensure the animation effect of socio-cultural activities and enable its cultural orientation. In our opinion, to increase the effectiveness of ASCA in a broad sense, the following methodological positions will be appropriate. First, research based on the systemic approach allows for the creation of a complex set of scientific explanations of the functioning of culture management and the activation of its implementation in order to strengthen the inspiring influence with the use of traditional and modern means of socio-cultural animation. Secondly, cultural management is based on general ideas about management and reflects the peculiarities of its implementation in the field of application. The functions of culture management are mainly implemented in the non-production sphere, at the same time, taking into account the development of the cultural industries of today. The peculiarities of the creation of a cultural product, the axiological context, the attraction of resources, the promotion and implementation of socio-cultural projects, etc., must be taken into account.

Thirdly, the management of culture and the management of socio-cultural activities are not understood as identical concepts. Among other things, this is due to the interpretation of the concepts of culture and activity. The discourse on this matter is not part of the subject of this publication, however, we are based on the fact that the essence of culture includes, in particular, the activity direction. Based on this, the idea of culture is a general systemic context for the implementation of any activity, including socio-cultural activities, the purpose of which is to ensure subject interaction in the space of culture for the preservation, replication, creation of socio-cultural values. Therefore, consideration of cultural management is not reduced to a narrow interpretation of the management of socio-cultural activities. According to N. Holovach, the quintessence of cultural management is "creative work, aimed at achieving a more diverse and dynamic cultural life of society and satisfying the spiritual and cultural needs of a person" [21].

Fourthly, the connection with applied cultural studies and modern cultural practices is basic for understanding new approaches to ASCA, it becomes not so much a direction of implementation of socio-cultural activities, but a quality, an essential feature of the actual socio-cultural process, which must be regulated through cultural management. According to the first approximation, social subjectivization involves the creation of conditions for the development of social subjectivity, social catalysis enables acceleration, activation of social interaction, intensification of socially positive actions, motivated initiativization contributes to the fact that a person becomes an agent of change and improves the social and cultural space.

Fifth, the current special context of ASCA implementation creates extraordinary conditions, which for the most part exacerbate the need to optimize its regulation. Thus, in the conditions of military operations, a priori there is a denial of the freedom of self-discovery of a person, at the same time, the desire for the will to live, victory, and new mental and welcome achievements intensifies. Such restrictions, on the one hand, excessively limit the usual manifestations of the individual's vital activities, but on the other hand, they are a stimulus for creativity and the search for

new bases of interaction in order to achieve the dream goal of victory not only on the military front, but also on the social, cultural, and human level. The military, economic, and political crisis partially suppresses the manifestation of humanity, at the same time, it encourages the strengthening of proactive actions in the direction of humanization.

In the narrow sense, ASCA management provides the necessary combination of self-organization, as an internal need of social subjects, and regulation, as an external requirement of society, which is embodied in projects and programs, and collectively allows achieving the goal of improving socio-cultural processes. Since the socio-cultural space is multi-vector, consists of various components, the animation approach is implemented taking into account their specificities. The principles of animation activity, as guiding provisions regulating it, are integrated with the management system of the corresponding element (education, leisure, tourism, cultural institutions, social protection and support, etc.). The following are the specific principles of the animation approach: given opportunity, direct participation, motivation, tolerance and empathy, release for creativity, active position, constructive interaction, emotional positivity, subsidiarity, initiative.

Innovative approaches to socio-cultural animation are embodied here and now in actual practices. Nowadays, it takes on a new meaning, therefore, it should be regulated non-standardly, in particular with the use of creative technologies in the socio-cultural sphere. That is, cultural management must find a resource for activating an animated idea through its understanding, explanation, promotion and implementation in concrete actions. Management functions are carried out in accordance with ASCA specifications, system elements are coordinated, the management of which leads to effective regulation. There is a justified systematization of elements as a process of grouping the components of activity at the same time as its appropriate regulation.

The first priority is to clearly define the purpose of the program or project. For example, raising the level of social culture, forming aesthetic values, promoting the idea of preventing violence, etc. Obviously, simply improving the management system cannot be a goal regardless of the subjects of the sociocultural process, although it is certainly expected to achieve the effectiveness of management actions. That is, next to the main goal, tools for improving the productivity of the animation process are included.

A necessary element of the ASCA management system is the subject-subject component and the establishment of rules of interaction between the participants of socio-cultural interaction with the advantage of non-coercive inspiring effect. Thus, an initiative group of a public organization, youth self-government, creative hub, etc., joins forces with a team of effective animation managers for constant communication and developing tactics for joint actions.

In connection with the first two elements of the system, a block of directions and tasks is formed, which specify the goal at all proposed levels of interaction. For example, at the individual, group, and environmental levels, tasks are formed to promote direct participation, create conditions for facilitation in the group, and coordinate activity with the necessary elements of the external sociocultural environment. Depending on the purpose, the content of this element of the ASCA management system will vary.

Next is the technological element of the ASCA system, which includes the algorithm, operations, procedures of the animation activity process. In each specific case, the necessary means, methods, and forms of interaction are comprehensively selected. Incentives, means, techniques, activating elements, reliance on the internal through managing the external are a feature of the integration of various components of management. Reasonably used in particular: the method of motivation and involvement in participation, the method of mood generation, methods of organizing interaction, methods of constructive communication, methods of stimulating creative self-disclosure, etc. Among the special animation techniques are: interest and intrigue, costuming and attribution, early structuring, game communication, emotional inspiration, provoking to activity, deep immersion, etc. The leading means of implementing socio-cultural animation are traditional art, in particular folk art, and its updated varieties (digital, virtual, etc.), tourism, in particular "dark tourism", cognitive, virtual, etc., which is relevant for our country.

The forms of ASCA depend on the general purpose, the subjects of interaction, the chosen format, the medium, in particular the information one. For example, without pretending only the specified forms to dominate, it is possible to apply: animation of public activities (socio-cultural animation project, festival of creative ideas), development of social creativity (action, flash mob, challenge, workshop, virtual quest), development of social culture (virtual mapping, animation project, competition), prevention of social alienation (training, in-depth communication, non-standard holiday), health-recreational (animation of green tourism), compensatory-stabilizing (theatricalization, play-back and immersive theater), adaptive-entertaining (creative party, intellectual talk show). The effectiveness of ASCA is determined, firstly, by defining the subject's changes according to reasonable criteria and indicators, secondly, by the effectiveness of the management process, the degree of animacy, increased motivation to participate in interaction, economic effect, satisfaction with the service, after-effect, etc.

## 2.5 CULTURAL PRACTICES OF OVERCOMING SOCIAL ALIENATION IN THE POST-WAR PERIOD

The rationale for the relevance of any scientific work is currently being rethought and must be connected with the military realities of our time. This especially applies to the theoretical generalizations of the management of the modern space of culture, which promptly responds to challenges in the conditions of the destruction of the cultural heritage of our people. "People of culture", "centers of culture" that create socio-cultural meanings and formats of today should react without delay. A special responsibility rests with those who must ensure the active inclusion of the subjects of society in cultural processes, contribute to overcoming social alienation, and accompany the continuity of the transmission of Ukrainian values on the "cultural front". Under such conditions, cultural practices that have a deep existential meaning, an inspiring, cultural-rehabilitation effect, restore the lost faith in the beauty of free human existence, embodied by the animation approach to socio-cultural activity, become relevant. At the same time, unlimited access to information on

the one hand, the limits of an information bubble on the other, constant immersion in virtual communication as opposed to impoverished real interaction, leads to the rapid dynamics of changes in the information background, the threat of manipulating the consciousness and behavior of social subjects. These are not only indicators of the development of individuals, communities, and centers, but also factors that cause social, informational, and cultural alienation. In contrast to this, the creation of a mechanism of involvement in real and virtual interaction with the aim of integrating the efforts of the subjects of society and cultural creation of the new reality of the modern age is actualized. Therefore, the need for further improvement of culture management activates the research of the animation approach to the integrative socio-cultural practices of today.

According to the data of the National Institute of Strategic Studies, culture is a strong factor against expansion: An important social and innovative component of culture, especially in the conditions of war and the need to strengthen the Ukrainian cultural and humanitarian field, should be the development of Ukrainian cultural industries (cinema, theater, books, music, art market, etc.), which, in addition to economic expediency, will also play an important propaganda role. According to the Ministry of Culture and Information Policy of Ukraine, as of March 31, 2022, as a result of the large-scale military aggression of the Russian Federation, 135 episodes of war crimes against the cultural heritage of Ukraine were recorded [22]. Therefore, the systematic scientific and practical provision of culture management, in particular, taking into account the animation approach to socio-cultural reality, needs further generalization, in particular in the conditions of the post-war period.

Alienation is a fundamental metamorphosis of human activity, the consequences of which (like the process itself) become beyond the control of its subject [23]. The established understanding of alienation as a social phenomenon, which characterizes the internal gap between the aspirations, motives of human activity and the social functions, performed a person [24, 25], allows us to assert that this gap is accompanied by emotional manifestations, self-absorption, and withdrawal from active existence. Positive socialization is replaced by uncharacteristic social masks and their embodiment, instead of essential life roles. Such a state of contradiction also applies to the value-creative potential of an individual, which seems to be leveled off or not realized. The strategy of life creativity of the individual is leveled due to elimination from participation in the processes of own and social creation. So, the extreme manifestations of social alienation are self-destruction – detachment from oneself, refusal to communicate, restrictions – the destruction of the social in oneself, despair – the path to social death. Such a state of contradiction, imbalance, disharmony, distorts the spiritual world of a person who, from birth, should follow the path of spiritualization, but at a certain time stops and even moves in the opposite direction, becomes despiritualized.

Social alienation is an urgent human problem in modern society, which is constantly expanding in the informational sense. The inclusion of a modern individual in the process of participation in transformations opens a way to overcome the gap between aspirations and opportunities, between the conditions of society and the interests of its subjects. In particular, this applies to life in the real world, since moving into an impersonal virtual space, loss of harmony and control, detachment from the traditional foundations of existence intensify the feeling of nihilism and unrealization. It turns

out to be partly fair that in the process of social alienation, in particular, isolation from culture occurs. This phenomenon acts as the opposite of social involvement and active functioning. As a result of such processes, not only the individual loses the meaning of active existence, but also the socio-cultural reality becomes alien to the individual.

Obviously, the thought that where there are no creative products of human activity, socio-cultural creation, there is no alienation is provocative. However, elementary avoidance is not enough for further life creation and cultural existence, even if there is an illusory idea of participation in the virtual world. In a new type of social relations, informatization and global problems, in particular, the consequences of the pandemic, military actions, socio-political crisis, determine exclusion through restrictions and coercion, alienate people through social isolation, intensify the tendencies of social inaction and nihilism.

In the context of the management of socio-cultural activities, social alienation is considered as a person's avoidance of activity in the socio-cultural sphere, neglecting the possibilities of using an already created cultural product, rejecting it for reasons of objections, ignoring one's creative abilities and needs, being blinded by one's own value limitations, denying self-disclosure and the inability to expand consciousness and own communication space. In a broad sense, it is the removal of a person from his/her purpose as a creator [24].

Given that alienation mainly characterizes intra-personal processes that affect both social relations and cultural existence, the concept of "exclusion" mostly refers to factors external to the individual. "Social exclusion is the process of separating a person or a group of people from a certain system of social relations that provide access to socio-cultural benefits and guarantee the satisfaction of individual and social needs" [26].

Exclusion occurs due to social barriers and limitations, including social (access to housing, work, quality social services, cultural leisure, etc.), natural (illness, age, gender, etc.) [27]. Exclusion and alienation are related as external and internal influences, as individual self-awareness and group interaction, as centripetal and centrifugal effort. In modern conditions, these factors are combined, since social circumstances and the performance of social roles are interconnected and reinforce each other's influence.

For example, in the context of the intensification of military operations on the territory of Ukraine, in addition to traditionally marginalized groups (homeless, unemployed, etc.), there is a large number of people who are forcibly resettled to other regions and countries and acquire the status of temporarily displaced persons. The factors of social exclusion and alienation are combined and reach a peak state. This exacerbates the need to intensify efforts in social protection, formation of mental health, participation in life support processes, as well as productive "being in culture".

Social exclusion (rejection) and alienation is opposed by inclusion (incorporation), joining the impulse of co-creation, active involvement into the existentially important, compatibility with the super-essential and majestic, the moment of activation for further interaction through the cultural practices of today, etc. A. Ishchenko claims that creativity is an effective way to overcome alien-

ation, therefore, the person's ability to organically enter the socio-cultural space and be involved in its transformation should be stimulated [28].

Among the modern directions of socio-cultural activity, animation itself during its formation was based on the phenomenon of alienation (social anomie, deviance, etc.), which had to be overcome through non-forced involvement in actions and methods of active influence. The duality of animation is the feature that allows us to regulate the needs of social subjects by controlling and liberating at the same time. Ensuring such quality of the process is the task of modern cultural management.

On the basis of the proposed system of animated socio-cultural activity (see above), the spiritualization process takes place, which is guided by cultural management through cultural practices and provides freedom for creativity. The creation of the human spirit specifies cultural management by placing emphasis on the process of regulating resources and activities, as well as on the individual, community and their characteristics.

Animation becomes a unifying worldview idea, as opposed to monotony, uniformity, standardization, consumerism, creative diversity in all its manifestations should come. The animation approach to sociocultural practice determines the high quality of interaction by freeing from factors of alienation and forming an active position of the subjects of society. Freedom is the basis of subjectivity (the ability to see resources and provide an impetus for their application), co-creation through the catalysis (acceleration) of socio-cultural processes stimulates the disclosure and implementation of innovative actions, motivation is realized through initiative, which ensures participation and interaction in the field of culture. If animation is manifested in the processes of subjectivization, catalysis, initiativization, then cultural management should ensure not only the implementation of administration functions, but also accompany the motivation of the subject's position, build conditions for accelerating interaction in the field of culture, support and lead to the implementation of initiatives in the socio-cultural space.

Features of cultural management through the prism of the animation approach to socio-cultural practice are revealed in: stimulating and motivating individuals and groups to directly participate in socio-cultural processes (motivation management and people management); ensuring activity (management of the interaction process); supporting initiatives in the socio-cultural sphere (promotion, public relations, etc.); help in self-organization (group management); ensuring the eventfulness and creativity of cultural practices to enhance the animation effect (event management and creative technologies); creating a favorable environment for strengthening the animation effect of co-creation in the field of culture (creative space management).

The dynamics of animacy in the socio-cultural sphere thanks to culture management is progressing from interest (show how to do) through attention, interest, surprise; through involvement (do with me) by identifying capabilities, own resources, reproduction; to co-creation (do it yourself and organize others) by means of creation, creative steps, joining the subjects of society to the improvement of socio-cultural processes. Thus, culture management in the context of applied cultural studies through the prism of the animation approach should investigate modern

practices, ensure a culture-creating existence, promote the creative self-development of social subjects and improve their participation in contrast to alienation in the socio-cultural space. For example, ensuring the dynamics of socio-cultural progress in the post-war period is already taking place now through the objectification and rationalization of cultural realities and the development of ideas for improving the space of culture in the future. During military operations, mass genocide of the population, terror and repression, tragic events occur that should not lose their meaning in the post-war period. Many types of dark tourism, in our opinion, will intersect and become an effective means of creating a cultural construct and will turn into the historical memory of the people and the nation. If effective activity is ensured on the basis of the developed system, an animation effect should be ensured, and, accordingly, prevention of social exclusion. Visualization, ensuring the effect of presence, arousing emotions based on the application of various types of modern art in the complex will provide an impetus for rethinking realities and developing a concept of compatible actions for the development of historical memory.

Cultural management with the use of the animation approach also has a broad social mission regarding work with internally displaced persons, which is embodied in the creation of a favorable environment for interaction in the subject field of culture, the development of mechanisms for the introduction of innovations in the socio-cultural sphere, the development of promising models of cultural practices, which will subsequently contribute to the spread of their new formats. The justification of the concepts of creative hubs and workshops, the improvement of the activities of cultural institutions, the development of supporting socio-cultural projects becomes relevant in the context of awareness of the need to involve people who have suffered as a result of military aggression in dynamic actions to ensure their socio-cultural needs.

## **2.6 DEVELOPMENT OF PROFESSIONAL AND SOCIAL COMPETENCES OF THE FUTURE CULTURE MANAGER**

In view of the above (the theory and practice of applied cultural studies, its connection with cultural management, creating conditions for the introduction of creative cultural practices, the animation approach to socio-cultural activities), training of specialists in the field of culture who are capable of generating new ideas (creativity), work in an international context, determine strategic priorities and analyze the features of local, regional, national and global strategies of socio-cultural development, etc must be provided. The quintessence of methodological support for their training is project-oriented education, which allows orienting future specialists to real practical activities in modern socio-cultural conditions. The purpose of this process is to specify the knowledge and skills, acquired during training, in the creative management of that component of the socio-cultural sphere, which is the professional interest of the acquirer. This allows you to transform professional consciousness from a theoretical to a practical state. The development of social creativity, as a higher manifestation of sociality and professionalism of an individual, should take place in order to

achieve the training of a competitive specialist capable of creative interaction, in particular at the intercultural level. In order to ensure the specified results of educational programs for the training of managers of the socio-cultural sphere, not only educational, but also extracurricular (distance) socio-pedagogical centers should be created in higher education institutions to improve the relevant professional and personal qualities of future managers of culture, the creative approach to their socio-professional self-realization should be stimulated.

The professional training of cultural managers includes, among other things, the readiness to participate in cultural processes. We agree with V. Leontieva that the manager's activity in that part of it, where the professional communication agent relies on his/her own experience of being-in-culture in the performance of his/her duties, should under any circumstances be interpreted as culture-creating in nature [13]. Students-managers, as future specialists in socio-cultural activities, should be creative and responsible, enterprising and active. By acquiring their own professionalism, they take responsibility for ensuring the creative core and socially responsible organization of the dynamics of the sociocultural space, and in the conditions of globalization of human culture not only at the civil-national level of a certain country, but also at the international (regional and world) level. However, these students are young people with certain value orientations, so in order to perform future professional duties competitively and, most importantly, safely for the culture of society, they must master a high level of development of social creativity.

Peculiarities of the development of social creativity of future managers of culture are the active focus of students of the specified profession on mastering global professional (traditional and innovative) experience for the socially significant transformation of the culture (spiritual and material; real and virtual) of modernity through professional socio-cultural activity. The specificity is determined by the need for their further professional participation in cultural processes. Therefore, in the process of professional training, the institution of higher education should contribute to the formation of professional subjectivity as the basis of social creativity, which should be provided by the distance educational space of higher education institutions.

The international-global context of the development of modern culture involves expanding the consciousness of the future manager from local-civic to global, which should be implemented, in particular, during the introduction of the idea of internationalization in education, the establishment of international ties of higher education institutions. This is increasingly facilitated by remote communication.

The training of competitive future cultural managers includes, in particular, the development of skills according to the 4C model (creativity, critical thinking, communication, cooperation), which involve the development of the creative approach to solving professional tasks. They are also components of the social creativity of those acquiring the profession. A modern trend in the system of higher education of cultural managers is the development of soft skills (communication, stress resistance, responsibility, critical thinking, etc.), which become the basis of cultural creation in the broadest sense by means of information technologies, which should find its place in the distance educational space.

Completion of the educational program "Management of culture" at the Kharkiv State Academy of Culture (hereinafter KhSAC) in accordance with the standard for specialty 028 – management of socio-cultural activities involves, in particular, the formation of: the ability to solve socio-cultural problems under uncertain conditions and requirements and to provide scientifically based, professional recommendations and conclusions; to organize and implement scientific, scientific-production, socio-cultural projects; quickly adapt to the challenges of time, to specific conditions and areas of professional activity; apply creative technologies in practice; assess potential outcomes, limitations and risks. Therefore, in the process of education of future managers of culture, the combination of project-oriented learning and student-centered approach is relevant. These are the main vectors of development of the educational process for these specialists that should remain leading in any form of its organization.

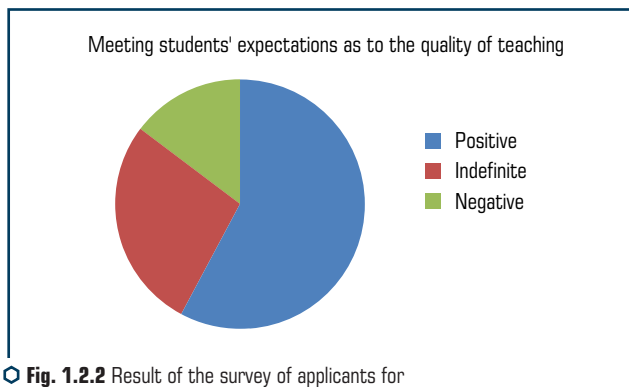
In view of the combination of professional teaching tasks, the integration of the methodology of modern pedagogy of the higher a subject-subject approach, dialogic learning, person-oriented approach with the event-based method of presenting information and involving learners in the online environment, is being intensified. In this regard, the theoretical and practical training of culture managers in the process of teaching practice-oriented disciplines (for example, "Event technologies and event management in the socio-cultural sphere", "Theory and technologies of socio-cultural animation", etc.) based on the event methodology is organized as a training course where each class is a mini online event, clearly planned, structured, interactive, with changing types of activities. If it is a lecture, then it is interactive and problem-oriented. If it is a practical activity, then with obtaining a specific practical result – a certain ability or skill. Each meeting (a mini online project, in which the student is the subject of educational interaction) in the conditions of distance learning has a continuation in the extracurricular activity of students of higher education.

To confirm the effectiveness of the specified methodology, a survey was conducted among future cultural managers. When answering the question "Do your expectations from the profession meet the quality of teaching in a higher education institution", 58 % answered positively, 27 % hesitated to answer, and 15 % answered negatively. The result is presented in **Fig. 1.2.2**.

Thus, in further teaching activities in educational program 028 – cultural management, convincing, modern, interactive methods of acquiring professional competence and social creativity of students should be used. This, in turn, will make it possible to implement the concept of the relationship between applied cultural studies and cultural management directly during the implementation of the latest cultural practices.

A modern teacher takes care of the planning and organization of this process and becomes a provider of educational activities (curricular and extracurricular) while providing the course he/she teaches. Comprehension by the applicants of the purpose, procedure, logic of presentation of the material, results, factors for improving the quality of this meeting is the basis for the formation of practical skills and their constant improvement. In this sense, distance education is not a problem, it is not a certain "last chance", but an effective way on a new turn of the education spiral, which has its own advantages. The training course provides a vision of the entire discipline as a system

of interconnected classes, each of which provides theoretical knowledge, a discursive platform for discussion, the possibility of creative interaction and the creation of a certain socio-cultural product "here and now". This is how the students' creative focus on improving the modern cultural space, the use of effective management mechanisms and targeting a productive professional future are realized.



**Fig. 1.2.2** Result of the survey of applicants for specialty 028 – management of socio-cultural activities

## CONCLUSIONS

In the conditions of globalization of human culture, the management of sociocultural processes is becoming more relevant. Cultural creativity is one of the functions of the socio-cultural sphere, where there are subjects and resources for the technologicalization of this process, the management of cultural creativity involves the regulation and stimulation of creative initiatives in order to modernize, improve, and develop creative cultural practices. The separation of applied cultural studies into a separate branch of cultural science is conditioned by its object (the sphere of culture and socio-cultural relations in a combination of traditions and innovations), subject area (scientific justification of the process of existence of social subjects in culture and cultural creation, which is manifested in the search for meanings and transformation of cultural practices).

Culture management as a process of research, forecasting, organization and administration of current cultural practices, their resources, formats, it is transposed by positioning with the aim of applied cultural studies – preservation of traditional culture at the same time as ensuring the dynamics of cultural creation through the introduction of innovations, embodied in cultural practices. The goals of applied cultural studies in combination with cultural management are: research of the modern sphere of culture, study of the peculiarities of current cultural practices; development of

mechanisms for supporting traditions and ensuring cultural creation through the development of socio-cultural projects and programs.

Culture management and applied cultural studies are mutually enriching, effective management ensures the implementation of cultural practices, the scientific basis of which is applied cultural studies. This creates a regulatory and harmonizing management mechanism that ensures relevant cultural practices and generates a creative transformation of the socio-cultural space.

Ensuring the creative process in the field of culture should be based on the creative approach and ensure going beyond the ordinary, stimulate positive emotional perception, and motivate the creation of the human spirit (spiritualization). Culture management ensures the dynamics of culture creation by introducing effective mechanisms for the promotion of innovative practices in the socio-cultural sphere. The complexity of culture creation determines the choice of non-traditional approaches to stimulating creative thinking, making group decisions, and building cultural centers. Conditions for the implementation of creative practices as a technology or project should be provided, which involves clear planning, search and distribution of necessary resources, monitoring of implementation and final evaluation of effectiveness.

One of the approaches to socio-cultural activity is animation, the essence of which is to give socio-cultural activity a special quality, which ensures the activation of inter-subject action, accompanies the emotional surge of events and phenomena in the field of culture. In this sense, cultural management will ensure the overcoming of social alienation in the post-war period. The inclusion of a modern individual in the process of participation in cultural transformations opens a way to overcome the gap between aspirations and opportunities, between the conditions of society and the interests of its subjects.

The specificity of the professional development of future managers of culture, in particular social creativity, is determined by the orientation of the applicants to master the world's professional experience for the socially significant transformation of modern culture through professional socio-cultural activity. In the process of professional training, the institution of higher education should contribute to the formation of professional subjectivity as the basis of social creativity, which should be provided by its educational and cultural space.

Further research should take into account the need to study applied cultural studies in modern conditions of development, the use of the latest technologies of cultural management, in particular innovative management, social marketing in the culture-creating process through the implementation of well-founded creative practices.

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## 3

VISUAL FRAMES OF THE RUSSIAN-UKRAINIAN WAR  
IN UKRAINIAN CULTURE

Kostiantyn Kysliuk

ABSTRACT

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The purpose of the paper is a formalization of the visual frames of the russian-Ukrainian war as the parts of a truly multiplex of its vision. Every of its frames must be produced as a complex socio-cultural construction where the stereotypes of war coverage intersected with the mental features of Ukrainian culture, formed by the previous historical and cultural tradition, and the consequences of the modernization transformations in Ukraine during last 30 years.

The materials of the publication cover the first year (from February 24, 2022 to March 15, 2023) of the russian invasion of Ukraine. They are based on content analysis and semantic-semiotic analysis of the visual content of social media platforms, which are popular in Ukraine – YouTube, Facebook, Instagram, TikTok, Telegram. The research had been conducted in the broad context of Ukrainian culture as a hybrid phenomena with a coexistence in the uniques configurations of pre-modern, modern, postmodern components.

An integral index of Ukrainization and social relevance of the top 10 Ukrainian profiles on YouTube, Instagram, TikTok have been calculated. The impact of the globalized media culture on this index and the ineffectiveness of socio-economic transformations of Ukraine over the past 30 years have been shown.

Based on the analysis of the official Facebook pages of the infantry brigades of the Armed Forces of Ukraine, the frame "war through the eyes of the military" have been established. This frame has been differed from the typical image of war and reflected certain features of the Ukrainian national character. On the example of a frame of the "female military" before and after the start of the full-scale russian invasion, the contradiction of the progress of feminism in Ukrainian culture has been analyzed. The "war ruins" frame in Telegram channels has been formalized. It has been defined, that it is gradually replacing the popular from the end of the 19<sup>th</sup> the image of Ukraine as a "picturesque village".

All the results have been obtained for the first time. They develop the author's concept of diversity and borderline of Ukrainian culture and his project of "visual culturology".

The materials of this paper can be used in the scientific and public discussion about the russian-Ukrainian war, and in the educational process.

KEYWORDS

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Content analysis, Facebook, Instagram, russian-Ukrainian war, social media platforms, TikTok, Telegram, YouTube, visual frames, Ukrainian culture.

Even two or three years ago, before the start of the active phase of the Russian-Ukrainian war, the "gray zone" frame was quite common in both scientific and journalistic discourses regarding Ukraine. The country's acquisition of EU candidate status in June 2022 at the official level seems to close this stereotype, but at the academic level it needs further research. One of the approaches to its study can be the application of the concept of Ukrainian culture as a borderline, diversity phenomenon. In modern science, it is usually not so much about the geographical, natural and climatic location of the country between the Steppe-Forest, as about its geopolitical and socio-cultural situation – for example, on the fault line between large civilizations [1]. Together however, it is very fruitful to analyze the complexity of Ukrainian culture through the prisms of theories of secondary modernization. In contrast to the classical versions of these theories, which predicted more or less homogeneous processes, the sociocultural realities of the 21<sup>st</sup> century convincingly demonstrate the non-linearity and multidirectionality of modernization transformations, which lead to an ever-increasing global cultural hybridization. In this context, it is expedient to analyze any phenomena of Ukrainian culture not through the usual metaphors of cultural hybridity, such as borrowing, mixing, and translating [2], but through coexistence in amazing configurations of premodern, modern, postmodern components.

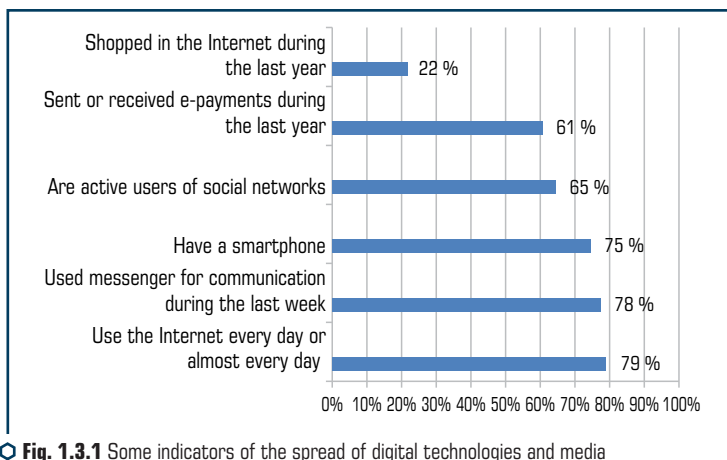
An integral component of post-modernization changes in Ukraine has become the rapid spread of digital technologies and the transformation of the Ukrainian media space based on them (**Fig. 1.3.1**). In our opinion, the specified processes should be considered simultaneously as a consequence of the formation of a political environment that is more open to innovative changes after the Revolution of Dignity, as well as the accelerated progress of technologies themselves, when, for example, ordinary push-button phones completely disappeared from sale in favor of smartphones with qualitatively wider functional capabilities. During the term of office of President V. Zelensky, the digital and media space of Ukraine, instead of becoming the most significant driver of social change, remained in a contradictory state between the progressive trend towards institutionalization due to the creation of the Ministry of Digital Transformation and the gradual lag in the use of digital technologies, when 62.4 % of web-traffic is generated by yesterday's devices – desktops and bulky laptops [3].

Social media platforms, such as Facebook, Instagram, and Youtube (combining Web 2.0 technologies, social network interfaces, social media functions with elements of video hosting and messengers), are considered the most common in Ukraine. Twitter is still not popular in Ukraine. The greatest dynamics of growth in popularity was observed in 2022 in Telegram, which, along with television, is becoming the main source of operational news [4].

The specific weight of YouTube, Facebook, Instagram, and TikTok users was calculated by the author based on information from the State Statistics Service of Ukraine (<https://ukrstat.gov.ua>) as of January 1, 2022. The data, obtained without taking into account the permanent population of the Autonomous Republic of Crimea and Sevastopol, differed from the assessments of Western experts (**Table 1.3.1**).

In 2023, due to hostilities, the occupation of the part of the territory of Ukraine, forced migration, large-scale destruction of infrastructure, a simultaneous decrease in the number of the permanent population and the number of active users of the Internet and social media platforms

was observed. Despite the insufficient level of representativeness of these data, Ukrainian and foreign sources agree on the figure of <79 % of Internet users in relation to the total population, which is slightly lower than this indicator for the Eastern Europe region (86.9 %).



● **Fig. 1.3.1** Some indicators of the spread of digital technologies and media consumption in Ukraine at the beginning of 2022

Note: [3, 4]

● **Table 1.3.1** Popular social media platforms in Ukraine at the beginning of 2022

Social platform	YouTube	Facebook	Instagram	TikTok
The percentage of users to the total permanent population of Ukraine as of January 1, 2022	68.3	37.7	39.3	25.7
World audience according to the criteria of MAU (monthly active users) or Ad Reach (advertising reach) (% of the total population of the Earth) as of January 2022	32.4 (Ad Reach)	36.8 (MAU)	18.7 (Ad Reach)	11.2 (Ad Reach)
The percentage of users to the permanent population of Ukraine, older than 14 or 18 years as of January 1, 2022	83.2 (older than 18 years)	44.3 (older than 14 years)	46.2 (older than 14 years)	44.8 (older than 14 years)
World audience according to the criteria of MAU (monthly active users) or Ad Reach (advertising reach) (% of the population of the Earth, older than 13 or 18 years)	37.7 (Ad Reach) (older than 18 years)	47.1 (MAU) (older than 13 years)	23.9 (Ad Reach) (older than 13 years)	15.9 (Ad Reach) (older than 18 years)

Note: [3–5]

The social media platforms under consideration fairly evenly cover all age groups of Ukrainians. While this is more true of YouTube, it still lags behind TikTok in popularity among youth (18–24). This partly coincides with the age peak for Instagram (21–22), but the latter is still extremely popular among users under 29 [30].

The context of the russian-Ukrainian war is superimposed on the socio-cultural uniqueness of the phenomenon of Ukraine. It begins with the "hybrid" phase of 2014 (annexation of Crimea, hostilities in the east of the country with separatist entities, supported by russia), and in February 2022, as a result of the direct invasion of russian troops, it enters the "hot" stage of the full-scale war between the two countries.

The war, which is waged simultaneously with the means typical of the period of the Second World War and the latest weapons that are increasingly used, combines combat operations with the destruction of civilian infrastructure, financial and economic instruments and large-scale informational and psychological operations. In the media sphere, from the Ukrainian side, state control and propaganda on radio and television, Internet resources is combined with the free existence of the world's leading social media platforms (**Fig. 1.3.2**).



○ **Fig. 1.3.2.** Ukrainians charge mobile devices at special points during a blackout  
*Note: illustrative photo from open sources*

In this context, a truly multiplex vision of the russian-Ukrainian war is generated, where the stereotypes of coverage of wars and conflicts, developed throughout the world, intersect with the mental features of Ukrainian culture, formed by the previous historical and cultural tradition and the consequences of modernization transformations in Ukraine during the years of independence.

To record them, at least at the factual level, for the sake of in-depth analysis in the future, is the main task of our research.

In the last decade, there has been observed a sharp increase in the number of publications on Ukrainian humanitarian issues in the international scientometric databases Scopus and Web of Science (WoS) Core Collection. We mean works, dedicated to Ukraine, not Ukrainian authors on humanitarian issues. After all, despite the gradual inclusion of academic publications from Ukraine (more than 100 scientific journals at the moment) in this base, the increase in the number of indexed documents of Ukrainian scientists more than twice from 2011 to 2020 [6], the area under consideration remains mainly researched by non-Ukrainian specialists.

In no way pretending that our approach is fully representative, we tried to find out the trends from 2019 to 2022 based on the search tools of [scopus.com](https://www.scopus.com) and [webofscience.com](https://www.webofscience.com) (**Table 1.3.2**).

The search was carried out according to the following comparative criteria – (authors) keywords, *Open Access*, documents type – *Article*, subject area in Scopus: *Art & Humanities, Social Sciences Interdisciplinarity*, category Web of Science (over 10 results): *History, Political Science, International Relations, Law, Humanities Multidisciplinary, Ethnic Studies, Social Sciences Interdisciplinary, Archeology, Sociology, Religion, Multidisciplinary Science, Education, Educational Research*.

● **Table 1.3.2** Publication of articles on humanitarian Ukrainian studies issues in international scientometric databases for 2019–2022

Year	Scopus	Web of Science	Totally
2022	401	207	608
2021	245	158	403
2020	250	128	378
2019	161	97	258

Note: <https://www.scopus.com>, <https://www.webofscience.com>

It is clear that not all publications, included in the statistics, were devoted to the Russian invasion of Ukraine. It is also obvious, that a large number of publications, for example, the specialized magazine *Post-Soviet Affairs*, simply did not have time to react to the events, because the preparation of an article for publication can take up to a year. However, the surge of interest in Ukraine (a 1.5-fold increase in the number of Ukrainian studies publications in 2022 compared to the previous one) cannot be explained simply by the imperfection of the methodology for obtaining results.

The events of the hot phase of the Russian-Ukrainian war are considered in scientometric publications in general from positions favorable to Ukraine, which is evidenced by the use of the words "Russian invasion of Ukraine", "Ukraine war" and others in the titles of the absolute majority of articles. The war in Ukraine is studied in various aspects, in particular, geopolitical,

legal, and humanitarian. WoS automatic analytics assigns 54.5 % of publications to the field of "Political Science" and "History". The most interesting media issues for us were raised in a small number of articles. First of all, the researchers were interested in the media activity of the President of Ukraine V. Zelensky, who, before being elected to this position, worked very successfully in this and related fields. M. Dyczok and Ye. Chung carried out an analysis of the media effects of the first daily speeches of the President of Ukraine V. Zelensky as a "powerful weapon against Russia's disinformation war against Ukraine", which already in the first months of the full-scale invasion changed the emphasis of its coverage in the world media [7]. R. Kravchenko's article on the methods of propagandistic pro-Ukrainian consolidation of popular science TV and YouTube channels [8] showed how the absolute majority of them reacted to the start of the full-scale war. In addition, we also have a documentary publication in the format of "oral history", "Voices from Ukraine" [9]; an article, devoted to the possibilities of using Twitter content as an "antidote" to the hybrid component of the Russian-Ukrainian war [10]; finally, a publication about the meaning mechanisms of the works of the military photographer A. Stepanov [11], whose photo we constantly came across in the visual arrays we studied.

The phenomenon of "national resilience", the ability to successfully resist Russian aggression, is in the first place in the understanding of wartime realities by Ukrainian specialists. We are talking about the well-known tendency of the rise of "ethnic nationalism" in the conditions of wars and conflicts, its manifestations and tools, in particular, little-studied (audiovisual) [12]. It is interesting to study the external reflections of the Russian invasion of the American and British press, which made it possible to show their polarization, at least at the level of discursive strategies [13]. In 2022, we individually and jointly published several articles, in which attempts were made to determine the features of visual framing of the Russian-Ukrainian war [14, 15] and the "female military" on the eve of the Russian invasion [16]. Their materials are now used for comparison.

### 3.1 VISUAL CULTURAL STUDIES AS THE NEWEST METHODOLOGY FOR RESEARCH OF UKRAINIAN CULTURE

The formation of visual cultural studies is an objective consequence of the combination of visual and cultural "turns" in humanitarian knowledge at the end of the 20<sup>th</sup> century. Compared with already established scientific disciplines and broad interdisciplinary programs of visual research ("visual culture", visual studies, visual anthropology, visual sociology), we define three theoretical and methodological features of visual cultural studies or "visual culturology":

- 1) an extremely wide subject-methodological horizon;
- 2) rational correlation of quantitative and qualitative research tools;
- 3) cultural interpretation of the obtained results as the ultimate goal of the research.

The focus of visual culture studies should not be visual phenomena per se, not a separately taken "regime of scope", but rather visual reflections or individual visual elements of the phenomena

of material or spiritual culture in a global or local dimension; not so much directly the construction of the visual in a certain culture, but their socio-cultural correlations, two-way connections with the environment, in which they were formed and on which they had an impact [17].

According to this approach it hardly makes sense to distinguish between the objective *presentation* in visual images of specific socio-cultural phenomena or the regular connections between them, which can be recorded in the format of frequent repetition of such images, and the "*social representations*" that turn the thoughts and actions of significant number of citizens in a given direction [18]. Rather, we are dealing with sociocultural *frames*, as a predetermined method of media coverage of certain events of the "agenda" in which, unlike their more classical examples, the presentation and representation of the surrounding world are too closely intertwined.

Directly for the needs of this study, *the method of quantitative content analysis* was used – the frequencies of repetition in the studied visual arrays of certain significant elements were determined, and *the statistical method* of calculating generalizing results.

*Structural-semantic-semiotic tools* were presented in R. Barth's version. They were used to assign certain images to certain categories of content analysis according to the location of a certain object/objects (spectrum) as the meaningful center of the picture at the denotative level, or stadium [19]. R. Barth's thesis about the active role of the Operator, the one who conducts the shooting, in the construction of the artistic image, was also taken into account. Analyzing the work of one of the most famous Ukrainian photojournalists, A. Stepanov, who has been documenting the events of the Russian-Ukrainian war since 2014 for the world's leading media, proves that he always experiences a fierce internal struggle between mind and heart, feels horror and trembling from the surrounding situation, shares grief of soldiers, attracts the viewer to whom he offers his view and presence [11].

In the process of cultural interpretation of the obtained results, the first place is definitely occupied by the correspondence of the studied phenomena to the features of the Ukrainian national character, which means "the enduring personality characteristics and unique life styles" [20] of representatives of one or another nation (people). Scientific development of this issue was carried out in the 20<sup>th</sup> century by representatives of the Ukrainian diaspora.

In the classical version of D. Chyzhevskiy, the features of the Ukrainian national character are defined as:

1. "Emotionalism and sentimentalism, sensitivity and lyricism".
2. "Individualism and striving for "freedom".
3. "Restlessness and mobility" – "the ability to accept new things", but at the same time "the tendency to mutual struggle, to the destruction of one's own and other people's life forms" [21].

Of course, "Militancy" should be added to them. According to our observations, this trait was articulated for the first time in the Cossack-sergeant historiosophy of the 17<sup>th</sup>–18<sup>th</sup> centuries, in which it played the role of a means of individual or group socio-cultural identity, attributing oneself to the privileged status of knighthood and nobility. It was introduced into popular science circulation by M. Gogol's "View of the Compilation of Little Russia". At present, the militancy of Ukrainians can

be defined with an extremely apt variation from V. Yaniv that it is not aggressiveness, aimed at external expansion, but "bravery, aimed at consolidating one's own" [22]. This is well consistent with the second feature, no less aptly (albeit in a slightly different context) specified by Y. Lypa in "The Purpose of Ukraine": "«Hut» is the ideal of Ukrainian patriotism" [23]. It should also be taken into account, that during the "hybrid" phase of the russian-Ukrainian war, the level of militarization of public consciousness gradually increased and, just before the beginning of the large-scale russian invasion in February 2022, reached the figure of 62.3 % of Ukrainian citizens ready with weapons in their hands or in a peaceful way to stand up for the defense of their Motherland [24].

### 3.2 UKRAINIAN LANGUAGE AND SOCIAL MEDIA PLATFORMS AS WEAPONS

Since 2014, the beginning of the russian-Ukrainian war, one of the leading trends in the development of the media sphere has been "light Ukrainization". For the Ukrainian intellectual community, it was about posing the question in the post-colonial spirit – "the intense *creation of Spiritual Sovereignty*" in relation to russian culture, which always treated Ukrainianness as a "devalued" community, that is, inferior, and therefore dependent on it [25].

To promote it, successful volunteer media projects were formed (for example, the Tik-Tok account of A. Shymanovsky "Level up your Ukrainian here" – @shymanovsky, the educational YouTube channel of the Kapranov brothers "*in the name of Taras Hryhorovych Shevchenko*" – @imtgsh, etc.). However, only after the adoption the special language legislation, first of all, the Law of Ukraine "On Ensuring the Functioning of the Ukrainian Language as a State Language" and the introduction of sanctions against russian media production (banning of the popular social network VKontakte), the use of the Ukrainian language (completely or mainly) both in public space and in everyday communication has become dominant, making 62 and 68 %, respectively [26].

In the conditions of the active phase of the russian-Ukrainian war, the use of social media platforms has become a more effective communication tool than traditional channels – at the same time as a means of quickly informing the country's population about the actions of the government and the Armed Forces and conveying the Ukrainian point of view to millions of people around the world [27].

However, what has been said can equally be attributed to the profiles of top bloggers with millions of fans that we are considering. Their media activity in this way can be considered a kind of weapon in the fight against the enemy with full reason.

A comparison of the frequency of use of national languages in the TOP-10 profiles on YouTube and TikTok in some European and post-Soviet countries (**Table 1.3.3**) made it possible to visualize the similarity of the Ukrainian social media space to its counterpart in Kazakhstan, with its inherent dependence on Russia due to the factors of understandable language, general audience and solvent demand within the framework of receiving multibillion-dollar natural rent from the sale of energy carriers.

● **Table 1.3.3** The specific weight of the use of national languages of some European and post-Soviet countries in the YouTube and TikTok social media platforms (TOP-10 by the number of subscribers) (as of February 27, 2023)<sup>a</sup>

Social platform	France	Germany	Spain	Kazakhstan	Uzbekistan	Ukraine
YouTube	75	5	90	30	100	10
TikTok	70	20	60	0	20	10

Notes: TOP-100 youtubers sorted by subscribers (<https://socialblade.com>), TikTok Rating (<https://ttlist.net>)

<sup>a</sup> In the case of using several languages at the same time, the value of the indicator for one profile was set at 5 %

In November 2022 – February 2023, we tried to move away from a simplified approach related exclusively to language and determine the integral level of "pro-Ukrainianness", simultaneously Ukrainianization and social relevance of the TOP-10 profiles by the number of followers of the popular social platforms YouTube, Instagram, TikTok. For this purpose, both formal, linguistic and visual markers (blogging in Ukrainian; the presence of a screen saver/slogan/stories that clearly identify the author of the channel as a Ukrainian or his/her attitude to the war) and content (photo and video that demonstrate understanding the fact of waging the war of aggression against Ukraine and supporting the national ethno-cultural tradition as the basis of national resistance) were generalized. The Facebook and Telegram platforms were not suitable for analysis based on the mentioned indicators. Data from socialblade.com, heepsy.com, starngage.com, ttlist.net services were used to determine the first ten positions of the ratings, adjusted by removing profiles that are not directly related to Ukraine. The Instagram profile of President V. Zelensky, which has the largest number of followers (almost 17 million), was also not taken into account. Calculations were made according to the formula:

$$\int \frac{x1 + x2 + x3}{x1_{\max} + x2_{\max} + x3_{\max}} \times 100\%,$$

where  $x1$  – actual value of the "Ukrainian blogging language" indicator in all 3 platforms;  $x1_{\max}$  – maximum value of this indicator (30);  $x2$  – actual value of the "presence of a pro-Ukrainian screen saver/slogan/ stories" indicator;  $x2_{\max}$  – maximum value of this indicator (30);  $x3$  – actual value of the "availability of socially relevant content" indicator;  $x3_{\max}$  – maximum value of this indicator (30).

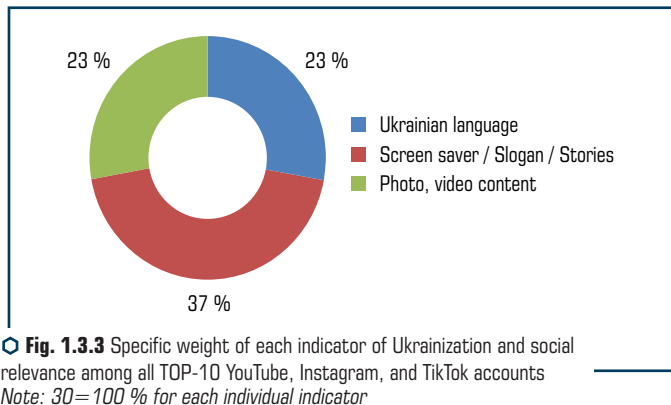
We determined the value of the indicator to be 7 (one channel on YouTube, 5 on Instagram, one on TikTok).

We determined the value of the indicator to be 11 (2 channels on YouTube, 7 on Instagram, 2 on TikTok).

We determined the value of the indicator to be 7 (2 channels on YouTube, 5 on Instagram, 0 on TikTok).

The obtained result – 31 % – turned out to be on average half less than the general level of Ukrainization of the public and private space of Ukraine. The most Ukrainized and socially relevant is Instagram (70–80 % depending on whether one or two criteria are applied, i.e. the majority). The least pro-Ukrainian is TikTok (0 or 30 %). YouTube occupies an intermediate position (20 or 50 %).

**Fig. 1.3.3** clearly shows that the most accessible, formal approach prevails. The generation of creative pro-Ukrainian photo and video content is in the background. This content is in the minority in absolutely all investigated profiles. We recorded the maximum number of anti-war videos on the YouTube channel "*Magic Five*" (@MagicFive5), whose team was at the epicenter of hostilities in February–March 2022 (11 videos out of 26 posted between February 24, 2022 and February 24, 2023). Other social media platforms are dominated by situational video content, which was most often posted in the first months of the full-scale invasion. A specially designed product, such as a counter-propaganda plan, is an exception. We find the best examples of such a product on the Instagram profile of the popular children's doctor "*Doctor Komarovsky*" (@doctor\_komarovskiy).



Among the factors that, in our opinion, influenced the calculated pro-Ukrainian level of the top profiles of social platforms popular in Ukraine, cultural factors took a prominent place. Instagram accounts are the most Ukrainized and socially relevant precisely because they are run by celebrities, closely associated with activities in the field of Ukrainian culture. On the other hand, the obtained results were affected by the effects of globalized media culture, which popularizes primarily glamorous and entertaining content, often completely detached from reality. At the same time, within the framework of the global media culture, there are huge opportunities for at least indirect broadcasting of one's civic position, first of all, a screen saver/slogan/stories, as well as language. For example, the blue-yellow color scheme on the screen saver is used by popular American bloggers to support Ukraine ("*Mr Degree*" channel, @MrDegreeOfficial).

We risk assuming that an equally important factor of under-Ukrainization, the negative effect of which was felt long before 2014, is the unsatisfactory results of Ukraine's economic transformation over the past thirty years, especially compared to neighboring countries of Central and Eastern Europe (**Table 1.3.4**). Unlike Singapore, they did not become a real driver of nation-building processes based on the model of "civic nationalism".

● **Table 1.3.4** Comparative results of changes in key economic indicators of Ukraine and Poland for 1991–2021 (in constant 2015 prices)

Country	Indicator	Year	
		1991	2021
Ukraine	Gross National Product (billion USD)	147.4	101.5
Poland		181.4	587.5
Ukraine	Gross National Product per capita (billion USD)	2835	2451
Poland		4774	15549

*Note: The World Bank. World Development Indicators. URL: <https://databank.worldbank.org/source/world-development-indicators>*

However, the President of Ukraine V. Zelensky has addressed Ukrainian and foreign audiences 103 times in the first 50 days of the war. He skillfully used his speeches as a "powerful weapon against russian disinformation", which displaced russian leader from the position of the main news-maker of the russian-Ukrainian war and approved in the world media the wording "russia's war against Ukraine" instead of "the Ukrainian crisis" [7]. On the other hand, almost half of the top Ukrainian influencers from YouTube, Instagram, and TikTok (14 profiles out of 30) did not react at all to the threat to the existence of their native country. Presumably, the "existential factors" for them are only the constancy of their high ratings, which did not undergo significant changes during the studied period. For example, a comparison of the rating of Ukrainian YouTubers by "Social blade" (<http://surl.li/mbbqx>) with the list of the most popular Ukrainian-language YouTube channels on Wikipedia by manifest.in.ua [28] shows that the Internet version of the TV channel STB takes 23<sup>rd</sup> place in the overall rating, the author's channel "*Chotky patsa*" takes 31<sup>st</sup> place.

### 3.3 WAR THROUGH THE EYES OF THE MILITARY (BASED ON THE PHOTO CONTENT OF THE OFFICIAL PAGES OF THE INFANTRY BRIGADES OF THE ARMED FORCES OF UKRAINE ON FACEBOOK)

The official Facebook pages of 23 brigades (mechanized, motorized infantry, infantry, mountain assault, airborne assault, airmobile, airborne, jaeger, marine) were investigated. For various reasons, the data of one more marine infantry brigade and three mechanized brigades according

to the pre-war structure of the Armed Forces were not taken into account. The official pages of the infantry brigades, which had just begun to form during the Russian invasion, were not considered.

We reviewed these pages three times: in early February 2022 before full-scale war, in September 2022, and in early March 2023. As of the beginning of February 2022, before the start of full-scale hostilities, the total number of their subscribers was 375.6K. At the beginning of March 2023, their number increased to 883.7K or 2.3 times. When establishing the final figures, it should be taken into account, that at the time of the third review, the official pages of the two brigades were redone for reasons of cyber security. In September 2022, they had combined 108.7K followers, currently only 3.9K. The rest of the official Facebook pages of the infantry units of the Armed Forces showed growth during 2022, even though the number of users of social media, especially Facebook, in Ukraine decreased during the martial law. The greatest increase in the number of subscribers was recorded on page 92 of the separate mechanized brigade (SMB) named after the kish otaman Ivan Sirko – from 6.4K to 53K or 8.3 times. The leaders in terms of the number of subscribers throughout the observation period were 93 "Kholodny Yar" SMB (208.9K) and 72<sup>nd</sup> OMBR named after Black Zaporozhets (97K). Of the 23 brigades, one actually does not post on its official page, one does not update them for a long time. The rest of the official pages of the infantry brigades of the Armed Forces of Ukraine are updated regularly. The absolute majority of the considered infantry units of the Armed Forces of Ukraine have accounts on other social media platforms – Instagram, YouTube, Telegram, but the number of their followers is much smaller. The most popular among them is the YouTube channel of the 93<sup>rd</sup> SMB "Kholodny Yar" (75.2K subscribers, 22.7M views), which ranks 12<sup>th</sup> in the ranking of Ukrainian-language channels in the "Military affair" category, compiled by the public project "Manifest" ([manifest.in.ua](http://manifest.in.ua)) [28].

We analyzed the photo content of the official page of the infantry brigade of the Armed Forces of Ukraine with the second largest number of subscribers – 72<sup>nd</sup> OMBR named after Black Zaporozhets (97K) (<https://www.facebook.com/72.brigade.best/photos>). The photo content, totaling 630 units, fully covered the course of the first year of the full-scale Russian-Ukrainian war (February 24, 2022 – March 11, 2023). 315 images were analyzed, the rest were removed from the review as either not directly related to the topic (images of chevrons), or duplicate images of the same event/face, or their identification is difficult/too ambiguous.

We singled out three major categories in the studied photo content – "People", "Equipment", "Landscape", dividing each of them into separate categories. This allowed us to take into account during calculations the specific weight of images with sufficiently close content, at the same time, without losing important details. The main criterion for separation was the semantic-semiotic approach in Roland Barthes's version – the location of a certain object/objects (spectrum) as a meaningful center at the denotative level, or stadium [19].

Comments and posts accompanying these photos were used to clarify the background and time of content production. The semantic-semiotic analysis of the photo from the official page of the 72<sup>nd</sup> OMBR named after Black Zaporozhets often did not coincide with the author's labeling of these images.

We included the following thematic headings in the **"People"** category:

*People at the war* – spontaneous photos of military personnel in a combat situation, against the background of military equipment and weapons.

*Breaks on the front line* included various types of recreation on the front line.

*Women at the war* – all existing images of women, including alongside men.

*Posing* – with or without weapons and equipment, against the background of equipment or without, which emphasize the personality of the person depicted.

*On combat positions* – images of people in positions, equipped in the engineering plan.

*In a peaceful environment* – photos from award ceremonies, concerts, cultural events, with the participation of a chaplain, with civilians.

*Fallen heroes* – personal photos of fallen heroes, both in war and in peacetime, photos from mourning ceremonies.

The following thematic headings were included in the **"Equipment"** category: *"Our equipment", "Equipment, weapons and ammunition", Ukrainian and trophy, "Destroyed enemy equipment"*.

The **"Landscape"** category was made up of the following thematic headings: *Elements of combat operations* (mainly artillery fire, mortars, explosions, which, due to Operator safety issues, are always presented on a wide landscape background); *Ruins, Animals, War landscapes* with any signs of combat (eg, a landscape with a lot of craters from explosions, military equipment in a field with ripe wheat, large-scale photography of fortified positions from the ground and from the air).

The main feature of the content under consideration is that the "Photos" section on the official pages of the army brigades currently consists exclusively of photos for posts, made by professional media with the assistance of the brigade's press service. However, in each of the considered visual images, in addition to certain stereotyped media elements, there are always unique real images, recorded by technical means of shooting.

At the same time, according to our observations, visual arrays in general are formed spontaneously, on the occasion of significant events at a certain moment – for example, a long stable defense or a successful counteroffensive, as well as established approaches regarding the need for mandatory mention of all types of troops – infantry, tanks, artillery. We summarized the obtained results in **Table 1.3.5**.

In September 2022, in co-authorship with L. Bozhko, a part of the photo content of the most popular official Facebook page of the infantry brigade – 93 SMB "Kholodny Yar" (<http://surl.li/demy>) was recently analyzed (**Fig. 1.3.4**). The general sample consisted of more than 500 photos, taken between May and September 2022. Images in the "People" category accounted for 58.3 % of the total number of images counted; in the "Equipment" category – 24.7 %; in the "Landscape" category – 17 % [14].

As you can see, the results coincided within the limits of statistical error.

In our opinion, this means that the vision of "War through the eyes of the military" differs from everyday and journalistic assumptions about it. The war does not look like a chain of combat operations with the massive use of tanks, artillery, and other weapons, the result of which is the

destruction of the maximum number of enemies and enemy equipment. *It appears as a special type of human existence.* In our opinion, here the peculiarity of Ukrainian "militancy" was revealed, not as aggressiveness, aimed at external expansion, but at the defense of the native land.

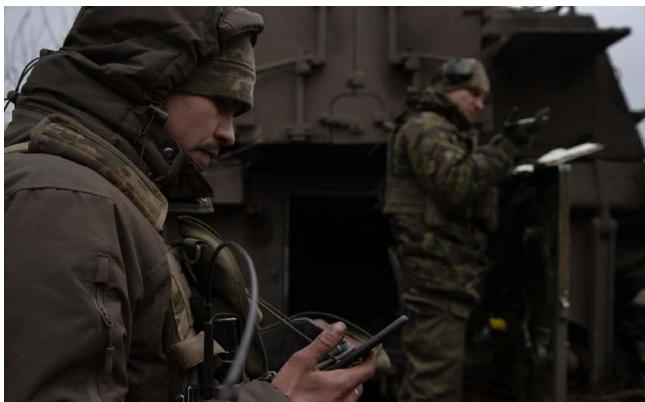
● **Table 1.3.5** Results of the content analysis of a part of the "Photo" section on the official Facebook page of the 72<sup>nd</sup> OMBR named after Black Zaporozhets (24.02.2022–11.03.2023)

Thematic heading name	Percentage of the total number, %	Number of images
<b>People</b>		
People at the war	12.7	40
Breaks on the frontline	2.9	9
Posing	31.4	99
On combat positions	1.3	4
In a peaceful environment	4.8	15
Women at the war	6	19
Fallen heroes	0.6	2
Totally	59.7	188
<b>Equipment</b>		
Our equipment	5.7	18
Equipment, weapons and ammunition our and trophy	9.9	31
Destroyed enemy equipment and ammunition	5.3	17
Totally	20.9	66
<b>Landscape</b>		
Elements of combat operations	5.7	18
Ruins	4.8	15
Animals	4.1	13
War landscapes	4.8	15
Totally	19.4	61
In sum	100	315

*Note: OMBR – okrema mekhanizovana bryhada (the separate mechanized brigade). Translit which used in official accounts*

Let's assume that the content of the "military vision of the war" was determined to a large extent by such factors. On the one hand, it was dictated by the position of the Operator, the one who shoots, according to the terminology of R. Barthes. A significant part of the photo content was taken by professional journalists. However, even being on the front lines at the time of the shooting,

they were not direct witnesses of high-intensity combat operations. For security reasons, they were not shown a large amount of Ukrainian military equipment. On the other hand, the military situation turned shootings sometimes in another direction, in which they were not planned in advance. For example, the lack of a sufficient number of thematic scenes "In a peaceful environment" or the presence of a large selection of "picturesque" locations with ruins and landscapes, mutilated by combat actions, could have affected. Finally, the coverage of combat operations involving various types of troops could not do without photos of their personnel.



**Fig. 1.3.4** Sample of the frame "People at the war" from the photo content of the official Facebook page of the 72<sup>nd</sup> OMBR named after Black Zaporozhets

Another question to be considered is the effect of the studied vision of "war through the eyes of the military" on the mass audience. Since the Revolution of Dignity, Facebook has become not only the most popular, but also the most influential social platform for Ukrainians. Formally, it maintains such positions in 2023, controlling more than 40 % of Ukrainian Internet traffic – more than Youtube, Instagram, and Twitter combined [29].

However, it should be taken into account that the functions of Facebook regarding the coverage of the russian-ukrainian war in different phases of its course have changed significantly. It is obvious, that Facebook, in contrast to 2014–2015, the period of the so-called anti-terrorist operation in the east of the country, lost its informational priority in covering the course of hostilities. As noted in a large-scale survey by the Kyiv International Institute of Sociology, online channels of information are now predominant, especially for youth age groups. If we analyze the total time of news consumption in social networks (and take it as 100 %), then 41 % falls on Telegram, 37 % on YouTube, and only 12 % on Facebook (another 6 % falls on Viber, and on all others networks, taken

together, – 3 %) [4]. On the other hand, the authors' personal observations allow us to state that Facebook continues to perform *volunteer* work, collecting various assistance for the Armed Forces; *communicative* – for relatives and friends of certain military units and divisions, functions to which the function of *searching for missing persons* is added (in previous years, due to the much smaller scale of the phenomenon, it was not so noticeable). The performance of this function is stimulated by the fact that the female part of the audience exceeds the male part in all age groups of users [30].

But Facebook performs all these functions separately from the official pages of military structures, through specialized communities (for example, the volunteer organization "Return Alive" with 3.5 million followers (<http://surl.li/demum>). The propaganda function, which belongs to official Facebook pages of military formations, also has its own specifics. Since their users, as a rule, make up an active pro-Ukrainian community, it may not be about conviction in something, but about *motivational influence*, support of already existing views. This is clearly evidenced by the actual complete absence of image reposts by other users and numerous comments like "God bless you all!"

### 3.4 UKRAINIAN "FEMALE MILITARY": BEFORE AND DURING THE FULL-SCALE WAR

"Female military" is one of the newest frames for Ukrainian culture, which began to actively advance since the beginning of the "hybrid" phase of the Russian-Ukrainian war in 2014. Ukrainian "female military" is what we call images (primarily photographic) of women in military uniform, sometimes with military ammunition, weapons, against the background of military equipment, military towns, training grounds, often in a combat environment, etc.

The Ukrainian "female military" was analyzed on the materials of the Facebook social network – almost 2.5 thousand photos of women in military uniform. During the research, preference was given not to the maximum volume of visual units in the sample population, but to the analysis of various contexts of the production of "female military" – a woman in military service, a woman in real combat operations, a woman in command positions in the Armed Forces, a woman in uniform as an artificially created media object.

In the first stage of the research, these contexts were studied in the mode of "peacetime" as of the end of January 2022, in the second – after a year of the full-scale war in March 2023. According to the Personnel Center of the Armed Forces of Ukraine, the number of women in the army doubled from 2015 to 2021 and accounted for approximately 15 % of the military personnel [31]. 16,700 women received the status of combatants, 302 were granted state awards [32]. The specific weight of women among the personnel of the Armed Forces in 2022 compared to peacetime increased to 20 % [33], apparently due to the general mobilization and increase in the total number of the Armed Forces.

The official page of the 1st Separate Siver Tank Brigade (<https://www.facebook.com/1ogtb>) was chosen to study the context of **"women in military service"** due to the large number of photos of "female military" in lifestyle. The first 1,000 images, which covered the period from Octo-

ber to December 2021 and contained both military and civilian images of women, were subjected to content analysis. It is important to note, that during this period, certain restrictions on women occupying combat positions, which existed in the first years after the beginning of the "hybrid" stage of the Russian-Ukrainian war, were already removed. In addition, it should be taken into account, that during this period all personnel units of the Armed Forces of Ukraine were necessarily involved in the battles in the east of the country on a rotational basis.

Only those photos, in which all the characters are dressed in military uniform, were classified as "female military". Paired images of men and women where female images occupied the visual center of the image were also included. Serial photos from different angles or at different moments of the same event were counted as one, since we were primarily interested in the ratio of different types of activities of women in the Armed Forces. If the percentage of the total number of female photos in the sample (13 %) was approximately equal to the specific weight of women in the Armed Forces, then the specific weight of purely "female military" turned out to be approximately half as much. Out of 75 images of women in uniform, 70 turned out to be images of women in their main traditional economic activities – clerical, cultural and educational work, cooking, serving food and posing [16].

The content analysis of the photo on the same page of the 1<sup>st</sup> Siver Tank Brigade during the first year of the full-scale phase of the Russian-Ukrainian war (24.02.2022–12.03.2023) allowed us to obtain the following results. A total of 538 images for this period, 231 of which are not directly related to the content under consideration (reposts of infographics of enemy losses and operational situation from the General Staff of the Armed Forces, etc.). Of the remaining 307 images, there were 10 images of women, which were distributed as follows:

- *medicine* – 1;
- *posing* – 5, of which two were used to advertise voluntary service in the Armed Forces;
- *celebrations/events* – 4 serial photos from the marriage ceremony of a woman and a man, both of whom are members of the brigade.

Comments on the images made it possible to establish the occupations of the women who posed in the photo: financiers, liaison officers, psychologists.

The context of **"woman in real combat"** was analyzed using the example of media files from the account of O. Bilozerska (<https://www.facebook.com/bilozerska>) (37.4K subscribers in December 2021, 41.3K in March 2023) – an officer of the Armed Forces of Ukraine, recently one of the few female snipers. It is interesting that O. Bilozerska has journalistic experience from peaceful life, runs her own website ([bilozerska.info](http://bilozerska.info)). However, only a few series are clearly staged, many photos have signs of professional shooting, but they were taken directly on the front line.

380 photographs from 2014 to 2021 were selected for the study, of which 96 were not classified as "female military". The rest of the photos were clearly dominated by "combat military": photos with weapons, military equipment (the heroine is the commander of the second fire platoon of the self-propelled artillery unit), in a military environment, setting up positions, life on the front lines, and not at international exercises or parades – 177 images (62.3 %), of which approximately 20–30 are repeated and serial [16].

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Although O. Bilozerska made posts on the Facebook page and duplicated them on the website throughout the year of the russian-Ukrainian war, 9 full-length photos were available for consideration during this period in the frame of "female military", only 5 (55,55 %) of which can be defined according to the above criteria as "combat military" (**Fig. 1.3.5**).



◉ **Fig. 1.3.5** An example of a "combat women's military" – a female sniper after pre-firing a rifle

*Note: photo from O. Bilozerska's Facebook page*

The context of "**woman in command positions in the army**" was previously studied on the basis of the media files of the account of V. Arnautova, adviser to the Commander-in-Chief of the Armed Forces of Ukraine on gender issues (<http://surl.li/bglyj>). Although status photos (at various events, in particular with the participation of the military) prevailed in the official album "Photos with Victoria", in the sum of photos from the private album "Photos of Victoria" they made up a noticeably smaller part – 38 out of 188 images (20.21 %) [16]. During the full-scale war between Russia and Ukraine, V. Arnautova continued to make posts on her Facebook page, but did not post a single photo in the style of "female military".

The context of "a woman in uniform as an artificially created media object" was studied using the example of the Facebook community "Our Country Ukraine" (<http://surl.li/azuqo>), saturated with images (photos, posters, graphics) of "female military" since 2018. The number of its subscribers at the end of 2021 was 48K, at the beginning of March 2023 – 61.1K.

The content of the community's media files is edited, since the absolute majority of images in the group's profile are placed by the moderators. Among the latter, there are at least 4 women (4 out of 9 moderators in 2021, 5 out of 11 moderators in 2023).

The first 1,000 content media files from this community were subjected to a first look at the content analysis, including 54 single and group images of women in military uniform (5.4 %), particularly collage-type and repetitive, and (247 or 24.7 %) images of men in military uniform individually or in a group. 19 images or 35.2 % of the total number of "female military" could be classified as "combat". For comparison, among "male military" in the group, a total of 103 media files (41.7 %) were assigned to the "Photos with weapons or military equipment" category.

In fact, all "female military" from the Facebook community "Our Country Ukraine" can be recognized as staged, not made in a real combat situation. We identified the most popular posing (even with weapons and equipment), which emphasizes the heroine's beauty and femininity, rather than her military status. A more stereotypical approach is posing with flowers and plants; animals (cat, dog) do not make up the majority. If 16.7 % of such mediatized "female military" appeared in the researched community, then 10.9 % appeared in the content of the sniper Olena Bilozerska's Facebook page [16].

During the second review in March 2023, all 426 images that chronologically fit into the framework of the full-scale russian invasion of Ukraine were analyzed. Among them, there is only one "female military" – an image of a group of women in military uniform with combat awards with ethno-national symbols, designed as a poster in honor of Ukrainian Women's Day.

Considering the fact that our most recent analysis of the photo content of the popular official Facebook pages of the infantry brigades of the Armed Forces of Ukraine found on the second most popular page of 72 OMBR named after Black Zaporozhets only 6 % of female images per year, we considered it impractical to search for additional resources to compare "female military" before and after the start of the full-scale russian invasion of Ukraine.

We explain the spread of Ukrainian "female military" in 2014–2022 by the coincidence of 3 factors:

1. Further democratization of the political system of Ukraine after the Revolution of Dignity, which, while maintaining its transitional, insufficiently institutionalized character, was marked by the expansion of access to power and opportunities for social mobility of a wider circle of Ukrainians.
2. Promotion of the wave of "equal opportunities feminism" in Ukraine at this time.
3. An increase in the number and personnel composition of the Armed Forces in the conditions of hostilities in the east of the country with separatist entities, supported by Russia, which was ensured by several waves of partial mobilization, as well as a broad campaign of voluntary entry into military service under contract.

At the same time, certain social expectations regarding the equality of the role and place of women during the "hybrid phase" of the Russian-Ukrainian war collided with more realistic practices of the predominance of women in military service in traditional types of economic activity (office, organization of cultural, religious, sports events), not accentuating it as an important social elevator, as well as the preservation of a more archaic interpretation of the female gender

as a beauty, dependent on a man in everything else. There were only isolated exceptions to this public interpretation. In the conditions of a sharp increase in the intensity of hostilities in February 2022 – at the beginning of 2023, the indicated approach became even more obvious and led, despite the formal increase in the specific weight of women among the personnel of the Armed Forces, to a decrease in "female military" in all possible contexts and on all possible resources to statistically insignificant indicators.

If we consider "female military" through the prism of the Ukrainian national character, we can say that together with "male military" they embody a very moderate level of "militancy". Therefore, "combat military", that is, photos with weapons in hand, taken in a combat position, in a combat environment were not too common either before or after the start of the full-scale russian invasion of Ukraine. At the same time, even in such conditions, the researchers identified "3 forms, 4 categories, 15 types of female resistance" [34] of Ukrainian and Crimean Tatar women during the occupation and the war in Ukraine, in relation to which the contexts, analyzed by us, are the embodiment of the most radical armed resistance.

### 3.5 FROM "PICTURESQUE VILLAGE" TO "WAR RUINS"

One of the most famous traditional visual frames of Ukraine, which dates back to the 19<sup>th</sup> century, is associated with the "picturesque Ukrainian village". In contrast to the early images of Ukraine – primarily as a picturesque natural region, the proposed frame placed an image of *an elegant settlement in a picturesque natural environment at any time of the year and day*, indirectly reflecting such features of the national character as "emotionalism and sentimentalism, sensitivity and lyricism". The formation of the mentioned image took place primarily thanks to the Ukrainian school of landscape painting (S. Vasylykivsky), household paintings of M. Pymonenko. Recognized masters of the world level also contributed to the creation of this image, in particular I. Aivazovsky, A. Kuindzhi, I. Repin. This image, painted from the beginning on wide canvases by professional artists, began to be reproduced in huge editions thanks to postcards. There is a well-known lawsuit in connection with the use of one of M. Pymonenko's paintings on the label of a vodka bottle by M. Shustov.

The absolute majority of the 19<sup>th</sup> century photographers depict urban landscapes instead. We found only two photo collections comparable to the "picturesque Ukrainian village" frame. The collection of J. Raoult (approximately 30 items) (<http://surl.li/aznoh>), published on the website of the New York Public Library (<https://digitalcollections.nypl.org>), as well as S. M. Prokudin-Gorsky (9 photos with Ukrainian and Crimean landscapes out of 2.6 thousand, depicting various corners of the russian Empire), published on the website of the US Congress (<https://www.loc.gov/collections/prokudin-gorskii>). Both in general also coincide with this frame, and the differences do not go beyond the limits of the common at the end of the 19<sup>th</sup> century "critical realism" in visual arts. At the same time, the similar picturesqueness in the photos of the countryside of other regions of the former russian Empire by both photographers does not allow to verify the plausibility of the researched frame.

Later, in the 1930s–1980s, we observe the preservation of this frame in the paintings of V. Krychevskiy, A. Manastyrsky, M. Burachek and T. Yablonskaya. The most notable feature of the Soviet vision of the "picturesque Ukrainian village" was the maintenance of the propaganda narrative of the transformation of Ukraine into an industrial and agrarian republic. The last reminiscences of this image can be seen in the 1990s–2020s in the "Plontanism" of I. Marchuk.

Modern visions of a "picturesque Ukrainian village" differed in insignificant details (the change in the angle of the image due to the increase in the scale of what is depicted due to the spread of aerial photography, the expansion of the area of sown fields in the photos). We explain their spread by the insufficient speed of modernization processes, the preservation of a disproportionately high specific weight of agriculture in the economy of Ukraine (**Table 1.3.6**), the presence of 30.6 % of rural residents in the country's population [35] and the largest percentage in Europe (with the exception of Bulgaria) of supporters of "materialistic values" among Ukrainians – 45.9 % according to the World Values Survey-7, which was conducted in Ukraine in 2020 [36].

● **Table 1.3.6** Some indicators of the development of agriculture in Ukraine and France in 2021

Indicators	Ukraine	France
Plant growing (%)	81.4	61.7
Animal husbandry (%)	18.6	32.8
Specific weight in GDP (%)	12.4	2.1
Share in total exports (%)	41	13.7 <sup>a</sup>

*Note: [37–40]*

*<sup>a</sup>New data for 2022. 5.5 % are counted by French statistics as "Services"*

In the last two years before the start of the full-scale war, the exploitation of the frame of the "picturesque Ukrainian village" for export has become a trend phenomenon, correlative to the increasingly noticeable global trend of "ruralization". A qualitative example of such a product is the English-language channel "*Pavlo from Ukraine*" (<http://surl.li/bacue>) with 220K subscribers in the lifestyle and house-tour genres. In the directly Western vision of a "picturesque Ukrainian village", which is represented by several videos from the channel "bald and bankrupt" (3.85M subscribers, 590M views), all the signs of a global media product are clearly visible. One of the commentators aptly characterized them as follows: "Mission, absurdity, kindness, rural obscurity, humor" (<http://surl.li/fgrkv>) [41].

Already the first months of the active phase of the Russian-Ukrainian war generate the antagonistic frame "war ruins". Currently, the "war ruins" frame largely reflects the war-relatedness of ordinary citizens of Ukraine. About a quarter of those surveyed in the summer of 2022 noted that they were forced to change their place of residence in Ukraine during the full-scale invasion of Ukraine by Russia. 32 % of respondents stated that they suffered material losses as a result of the war. 7 % of the interviewees noted that they personally or their close relatives were injured

or maimed as a result of war [42]. It is the "war ruins" that appear as the first objects of its museification, so far in online format [43], and in the future may appear as a means of "promoting Ukraine on the international arena as a "place of memory" for the largest-scale destruction since the Second World War", which will attract a lot of attention in the context of the increasingly popular "dark" or memorial tourism in the world [15].

We decided to determine the features of the visual representations of the "war ruins" based on the content analysis of one of the most popular Telegram channels "Real war / Ukraine news" (<https://t.me/voynareal>) with almost 1.4M subscribers, which exceeds the total number of followers of the official Facebook pages of more than 20 infantry brigades of the Armed Forces of Ukraine. The analysis was conducted for the period from October to December 2022, taking into account the fact of mass shelling of civilian infrastructure throughout the territory of Ukraine after the damage to the Crimean Bridge in early October 2022.

For this purpose, among other visual groups with a noticeable specific weight (political chronicles; maps, charts, diagrams, infographics; reposts of text messages, etc.) in the content of the specified social media platform, the category "Destructive consequences of the war" was singled out with four headings:

- *"uneasy sky"* with smoke from fires and traces of air defense work;
- *ruins, conflagrations, fires, demolitions* of cities, villages, infrastructure, cars;
- *"disorder in the room"* as a result of shelling;
- *"enemy remnants"* (equipment, weapons, pieces of equipment, missiles, drones, shells, mines, destroyed positions).

Relevant images on the territory of Ukraine, including the occupied territory, Russia and neighboring countries were included in this category. Photos of the consequences of the war, caused by hostilities or special operations, were taken into account. Images related to non-military causes were not taken into account. In serial images of the same event or object, photos, taken from approximately the same angle and repeated, were excluded from the calculation. Due to the ambiguity of the content, the depiction of the ruins of the Russian-Ukrainian war in reposts from the covers of the world mass media was not taken into account.

The "Destructive Consequences of the War" group of photos included mainly professionally made, but not illustrative photos. The visual appeal in this case consisted in the choice of an impressive perspective, an interesting position of the operator during the shooting, but not in the staging of the object.

As you can see, during the three months under consideration, the depiction of the destructive consequences of the war on the Telegram channel "Real War" undergoes certain transformations (**Table 1.3.7**, **Fig. 1.3.6**). After the first shock, such content is banned (or censored), attention is redirected to the demonstration of destroyed enemy weapons and equipment, which is more typical for coverage of wars and conflicts.

However, the percentage of images of the Russian-Ukrainian war through the lens of the destruction, damage, conflagrations and fires mainly of city buildings, infrastructure, cars, caused

by it remains unchanged (more than 60 % of the corresponding category). Therefore, we should talk about a new frame, different from both the pre-war frame of a "picturesque Ukrainian village" and close to it images of "war landscapes" with signs of hostilities (a large number of craters from explosions, large-scale shooting of fortified positions or military equipment on fields), which we singled out during the analysis of the content of media files on the official Facebook pages of the infantry brigades of the Armed Forces of Ukraine.

● **Table 1.3.7.** Results of the content analysis of the category "Destructive consequences of the war" in the photo content of the Telegram channel "Real war"

Month	October 2022		November 2022		December 2022	
Heading	n	%	n	%	n	%
"Uneasy sky"	81	25.2	12	11.2	17	12.9
"Ruins and fires"	195	60.5	73	68.2	78	59.1
"Disorder in the room"	12	3.7	4	3.7	6	4.5
"Enemy remnants"	34	10.6	18	16.9	31	23.5
Totally in the category "Destructive consequences of the war"	322	100	107	100	132	100
The total photo content for the month and the specific weight of the category in it	1605	20	1533	7	1546	8.5



○ **Fig. 1.3.6** Sample of the "war ruins" frame  
Note: photo from the "Real War" Telegram channel

At the same time, according to our observations, the image of human victims among military and civilians is taboo on any official and unofficial resources.

The aggressor, using the advantage in artillery, aviation, and missile weapons, constantly inflicts massive strikes on the territory of Ukraine, which lead to the destruction of civil infrastructure, the demolition of private houses, cars, and the death of civilians. Visualizing the consequences of these strikes, along with the more typical demonstration of the destruction of enemy forces and equipment, constitutes one of the common domestic media frames in the coverage of the Russian-Ukrainian war – the "war ruins" frame. Its promotion is obviously due to a strong propaganda effect and a favorable reception by the Western audience. In the case of its further memorialization and museumification, we can talk about Ukraine as a country that instead of a "picturesque village" will be represented by "picturesque ruins".

## CONCLUSIONS

Our analysis of the course of the first year (from February 24, 2022 to March 15, 2023) of the hot phase of the Russian-Ukrainian war through the prism of the visual content of social media platforms popular in Ukraine: YouTube, Facebook, Instagram, TikTok, Telegram, demonstrated its multiplex vision, which consists of many "hybrid" frames, where media elements are closely intertwined with socio-cultural ones. The latter are formed both by the previous historical and cultural tradition, and by the consequences of the turning points of the modernization transformations in Ukraine during the years of independence.

We observe the effect of these factors regardless of whether we are dealing with the completion or incompleteness of a certain modernization process. In the first case, we recorded the negative impact of globalized media culture, which popularizes primarily glamorous and entertaining content, often completely detached from reality, on the top Ukrainian YouTube, Instagram, and TikTok profiles. The overall level of their Ukrainization and social relevance at the beginning of 2023 (31 %) turned out to be more than twice lower than the indicators of dominance of the Ukrainian language in public and private space, achieved at the end of 2022. On the other hand, the unsatisfactory results of the economic transformation of Ukraine over the past thirty years became a significant factor in the under-Ukrainization of the considered top profiles. This did not allow using these profiles as a weapon as successfully as President V. Zelensky.

The Russian-Ukrainian war, through the eyes of the Ukrainian military, does not look like a stereotypical chain of combat operations with the massive use of its own equipment and weapon, and as a result, the destruction of the maximum number of enemies. *It appears as a special type of human existence.* After all, they are at the center of almost 60 % of the photo content on the official pages of the most popular infantry brigades of the Armed Forces of Ukraine in terms of the number of subscribers (in particular, 72 OMBR named after the Black Zaporozhets). This was the result of the intersection of the "peaceful" beliefs of the Operator, the professional media people

who generated this content, and the real combat environment, in which the shooting was carried out. The specified vision performs a motivational function for the active pro-Ukrainian community, which is the main audience of such accounts.

The hopes of patriotic ethno-nationally oriented communities for the equality of the role of men and women as, first of all, warriors, which was already reflected in the spread of the "female military" frame during the first phase (2014 – the beginning of 2022) of the Russian-Ukrainian war, did not come true due to the contradictions of the progress of feminism in the Ukrainian culture. Images of women in military service were dominated by images of traditional types of economic activity (office, organization of cultural and religious, sports events), not emphasizing it as an important social elevator, but accenting purely female beauty.

In the conditions of a sharp increase in the intensity of hostilities in February 2022 – at the beginning of 2023, the indicated approach became even more obvious. It led despite the formal increase in the specific weight of women among the personnel of the Armed Forces, to a decrease in "female military" in all possible contexts and on all possible resources to statistically insignificant indicators. However, this does not prevent Ukrainian women from inventing less radical forms of resistance to the war.

If we consider both "male" and "female military" through the prism of the Ukrainian national character, then they reflect a very moderate level of "militancy" as its fundamental feature. Therefore, "combat military", that is, photos with weapons in hand, taken in a combat position, in a combat environment were not too common either before or after the start of the full-scale Russian invasion of Ukraine.

With the increasing intensity of Russian attacks on Ukrainian infrastructure in the fall of 2022, we observe in the content of popular Telegram channels, as one of the main sources of operational news, the promotion of the "war ruins" frame, images of destruction, damage, conflagrations and fires, mainly of urban buildings, infrastructure, and cars. This frame appears to be more modernized than the one popular from the end of the 19th century, the frame of the "picturesque Ukrainian village", which simultaneously represented "emotionalism and sentimentalism, sensitivity and lyricism" of the Ukrainian national character and the preservation of the country's excessive, even for emerging market economies, level and influence of ruralization.

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The second part of the monograph highlights the current trends in the development of painting, cinema and theater art. The well-known Ukrainian expert in the field of Oriental art, Professor Svitlana Rybalko, characterized the peculiarities of the development of art-Orientalism in Kharkiv, identified changes in scientific approaches to the understanding of this artistic phenomenon, correlations and collaborations with world scientific schools and museum institutions, the influence on the development of artistic practice and culture of Kharkiv as a whole. It has been proven, that Oriental studies is a full-fledged and inseparable part of Ukrainian culture, and the Kharkiv art school of art-oriental studies has strong traditions and prospects for diversifying the basic directions of development.

The publication of the leading Ukrainian film expert Volodymyr Myslavskyi revealed the peculiarities of the birth and formation of film education in Ukraine in the period from 1916 to 1930, defined the role of various film courses and private film schools in Kyiv and Odessa in the formation of film education, characterized the objective factors that influenced the institutionalization of state film education – the opening of the Odesa Film School and the State Institute of Cinematography in Kyiv.

A detailed dramaturgical and genre analysis of war cinema is presented in the article by Olga Kosachova, who proposed an original classification of the genres of Ukrainian art cinema about the war, characterized their features in morphological, dramatic, cultural and visual contexts. The author revealed the trend of genre diffusion of war cinema from the second half of the 20<sup>th</sup> to the first quarter of the 21<sup>st</sup> century, established the influence of the russian-Ukrainian war on the development of national cinema.

The chapter by Svitlana Fievralova and Victoriia Hvorostenko, teachers of the Department of Actor Skills of the Faculty of Performing Art of the Kharkiv State Academy of Culture, highlights the theoretical achievements and innovative methods that contribute to the training and upbringing of a modern, competitive actor of dramatic theater and cinema. The activity of the experimental workshop of theatrical studies (ECMATEDOS), in which students master unique techniques of creating a stage image, expand their own opportunities for self-discovery and acting self-improvement, is characterized.

The materials of the section introduce unique biographical and factual information about little-known aspects of the development of various types of Ukrainian art into scientific circulation.

Svitlana Rybalko

**ABSTRACT**

The purpose of the article is to reconstruct the main stages of the development of Kharkiv art-Orientalism, highlight its paradigmatic field, circle of participants, identify modern trends and main achievements. The source base of the research includes scientific and non-fiction publications of the 20<sup>th</sup> and early 21<sup>st</sup> centuries, works of fine art, photos and video materials, interviews, materials from social networks (Facebook, Instagram). Accordingly, the methods of chronological reconstruction, statistical, comparative, formal, semantic and content analysis are used.

The article analyzes the research activities of Kharkiv scientists in the field of oriental art, taking into account the historical, cultural and political transformations of Ukraine, highlights the factors that influenced the development of the orientalist component of the science of art, outlines the main stages of its development. Scientific and creative institutions (formal and informal) have been established, which played the role of centers of acquisition and dissemination of knowledge about the art of the East, the names and achievements of representatives of Kharkiv art-Orientalism have been determined, and the continuity of its tradition has been shown.

As a result of the analysis of research works, publishing and museum-creative activity, changes in scientific approaches to understanding the art of the East, the main directions of scientific research, the degree of their development, correlation and collaboration with world scientific schools and museum institutions, the influence on the development of artistic practice and culture of the city in as a whole have been determined. It has been found, that regardless of the types of institutions and platforms that underwent numerous reorganizations, the tendency to study the art of the East was maintained throughout the century. The inter-institutional migration of scientists led to the formation of a single scientific and creative environment and the persistence of traditions.

The results of the work generalize and clarify the data, obtained by previous researchers. New names and facts were introduced into the scientific circulation, the peculiarities of Kharkiv art-Orientalism as a complete scientific and creative phenomenon have been defined for the first time.

The results of the study can serve as a heuristic model for further scientific studies of Ukrainian art-oriental studies; to be used in teaching during the conceptual development of relevant educational courses, can be useful in museum and creative activities.

**KEYWORDS**

Oriental studies in Ukraine, Kharkiv art-Orientalism, scientific schools, artistic life of Kharkiv, art of East Asia, art of the Middle East, Judaica, Japonism, Orientalism.

Oriental studies are a full-fledged and inseparable part of Ukrainian culture. Developments in this field are bright pages of the culture of the first third of the 20<sup>th</sup> century, and in terms of their achievements, scale of work, and enthusiasm for scientific research, they correspond to the Ukrainian avant-garde. The revival of this branch of scientific knowledge has become one of the tasks since the beginning of the restoration of Ukraine's independence as a state in the early 1990s. The importance of orientalist studies was emphasized by the famous Ukrainian scientist O. Prytsak<sup>1</sup>. He emphasized that, on the one hand, there are oriental elements in Ukrainian culture, and therefore oriental studies is one of the tools of self-knowledge, on the other hand, participation in oriental studies is a means of spreading information about Ukraine [1].

During the thirty years of development of Ukraine as an independent state, the Institute of Oriental Studies was established as part of the National Academy of Sciences of Ukraine, scientific and publishing activities were resumed, scientific centers in Kyiv, Odesa, Kharkiv, and Lviv joined the process of reviving the national school of oriental studies. It is quite natural, that language and literature, historical-political science and economic studies became the leading directions of Ukrainian oriental studies. Artistic culture and, in particular, the fine arts also received a new push for development, but the analysis of this development only sporadically falls into the field of view of historiographers, mainly within the limits of other, more general, or, on the contrary, local studies.

Meanwhile, art-Orientalism is an integrative discipline that relies on the data of various branches of academic knowledge and at the same time requires the mastery of specific art history research methods, understanding of formal and technological aspects, peculiarities of plastic language. Its achievements have both a theoretical dimension and a practical one, aimed at museological and creative activities. That is why art Orientalism is a special branch of scientific knowledge that is inseparable from the development of art collections and artistic practice. In this sense, the Kharkiv scientific center is one of the powerful phenomena and needs to be understood as a long scientific and artistic tradition.

The first review of the development of oriental studies in Kharkiv belongs to A. Kovalivskyi, one of the prominent representatives of the Kharkiv scientific school. In his article, he – a participant in the exploration of the art of the East in the 1920s and 30s – considered the origins of Kharkiv Orientalism, recorded the achievements of his university teachers and colleagues [2]. The further development of Kharkiv oriental studies research takes place mainly within the scope of reviews of the general national history of oriental studies [3], its individual directions [3–6], or as a component of the scientific heritage of Kharkiv University<sup>2</sup> [7–9]. The scientists reconstructed the chronology and activities of the first oriental studies institutions, represented the names and scientific works of the founders of the oriental-oriented research tradition. In connection with the

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<sup>1</sup> Omelyan Prytsak (1919–2006) – philologist, orientalist, Doctor of Philosophy, founder and first director of the Institute of Oriental Studies of the National Academy of Sciences of Ukraine, newly established in Ukraine, editor of the journal "Eastern World" restored by his efforts

<sup>2</sup> Kharkiv Imperial University, later – M. Gorky Kharkiv State University named after, since 1990 – V. N. Karazin Kharkiv National University

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latter, an encyclopedic edition containing data on Ukrainian scientists and their contribution to the study of the countries of the East [10] should be noted. At the same time, all the mentioned publications, with a rather broad interpretation of the concept of "East", focus mainly on works on history, language and literature. However, the research field of oriental studies is not exhausted by the listed branches. It is a full-fledged part of art-oriental studies. As a result of the special specificity of works of art of the East, their examination and interpretation cannot use exclusively art historical methods, but also require a combination of the methods of classical oriental studies, art historical and cultural methods and ones of analysis.

For a long time, mentions of separate articles, devoted to works of art, are few and, as a rule, do not constitute the subject of special attention. One of the first examples of the localization of the artistic direction in the field of oriental studies was the work of Kyiv scientists Yu. Kochubei and E. Tsyhankova, dedicated to the scientific work of the Kharkiv art critic V. Zimmer [11]. Soon, two articles by D. Popov were published, in which the concepts of art-Orientalism and the Kharkiv oriental studies center were clearly articulated [12, 13]. The researcher outlines the main achievements of the people of Kharkiv in the 1820s–1930s, highlights the first steps of the Department of Art History in the early 2000s in restoring the research tradition of studying cultural and artistic phenomena of the East. Ye. Kotlyar specifies the scientific output of outstanding Kharkiv scientists in the field of art Judaica [14–16]. A. Ozhoha-Maslovska's article [17] is devoted to the scientific and journalistic legacy of the Kharkiv University professor in the field of Japanese studies.

Academician of the Ukrainian Academy of Arts O. Fedoruk presents an overview of Ukrainian centers of art Orientalism. In his articles, he notes the role of Kharkiv scientists in the revival of this branch of scientific knowledge, argues for the importance and necessity of the development of the specified branch of art history [18, 19].

T. Litovko [20–23] and A. Ozhoha-Maslovska [24, 25] cover in detail the issue of the formation of collections of oriental art, at the expense of which the funds of state and private museums of Kharkiv were formed. Separate observations regarding the curatorial activities of Kharkiv art critics, namely exhibitions of private collections of oriental art that took place in Kharkiv at the beginning of the 21<sup>st</sup> century – are contained in the work of N. Usenko [26].

In the context of our topic, we will also mention the article of the famous Kharkiv scientist L. Sokoliuk "Kharkiv Art History School: 1900s – early 2020s" [27]. The article was intended for the anniversary of the academy, which led to its focus on the works of the teachers of the Kharkiv State Academy of Arts. Outlining the directions of scientific developments, the author also pays attention to developments in the field of Eastern art. Certain provisions of L. Sokoliuk's article were used in our investigation. Thus, to this day, we have separate scattered information about the artistic direction in oriental studies of the Kharkiv research center. Therefore, the need to systematize and generalize the scientific achievements of the predecessors, to analyze the latest works and achievements in the field of art-oriental studies, to determine the main trends of its development and prospects has come.

## 1.1 FORMATION OF THE ORIENTAL VECTOR IN ART STUDIES

The first information about oriental studies in Kharkiv is related to the activities of the Kharkiv Collegium. A. Kovalivskiy, based on the analysis of one of the catalogs of the collegium library, concluded that some teachers made translations from Eastern languages, used appropriate dictionaries and books on the history and geography of the East, among which he names H. Skovoroda and L. Kor-det. [2]. These thoughts of the scientist were later clarified and developed by a Kharkiv researcher Y. Posokhova. In her article "The Story "Suggested" by A. Kovalivskiy", the author proved that "many books in their totality were real "educational complexes" from certain disciplines, their selection was carefully thought out. They belonged to professors of collegiums or bishops (as they also taught in their time), and over time were transferred by them to the library [8]. Referring to administrative documentation, she notes that a number of books were purchased in large quantities precisely for the needs of education. As the scientist notes, all this confirms the existing interest in the study of the East. At the same time, as it follows from the studies of the activity of the collegium, oriental studies did not receive systematic development within the institution. Accordingly, there was no mention of the art component. Its formation begins only with the foundation of the university in 1805.

The establishment of oriental studies at Kharkiv University was largely determined by the city's geographical location and, accordingly, its ability to act as a mediator between the East and the West. The government of the empire and the founders of the university understood the importance of oriental studies not only in the context of academic research. Without going into the details of the history of the formation of classical oriental studies, which is well covered in a number of scientific works, we note that already at the early stage of the university's work, the collection of oriental texts and artefacts, which came from the teachers and intellectuals of the city, was started. Unfortunately, the university collection, which contained several collections of Near and Far Eastern works and manuscripts, has not been preserved to this day. According to T. Litovko, the first of three editions of the catalog of that collection ("Sculpture"), organized in 1870, contained a list of Chinese and Egyptian sculptures [20]. After the Bolshevik coup of 1917, the university collection was transferred to the museum, which after a series of reorganizations received the status of an art museum and was lost during the Second World War.

The department of Oriental languages was also founded at the university, where professors, invited from Germany and the Czech Republic, taught at first. The main emphasis was placed on the study of the languages of the Islamic and Caucasian peoples, which is explained by political factors. Research related to culture and art was usually conducted by teachers of other departments. Unarmed with the knowledge of Eastern languages, in the absence of methodological tools, specialists of various specialties were, in fact, pioneers of art-oriental studies to the extent of their own general erudition. For the sake of fairness, we note that Western science also passed through such a stage, albeit a little earlier. Thus, professor A. Krasnov<sup>3</sup> can be considered Kharkiv's Siebold<sup>4</sup>.

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<sup>3</sup> *Professor of Kharkiv University Andrei Krasnov (1862–1914)*

<sup>4</sup> *Philipp Franz von Siebold (1796–1866) – German doctor, researcher of Japan, author of several monographs on the flora and fauna of Japan, ethnographic notes*

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He visited the countries of East Asia twice and, like his German predecessor, gathered a botanical collection, made notes on the geography, climate and culture of the countries of East Asia, and brought a collection of artefacts. After his return, he wrote a lot about Japanese culture and gave public lectures. As for the collection, it was defined by the scientist himself as ethnographic and was to some extent a reflection of his scientific concept of a geographical and cultural area, where geography and culture are inseparable. The collection was later transferred to the ethnographic department of the Kharkiv City Art and Industrial Museum.

Professor I. Goguntsov<sup>5</sup> played an important role in the establishment of the oriental trend in art history, whose collection of oriental objects was transferred to the Kharkiv University in the summer of 1910, where it replenished the fund of the Geographical Cabinet. The details of the collection and the fate of this collection are covered in detail by T. Litovko [23].

It should be noted, that the mentioned collections were perceived by their collectors as material useful for educational and cultural research work and, least of all, as works of art. Randomness and ethnography are the key characteristics of the mentioned gatherings. In such a situation, the collectors did not consider the artistic quality or representativeness of the objects from the point of view of the artistic traditions of the East. The already mentioned A. Krasnov was the first to express the problem of the quality of artistic products. Long trips, careful study of Japanese crafts directly in Japanese craft centers and art workshops gave the necessary experience for professional assessment. However, the scientist did not set a goal to develop a methodology or to formulate even a guide in the assessment of works of Chinese and Japanese art. He only notes in his book that usually Japanese porcelain products are distinguished from Chinese by their high quality, surprising amount of time spent. However, the wide demand for Japanese goods from Western dealers affected the decline of the artistic component and performing culture in particular [28].

The development of the art history direction as such in the field of oriental studies coincides with the establishment of the art history school in Kharkiv and is connected with the activities of Ye. Redin<sup>6</sup>, who taught and later headed the relevant department at the Kharkiv University. Researching the traditions of Christian art and, in particular, the ancient Kyiv period, the scientist studied the art of antiquity and Byzantium, traveled to Greece, Constantinople. His oriental studies were aimed, first of all, at forming the necessary basis for understanding the Ukrainian heritage.

After Redin's untimely death, the oriental direction of art studies at the Kharkiv University continued to be developed by F. Shmit<sup>7</sup>, an outstanding scientist who, since 1912, headed the department of art history and theory. In his opinion, "Ukrainian art was not only a specific continuation of Byzantine art, but through the Caucasus directly perceived influences from ancient Persia, in particular, in architecture" [10]. That is why for him, his students and followers, the study of the East was a part of a more general program of studying the art of Ukraine.

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<sup>5</sup> I. Goguntsov – name and dates of life unknown

<sup>6</sup> Yehor Redin (1863–1908) – a student of the Byzantologist N. Kondakov

<sup>7</sup> Fedir Shmit (Shmit) (1877–1937 (1941)) – Byzantium researcher, archaeologist, museologist, art critic, art theorist, teacher, Academician of the Ukrainian Academy of Sciences, professor at Kharkiv University (1912–1921)

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Another characteristic feature of the contemporary art center was its close and long-term relationship with local artists, which, without a doubt, contributed to intellectual and creative exchange. Characterizing the artistic situation in the city at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries, we note that Kharkiv, like most European countries, experienced a fascination with the East, trying to reproduce exquisite examples of the Ottoman style in the interiors, Chinese gazebos in the estates, exotic figurines Chinese, Japanese, Arabs, etc. in porcelain. One cannot help but agree with the researchers who claim that the East attracted artists of all directions – from ardent realists to supporters of the salon-academic trend [21] and, let's add, innovators, tireless developers of a new artistic language. Artists travel to countries of the East and West, returning home with entire collections of weapons, clothes, fabrics, photos and graphic materials. According to the materials, stored in the Kharkiv Art Museum, the outstanding painter, the head of the workshop of battle painting, M. Samokysh<sup>8</sup>, returned after the Russian-Japanese War with a huge collection of weapons, horse harness, Chinese and Japanese clothing [21].

Art critics F. Shmit and D. Hordeev visited the studio of a Kharkiv artist Ye. Agafonov<sup>9</sup>. The owner's friend, the futurist painter D. Burlyuk<sup>10</sup>, the painters S. Shcherbakov<sup>11</sup> and M. Nedashkovskiy<sup>12</sup>, and the avant-garde artist V. Yermilov<sup>13</sup> often visited the studio. A special, elevated creative and intellectual atmosphere reigned in it. Disciplined, focused work ended with tea and discussions about art. Japanese woodblock prints, Persian miniatures, etc. were adored and discussed at length here. "We all feel like the grandchildren of Utamaro, Hokusai, Hiroshige"<sup>14</sup>, D. Burlyuk said, and, of course, he had every reason to do so.

The large-scale Bolshevik terror in Kharkiv in 1918–1920 caused mass emigration. A group of avant-garde artists, whose activities were connected with Kharkiv, in search of salvation, went to the Far East and from there to the USA via Japan. In Japan, they traveled a lot, painted pictures, organized exhibitions. The leader of this group, D. Burlyuk, an artist and writer, while on the Japanese islands, in addition to paintings and graphic sketches, wrote the ethnographic stories "Oshima" and "Across the Pacific Ocean" [29, 30]. It is noteworthy, that despite visiting almost all cultural centers of the country with their outstanding monuments, he wrote specifically about remote islands. Oshima is an island in the Izu archipelago, southeast of Tokyo, at that time it retained a rural structure and was perceived as exotic by the Japanese themselves. Ogasawara is a group of islands in the

<sup>8</sup> Mykola Samokysh (1860–1944) – Ukrainian painter and graphic artist, master of battle and animalistic genres; taught at the Kharkiv Art Institute (now KhSADA)

<sup>9</sup> Yevhen Agafonov (1879–1955) – one of the active representatives of the Kharkiv artistic life of the first quarter of the 20<sup>th</sup> century, a member of the Society of Kharkiv Artists (1906–1910); organizer and member of the "Ring" association (1911–1913); head of the "Blue Lily" studio (1907–1912); member of the Jack of Diamonds group (1913)

<sup>10</sup> David Burlyuk (1882–1967) – Ukrainian artist and poet, writer, critic, publisher; is considered the founder of Ukrainian and Russian futurism

<sup>11</sup> Serhii Shcherbakov (1894–1967) – painter, pupil of Ye. Agafonov

<sup>12</sup> Mykola Nedashkovskiy (1895–1924) – Kharkiv painter, pupil of Ye. Agafonov

<sup>13</sup> Vasyli Yermilov (1894–1968) – avant-garde artist, founder of the Kharkiv School of Design

<sup>14</sup> Kitagawa Utamaro (1753–1806), Katsushika Hokusai (1760–1849), Utagawa Hiroshige (1797–1858) are outstanding representatives of Japanese ukiyo-e woodblock print

Pacific Ocean, the southern territories of Japan, which only a few decades after they began to be actively assimilated by the state, remained completely unknown to the majority of Japanese people.

Burlyuk's notes are full of insightful observations and detailed descriptions of the life and life-style of the islanders. In view of the further fate of the islands (the eruption of the volcano on Oshima, the bombing of Okinawa during the Second World War, almost a complete change of population), the ethnographic stories, written by the artist, are of considerable scientific value for the study of island Japan in the 1920s. Note that they remain the main sources for the study of the cultural and artistic traditions of the mentioned islands in Ukrainian oriental studies up to this day.

The books were published by the artist at his own expense in New York. Burlyuk sent copies of the book to his native Kharkiv region, but they did not gain a wide readership due to censorship restrictions. As an emigrant, Burlyuk was erased from the history of art by the Soviet authorities, his works – literary and pictorial – were partly destroyed, partly hidden in storerooms<sup>15</sup>.

A similar fate befell the works of his comrades. Due to emigration to the USA, memories, sketches, paintings, photos remained out of the attention of the Ukrainian community. The only exception was the publication of several works from V. Palmov's Japanese trip in the Kharkiv magazine "New Generation", which was a forum for avant-garde art in the late 1920s<sup>16</sup>.

After the victory of the Bolsheviks, Ukraine received the status of a republic within the newly formed USSR. Kharkiv was designated as the capital for ease of control. The capital status of the city during 1919–1934 ensured a high concentration of intellectual forces. The existing formal signs of Ukrainian autonomy caused a national rise and, ultimately, the rise of Ukrainian culture. The initiation of oriental studies in Kharkiv was considered by the Ukrainian intellectuals as an important component of the project of modern Ukraine. This is how teaching of the Japanese language began in the city, and in 1926 the first Japanese textbook was published. In 1928, academic scientists united in the All-Ukrainian Association of Orientalists for joint research, adopted the charter of the organization, started issuing a newsletter and founded the scientific journal "Eastern world", in which translations and research results were published.

In addition to history, politics and economics, issues of culture and artistic traditions occupied a significant place in the Association's scientific research. It organized expeditions, conferences, public lectures, performing academic and educational tasks. A whole cohort of Kharkiv scientists enthusiastically joined the development of oriental art studies. Among them is F. Shmit, his students and followers. S. Taranuschenko<sup>17</sup>, researching the folk architecture of Sloboda Ukraine<sup>18</sup>, traveled to the Caucasus, where he took part in archaeological excavations. Several

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<sup>15</sup> Nevertheless, Burlyuk's observations about the Japanese islands seeped through active correspondence with friends. The full volume of texts entered the scientific discourse only after the so-called Reconstruction, with the opening of archives and special funds

<sup>16</sup> "Nova Heneratsiia" ("New Generation") – a magazine of Ukrainian futurists, published from 1927 to 1930 under the editorship of Mykhailo Semenko

<sup>17</sup> Stefan Taranuschenko (1989–1976) is a Ukrainian art critic, researcher of Ukrainian antiquities, professor, organizer and active participant of the monument preservation movement. During 1920–1933 he was the director of the Kharkiv Art Museum, in 1924–1929 he was a professor at the Kharkiv Art Institute

<sup>18</sup> Sloboda Ukraine is a historical region in the east of Ukraine

explorations by O. Berladina<sup>19</sup>, O. Nikolska<sup>20</sup>, and D. Hordeev<sup>21</sup> are devoted to the artistic traditions of the peoples of the Caucasus and Transcaucasia. P. Zholtovskiy<sup>22</sup>, researching folk architecture, went on a long expedition in 1930, during which he measured, photographed and described both Ukrainian and Jewish buildings. The scientist saw Jewish art in a close interaction between the "Ukrainian village" and the "Jewish township", traced influences at the level of plots, motifs, forms, and technologies. "At the same time, he emphasized the originality of Jewish artistic culture, its connection with the specifics of Jewish life and internal processes (plots about Hasidism)" [16].

It should be noted, that all these scientists were united by the archaeological and ethnographic approach, inherited from the older generation of scientists. This is tireless expeditionary work, collection of materials, careful treatment of artefacts and objects, independent measurements, photo fixation, and accurate descriptions. Not all works of scientists are destined to be published, most of the materials are stored in archives, but the mentioned qualities make their expedition achievements an invaluable source for further research by the next generations of scientists.

The minutes of the association's meetings contain certificates about the decision to organize a museum of Eastern art. At that time, several oriental collections were transferred to the foundation of the newly created Kharkiv State Art and History Museum (hereinafter: KSAHM) and, according to T. Litovko, united in the so-called "East Cabinet" [23]. Therefore, the exhibition of works of art of the countries of the East from the funds of the KSAHM, initiated and held by the Association, can be considered a certain prologue to the separation of the Museum of Oriental Art. A guide was compiled for the exhibition [31].

Another platform for publicizing oriental studies was a magazine "Universe", which published literary works and materials about the cultures of Ukraine and abroad. Only in 1929 a series of articles, devoted to artistic events in the field of Oriental studies, was published. Among them, the article by an orientalist V. Zimmer<sup>23</sup>, dedicated to the exhibition "Art of the East", which was organized by the Kharkiv Museum of Art and History together with Vseukrainska naukova asotsiatsiia skhodoznavstva (Ukrainian scientific association of orientalists, USAO), attracts special attention. The scientist reports that the exposition of the exhibition contained three sections: the rooms of the Far and Middle East and the Art of the Turkish peoples. "Usable things are displayed here, which, before they got on the museum shelves, satisfied life's needs: they sat on carpets, drank from glasses, cut with sabers. Even in the free manifestations of this art – Persian miniatures, Japanese woodblock prints – their applied functions are provided... the finest Japanese ivory products are simply buttons ("netsuke"). Useful things, not isolated from life, fill all periods of routine with elements of art" [32].

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<sup>19</sup> Oksana Berladina (1894–1960) – ethnographer, art critic

<sup>20</sup> Olga Nikolska (1892–1943) – Ukrainian art critic, a representative of the Kharkiv school, known as a researcher of Armenian art, a specialist in museum and monument preservation

<sup>21</sup> Dmytro Hordeev (1889–1968) – Ukrainian art critic, archaeologist, artist, teacher

<sup>22</sup> Pavlo Zholtovskiy (1904–1986) – researcher and curator of Jewish art of Volyn and Galicia, researcher of sacred art of Ukraine

<sup>23</sup> Vsevolod Zimmer (1885–1970) – historian of Eastern art, Turkologist, archaeologist

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It should be noted, that in all contemporary publications about the works of art of such distant countries of the East as China and Japan, the authors provide mainly information of a cultural, ethnographic, religious nature. For example, T. Ivanovska's<sup>24</sup> extensive report on Japanese art, dedicated to a netsuke from the collection of the Kharkiv State Art and History Museum, contains a description of the depicted characters and their characteristic features and, at the same time, unsubstantiated dating<sup>25</sup> [33]. Attribution errors can also be found in the mentioned article by A. Kovalivskiy [2]. The scientist provides a description of objects of oriental art from the collection of the University's Archaeological Museum, where he mentions a "Chinese stratuettes", apparently following the attribution, made by his predecessors. The photo of the item and the signature on the plaque, given in the article, indicate that the carved figurine belongs to typical Japanese products of the beginning of the 20<sup>th</sup> century (okimono). Questions of artistic language, technology, school, attribution and expertise, determination of originals, copies and forgeries, in the end – evaluation of artistic quality by custom, remained outside the attention of researchers and in principle, quite objectively, could not be resolved due to the lack of access to model collections, workshops, art centers.

The mentioned factors to some extent explain the peripheral place of the art of the countries of East Asia in the scientific researches of art critics, in contrast to the cultures of the peoples that were part of the USSR. This focus on materials primarily from the "Soviet East" and a focus on careful, almost documentary description corresponded to the logic of research into Ukrainian art itself and the wide range of professional activities of this generation of Kharkiv art historians: all of them participated in archaeological and ethnographic expeditions, were engaged in museum and monument preservation affairs. Such a variety of tasks was not least explained by the change of institutions, with which the activities of scientists were connected. In those stormy times, some platforms appeared, others were closed or reorganized. Among them are the Department of Art History, the Technical School of Science, the already mentioned USAO, the Department of Monument Protection, the Museum, the Art Institute, etc.<sup>26</sup>. Art historians moved (or collaborated) from one institution to another, trying to continue research in new conditions.

Repressions of the 1930s against the Ukrainian intellectuals put an end to the illusory independence of Ukraine. The intellectual elite of Ukrainian society were demonstratively tried in the trials, solemnly held in the Kharkiv Opera and Ballet Theater, accusing them of fictitious crimes. That was the beginning of repression. Orientalists suffered the most. First, the Association and the magazine were liquidated, then the arrests of professors and their students began. According to the documents, on October 10, 1933, the section leader D. Hordeev was arrested, on October 14 – S. Taranuschenko, on October 15 – O. Poplavskiy, on October 21 – V. Zumner and O. Nikolska, on November 8 – P. Zholtovskiy. At the beginning of 1934, O. Berladina was arrested. "All these people far from politics were charged with an attempt to overthrow the government.

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<sup>24</sup> *Tetyana Ivanovska (years of life unknown) – art critic, student of F. Shmit*

<sup>25</sup> *The author claimed that all figurines have the master's signature and were made in the 18<sup>th</sup>–19<sup>th</sup> centuries. In fact, in the 18<sup>th</sup> century, netsuke were still not signed, and even later this was not the general rule*

<sup>26</sup> *The details and chronology of the institution's activities are covered in detail in the works of Ella Tsygankova and Serhii Pobozhii*

D. Hordeev, V. Zimmer and S. Taranuschenko played the main role according to the GPU (State Political Directorate under the NKVD of the RSFSR) script. According to the scheme, constructed by the "organs", these well-known scientists in Ukraine were supposed to represent a combination of, on the one hand, a nationalist interest in the study and popularization of Ukrainian art (S. Taranuschenko), and on the other hand, a pro-russian orientation with a bias towards "pan-Turkism" (D. Hordeev, V. Zimmer)", writes S. Pobozhii [34].

A few years later, T. Ivanovska, who was lucky enough to avoid arrest, was appointed head of the office of oriental art in the Kharkiv State Art Gallery, established in 1934, to which the vast majority of museum exhibits of Kharkiv fine art were transferred. In 1936-37, a permanent exhibition of works of oriental art under the same name was created in the gallery. According to A. Kovalivskiy, the oriental collection was located in a large hall that did not accommodate all the exhibits. "Here you could see works of art and household items from China, Mongolia, Japan, India, Iran, countries of the Middle East and Soviet Central Asia. Sculptures of two large Chinese dogs Fo (Buddha) stood at the entrance to the hall. On display were statuettes and various products, made of bronze, carved ivory, Chinese miniatures, painted on rice paper, silk fans, a whole showcase of Japanese netsuke, kakemono (painted strips of paper or silk), a mannequin of a medieval Japanese samurai in full knightly attire, and in addition, large Lamaist "burkhans" from Mongolia, Iranian shields, sabers and helmets, Central Asian kilimas, saddle" [2].

T. Litovko, summarizing the materials regarding the contents of the collection, transferred to the gallery, notes: "... the description of the works, lost during the fascist occupation, contains data on exhibits of Eastern art in the amount of 2,575 storage units and a collection of graphics, which, in addition to the works of Western European and domestic artists, also contained ones of Japanese, Chinese, Indian and Persian masters" [21].

After the closure of all oriental studies and art studies institutions, the Oriental department in the art gallery remained the last platform for art-oriental studies until the war of 1941–1945. After the war, only parts of the collection remained, which were dispersed among different departments. Most of the researchers who survived the camps did not return to Kharkiv, some of them were overtaken by another wave of massacres against the "cosmopolitans" of 1949. Oriental studies were stopped for a long time.

In the future, interest in the art of the East and its creative properties was preserved among artists. Japanese engraving, Persian miniatures as a source of original compositional solutions, refined graphic language and coloristics attracted every generation of artists. In the former art school that was re-organized into the Art Institute, which became the main educational center for the training of creative personnel, the lectures on the traditional art of the East by teachers D. Hordeev, the experiments of V. Yermilov, B. Kosarev<sup>27</sup> and many other artists who rethought and transformed the experience of world art and Eastern art in particular were remembered. Even the reorientation of the educational institution in the 1960s to an artistic-industrial profile indirectly introduced the principles of oriental art through the use of elements of the program and tasks developed, in the Bauhaus, where not only the propaedeutic course, but also many other disciplines were based on oriental artistic practices.

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<sup>27</sup> Borys Kosarev (1897–1994) – theater artist, painter, graphic designer, photographer, teacher

The traditions of communication in art workshops during the times of the USSR acquired a special significance: it was here that conversations about art beyond the boundaries of imposed and programmed socialist realism were possible. The youth of the 1960s and 1980s complemented their academic studies by learning from famous masters – authorities in the artistic life of Kharkiv at that time. The usual practice was the analysis of formal and spatial relations in reproductions in art albums, published abroad and in limited editions that reached the USSR. Popular publications include collections of Japanese prints. On this occasion, a prominent Kharkiv designer I. Ostapenko<sup>28</sup> recalled meetings in the workshop of Kharkiv graphic artist M. Molochynskyi<sup>29</sup>, who belonged to the older generation of masters. It was there that he saw Japanese engraving for the first time and, let's note, not only in reproductions. Molochynskyi had samples of ukiyo-e, which he later donated to the Kharkiv Art Museum.

The period of the so-called "thaw" of the 1960s brought a weakening of ideological pressure in Ukraine, as well as in the USSR as a whole. The creative intellectuals read published Japanese prose and poetry, translated into Russian. Fascination with Japanese poetry, engraving and Chinese painting and philosophy was to some extent a form of quiet escape from the USSR, a manifestation of inner freedom. It seems symbolic that one of the poems of Vasyl Stus, a Ukrainian poet and dissident of the 1960s and 70s, written in the pre-trial detention cell, is called "While reading Yasunari Kawabata".

## 1.2 THE REVIVAL OF ART-ORIENTALISM

The restoration of state independence in 1991 became the impetus for the rapid development of Ukrainian humanities, which sought to get rid of the ideological restrictions of the USSR, to return to the national heritage the names, works and phenomena, deleted by Soviet censorship. On this wave, the issue of Ukrainian oriental studies, its achievements, possibilities of revival and prospects is raised.

The First All-Ukrainian Oriental Studies Scientific and Practical Conference at NaUKMA, which took place on April 7–10, 1997, also supported the idea of reviving domestic oriental studies [35]. It was the first meeting of orientalists in the 60 years that have passed since the Institute of Oriental Studies was liquidated. The conference outlined a paradigmatic field of research, identified active scientists, and became the impetus that later enabled the completion of dissertation works and their successful defense by young scientists from Kharkiv – Ye. Kotlyar and S. Rybalko, who chose Judaica and Japanese studies as the field of their scientific interests [36, 37]. The belonging of both scientists to the artistic environment, the presence of creative qualifications, the mastery of which preceded theoretical training, contributed to the continuation of the tradition of Kharkiv oriental studies, focused on art history issues. Enthusiasm of young scientists and significant

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<sup>28</sup> Ihor Ostapenko (1951–2023) – an outstanding Kharkiv designer, teacher of the propaedeutic course and design at the Kharkiv State Academy of Design and Arts

<sup>29</sup> Mykola Molochynskyi (1934–2008) – graphic artist, bookplate master, collector; pupil of the Kharkiv Art and Industrial Institute, taught in the art studio of the House of Folk Creativity (Kharkiv)

support from senior colleagues – such leading scientists of Kharkiv, Kyiv, Lviv as L. Sokoliuk<sup>30</sup>, V. Rezanenko<sup>31</sup>, O. Fedoruk<sup>32</sup>, L. Finberg<sup>33</sup>, F. Petriakova<sup>34</sup>, R. Zakharchuk-Chugai<sup>35</sup>, M. Stankevych<sup>36</sup>, M. Selivachev<sup>37</sup> contributed to further work with restoration of Kharkiv oriental art studies.

One of the first steps of the young scientists was the founding of the Oriental Studies Center at the Kharkiv Academy of Design and Arts in 2002. Although the Center existed semi-formally<sup>38</sup>, it became a real platform for further initiatives. At the initial stage of the Center's work, Ye. Kotlyar was in charge of Judaica, and S. Rybalko was in charge of East Asian studies. Teachers, graduate students, students of art studies participated in scientific and creative work within the scope of the Center's activities. Under the auspices of the center, two numbers of "Bulletin of KhSADA" were published.

L. Sokoliuk writes about this initial period of oriental studies at the Academy of Design and Arts: "Paying tribute to the founder of the Kharkiv School of Art Studies, Ye. Redin, who at one time taught not only the art history of Greece, Rome, and Byzantium, but also Egypt, Assyria, and Phoenicia, Judea, Persia at the Kharkiv University, enthusiasts for the introduction of oriental studies into the educational process (Ye. Kotlyar, S. Rybalko, A. Korniev), restoring the tradition, introduced special courses, devoted to the art of the Middle and Far East, implementing their own developments in history art of the Jewish people and Japanese artistic culture" [27].

Among the first explorations, initiated precisely with the aim of forming an Oriental studies center at the Department of Art Theory and History of KhSADA, was the study of the influence of the cultures of the East on the creativity of Ukrainian artists. The result of the scientific work of the department in the indicated direction was the defense of candidate's theses by I. Teslenko "Orientalism in Ukrainian art of the first third of the 20<sup>th</sup> century" [38] and Chieko Owaki "The Japanese period in the works of David Burlyuk" [39]. It should be noted, that both works became

<sup>30</sup> Lyudmila Sokoliuk (born 1937) – Doctor of Art History, professor of the Department of Theory and History of Art of KhSADA, main researches: history of Kharkiv art education; Boychuk and his school

<sup>31</sup> Volodymyr Rezanenko (born 1937) – Doctor of Philology, Orientalist, professor of NaUKMA, the author of works on the problems of the semantic-graphic system of Chinese hieroglyphic writing

<sup>32</sup> Oleksandr Fedoruk (born 1938) – Doctor of Art History, professor, academician of the Academy of Arts of Ukraine

<sup>33</sup> Leonid Finberg (born 1948) – sociologist, cultural researcher, director of the Center for Researching the History and Culture of Eastern European Jewry, editor-in-chief of the "Spirit and Letters" publishing house of the National University "Kyiv-Mohyla Academy"

<sup>34</sup> Faina Petriakova (1931–2002) – Doctor of Art Studies, professor of Lviv National Academy of Arts, researcher of decorative and applied arts. She prepared the encyclopedia-reference "Judaics in the museum collections of Ukraine" and "Comprehensive illustrated scientific catalog of Judaics"

<sup>35</sup> Raisa Zakharchuk-Chugai (1936–2019) – Doctor of Art History, professor of LNAM, researcher of decorative and applied art

<sup>36</sup> Mykhailo Stankevych (1948–2017) – Ukrainian art critic, teacher; Doctor of Art History, professor, corresponding member of the National Academy of Arts of Ukraine, research in the field of Ukrainian art

<sup>37</sup> Mykhailo Selivachev (born 1946) – Ukrainian art critic, editor-publisher, memoirist; Doctor of Art Studies, professor. Research in the field of Ukrainian folk art, architecture, design

<sup>38</sup> The establishment of the Oriental Studies Center was approved by the Academic Council after a short speech by S. Rybalko. The center existed without funding, legal provisions on activity, exclusively as an initiative of young scientists

to some extent a continuation of the tradition of the Kharkiv school, focused on the study of the East, which enriches the idea of Ukrainian art. Thus, in the work of I. Teslenko, the path of oriental inspirations in the art of Ukraine was outlined for the first time. The researcher examined various images of the East, the sources of which are rooted in Japanese, Chinese art, and the art of Islamic nations; analyzed stylistic techniques of Eastern art and their reflection in impressionism, modern and avant-garde currents. According to the researcher, the borrowing of artistic techniques or pictorial elements of Eastern art, which formed the style of modernism, can be traced to a much greater extent in the art of the Western Ukrainian region, while their freer interpretations within the avant-garde directions are characteristic of the art of Kharkiv and Kyiv.

Chieko Owaki's dissertation, devoted to the work of Burlyuk in Japan, initiated the research of the work of Ukrainian artists in the countries of East Asia. In particular, she and her supervisor made an expedition to the islands of Oshima (Izu Archipelago) and Chichijima (Ogasawara Archipelago), which made it possible to analyze the degree of realism and artistic interpretation of the depicted motifs, to discover new facts about the stay in Japan of other artists, associated with Kharkiv – S. Shcherbakov, M. Nedashkovskiy, V. Fiala and V. Palmov (the latter will teach at the Ukrainian Academy of Arts after returning from Japan). Further studies of contemporary Japanese art gave scientists the opportunity to compare the artistic images of the islands, made by Ukrainian artists and their Japanese colleagues.

Just like in other European countries, the vast majority of studies of oriental art by Kharkiv scholars are concentrated around the existing collections. Thus, the remnants of the former collection of the Kharkiv Art Museum and the latest arrivals of works of art from the countries of the Middle and Far East are described in the album, published for the 90<sup>th</sup> anniversary of the museum [40]. Note that the surviving part of the collection has reached today in a poor state of preservation and, practically, without attribution<sup>39</sup>. The study of objects from the East takes place in different departments of the Museum, but the vast majority of them have been studied by T. Litovko, the head of the Department of Decorative and Applied Arts of the Kharkiv Art Museum. The art expert covers Chinese and Japanese bronze products, carved sculptures, porcelain, and Islamic art objects in detail in her investigations. The scientist devoted a separate publication to the history of the formation of the oriental collection at the university. On the basis of archival materials, she managed to establish the contents of today's missing meetings [21]. To a large extent, T. Litovko's scientific explorations were realized in a number of her curatorial exhibitions. Among them – "Art of the countries of the Buddhist East of the XV–XIX centuries", where a part of the museum collection of bronze sculptures was displayed (2003); "In the style of chinoiserie" – an exhibition of European porcelain and Chinese and Japanese ceramics, which served as a source of inspiration for European manufacturers (2005); exhibition of modern Chinese painting "Poetry of the brush" (2019).

The Kharkiv Art Museum has repeatedly hosted exhibitions of friendly organizations. Thus, in 2013, 105 samples of Japanese design were exhibited in the exhibition halls of KHAM with the

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<sup>39</sup> According to Tetyana Litovko, the vast majority of documents contained surprisingly laconic information such as "East"

assistance of the Embassy of Japan in Ukraine<sup>40</sup>. Thanks to the "visiting museum" program, residents of Kharkiv were able to familiarize themselves with the Chinese painting "Flowers and Birds" (2013) and Japanese ukiyo-e engraving from the collection of the Bohdan and Varvara Khanenko National Museum of Arts<sup>41</sup> (2021), color prints of the Edo-Meiji period from the collection of the Dnipro Museum of Japanese Engraving<sup>42</sup> (2008, 2017). We should also note the educational work of the museum in the field of popularizing the artistic traditions of the East, which is not limited to Kharkiv<sup>43</sup>.

The processes of democratization of society, the transition to a market economy gave impetus to the development of private collecting. In particular, new collections appear, new areas of collecting and collector's activities are initiated. Among the collections of oriental art, which were formed in the 1990s–2000s, there are weapons of the Near and Far East, Japanese bone carvings, jewelry from India, which later became a private museum of the Feldman Family Museum [41–43]. O. Feldman's<sup>44</sup> active position regarding the popularization of the art of the East, the openness of the collection to scientists and the public became a powerful impulse in the revival of East art in Kharkiv in the 2000s. It would not be an exaggeration to say, that his culture-trading activity also formed new standards in the culture of collecting, presenting as a norm the exhibition of the collection, the involvement of scientists, and the financing of relevant cultural programs.

Replenishment of the city's collections with new exhibits became a certain challenge for art historians, because at that time there were no methods of attribution, examination and evaluation for new trends. Since then, studies of okimono and netsuke have begun. The scale of forgeries of such items on the world art market, the small number of reference samples in the museums of the world, actualized the issue of expertise. Thanks to consultations with carvers, collectors and experts from Japan, Britain, France, a strategy of expert actions was formed, the existing collections were worked out. Separate methods of examination and attribution were reflected in a number of publications [44, 45].

The result of long-term research on Japanese miniature plastic, a comparative analysis of items from the Kharkiv collection, which includes more than 400 ones with the collections of the world's leading museums, was a series of publications and exhibition projects in Kharkiv, Kyiv, and Lviv. Among them, the most representative exhibitions were "Okimono: 100 years of triumph in Europe", which took place at the Bohdan and Varvara Khanenko National Museum of Fine Arts (Kyiv),

<sup>40</sup> Curator of the exhibition "Modern Japanese Design" – Iryna Sidelova (born 1957) – Head of Department of scientific and educational work of KhAM

<sup>41</sup> Curatorial exhibition of Halyna Bilenko – Head of the Eastern Department of the Bohdan and Varvara Khanenko National Museum of Arts "Journey to Edocco"

<sup>42</sup> The Dnipro Museum of Japanese Engraving was opened in 2016. Its collection includes more than 300 exhibits by 55 graphic artists. The curator of the exhibition is Maryna Filatova (1972), Candidate of Science of Art Studies

<sup>43</sup> Since the beginning of the 1990s, the museum also organizes purely informative exhibitions in collaboration with other organizations. For example, an exhibition of facsimile reproductions of Chinese painting scrolls, provided by the Embassy of the People's Republic of China and decorative and applied arts of China from the collection of XFM (1999), replicas of ancient Egyptian monuments (New Acropolis organization, 2005); Exhibitions of the Chinese carving "Meihua Kite Branch" (2007) and the Japanese engraving "Way of the Warrior" (2010) in the Odessa House-Museum of M. Roerich

<sup>44</sup> Oleksandr Feldman (born 1960) – collector, public figure, president of the Ukrainian-Jewish Committee

"Masterpieces of Ivory Carving" in the Lviv National Art Gallery (Lviv), "Toward the Country of the morning sun: bronze of the Meiji era" in AVEC Gallery (Kharkiv). The collection includes the works of the so-called of the "Tokyo school"<sup>45</sup>. Ishikawa Komei, Udagawa Kazuo, Morino Korin, Asahi Meido and other masters whose works were repeatedly represented at the World Exhibitions of the last quarter of the 19<sup>th</sup> and early 20<sup>th</sup> centuries. It should be noted, that the works of Ishikawa Komei, in fact, the founder of carved sculpture, have survived in small numbers. The Kharkiv collection contains 3 objects, made by the famous master. The collection is complemented by the works of one of the leading contemporary carvers – Komada Ryushi<sup>46</sup> [46]. It should be noted, that thanks to the exhibition activities of Kharkiv collectors and art critics, it became possible to present examples of high art to the general public and to overcome the idea of okimono as an exclusively souvenir product.

We should also note that O. Feldman's exhibition activity had an impact on artistic practice in not the last way. The echo of bronze okimono can be felt in a number of works by K. Mamedov<sup>47</sup>, and the bone carving master class, held by Komada Ryushi as part of the Kharkiv exhibition project, became a certain impetus for Ukrainian carvers – fans of the genre.

The cooperation of the Feldman Family Museum with Komada Ryushi allowed both to collect unique materials on the history of okimono carving and to significantly contribute to the research of these little-known pages of Japanese art. The results of the research of the collection were highlighted at international conferences in Japan and European countries, in exhibition catalogs and numerous articles<sup>48</sup>. Part of the catalogs of the collection is used by Ukrainian museums as scientific and methodological materials.

Among the exhibitions, carried out under the scientific curatorship of Kharkiv orientalists, we should note the 2006 project "The Land of Amaterasu: Netsuke, Kimono, Aquascape"<sup>49</sup>, which took place in the Kharkiv Art Museum. The project is based on a collection of Japanese artefacts, gathered by Yu. Saponov<sup>50</sup>. Among them are a variety of types of miniature sculpture and lacquerware of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries [47]. Due to its scale, the project became a notable milestone in the artistic life of the city and, what is important in the context of our investigation, had a significant impact on the further development of Kharkiv art-Orientalism, so let's consider the project in more detail. The scenario of the exposition combined netsuke and kimono, aquascape

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<sup>45</sup> This was the name of the masters who taught (studied) at the newly formed Tokyo Academy of Arts. Regarding the okimono, it is Ishikawa Komei, who led the carving class, and his students

<sup>46</sup> Komada Ryushi (born 1934) – a Japanese carver, 3<sup>rd</sup> generation of the dynasty of carvers. For more than 19 years, he headed the International Netsuke Association

<sup>47</sup> Katib Mamedov (born 1963) – a Kharkiv sculptor, People's Artist of Ukraine, teacher

<sup>48</sup> The most important among them are: "Lost pages in Japan's Art History". From East to West: Japanese Miniature Sculpture from O. Feldman's Collection, Japonism in Ukrainian art of the late XX – early XXI century: sculpture and plastic objects

<sup>49</sup> Aquascape is an art form invented by Japanese photographer and aquarist Takashi Amano (1954–2015). The main idea of Aquascape is the aquarium as a landscape-painting. The exhibition featured the works of Ukrainian masters – Volodymyr Uzhik and Olga Baranovska, participants in aquascape competitions in Japan

<sup>50</sup> Yuri Saponov (born 1963) – Kharkiv businessman, public figure, collector

and a location for a tea ceremony with all the necessary utensils, as the event was thought by the curator as an imaginary journey through Japan. The exhibition was preceded by a long collaboration between the curator and a team of designers, led by I. Ostapenko, who developed special display cases, convenient for viewing the netsuke from all sides. The design solution of showcases is characterized by the noble simplicity and logic of constructions, laconicism of materials, expressive imagery: each showcase resembles an element of a hieroglyphic sign and involves various combinations in their installation. The mentioned equipment for displaying netsuke has no analogues in world museum practice and is an original and best option for exhibiting this specific type of small plastic.

The design of a special podium for tea ceremonies, developed by the master, allows you to disassemble it into separate modules and use them as a place to sit during master classes, and in a vertical position – as lockers. The artistic solution, built on the laconic simplicity of the form, emphasizing the beauty of the natural wood texture, corresponds to the aesthetics of wabi-sabi. The originality of the solution is also marked by the showcase screen for the first in the world museum practice of exhibiting aquascape.

An expedition to Japan and the collection of materials in the workshops of carvers and textile workers allowed us to develop a diverse cultural program – with lectures and master classes, round tables. At the invitation of the exhibition organizer, Sunaga Yukiko and Saito Kayoko – Japanese teachers of the tea ceremony, wearing kimono and ikebana – conducted classes with students of art studies and cultural studies during the project.

Thanks to the work of Japanese teachers, in subsequent years school students shared their knowledge at Japanese art exhibitions in Kharkiv. The influence of the acquired experience also affected their scientific and creative activities. So, V. Rusina<sup>51</sup> – a composer – wrote a musical cycle based on Matsuo Bashō's<sup>52</sup> poem, which was performed at the Kharkiv Philharmonic and other music venues in the city. Yu. Tormysheva came to the graduate school to study Netsuke art and in 2012 successfully defended her thesis "Japanese miniature sculpture (Netsuke) at the end of the 19<sup>th</sup> – beginning of the 21<sup>st</sup> century" [48]. This is one of the first dissertations, devoted to the art of fine plastic in the post-classical era. The work highlights the features of the new stage of the development of netsuke, analyzes the work of the leading masters of this field both in Japan and in the world and, in particular, in Ukraine.

Chu Fenlei, a graduate of the Kharkiv Academy of Culture, a graduate student at V. N. Karazin Kharkiv National University, conducted a comparative study of Chinese and Japanese models of the tea ceremony, highlighting both the philosophical and artistic foundations of the tea tradition; obtained the degree of candidate of cultural studies in 2010 [49]. While working on the research, he did not spare time for popularization activities in Kharkiv, he conducted master classes of Chinese ceremony within the framework of scientific conferences and exhibition projects. Over time, after returning to the People's Republic of China, he became a guide and popularizer of Ukrainian culture, co-curator of the creative project "Ukrainian Artists in China Plein Air".

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<sup>51</sup> *Vlada Rusina (born 1983) – Ukrainian composer, ethnomusicologist, candidate. art studies*

<sup>52</sup> *Matsuo Bashō (1644–1694) – Japanese poet, master of the short poem (haiku)*

Among the visitors of the cultural program of the project are ceramic students, future masters of tea ceramics; clothing designers, in whose collections we will later see echoes of presentations of the Japanese art of clothing; A. Ozhoha-Maslovska, who will enter the Academy of Design and Arts to receive a second higher education in the field of art history and will become one of the leading researchers of Japaneseism in Ukrainian art.

Another recent area of research, which owes to the development of collecting, is the Japanese environmental poster. Professor of the Kharkiv Academy of Design and Arts O. Veklenko<sup>53</sup> (in the past – liquidator of the accident at the Chernobyl nuclear power plant) rallied like-minded people and in 1991 organized the "4<sup>th</sup> block"<sup>54</sup> triennial, dedicated to the nuclear disaster at the Chernobyl nuclear power plant. Over the course of 30 years, a representative collection of modern printed graphics with an ecological orientation was formed and the 4 blok poster museum was created. The Museum's assemblage includes powerful collections of posters from China, Japan, Iran, Turkey, other countries of Asia. Materials from the Japanese and Chinese parts of the collection were used in a number of Master's and PhD theses of K. Shaulis [51], where a separate section is devoted to the Japanese environmental poster. The Chinese poster is partially discussed in the candidate's thesis [52] and some subsequent publications of the graduate student of KhSADA Zhou Cheng. The focus of the young scientist's research is Chinese calligraphy and its use in modern art and design. The poster art of Iran, Turkey and other countries of the Middle East is vividly represented in the collection, but is still waiting for its researcher.

Master classes on Chinese calligraphy, held within the triennial, a significant calligraphic component in the posters of Islamic countries, became an impetus for the study of calligraphic traditions and lettering in the cultures of the East. The main mover in this direction was a restorer, calligrapher and scientist O. Chekal<sup>55</sup>. After visiting Syria in 2005, the then graduate student of the Kharkiv State Academy of Design and Arts, who studied inscriptions in icon painting, plunged into the world of Middle Eastern culture and even changed the perspective of his research towards early Christian paleography. Soon he joined the summer school for the study of Semitic languages at the Ostroh Academy (studied Arabic). Thus began the oriental direction in his scientific and creative searches. "The Middle Eastern pot of writing attracted not only by the plasticity of letters, but also by the principles of imagery, what would later become a design, a logo, a monogram"<sup>56</sup>.

The epigraphic materials, collected in Syria, became the source base for the reconstruction of writing on soft materials, samples of which have not survived to this day. The artist, based on the analysis of the logic of form creation and the features of rhythm, plastics in related arts, made the world's first Palmyra calligraphy scripts, which can be used to learn writing. Let us emphasize the scientific and methodical value of this work, because the prescriptions help to understand the logic of

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<sup>53</sup> *Oleg Veklenko (born 1950) – graphic artist, graduate and professor of KhSADA, founder of the triennial and museum of ecological posters "4<sup>th</sup> Block"*

<sup>54</sup> *Eco-poster museum, block 4 functions as a museum-archive-laboratory. The Japanese part contains more than 400 storage units*

<sup>55</sup> *Oleksii Chekal' (born 1973) – Kharkiv calligrapher, designer, restorer, and scientist*

<sup>56</sup> *From an interview, July 2022*

font creation and thus make it possible to read old, often damaged, texts. O. Chekal' presented these developments in a master class on Old Georgian, Arabic and Syriac calligraphy at the University of Lille.

In the process of long-term creative and research work in the field of oriental studies, O. Chekal' completed several projects, commissioned by scientific and publishing institutions, published a number of articles, devoted to Syrian epigraphy and Syrian motifs in the early Christian art of Chersonesus [53, 54].

The Kharkiv State Academy of Culture has become another powerful center of orientalist art in Kharkiv since independence. Since the end of the 1990s, the department of cultural studies has been actively shaping the content and directions of scientific and educational activities at the academy. The department introduced the discipline "Art traditions of East Asia", which was taught in the specialty "cultural studies" for 25 years. The management of the faculty supported scientific research related to oriental studies in every possible way. It was at KhSAC that the first dissertations on Japanese studies and Judaica were defended, and later – a dissertation, devoted to the ethno-cultural traditions of the Tatar people [55]. The transfer of some specialists from the Academy of Design and Arts to its ranks revitalized the development of oriental studies at the specified institution.

The departments of cultural studies and art history became the main centers of scientific work in the field of art-oriental studies. Special courses "Performative practices of Japan", "History of Japanese engraving", "Anime: history and socio-cultural contexts", "Cinema of East Asia" were added to the course "Art traditions of East Asia".

At the same time, it should be noted, that part of the research projects and the training of highly qualified specialists in oriental studies are carried out in close collaboration between two Kharkiv academies. The study of Japanism as a phenomenon of European and, in particular, Ukrainian art has become one of the permanent trends in Kharkiv art-Orientalism and the research activities of the Kharkiv State Academy of Culture, in particular. In the publications of A. Ozhoga-Maslovska [24, 56, 57], S. Rybalko [58–60] and A. Tymofeyenko [61], issues of Japanism are developed in various visual practices – from painting to design and cinematography. The results of scientific research since 2017 are represented today in the "Oriental studies" section within the annual conferences of the academy and at international conferences, among which we note the International Congresses of Slavists in 2015 in Tokyo and in 2021 in Montreal, the International Conferences of 2019 in Kraków "Cultural Bridges: Collections – Encounters – Inspirations of Japanese Art in Central and Eastern Europe till 1919 and beyond" and Warsaw "Unique or Universal? Japan and its Contribution to World Civilization". The exhibition "Around Japan"<sup>57</sup> became a practical part of this research work, dedicated to the work of modern Kharkiv artists whose works are inspired by Japanism.

A series of exhibitions under the curatorship of the teachers of the Academy of Culture realizes the results of their many years of research and at the same time fulfills didactic goals through the involvement of students of museum studies and students of cultural studies in its organization and excursion accompaniment. Among them are exhibitions of the collection of Japanese clothing, which was formed

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<sup>57</sup> The exhibition was held in Kharkiv ACC Gallery in January 2020 (curators Svitlana Rybalko, Alla Ozhoga-Maslovska). The exhibition includes works by such artists as Oleg Omelchenko, Serhiy Alimov, Natalya Vityaz, Oleksiy Yesyunin, Viktoria Kalaichy, Iryna Kalyuzhna, Mamedov Katib, Olga Pozhar, Iryna Selishcheva, Volodymyr Shapovalov, and others

during the preparation of S. Rybalko's doctoral dissertation [62] and which illustrate almost a decade of field research by the author [62, 63], her numerous interviews, consultations, meetings with specialists of the SoDo Academy<sup>58</sup> (Tokyo), textile masters of Tokyo, Kyoto, Kagoshima, Naha, which allows to create different exhibition projects with different content. The scientist's collection contains various types of clothing, demonstrates various textile techniques – weaving, embroidery, stencil painting<sup>59</sup>.

In addition to field research in Japan and the People's Republic of China, the participation of Kharkiv orientalists in master classes and workshops, held in Kyoto, should also be noted. Visiting ceramic workshops and participating in a raku-ceramic making class<sup>60</sup>, trainings in traditional performative arts (Noh classes<sup>61</sup>, playing a small drum – kotsuzumi) made it possible to find new angles in understanding the studied phenomena. In particular, the reflection of the images and practices of Noh in artistic phenomena [64, 65], the Ukrainian version of raku-ceramics, etc. [24].

Studies of Chinese art are based mainly around topical issues of visual and audiovisual practices (painting, calligraphy, design, cinema) and are implemented by relevant departments at the Kharkiv State Academy of Design and Arts and the Kharkiv State Academy of Culture. The development of this sinological direction of art history is not least related to the training of post-graduate students from the PRC, who continue scientific cooperation with their departments even after the defense of theses. Such studies allow to introduce the latest materials into the Ukrainian scientific and creative discourse and at the same time to invent relevant angles of their study. Taking into account the long tradition of studying Chinese classical art in European art history, scientific developments of the Kharkiv school are focused on the analysis of transformations of the traditional art system under the influence of the West, its role in modern works of art. Among such studies are the candidate theses of Tian Rui "Chinese and monumental sculpture: traditions and innovations" [66], Geng Zhirong "Female portrait in Chinese painting of the 20<sup>th</sup> – early 21<sup>st</sup> centuries: pictorial and stylistic evolution", Lee Han "Costume in Chinese cinema" [67], Li Zhenxing "Value components of the performing arts of China and the dynamics of their interaction with the theatrical culture of the West (20<sup>th</sup> – early 21<sup>st</sup> centuries)" [68], articles by Zhang Zhe [69]. Separate developments are focused on the study of outstanding monuments of ancient China, which allows to work out the methodology of similar studies in the theoretical and practical plane of sacred art, such as Wang Min's dissertation "Donor rank in the paintings of the Dunhuang cave temple complex: typology, composition, iconography, stylistics" [70].

The works of Gu Xingchen [71], Wang Veike [72] and A. Korniev [73] are devoted to issues of historiography. The focus of their research is the reception of Chinese art in Chinese, Ukrainian, and Western European scientific discourses. Along with this, the problems of the scientific reception of Ukrainian art in the countries of East Asia are also being developed. In particular, Yao Ning's

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<sup>58</sup> SoDo Academy (Kimono Wearing Academy), founded in the 1960s in Tokyo by Yamanaka Noryo

<sup>59</sup> Recent curatorial projects include "Silk wind: Japanese kimono of the 20th century" (Kharkiv Regional Methodical Center for Culture and Art, 2017), "Japanese style: kimono and accessories" (Cherkasy, Art Museum, December 2017-January 2018), Wind love: Japanese kimono and accessories (Kharkiv, Clothing Museum, 2020), "Autumn colors of Japan: kimono and accessories" (Vinnytsia, 2021)

<sup>60</sup> Raku ceramics – a Japanese technology of ceramics, especially known for its use in tea ceremony cups

<sup>61</sup> Noh – one of the oldest theatrical traditions of Japan, canonized in the 14th century and preserved to this day

explorations are devoted to Ukrainian art in the historiography of the People's Republic of China [74]. The false stereotypes, associated with the habit of equating Ukraine with Russia, (and, accordingly, its art), identified by the author can be traced both at the level of understanding the works and in the terminology. Therefore, the tools of postcolonial studies also become relevant.

Professor L. Sokoliuk, summarizing the scientific output of the department's teachers in the field of studying Chinese heritage, notes the scientific and scientific-creative expeditions, carried out by them, during which "museum collections and architectural and artistic complexes were studied in such cities as Beijing, Shanghai, Xi'an, Luoyang, Pingyang, Lijiang; ethnographic villages in Guilin and near Ningbo. The collected materials were used in the development of a strategy for the training of post-graduate students from the People's Republic of China and the formation of scientific issues of research, in the scientific development of certain issues of Ukrainian Orientalism, and in the updating of the "Art of the East" course [27].

However, we should note that sinological studies, although to a much lesser extent, touch on the issues of the development of Ukrainian art. Thus, Chinese motifs in Ukrainian art from chinoiserie to the beginning of the 21<sup>st</sup> century are developed in the scientific studies of T. Litovko [20], A. Korniev [75], S. Rybalko [59]. The scientific and creative dimension of these explorations became various projects, in particular – "China through the eyes of Ukrainian artists" (curators A. Korniev, S. Rybalko, Chu Fenlei). Within the framework of the latter, two creative plein-air and three powerful exhibitions were held in the Art Museum of Ningbo and the Kharkiv Methodical Center<sup>62</sup>. Young artists – representatives of the Kharkiv creative association DeGraZh<sup>63</sup> – took part in the project. According to the idea of curators-orientalists, the mentioned project involved "immersion" of artists in the culture of China, holding lectures, master classes on tea traditions, traveling through the southern regions, collecting materials and reflecting on what was seen (China–Ukraine, 2018). In this sense, the exhibitions of 2016 and 2019 reflect changes in the perception of China, the gradual penetration and increasing depth of understanding of the material by the plein-air participants and in this sense are of interest not only to the viewer, but also to the scientist.

We should also note that if in the early 2000s, Japanese issues prevailed in scientific and creative projects thanks to the exhibition and popularization activity of private collectors, then in the last decade, thanks to the activities of the Confucius Institute, cultural exchanges with the PRC revived, which, of course, stimulated interest in Chinese traditional and modern art. Among such research projects, we should mention explorations in the field of academic painting, carried out under the scientific leadership of M. Kovalova [76, 77].

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<sup>62</sup> "Ningbo and Surroundings" (Ningbo, Art Museum, 2019), "Chinese Patterns" (Kharkiv Methodical Center, 2017), "Ukraine-China: Under One Sky" (Ningbo, Art Museum, 2019), "Modern XXI Century: painting and graphics of Artem Tolstukhin" (Ningbo, Art Museum, 2019).

<sup>63</sup> DeGraZh (Decor, Graphics, Painting) is a creative group founded in 2015 in Kharkiv. The composition includes young artists who combine the expressive means of graphics and painting: Artem Tolstukhin (born 1981), graduate of KhSADA, painter, graphic artist, leader of the creative group; Artem Rogovy (born 1988), graduate of KhSADA, Ukrainian painter; Victoria Kalaychi (born in 1986), graduate of the Ukrainian Academy of Arts, Ukrainian artist; Denys Sarazhin (born in 1982), graduate of the Academy of Arts, painter; Iryna Kalyuzhna (born in 1975), graduate of the Academy of Arts, painter

The art of Eastern Asia in modern art-oriental studies is represented to a much lesser extent, which is explained by the lack of specialists and relies solely on the enthusiasm of the pioneers. Among them, the first steps in the historical and cultural explorations of D. Ziborova<sup>64</sup>, dedicated to ancient Egypt, should be noted [78, 79]. To date, the scientist has researched the contents of the collections of Egyptian art in the museums of Ukraine, carried out an overview of the relevant expositions in the British and Cairo museums; the architectural complexes of Giza and Luxor have been examined. We should also note the scientific research of V. Horbachova, dedicated to the modern art of India [80, 81]. The researcher examines the political and sociocultural aspects of the development of Indian painting and graphics.

The issues of architectural and design practice of the countries of the Middle East are being developed more actively, which, thanks to the practical direction, received a series of successful candidate dissertation defenses, in particular: Hasan Mohammad Saleh Al-Nairat "The influence of folk traditions on the formation of the subject-spatial environment of modern housing (on the example of the countries of Al-Shama)" [82], Simon Antoun Tados "Sculpture in the synthesis of arts of the Baalbek complex" [83], Kobeissi Khisham Khasan "Residential interior in the design practice of Lebanon: tradition and modernity" [84]. The latter thesis takes on particular significance today, as the residential interiors, studied by the scholar in Beirut's ancient Jemmais district, were destroyed in 2020 in a gunpowder explosion at the port.

One of the powerful phenomena in the development of Kharkiv art-Orientalism is the scientific activity of Ye. Kotlyar, who researches and leads the direction of Judaica. Long-term theoretical studies cover a wide range of issues of Jewish art in Eastern Europe and Ukraine in particular [85]. Today, Ye. Kotlyar is one of the leading researchers of Jewish art in Ukraine and recognized by the world scientific community, whose output includes guides, catalogs, and articles, devoted to the architecture of synagogues, painting, the historiography of Jewish art in the 1920s and 1930s, and Kharkiv's Jewish heritage.

As is inherent in the Kharkiv Orientalist tradition, the scientist's research developments are not only theoretical, but also scientific-creative in nature. Among the early examples of the practical implementation of the results of scientific experiments was the project of the reconstruction of stained glass windows for the Kharkiv Synagogue, the stained glass windows for the Kyiv Synagogue in Podil, executed by Ye. Kotlyar as an artist, interior paintings of the Beit Dan Jewish Cultural Center, design solutions for Holocaust museums, etc. The results of expeditions in Ukraine to study monuments of Jewish art of the former "pale of settlement" and shtetls were reflected not only in academic publications, but also in the exhibitions "Return to the shtetl" (2005), "Wall paintings of the synagogues of Bukovyna" (2016) and catalogs "Jewish Atlantis" (2012), "How Goodly are your tents, Jacob..." (2016). The map-dictionary "Jewish Kharkiv" represents preserved monuments and archival materials related to the life of the Kharkiv community.

The trend, initiated by Ye. Kotlyar, was continued in O. Kotlyar's scientific study, devoted to Shtetl images in Ukrainian art of the first third of the 20<sup>th</sup> century in the context of European

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<sup>64</sup>Daria Ziborova (born 1978) – associate professor of Kharkiv National University, candidate of Cultural studies

artistic searches [86]. We should also note O. Koval's interdisciplinary explorations, which investigate the images of Jews in linguistic and pictorial dimensions [87].

Since 2015, the establishment of oriental studies at the Kharkiv State Academy of Culture and the corresponding seminar and section at annual scientific conferences has become a platform for combining research efforts and sharing experience at the international level. Scientists from Ukraine, Japan, China, Georgia, Lebanon, Austria, Germany, Poland, and France share their achievements at meetings of the Oriental Studies section within the autumn and spring conferences of KhSAC, starting from 2017 and up to today. Today, a sufficiently representative oriental studies community with a powerful range of international ties and joint projects has gathered in Kharkiv to launch a separate specialized conference.

The course of recent events related to another Russian aggression against Ukraine made some adjustments, but did not stop the activities of the Kharkiv school. The solidarity and support of the European community contributed to the increase of joint scientific programs, made Ukrainian science and the Kharkiv school, in particular, more visible. Among the scientific and artistic centers, with which Kharkiv orientalist art historians cooperated in 2022 are the Oriental Department of the National Museum in Kraków, the Institute of Asian and Oriental Studies (University of Bonn), the Institute of Art History (Bibliotheca Hertziana, Roma).

### CONCLUSION

Summarizing the materials on the activities of Kharkiv art critics in the field of Oriental art, we note that in the initial period of the development of oriental art studies, scientific research was carried out by the same cohort of art critics – students and followers of F. Shmit, regardless of affiliation. Reorganizations, opening, and liquidation of institutions in those stormy times led to the migration of scientists, but did not affect the general vector of development of Eastern art research as an integral part of the development program of Ukrainian studies. The repressions of the 1930s dealt a devastating blow to the Kharkiv school.

The process of the revival of Kharkiv art-Orientalism since the 1990s is characterized by the participation of several institutions (Kharkiv State Academy of Design and Arts, Kharkiv State Academy of Culture, Kharkiv National University, Kharkiv Art Museum, private museums) and, just as in previous years, reveals migration of scientists and, accordingly, scientific exchange and collaboration. The mentioned circumstances contribute to the spread of transmission of certain tools and methods of research, the durability of the scientific tradition, imitation and ultimately the strengthening of the scientific school of art-oriental studies. From the beginning of the 1990s until today, there is a noticeable increase in the number of scientists who participate in the research of the art of the countries of the East. Statistical data of publication activity (**Table 2.1.1**) show the mentioned process and testify to the gradual integration of Kharkiv scientists with the world oriental and art studies community.

● **Table 2.1.1** Publication activity in the art-oriental gallery in 1992–2022 (number of scientists)

Year	Ukrainian scientific editions	Foreign scientific editions	Scopus, Web of Science
2012–2022	24	14	3
2002–2011	12	1	–
1992–2001	2	–	–

The modern development of scientific research also reveals the implementation of research results in museum and artistic practices. The acquisition of independence by Ukraine contributed to the development of relations with the countries of the East, revived intercultural cooperation and affected the thematic diversity in geographical and typological senses. The analysis of the topic of scientific publications shows its connection with the urgent needs of museum, pedagogical and art-design practice (**Table 2.1.2**). It is quite natural, that the revival of the school required careful study of the works of predecessors and existing collections. The mastery of artistic phenomena of certain regions of the East led to new explorations in the field of historiography and peculiarities of the formation of museum and private collections. A significant difference of the new stage of Kharkiv art-Orientalism from previous times is the development of issues of expertise, attention to performative types of art, design principles and practices, calligraphy.

● **Table 2.1.2** Topics of scientific publications (number of scientists participating in relevant research)

Publication topic	Before 1992	1992–2001	2002–2011	2012–2022
Historiography of art-Orientalism	1	1	4	9
Easel painting, graphics	1	1	5	9
Calligraphy, paleography	–	1	1	2
Sculpture	1	–	3	4
Sacred art	1	1	1	2
Museum collections, exhibitions	3	–	2	4
Expertise	–	–	1	1
Architecture, monumental painting	2	1	1	4
Design, decorative and applied art	1	2	4	7
Performing arts	–	–	1	2
Audiovisual arts	–	–	–	3

The war, waged by Russia against Ukraine, made it impossible to access objects of ancient Greek and Byzantine cultures, many museum collections, library and archival funds in the temporarily occupied territories. Today, Kharkiv art-Orientalism relies on the enthusiasm of scientists and the help of certain foreign institutions. Preservation of the school today, as in the ominous Soviet years, is once again a question of preservation of national heritage, freedom and independence.

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## 2

THE BIRTH AND ESTABLISHMENT OF FILM EDUCATION  
IN UKRAINE (1916–1930)

Volodymyr Myslavskyi

ABSTRACT

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The chapter "Birth and development of film education in Ukraine (1916–1930)" consists of two parts. Part 1 "Private Film Education" covers the period from 1916 to 1919. At this time, dozens of film schools, or as they were called film studios, were opened. However, almost all educational institutions at that time did not exist for a very long time. It was related to military operations and the political situation in the country. If we talk about the level of film education at that time, it was of high quality. As a rule, the opening of film schools pursued one single goal – earning money, since many young men and women at that time were fascinated by cinematography and dreamed to be engaged in this art form. Part 2 of the chapter "State film education" covers the period from 1920 to 1930. This was the period of formation of state administration in the republic and development of the Ukrainian film industry. In the early 1920s, there was an acute shortage of qualified cinematographers in Ukraine. The invited film experts from the RSFSR and Germany were a far cry from Ukrainian culture. But most importantly, these directors and screenwriters were of the old formation and did not meet the requirements of the revolutionary time. To solve the propaganda tasks, set by the Communist Party, young, revolutionary-minded cinematographers were needed. To solve this problem, the All-Ukrainian Photo and Film Administration (VUFKU) took measures to open various film institutions for the training of young film specialists. The author analyzes the stages of establishment and development of film education in Ukraine, from film schools, various film courses, to the opening of the Odesa Film School and Kyiv Film Institute.

KEYWORDS

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All-Ukrainian photo and film administration, history of film education in Ukraine, history of cinema, cinematography.

## 2.1 PRIVATE FILM EDUCATION (1916–1919)

The establishment and development of Ukrainian cinematography in the 1920s is quite well studied. However, some directions of the development of Ukrainian cinema require in-depth study and understanding. So there are practically no studies, devoted to film education. Although film education played a huge role in the formation of Ukrainian cinematographers. Therefore, this research is timely and relevant.

The necessity in training specialists for the cinematography arose already in the first years of its existence. Of course, no one thought about the creation of educational film institutions at that time. The first step in the direction of film education was small brochures, which gave a detailed description of film cameras and the rules for their operation.

Three books are published in Ukraine, which, to some extent, can be classified as educational film manuals: "Regulatory rules for arranging, maintaining theaters and cinematographs and storing celluloid tapes for them" (1911); T. A. Edison's "Kinetophone" (1914) – about the arrangement of a talking and singing cinematograph, and "Cinematic Essay" (1919) – film methodology for rapid education and upbringing of significant human masses in the mental, moral and aesthetic sense according to the system of engineer-pedagogue B. Schummer.

Attempts to organize the first educational film institutions in Ukraine were undertaken during the First World War. The first film schools, or as they were called then, film studios, were opened. There were two types of film studios: autonomous, organized according to the principle of theater studios, with the study of related arts and a course in cinematography, and at film factories, where, as a rule, only cinematographic specialties were studied. Educational film studios were opened in cities where film production was concentrated, in Kyiv and Odesa.

One of the first educational film institutions in Ukraine was opened in Odesa. In 1916, cinematographic courses at the theater school of E. Molchanova were founded. In the same year, a cinema department was opened in Kyiv within the framework of the opera and drama courses of A. Talnovsky, where the following disciplines were taught: mimodrama, stage practice, make-up, facial gesture, body mobility, dance, fencing, theater history, psychology and sports. A director J. Soifer was invited to the post of the head of the department. Attempts to train film actors in Ukrainian theater educational institutions were not unique.

In 1917, G. Oberg, the "court artist of foreign state theaters", as he called himself, attracted actors to the "Special Acting Studio for Cinema" in Kyiv with the promise of participation in the filming. There were many applicants for "screen stars". Due to the increased demand, the directorate had to conduct entrance exams among those who have already enrolled in the studio. Exams were held every day, starting from May 15, 1917.

The announcement of the second intake of students for the "Special Studio of Acting for the Cinema of Gustav Oberg, the Court Artist of the Foreign Government Theaters" was published on August 29, 1917. Three months later, Kyiv press reported on the holding of a movie morning – a "live screen", which was to take place with the participation of students on November 26, 1917, in the "Spivala Kreida" theater.

A film studio was also opened in Kyiv in 1917, headed by O. Husiev and H. Troitsky within the framework of "Music and Drama Courses" of A. Talnovsky. Talnovsky gave lectures on music theory, O. Deich – on theater, J. Soifer – on cinematography. Actors and film directors worked in the studio together with the cameraman H. Troitsky.

The following year, Talnovsky turned to the director of the film company A/T "G. Liebken and K<sup>on</sup> S. Veselovsky with a proposal to head the educational institution. Thus, the students of the studio

got the opportunity to significantly improve their general level of training, especially its practical part – during the filming of the motion pictures of A/T "G. Liebken and K<sup>om</sup>".

In 1918, M. Orlov-Tabachnikov's "Studio of Cinematic Arts" enjoyed great authority among Kyiv film educational institutions, where classes were held by "experienced teaching staff under the direct guidance and supervision of the famous film director Mykhailo Bonch-Tomashevsky". Even before the beginning of the classes of the first group of trainees (enrollment ended on April 19), there was an announcement about the enrollment of the next group. The graduation of the first group consisted of 30 people, and, according to the Kyiv magazine "Theatrical Life", classes in the studio were conducted "exclusively experimentally", and all students starred in a film based on a script, written specifically for this educational institution.

In 1918, the "Studio of Screen Art" was organized on the basis of the "Art Screen" studio in Kyiv, headed by the famous playwright and critic O. Voznesensky.

Announcements about the opening of a screen art studio appeared in many Kyiv newspapers and magazines. The official opening of the studio was originally planned for September 15, but it was repeatedly postponed: "Listeners are registered in the office of the studio (13 Reytarska street, flat 2) every day. Detailed information about the program of lectures and practical classes (filming) is also given there. Classes in the studio will start on October 1 this year" was claimed in one of the ads. The fee for the entire training course was 500 karbovanets.

However, the opening of the studio, scheduled for October 1, did not take place due to "some technical problems", and the next one was postponed – this time for five days later to be held at the "New Theater", where O. Voznesensky was to give a program lecture, and listeners – to start watching and discussing the film: "On Sunday, October 6, in 36 Khreshchatyk street, the first significant film studio in Kyiv was opened, headed by O. Voznesensky, the author of many works on screen art". – Kyiv newspaper "Ostanni Novyny" reported. – About 1 p.m., the lecture hall was already full. In addition to the audience, many honored guests were present at the opening of the studio: H. Paskhalova, V. Yanova, S. Kuznetsov, A. Kugel and many other representatives of the literary and artistic world".

At the opening of the studio, O. Voznesensky gave a speech, which was published in the Kyiv magazine "Kuranty" under the title "Successor of Tolstoy". The editor-in-chief of the magazine was O. Deich, also one of the teachers of the Screen Art Studio.

In his address to the students, Voznesensky talked about his youth, about visiting the house of L. Tolstoy, about the "Praxinoscope" he saw there in the form of a small book with a dancing ballerina. He drew the parallel "Tolstoy – cinematography" and ended his speech with a pathetic appeal:

"...Anyone who truly and intimately knows the art of the screen will love it so reverently. And remember my promise: there will be no sweeter name for you, who have become his disciples, than the name of your art – the screen!" The teacher of the studio, V. Yurenueva, also addressed the listeners with a short welcoming speech. The opening of the studio was reported in the press:

"The "Art Screen" society opened a screen studio in Kyiv to upbringing cultural professionals of the screen: actors, authors, directors, etc. Due to the lack of precise scientific truths in the field

of cinematography, the studio intends to acquaint listeners with all the variety of experience and knowledge, already accumulated by artists and screen technicians. For this purpose, in addition to regular lectures and practical classes (filming), the listeners will be offered a series of talks, reports and demonstrations on issues of art, psychology and other types of creative activities related to the field of screen art. The course consists of two semesters – theoretical and practical, three months each. V. Yurenueva, H. Paskhalova, S. Kuznetsov, O. Voznesensky, and others were invited as teachers".

At the "Art Screen" film company, a great attention was paid to the training of personnel. This is evidenced by the fact that the outstanding playwright, director, theoretician and theater historian M. Yevreinov was invited to give lectures at the "Screen Art Studio", and the famous artist M. Mordkin was involved in teaching dance and body movement arts.

At the beginning of 1919, the second enrollment into the "Screen Art Studio" took place. The studio staff, who at that time numbered 155 people, were planned to be involved in filming according to the studio's special scenarios, as well as in minor roles in O. Voznesensky's play "Kara", work on which was scheduled for January, and the famous actress V. Yurenueva was invited to play the main role.

According to press reports, the course of study at the "Screen Art Studio" consisted of two semesters, theoretical and practical, each lasting three months. Acting disciplines were taught by artists of the Solovtsov Kyiv Theater. V. Yurenueva gave classes on acting for the screen, H. Paskhalova – on the logic of emotions, S. Kovalev – on facial gesture, V. Yanova – on the technique of acting on screen. Over time, O. Smyrnov joined them. Theoretical lectures were given by O. Voznesensky (screen art and scriptwriting), M. Evreinov (director), P. Pylsky (lecturer, journalist), O. Deich and others. The studio offered theoretical and practical classes in the following subjects: screen art, acting for the screen, facial gesture, make-up, logic of emotions, movement technique, rhythmic plasticity, director's art, literature and music of the screen.

In June 1918, Oleksandr Drankov, who came to Kyiv, was also going to open an educational institution. According to the plan of its founder, the studio was supposed to include a cameraman, laboratory and shooting department. The disciplines were facial gesture, body mobility, screen art, literature, scriptwriting, music, acting and make-up for the screen "under the personal supervision of the director of the studio O. Drankov". The Kyiv press reported on the star line-up of teachers at the new educational institution that included: "the luminary of russian cinematography" V. Maksymov; dancer and choreographer of the "Moscow State Ballet" L. Zhukov, associated with Drankov since 1917 by shooting in several films; teachers of the Moscow theater school and "principal dancers of the state ballet" E. Anderson and L. Novikov; "prima of Viennese operetta" K. Milovych; actors T. Pavlova and M. Baratov; chief director of "Deutsche Bioscope" H. Beyer and director I. Shmit. The famous art critic O. Pleshcheiev was to give lectures on the theory of ballet and dance, the journalist V. Regynin – on literature, A. Kamensky – to teach students the basics of screenwriting, and M. Werner – the principles of artistic design of film productions.

In September 1918, Kyiv newspapers announced the beginning of registration of those wishing to study at the "Practical Film Studio at the O. Drankov and K° Film Studio". According to the plan of its founder, the studio was supposed to include a cameraman, laboratory and shooting departments. Facial gesture, body mobility, screen art, literature, scriptwriting, music, acting and make-up for the screen were among the academic disciplines. O. Drankov invited I. Sabfer, I. Shmit, O. Baratov, O. Pleshcheiev, T. Pavlova, A. Kamensky and others to work.

At the same time, the founder of the studio announced the opening of an artistic cabaret, with N. Mylovych as a prima. Drankov's bouquet of business initiatives met with an incredulous and very ironic reaction:

"Drankov simply can't help opening new studios. He announced cinematographic studios in Kyiv, Kharkiv and Odesa. Why didn't he do it in Katerynoslav? And the strangest thing is that the same composition of teachers is indicated in all studios. <...> In addition, Mr. Drankov will publish his magazine. Editor Drankov. Publisher Drankov. The employee is also Drankov. Not Drankov, but some kind of monster".

Drankov's statement, widely publicized in the press, turned out to be another bluff. Some figures of art and cinematography, listed as teachers of the "practical film studio", hastened to announce through the press that they have nothing to do with Drankov's studio. In particular, E. Anderson and L. Novikov founded their own studio in Odessa and announced in the press that they were not involved in Drankov's brainchild.

In the summer of 1918, the Cinematographic section of MDANC (Main Directorate for Arts and National Culture) considered the possibility of opening a "Studio of Screen Art" in Kyiv, where it was planned to train actors, screenwriters, directors and other specialists. On January 21, 1919, an actor, director and screenwriter G. Azagarov founded "Cinematographic courses" in Kyiv. Screenwriter L. Nikulin, director and artist M. Werner, director Y. Soifer, artist I. Suvorov, cameramen O. Stanke and F. Vasiliev worked as teachers at the studio. "Screen Art Studio" planned to train not only film actors, but also authors, i.e. screenwriters.

G. Azagarov's courses were inferior to the "Studio of Screen Art" in terms of technical support and the level of teaching, although, unlike other similar institutions, they trained actors and directors. The study at the studio lasted four months. The first graduation of students took place on April 30, 1919.

In 1918–1919, three specialized educational film studios worked simultaneously in Odesa, as well as a "Special class of body mobility and facial gesture for actors of opera, operetta, drama and cinematography" at the "Ballet Studio" that was transferred from Moscow in August 1918, headed by M. Artsybusheva and "Theatrical Studio" of A. Arkadiiev and B. Lorenzo. Classes were held every day. The basis of training was a systematic course of ballet art according to the program of the state theater school – lectures: ballet costume, make-up, history of ballet; practical classes: dancing, facial gesture, body mobility, dance staging. Enrollment to the studio was held every day.

An educational film studio at T/D "K. P. Borysov and K°", headed by S. Tsenin, was opened on June 1, 1918. An educational film studio, declaratively named "1<sup>st</sup> Practical Film Studio", headed

by O. Nikitin, was also created at O. Sybiriakov's film factory. The classes began on September 15, 1918 and were held in two shifts in the general, special, directing, and photography classes by the following teachers: authorization of roles and excerpts of film plays – V. Alymsky, facial gesture – V. Chernobler, psychology of movements and pavilion technique – O. Nikitin, film make-up – M. Portnov, body mobility – Ms. Liuzynska, photography – a cameraman of the Italian film factory "Torino-film" E. Eske.

At the beginning of January 1919, the activities of the "1<sup>st</sup> Practical Film Studio" resumed in Odesa, but headed by V. Alymsky.

In February 1919, the "Screen Studio" was opened at the Odessa film factory of D. Kharytonov, headed by its director and manager P. Chardynin. Practical classes in D. Kharytonov's studio were scheduled for March 15–25. Famous actors V. Karalli, V. Svoboda and other "artists of state theaters" worked at the studio.

Subsequently, after the retreat of the Volunteer army away from Odessa, at the beginning of February 1920, cinematography courses were opened on the basis of D. Kharytonov's film factory under the cooperative society of film workers, and at the end of the year the courses were transformed into a training studio, which was transferred to the management of the Odesa Film Committee.

Currently, it is not known for sure about the teaching staff of the studio and the duration of classes. It is precisely established, that one of the graduations took place on September 15, 1919, and M. Artsybusheva was one of the teachers of the studio.

Shortly before leaving for emigration, the actress of the Oleksandrynsky Theater L. Ryndina came to Yalta from Moscow. Having enlisted the support of O. Khanzhonkov, in 1918 she opened the "Studio for the Training of Film Actors" in the Oreanda Hotel. In 1918–1919, the detective drama "Lord Durnley" based on the script by L. Ryndina was filmed at the Khanzhonkov film factory. The students of Ryndina's studio took part in the filming of the picture, and one of them played the main role.

An actress and screenwriter Z. Barantsevykh, who collaborated with O. Khanzhonkov in 1918–1919, also decided to open an educational film studio. Teachers S. Vermel (body mobility and scenic expressiveness), A. Vorotnikov (lectures on cultural history) were invited to hold classes.

The emergence of a significant number of educational studios is also explained by the mass enthusiasm of young people for cinematography. Many supporters of the "tenth muse" dreamed of seeing themselves along with the famous actors I. Mozhukhin, V. Maksymov, V. Polonsky, V. Kholodna. The opportunity to turn dreams into reality, as the majority was sure, was provided by an educational film studio, after which the chances of working in the cinema significantly increased.

Of course, many of the educational studios of that time can hardly be called educational institutions in the full sense of the word. The "mechanism" of the opening and operation of such "educational institutions" was eloquently described in the article of one of the Odesa newspapers "How film studios are opened":

"...If you don't want to leave art, organize some studio – drama, ballet, and best of all – a film studio. If your studio enrolls only a hundred "pure-hearted" girls and boys who do not know what

they are doing, then you will get rich instantly. Set the fee at least 500 karbovanets. It is already a hundred thousand. The duration of classes does not exceed three months. Such a short term gives you the opportunity to simultaneously open a registration for the second cycle of lectures. To open a film studio, you need to have a thousand karbovanets. For 300–400 karbovanets you can rent a decent room for a month. You decorate the walls with cinematographic posters, attach a sign to the door: "Film studio office".

After that, a huge poster is issued about the enrollment of students, indicating the teachers' line-up. This is the most difficult thing. The traffic disorder and the world war give you the opportunity to flaunt such great names who would in no way accept your invitation: E. Duze (definitely won't come), H. Pavlova (of course, won't come), V. Davydov (probably won't come), Meierhold (maybe won't come).

In addition, you indicate several more celebrities who are currently staying here and agreed to give at least one lecture at your studio. It will cost you near six thousand karbovanets. After all, you invite two or three unemployed performing arts teachers at a "criminal" price of no more than 3–4 thousand for three months. All that remains is to find a suitable room for three hours a day. For near two thousand you will get any cinema.

Finally, let's make calculations. Enrollment – 100 people for 950 karbovanets – 95 000. Expenses: office – 400, posters – 600, teachers' fees – 10 000, unpredicted expenses – 3 000. Total – 20 000. Net profit – 75 000!

In 1917–1919, numerous artistic, literary, theater and cinematographic studios were opened. In Kyiv, painting was taught by A. Ekster and A. Milman, members of the Moscow "Jack of Diamonds" community. E. Kruger's "School of Performing Arts" and V. Snarsky's "Ballet Studio" successfully worked in Odesa.

In Kharkiv, in 14 Sumska street in a three-storey building, the "Art Workshop" was located. It included three autonomous studios. The "Workshop of Poets", headed by G. Shengeli, was located on the first floor of the mansion. H. Petnykov and V. Khliebnikov read their poems there. On the second floor, there was the theater studio of an actor, director and teacher P. Ilyin. The studio had a small theater, in which the students staged their plays. On the third floor, there was an art studio, headed by E. Steinberg. In 1919, the Drama Studio at the M. Sinelnikov Kharkiv Theater and the Jewish Drama Studio at the "Unzer Winkl" theater also worked in Kharkiv, the annual tuition fee there was 200 karbovanets.

A film director and teacher S. Yutkevich, who had the opportunity to study in various studios in Kharkiv, Kyiv and Sevastopol in 1918–1920s, in his memoirs also mentioned the "noisy bohemian crowd" that filled one of the art studios in Crimea:

*"Accidentally having come across a handwritten announcement pinned to the wall announcing the admission to the studio of the "Jack of Diamonds" A. Hryshchenko, I decided to enter there. The company of students who came to Hryshchenko was very diverse: bored girls from intelligent families, young dandies of unknown origin, art amateurs, who are called "Sunday artists" in France. Hryshchenko himself appeared extremely rarely, only to recollect monthly fee for training. We were*

*on our own. <...> Hryshchenko, realizing that Crimea would soon become Soviet, left beforehand for Constantinople. The studio has ceased to exist".*

Closed in February 1919 due to the establishment of Soviet regime in Kyiv, the "Studio of Screen Art" resumed its activities in 1920, headed by O. Smyrnov (the studio existed until 1922). To tell the truth, the students had to take only a theoretical course, since the shooting pavilion was requisitioned for the needs of military cinematography.

Famous artists S. Kuznetsov, M. Sobolshchykov-Samarin, A. Arkadiev, K. Valerska, V. Tatyshchev, L. Samborska and others taught in cinematographic educational institutions. Undoubtedly, many educational studios in the 1917–1920s speculated on the desire of potential students to work in the field of cinema. It is not by chance that advertisements for enrollment to the studio mentioned the mandatory involvement of students into filming. The ability of students to test theoretical knowledge in practice was quite problematic.

Only studios that worked at film factories could provide students with a practical introduction to the film production process. Autonomous educational institutions tried to negotiate with film production companies about the possibility for their students to gain practical knowledge. There was a practice of involving employees of film factories, who did not always have the proper qualification, to teach at the studios.

For example, in 1918, A. Talnovsky, in order to give students the opportunity to practice the cinematographic professions, offered to head the "Music and Drama Courses" to S. Veselovsky, who at that time worked as the chief director at the Kyiv branch of A/T "G. Liebken and K<sup>on</sup>". However, apparently, the involvement of Veselovsky as the head and teacher of the studio did not bring positive results.

Teachers with dubious professional reputation also worked in other studios in Kyiv and Odesa. Although, it should be emphasized, that along with mediocre teachers, there were excellent teachers as well as theater and film theorists working in the studios. First of all, these are excellent and experienced lecturers M. Yevreinov, O. Voznesensky, P. Chardynin, M. Bonch-Tomashevskiy.

1917–1919 proved to be very favorable period for the development of the studio movement thanks to the desire of many people to distract themselves from the experiences, associated with the "troubled times". In addition, escaping from the terror of the Bolsheviks, many representatives of culture and art came to Ukraine and had to earn a living by opening various educational studios or working there.

To sum up the review of the work of educational film studios in Ukraine in 1916–1920s, worth noting is that at first there were different teaching conditions at film schools, an unequal level of teaching staff and technical equipment. In addition, at that time the teaching methodology had not yet been formed – the best lecturers M. Yevreinov, O. Voznesensky, P. Chardynin, M. Bonch-Tomashevsky, J. Soifer, G. Azagarov defended different positions regarding teaching in film schools.

However, let's emphasize the main thing – in these years, the basis of the future system of film education, which became widespread in the Ukrainian SSR in the late 1920s and early 1930s, was laid.

## 2.2 STATE FILM EDUCATION (1920–1930)

In the 1919–1920s, with the establishment of Soviet regime in Ukraine, the working studios were under the control of the provincial departments of the People's Commissariat of Education. The People's Commissariat together with the Film Committee opened a network of educational institutions and assisted the local provincial departments of public education in establishing control over private cinema schools and film courses that operated initially in Odesa and Kyiv. At the beginning of January, the cinematographic courses of G. Azagarov started working in Kyiv.

On February 27, 1919, film courses were organized at the theater department of the Kharkiv Proletkult, which trained actors during 2–3 months for filming. For the workers, study at the courses was free. Also in February, a film section is organized at the Kharkiv Military District Agitation and Education School. In the spring, the "Central Stage Studio with a Class of Directing and Cinematographic Acting" and "Instructive Theater and Directing Courses for Workers and Peasants" were opened in Kyiv.

In March 1920, the head of "Cinematic Courses" G. Azagarov actively participated in the work of the initiative group at the Ukrainian Film Committee to create a so-called cinematographic cooperative, which planned to open film factories and studios for training personnel.

On April 25, 1920, it was planned to open a special photographic institute with three faculties: artistic and photographic, scientific and photomechanical. One of the immediate tasks of the institute was the training of cameramen-instructors. It was assumed, that the institute would take a direct part in the creation of its own photographic industry, the development of new equipment and materials.

At the same time, the Regulation of the year-round State School of Cinematographic Art under the supervision of the People's Committee Education of the Ukrainian SSR was developed. The school consisted of two sections: Educational (teaching and education) and scientific and academic (research). The educational section had to prepare culturally and technically trained artists, directors, musicians, decorators, cameramen, laboratory technicians, mechanics and screen craftsmen through rationally arranged theoretical and practical classes.

The educational section consisted of the following departments:

- a) dramatic, with a class for instructors-directors;
- b) architectural and decorative, with a sculptural and graphic class (poster art);
- c) musical, for picture illustrators;
- d) for cinematographers, with a class for photographers and lighting electricians;
- e) film laboratory technicians and demonstration mechanics;
- f) instructors of working ateliers.

The teaching plan of the Department of Cinematographers included: basics of photography, physics, optics, electrical engineering, mechanics, chemistry, history of cinematography, aesthetics of cinematography, conversations about cinema (watching and analysis of outstanding works by their colouring technique), practical classes (in the laboratory, mechanical workshop, studio). Classes were held from 18:00 to 22:00. Duration of study – one year.

The teaching plan of the Department of Film Laboratory Technicians included: the basics of photography, chemistry, electrical engineering, mechanics, history of cinematography, aesthetics of cinematography, conversations about cinema (watching and analysis of outstanding works by their colouring technique), practical classes in the laboratory. Classes were held from 18:00 to 22:00. Duration of study – one year.

However, a large-scale project in the field of film education was never implemented, so in 1921 a decision was made to open a film school in Kyiv.

In the mid-1920s, when Ukrainian artisanal film production was reborn into one of the most equipped film industries in the USSR, an urgent necessity appeared for Ukrainian film specialists. The State Technical School of Cinematography, which was opened in Odesa, was able to partially satisfy this need. But, as before, the management of Ukrainian cinematography strengthens the staff, albeit to a lesser extent, by invited cinematographers Dz. Vertov, M. Kaufman, I. Perestiani from the RSFSR, who worked together with distinctive Ukrainian directors who gained fame for Ukrainian cinema, O. Dovzhenko, I. Kavaleridze, H. Stabov and others.

The organization of state educational institutions as a supplier of new staff for Ukrainian cinematography was discussed in the early 1920s. But the first state educational institutions preparing personnel for cinematography appeared in 1923. For an objective reason (the Soviet-Ukrainian war), educational institutions in Kyiv, Kharkiv and Odesa were organized later than in Moscow and Petrograd.

Several educational institutions existed in Ukraine for a short time. In Kharkiv – Film courses at the Theater Department of Proletkult (1919). In Kyiv – the Central Stage Studio with the "Class of Directing and Stage Acting" (1919), the Film School (1921), the "Art Workshop of Screen Creativity" headed by O. Oskarov and M. Poliansky (1922), the "Studio of Screen Art" at VUFKU headed by O. Voznesensky (1923), Film Faculty at the H. Mykhailychenko theater workshop (1924). At the same time, it was planned to open cinematographic production schools in Odesa and Kyiv. In January 1924, a film department was opened at Kharkiv Music and Drama Institute, which was part of the Faculty of Performing Arts. In 1925, the Film Seminar at M. Lysenko Music and Drama Institute. In 1926, the "Workshop of screen art" was opened in Odesa by the Profosvita, headed by an actor and director Y. Morin. In 1928, the "Film Experimental Workshop", headed by Trakhterov, was founded in Kharkiv at the All-Ukrainian branch of Proletkult.

The legislative framework regulating the education process in Ukraine was mainly formed in 1921. On March 2, 1922, the CPC of the Ukrainian SSR adopted a resolution "On the introduction of tuition fees in higher educational institutions". In the autumn of 1922, the People's Commissariat for Education of Ukraine issued "Instructions on the introduction of payment for the right to study in vocational schools and courses of the Ukrainian SSR" and "Regulations on preparatory courses at the Gubsectors for training workers for the institute". The situation was such that art education was considered less important than other areas. It was also believed, that creative educational institutions would have a greater demand among NEPmen than among workers and peasants, so training in creative specialties was more expensive.

In the institutes, a payment system was applied, which amounted to the fact that 70 % of students had to pay the full plan (120 karbovanets a year for fine arts institutes, 80 karbovanets for all other institutes), 20 % had the opportunity to pay for education at a reduced rate (60 and 40 karbovanets, respectively), 10 % could get an education for free in creative institutes (in other institutes – from 20 to 40 %).

In vocational schools and courses of creative professions, a full course of study costed 60 karbovanets a year, 50 % of students had to pay a full rate for education, in other vocational schools and courses, the cost of education was 36 karbovanets a year, and 40 % had to pay a full rate for education (exceptions: medical courses – 60 karbovanets and 60 %, respectively). At a reduced rate, 30 % of students of creative professions could study with a payment of 24 karbovanets per month, the payment of other professions was from 12 to 20 karbovanets. 20 % of students of creative vocational schools and courses had the right to study for free, others – 30 %.

In 1922, art education in Ukraine was going through the tough times. As of January 1, 1923, there were two technical schools and one vocational school specializing in theo-cinema. In Odesa, the technical school had to be closed, in Kharkiv it was almost possible to tune up the work of the local technical school. Of the three Ukrainian technical schools, only the Kyiv Theater Technical School turned out to be the most viable. Theater education in Ukraine was not limited to technical schools. In Lysenko Kyiv Institute a Drama Faculty with two departments was opened – russian and Ukrainian. The russian department was headed by V. Sladkopiets, the Ukrainian one – by L. Kurbas.

Support for film education in Ukraine was discussed at the All-Ukrainian meeting of Gubrobmys. According to V. Prokofiev's report, the following resolution was adopted:

*"...In order to prepare photo-cinema workers, include the estimate of the Photo-Cinema Department in the item of expenses for factory apprenticeships, taking measures to open schools as soon as possible".*

The "State Film Courses", headed by B. Lorenzo, that were founded in Odesa in March 1923 by the Odesa VUFKU District Branch of the Odesa Provincial Department of Professional Education (Gubprofosvit), managed to survive more or less consistently. In December 1922, it was reported, that a school of cinematographic art would be opened at VUFKU, in which "theoretical classes according to the extensive program will be supplemented right there with practical classes of filming at Odesa pavilions, with the participation of students in filming, etc."

According to the idea of the organizers, these courses were to "prepare a new cinematographers familiar with the latest filming equipment, with the principles of screen art, with the tasks of the Soviet film industry and production among the ways of reviving Ukrainian cinematography, its conquest of the European market and, what is even more important, its transformation into a powerful tool of social agitation and broad education of workers".

The opening of the courses coincided with the growth of film production in Odesa. The training program was designed for 8 months, practical work (participation in filming, laboratory, camera-men, etc. classes at factories) for 4 months. Professors B. Warnecke, B. Lorenzo, M. Saltykov, E. Slavinsky, Shotsky, and others took part as teachers.

The course consisted of nine subjects:

1. Body mobility, dances.
2. Introduction to the art of the actor.
3. Mimodrama.
4. Facial gesture.
5. The art of the screen actor.
6. Make-up.
7. Technique of cinematography.
8. Gymnastics.
9. Political literacy.

The courses were successful, and admission to the parallel group was announced in July. It was also announced the beginning of a series of lectures on the topics: "Art and cinema", "Tasks of the Soviet film production", "Organization of the film industry". V. Gardin, P. Chardynin and A. Shirvindt were invited to give lectures and supervise artistic work.

In October, according to the press, the students were busy shooting the picture "Breath of New Life" and practiced at the Mechanical Plant. In November, "State Film Courses" received an additional assignment, and a new teachers' line-up was approved, who started work in December: professor B. Warneke (introduction to art), A. Rykov (political literacy), B. Lorenzo (facial gesture and mimodrama), V. Gardin and P. Chardynin (screen art), M. Panov (make-up), E. Slavinsky (cinematics), A. Yakovleva (body mobility and dances). Also in November, a class of film technicians was opened and enrollment to a new group began.

But from the very beginning of the film courses, VUFKU planned to turn them into a cinematography institute later. For this purpose, a special commission was created in December 1923, headed by the director of the Odesa Film Factory H. Tasin, with the participation of the director V. Gardin and the head of the State Film Courses B. Lorenzo, and the secretary M. Bortepson. The commission had to develop a plan for "transformation of Odessa courses into a state production film institute of an all-Ukrainian scale with art and technical faculties" with a two-year training period.

This idea was partially implemented in autumn with the opening of the State Technical School of Cinematography of VUFKU (STSC) in Odesa, which was supposed to provide the necessary specialists for the demand of the growing Ukrainian cinematography. Until the autumn of 1924, film education in Ukraine was carried out exclusively at film faculties of theater technical schools, or in so-called "film studios". But these institutions did not focus on film production in their educational work and, accordingly, could not practically solve the main tasks of film education.

B. Khelmno can be considered one of the initiators of film education in Ukraine. In 1925, he noted:

*"We have the appropriate material and technical facilities for cinema. Now we need to solve the main issue: the organization of the creative process. We need directors, cameramen, artists, actors who are aware and perceive the Soviet reality. We have organized a cinema school at the expense of VUFKU. This is a promising business, the youth will show themselves".*

In 1925, the "State Film Courses" still operated. At the end of September, the first graduates were sent for practice. 30 students were allowed to take final examinations. By this time, a new enrollment campaign was finished. Of the 160 admitted to the exams, 50 people were enrolled exclusively on the trade unions secondment. A total of 22 people, the so-called "Red film actors", were graduated. However, almost none of the graduates were accepted into the VUFKU film factories.

STSC accepted Komsomol members and workers with two years of work experience. Classes began in September. Maintenance of the technical school cost VUFKU 119 000 karbovanets a year. The technical school included screen and technical departments, which, in turn, consisted of acting, directing, cameraman and laboratory departments. The curriculum consisted of 14 disciplines. The training course was designed for three years. The first enrolled class consisted of 60 people, among whom 31 were party members and Komsomol members, the other 29 were non-party workers of industrial unions and peasants. Not a single NEPman or trade union member. The technical school had its own canteen, laundry room, and sauna. Students of the technical school were divided according to party affiliation: 50 % were communists, 10 % belonged to the Committees of poor peasants, and 40 % were non-party members. By social status: workers – 50 %, peasants – 10 %, employees – 40 %.

In November 1926, STSC was inspected by the director of the Odesa Film Factory, P. Nechesa. In particular, the official noted that due to improper planning of the educational process by the management of the technical school, there was an acute shortage of competent teaching staff:

*"Thanks to the fact that the administration of the film school began to look for teachers among outstanding masters, such as Eisenstein, Pudovkin, Kuleshov, who, of course, cannot come; and did not take the initiative in searching for the forces that are located at the film factory in Odesa. As a result, the theory and practice of screenwriting, film theory and technique are not currently being taught. It is necessary to find teachers in the near future".*

In his report, Nechesa also noted other shortcomings in the work, in particular the following ones: too friendly relations between the administration of the technical school and students in order to gain authority among them; the administration devotes a lot of time to working with public organizations (TDRK, experimental courses); the issue of the payment of scholarships is not settled – instead of the 40 karbovanets scholarship, approved by VUFKU, the technical school paid a smaller amount to all students – from 10 to 40 karbovanets, based on the students' financial capabilities; due to the lack of necessary teaching staff, the quality of teaching is very low, etc.

In the 1926–27 academic year, including the second enrollment campaign, the number of students was 112, who received a monthly scholarship of 35 karbovanets.

The curriculum of the Screen Department of the technical school consisted of 12 disciplines and practices:

1. Social and economic sciences.
2. History of art and material culture.
3. Ukrainian literature.

4. Encyclopedia of cinema.
5. Body posture.
6. Basics of modern psychology and reflexology.
7. Typology interpreting face classification.
8. Make-up as an auxiliary discipline in the basic technique of acting expressiveness.
9. The technique of acting expressiveness as the main discipline of the screen department.
10. Composition of a film action.
11. Educational practice of film action and composition.
12. Practical work in production.

The curriculum of the Technical Department also consisted of 12 disciplines and practices:

1. Social and economic sciences.
2. History of art and material culture.
3. Mathematics.
4. Mechanics.
5. Electrical engineering and lighting equipment.
6. Physical foundations of the photoprocess.
7. Photochemistry.
8. Projection drawing.
9. Theory of perspective.
10. Composition of a film action.
11. Educational practice of photography and filming.
12. Practical work in production.

For the applicants of the 1928–29 academic year, 38 topics of qualification papers were established. The Screen Department offered the following topics: "Techniques and methods of animation work"; "Spectator and director"; "Editing"; "An expressive gesture in the cinema"; "The work of a film actor on staging a role"; "Live material of a film"; "The problems of a children's film"; "Film actor and his/her work"; "Editing as art"; "Tasks of a film director in scientific and cultural films"; "Director and film culture"; "The director's work on the production of a feature film"; "Technique of a film actor and his/her work on a role"; "Soviet film actor"; "Film genre"; "Theatre and film actor"; "The difference between film actors and stage actors"; "Cinema in the cultural revolution"; "Actor and Director". Technical department: "Methodology of the cameraman's work on a film"; "Hypersensibilization of negative material"; "Optical extenders for stunt shooting"; "Emulsification process"; "Lighting equipment and its efficient use"; "Comparative characteristics of shooting equipment"; "The importance of lighting in film composition and its artistic functions"; "Testing of photo and film materials"; "Shooting under artificial lighting"; "Schüfftan's method and arrangement of mirrors during filming"; "Frame texture from the cameraman's point of view"; "Testing of lenses"; "Designs of modern professional cameras"; "Problems of highlighting details in the cinema"; "Outdoor shooting"; "Soft focus"; "Issues of relief in cinema"; "Contratypes"; "Style orientation in the cameraman's work".

According to Z. Khelmno, the chairman of the VUFKU board, after the opening of the STSC, there are reasons to concentrate all film education in this educational institution. The director of the Odesa Film Factory P. Nechesa appeared in the press with a letter, in which he reflected on the fact that cinema in Ukraine does not have a theoretical basis, clear methods of work. Therefore, it is necessary to create experimental groups working in a laboratory way. "Only in this way it will be possible to find forms, through which cinematography will stand on solid rails. These scientific units should be created at film factories. Far from factories, their work will be detached from production. It is desirable that competent employees respond to this issue and express their vision".

V. Yunakovs'kyy, a teacher at the film school, responded to the letter. He emphasized that he fully supports Nechesa's idea of creating experimental film groups at the Odesa Film Factory and suggested that the students produce a full-length film costing no more than 10 000 karbovanets, "with a fresh, socially significant, artistically justified plot". In this film, according to Yunakovs'kyy's statement, it was supposed to "discover a number of film laws, rules, techniques, skills and provisions that are very important for the construction of the artistic form of cinema" and to gain experience "in the laboratory study of screen skills".

With the permission and with the support of the directorate, an experimental group was created at the film factory, consisting exclusively of film school students. The first work of the group was the production of the film "Smoke over the cliff" (1928; written and directed by V. Yunakovs'kyy), which was supposed to reveal the achievements of the students.

However, this experiment could not solve the urgent problem – the almost complete lack of opportunity for students of the technical school to undergo practice. In 1927, VUFKU considered the possibility of reorganizing the technical school into a school of factory apprenticeship at the Kyiv Film Factory, and in the future it was proposed to expand the film technical school to meet the needs of film factories. On December 6, 1927, at the conference of film workers in Kyiv, it was noted, that the film technical school does not provide "enough qualified personnel" and that "careful attention should be paid to the training of artistic forces, especially the film technical school of VUFKU needs to be reorganized and put on the proper rails".

In the 1927–28 academic year, S. Sydersky, a member of the Board and technical director of VUFKU, conducted an inspection of the STSC, and came to the conclusion that it was necessary to reduce the Screen Department, reduce the number of applicants and explain to the students that they are being trained not to be directors, but assistants, i.e. middle-ranking specialists. In the report dated May 12, 1928, he noted, in particular:

*"Up to 150 people study at Odesa STSC on all 3 courses. By social affiliation, up to 60 % of students are workers and peasants. Most of the graduates believe that after graduating from the technical school, they are fully prepared directors, cameramen and actors. In fact, everything is completely different: the 9-month work of student trainees at the Odesa film factory showed that only a very small percentage of them will be used in production, the rest will probably have to leave film production. The same is the case with students who are graduating from the technical school*

*this year. Having familiarized myself with the work of the technical school, I came to the following conclusions, which are also shared by the board of the technical school:*

- 1) the Screen Department, which trains film actors and actresses, should be completely dissolved;*
- 2) admission to the technical school this year should be limited to a maximum of 10–12 people;*
- 3) it is necessary to explain once for all to the technical school that it does not train directors or cameramen, but medium-skilled film workers, namely: assistant director, assistant laboratory technician, assistant cameraman, photographer, etc."*

After an inspection of the technical school, the board of VUFKU decided not to hold the enrollment campaign for the first year of the Screen Department.

The work of Odesa STSC was "feverish". Over time, "Kinogazeta" commented on the decadent situation that developed around the film school. In the editorial article, all the blame was rested on the VUFKU previous board and its chairman O. Shub:

*"With the change in the management of VUFKU, the attitude towards the technical school has also changed. Thus, in 1924, VUFKU sought to train personnel for Ukrainian cinematography as a technical school. With the arrival of comrade Shub – VUFKU adhered to the opinion that the technical school is not capable of training the necessary specialists, and began to reduce the budget of our technical school in every possible way. With the arrival of a new manager, the attitude towards the technical school changed for the better, because comrade Vorobyov made sure that the specialists, trained by the technical school, justified themselves in production".*

In the RSFSR, the idea of subordinating republican cinematographies to a single center and creating a single film institute that would train film specialists for the entire USSR within the framework of this program, was hatched. This initiative was categorically opposed by Ukrainian film industry officials. At the First All-Union Party Meeting on Cinematography, S. Orelvych noted, in particular:

*"And now on film education. In theses of comrade Shvedchikov there is a part where he considers it expedient to create, if I am not mistaken, an all-Union film institute. This is a beautiful idea. But, in my opinion, it is too early to talk about it. We know our pedagogical forces in the field of cinema. There are almost absent. We know that we do not even have scientific disciplines. We also know that the best training of the employees of our production is now in line with the application of their labor in the production itself, and the best training of new qualified forces is in the production itself. This can be seen from the experience of the Odesa Technical School. As long as it existed as a detached higher education institution, it did not give anything, and during the last year we attached it to a factory, where students are constantly getting practical experience. From this technical school, we have four experienced cameramen and two assistants who will undoubtedly be good directors. All of them are the members of the party. If you concentrate film education in the center, in one institute, it will not give anything. Therefore, I believe that raising this issue in 1928 is premature".*

The shortage of young qualified film specialists was felt especially acutely in the second half of the 1920s. In 1928–1930, a wide discussion of this problem began. After the first graduation,

it became obvious, that the hopes, placed on the Odesa Film School as a foundry of new film industry personnel, were not equaled. The professional level of graduates of the technical school turned out to be lower than in non-specialized educational institutions unrelated to VUFKU.

Classes at the film faculty of the Kyiv State Theater Technical School began on January 15, 1924. The term of study was three years. In June 1924, a scriptwriting laboratory was opened at the film faculty. Actors for both theater and cinema were trained at theater workshops at the "Berezil" theater and the Ivan Franko theater.

In 1926, the Cinema and Photo Department was opened at Kyiv Art Institute, which trained specialists in four specialties: theater artist, film artist, cinematographer, and photo artist. The rector of the institute, Ivan Vrona, repeatedly emphasized that the management of VUFKU did not and does not pay due attention to the training of personnel and film education, and that the opening of the film school in Odesa did not solve this problem. In contrast to the Odesa Film Academy, in KAI, for example, the profession of a cinematographer was not considered a technical force, but a responsible artist, whose artistic culture defines the fate of the film no less than the screenwriter, director, and artist does. The duration of study was four years. A total of 62 people studied in the Film and Photography Department. Among them, 35 people studied within the program of cinematographer-artist and artist-cameraman, of which 22 % are workers, 14 % are peasants, 63 % are Ukrainians, and 21 % are Komsomol members.

The work of competitors did not please the management of VUFKU. The head of the board O. Shub, for example, believed that education at the Kyiv Theater Technical School does not meet the tasks of cinematography and has a theatrical bias, since students do not have the opportunity to participate in filmmaking. However, the professional level of directors who graduated from the film school was also far from the best. Opinions were expressed regarding the attachment of graduates as assistants to the director or to the editorial board of the film factory.

E. Cherniak, a member of the board and creative director of VUFKU, considered the problem of personnel in a somewhat different way. He believed that directors and artists could be selected from the graduates of the Art and Drama Institutes, cameramen and laboratory technicians from the Polytechnic Institute. For these specialists, according to Cherniak, it is necessary to organize appropriate courses in production, where they, having general artistic and technical training, could become high-class specialists in two years. This form of education was also appropriate because the need for specialists for cinematography was not so great as to open a special educational institution. According to the official, other specialists (lighting engineers, cameramen of lower categories, costume designers) should be trained at the Odesa Film School. And actors for the cinematography can be selected in the theater with further practice in film production.

M. Bazhan, analyzing the state of things with film education in Ukraine, noted:

*"It must be said frankly, that there is still no good Soviet film school in Ukraine. <...> The Odesa Film School of VUFKU has too many shortcomings. Poor connection with production, neglect of production needs, lack of qualified teachers, provincial limitations – its "deadly sin". Thorough reforms are needed in the field of film education in Ukraine".*

But the reforms never happened. The low level of Ukrainian film education was also noted in later years:

*"A few more words should be said about the film school. Unfortunately, the Ukrainian cinematography still does not have such workers who would be able to conduct lectures on issues of cinematographic theory. The former film faculty of the Theater Technical School, as well as the currently dissolved Screen Department of the Odesa STSC, was not provided with film theory teachers, so the students' knowledge does not meet the minimum artistic requirements for a modern film worker. We are convinced that the majority of applicants to these schools have not read even the meager number of books in the field of cinema, published on the territory of the Soviet Union, and the official bodies of Ukrainian cinematography, who know all this as well as we do (and if they do not know, then it's very distressing), – very carelessly approach the demands of this supposedly educated, armed to the teeth group of film youth, who, by the way, are 90 % unfamiliar with the Ukrainian cultural process, and in some cases even hostile to this process".*

In 1928, the professional unfitness of the majority of the graduates of the film school forced the institution to take decisive measures. In this regard, the All-Ukrainian Committee of Art Workers Union decided:

*"19. Taking into account that the existing system of setting up the work of the film technical school does not justify itself, to raise a question to the Board of VUFKU about the need for a detailed study of the training of qualified personnel for production, so that in the future the work of the film technical school proceeds in accordance with the production plans of the film industry".*

The board of VUFKU, realizing the seriousness of the situation, makes a decision to update the teaching staff of the main creative professions and announces a competition for the positions of teachers:

1. Technique of screen skills.
2. Technique of directing skills.
3. Theories and practices of screenwriting.
4. Theories and practices of film composition.

The board of the People's Committee of the Education of the Ukrainian SSR, having investigated the activities of the STSC and analyzed the state of things of Ukrainian cinematography, came to the conclusion:

*"...The Odesa Film School of VUFKU has still not provided sufficient quantity and quality in the training of new personnel for Ukrainian cinematography, in particular directors and film actors. Until now, the film school has produced mainly only technical personnel: cameramen, laboratory technicians, etc. At the same time, it should be noted, that Ukrainian cinematography currently needs highly qualified workers in all fields" (Fig. 2.2.1 and 2.2.2).*

The board of the People's Committee of the Education and All-Ukrainian Committee of Art Workers Union saw the only way to get out of this situation in reforming the technical school, so that it would train only technical specialists. In the future, directors and actors will have to be produced by an organized film institute:

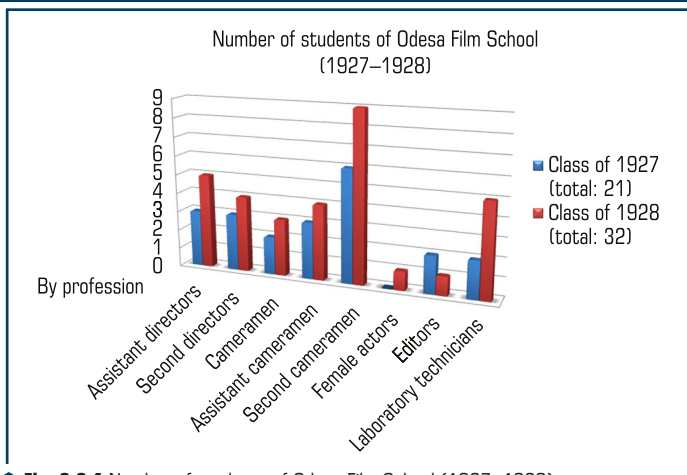


Fig. 2.2.1 Number of students of Odesa Film School (1927–1928)

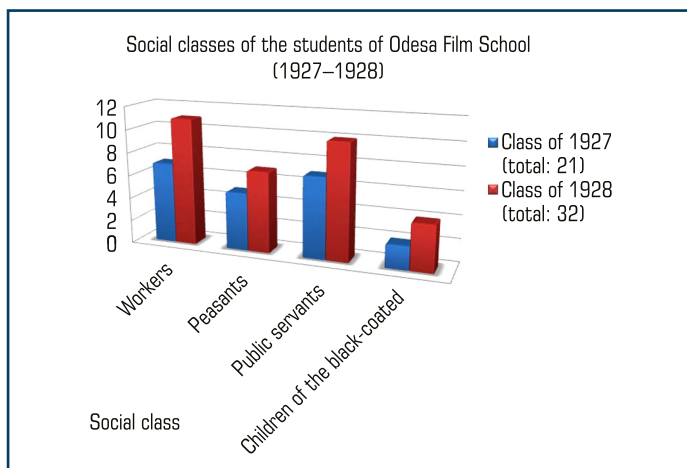


Fig. 2.2.2 Social classes of the students of Odesa Film School (1927–1928)

*"It is necessary to create a special institute for training of highly qualified film workers, such as directors, screenwriters, and highly artistically qualified cameramen. For this purpose, it is necessary to reorganize the Odesa Film School as soon as possible, leaving only one technical department in it, and to organize an experimental and research film institute in Kyiv.*

*Based on the fact that the Odesa Film Technical School does not provide training for a highly qualified workforce for film production, especially directors, due to the lack of a sufficient number of*

*qualified teachers at the Technical School, it is necessary to recognize it, that in the future the Odesa Film Technical School should mainly train specialists in the field of cinematographic technology, namely – laboratory technicians, cameramen, lighting engineers, etc. With regard to the training of directors, actors, artists and screenwriters, these functions of the technical school should be canceled and the Screen Department should be closed. Students of the Screen Department should be placed in other educational institutions or transferred to the Technical Department of the Technical College. At the same time, it is necessary to recognize the need for the organization of higher-type schools with an experimental and research bias in Kyiv. To put in charge of the Professional Education Directorate and Science Directorate to work out this issue that the experimental research institute would start its work from January 1, 1929".*

At the plenum of All-Ukrainian Committee of Art Workers Union of the IV convocation, held in January 1929, maximum attention was paid to the consideration and discussion of the five-year plan for the development of the Ukrainian film industry. The plenum adopted the main guidelines of the five-year plan in the following areas: expansion of the cinemas network, capital development, film production, distribution and training of new workforce. The plenum also considered the training of new personnel, recognizing the need to organize refresher courses for film technicians, lighting engineers and other similar specialties at the production site, as well as the creation of a special technical higher education institution, the reorganization of the Odesa Film Technical School, and the creation of an experimental research institute in Kyiv.

In the summer of 1929, Y. Cherniak, a member of the VUFKU board, gave disappointing data about the availability of education among VUFKU directors:

*"Among 33 directors, 3 have a higher education, 12 have a secondary education, 9 have an elementary education, 6 have no education at all, and 3 have an unknown degree, probably not a higher education".*

In January 1930, the Odesa Film Factory at STSC organized a three-month course for screenwriters. The factory invited laborer reporters, culture field workers, proletarian writers and young film workers of the LCSYU to the courses. 77 people attended these courses. At the Artistic Department of VUFKU, screenwriting courses were also organized, where more than 40 novice writers worked off-job.

On May 20, 1930, the Kyiv State Institute of Cinematography (KSIC) was organized at the Odesa STSC and the film faculty of Kyiv Art Institute. By the decision of the Collegium of the People's Committee of Ukraine, the Kyiv State Institute of Cinematography was transferred to Kyiv, which became the center of Ukrainian film production after the foundation of the Kyiv Film Factory:

*"c) due to the expansion of film production and the need to train personnel for all branches of cinematographic processes, to transform the Odesa technical school of cinematography into a cinematographic institute. Despite the fact that the main cinematographic production is concentrated in Kyiv, as well as taking into account the presence of the necessary specialists in Kyiv, to transfer the Odesa Technical School of Cinematography to Kyiv. The institute will be organized with two main faculties: technical and artistic. To put in charge of the State Scientific and Methodological*

*Committee (SSMC) and VUFKU to develop the programs of the institute within 2 months and submit them for approval to the Board of the People's Committee of Education;*

*i) to increase the number and size of scholarships at the cinematographic institute for at least 45–55 karbovanets per month (that is, the same amount as for industrial higher education institutions), and moreover, to transfer contractings;*

*k) transfer all management of the institute completely to VUFKU".*

Since Odesa STSC was transformed into the Kyiv State Institute of Cinematography, many graduates decided to raise the level of their education and planned to continue their studies at this institute. And since the film industry, due to the opening of the Kyiv Film Factory and the increase in the pace of film production, needed, first of all, cameramen, the management of VUFKU cut off such attempts. On July 8, 1930, a special order was issued under the signature of the chairman of the VUFKU board I. Vorobyov:

*"To suggest to the director of the Odesa Film School that all comrades who graduated from the school this year, especially in the field of cinematography, be immediately placed at the disposal of the board of "Ukrainfilm" for secondment to production. The question of further training of these comrades at the film institute will be raised only after they have worked at the production for at least 3 years. To forbid the director of the technical school from leaving any of the comrades graduating from the technical school at the technical school for research, scientific or teaching work".*

On July 25, 1930, ten students-trainees of STSC came from Odesa to participate in organizational work on the foundation of KSIC. Enrollment campaign is set to begin on August 10. The first intake to the new institute was very significant (together with the Labor Department, it amounted to 500 people). 76 % were workers, together with peasants – 90 %. 65 % were party members and Komsomol members. The number of Ukrainian students, which previously did not exceed 40 % of the total number of students, made up almost two-thirds of the students in the first intake. The teaching staff of the institute included: 9 professors, 24 assistant professors, 15 assistants. Also, in 1930, one-year courses for screenwriters of the Kyiv Film Factory were opened at the Kyiv Institute.

The reformation of film education in Ukraine began after the issuance of a special resolution of the Central Executive Committee and the Council of People's Commissars of the USSR "On strengthening the material base of higher technical education institutions and industrial technical schools" dated August 29, 1928, which also covered film institute and film technical schools.

In the 1920s, there were many film educational institutions – state and private – operating in Ukraine. However, the leading place among them was occupied by the State Technical College of Cinematography, which operated on the basis of a higher educational institution. The main criteria, by which its leadership was determined, are:

1. Geographical location in Odesa, where the film factory operated. The availability of trained teaching staff (mainly technical), among which there were many employees of the film factory.

2. The specific share of graduates who worked in film production was the largest among similar educational institutions.

3. A comprehensive approach to the problem of personnel training – the main specialties were cameramen and actors, but some attention was paid to the training of directors, editors, lighting engineers, administrators, etc.

Thus, the creation of such an educational institution as the State Technical School of Cinematography of VUFKU required considerable efforts and considerable experience. Great difficulties arose with the organization of the educational process at the appropriate level. But in general, the management of the institution partially coped with the tasks. Students had the opportunity not only to obtain the necessary knowledge directly within the walls of the educational institution, but also to solidify it in practice. The foundations of scientific research work of students were also laid in the Odesa Technical College. All this, together with the considerable experience of the teaching staff, was used in the organization of a new institution in Kyiv in 1930 – the State Institute of Cinematography.

The analysis of state policy in the field of training specialists for cinematography in the 1920s showed the need for its radical reformation. Since the level of educational institutions did not correspond to the level of development of the film industry, it was necessary to reform the management structure by uniting all educational institutions with film faculties under the auspices of VUFKU. The unification of educational institutions that trained film specialists made it possible not only to eradicate duplication in the education and training of specialists in the same direction, but also to create a qualitatively new, integral system of film education in Ukraine in the early 1930s.

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## 3

## WAR FILM: MORPHOLOGICAL AND DRAMATURGICAL ANALYSIS

Olga Kosachova

ABSTRACT

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The purpose of this chapter is to conduct a morphological and dramatic analysis of the war film, as well as identify and characterize its most obvious subgenres. Main research approaches include morphological, culturological and sociocommunicative. The morphological analysis allowed to study the specifics of war film, to determine its genre conventions and dramaturgical structure. The culturological approach provided the determination of the basic cultural meanings, contained in war films. The sociocommunicative approach made it possible to analyze the war film from the point of view of the objectification of cultural meanings into the film and its following deobjectification by the viewer.

The detailed dramaturgical and genre analysis of the war film allowed to single out three subgenres of the war film: warlike, warfare and anti-war. Warlike films are dedicated to conquest aggressive wars. They contain a message to forcing and exonerating the war, forming the image of the enemy. Warfare films show the course of defensive or liberation wars. War in this subgenre is an essential measure for the main character, a means of protection. The sides of the conflict in the anti-war film begin with confrontation, but then come to cross-cultural dialogue, consensus by means of cultural tolerance.

Genre diffusion of war film is vast and multifaceted. The war film has the closest links with historical drama, epic film and melodrama. Combinations with the biopic, action, and adventure film genres are also quite common. There are genre priorities for different war film subgenres. For warlike, the epic genre is a priority, for warfare – action, for anti-war – adventure. The conventions of subgenres and types of conflicts are also revealed, providing their unique characteristics.

The chapter proposes a new classification of the war film genre, consisting of warlike, warfare and anti-war films, and offers a solid justification for these subgenres in terms of morphological, dramatic, cultural and visual contexts. The trend of genre diffusion of the war film of the period of the second half of the 20<sup>th</sup> century – the first 15 years of the 21<sup>st</sup> century is revealed.

The provisions and conclusions, set forth in this, chapter can be used in the process of film production when working on a war film. The revealed trends will serve as an effective help in choosing war film subgenre and related genres, effective conventions to increase audience interest. In addition, the scientific findings can be applied in the educational process of training future screenwriters and filmmakers in general.

KEYWORDS

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War film, feature film, plot, script, character, genre, dramaturgy, genre conventions, dramaturgical conflicts, genre diffusion.

The relevance of the article topic is determined by the social significance of a war film as a film product, designed to reveal the cause-and-effect relationships of the appearance of interethnic, intercultural and other military conflicts, their course and resolution. The Earth suffers from a number of aggressive and conquest wars, among them the colonization of America by the Spaniards, later by the French and British; two World Wars; wars in Vietnam, Iraq, and now in Ukraine. Films, dedicated to military conflicts, are powerful art works, in which, with the help of a complex of expressive means and visual solutions, an image of a cultural chronotope is created. This chronotope performs the functions of informing and educating, on the one hand, and disinformation and manipulation, on the other. Keeping a specific primary determinism, the war genre acquires more and more signs of discreteness. This trend is causing a contradiction between the functioning of the new principles of organization of the morphological and dramaturgical systems of this genre and their scientific understanding.

For the most part, a war film is based on historical facts, therefore it contains an outstanding cultural and educational material for society. Its special value is shown when historical events are passed through the prism of the present day, and the viewer can easily notice the modern flaws of society in it. However, a true art work cannot but use the method, genre and style, which are the main means of creative interpretation and aesthetic development of the world, turning it into the artistic material of a film work. Therefore, the problem of the genre and morphological modifications in the structure of modern war films is relevant.

Audiovisual art cannot exist apart from socio-cultural, political or economic factors. Interest in history does not fade away, and the viewer becomes more and more demanding in understanding the historical events of his/her own or other countries. Over time, a transformation of audience preferences in cinematography occurs in society, associated with political, social and cultural changes. They influence the general spiritual and cultural development of the younger generation, change the demands in the visual perception, transform the approaches of modern screenwriters, directors and cameramen, and, accordingly, the style and visual solutions of film products. In this study, of particular interest is the analysis of war films of the second half of the 20<sup>th</sup> century – early 21<sup>st</sup>, revealing the cultural trends of postmodernism and the beginning of metamodernism.

In the course of the study, a number of sources touches upon the issue of art criticism, in particular fiction cinematography, cultural studies, philosophy, social communications, official statements of UNESCO etc. Particularly in this study, the works of an author, lecturer and story consultant R. McKee [1]; a French sociologist, culturologist and philosopher J. Baudrillard [2]; an American sociologist E. Goffman [3]; an ancient Chinese philosopher Mozi [4] were considered.

War film is closely related to the genre of historical drama, and therefore is of interest to connoisseurs of historical cinema. McKee compares the history of humanity to a treasure chest, which is sealed and the warning inscription on it says: "What is past must be present. A screenwriter isn't a poet hoping to be discovered after he's dead. He must find an audience today. Therefore, the best use of history, and the only legitimate excuse to set a film in the past and thereby add untold millions to the budget, is anachronism – to use the past as a clear glass, through which you show us the present" [1].

Furthermore, modern scientific articles were of particular interest for this study. War film is often combined with Westerns. An article by M. Carter *The Perpetuation of Myth: Ideology in Bone Tomahawk* contains a powerful cultural and historical analysis about how America (by means of a Western) uses the mythic past to outline and solve the present-day crises. The researcher remarks: "In times of crisis, America habitually reverts to 'Western' rhetoric of Manifest Destiny, Native American 'savagery,' and 'off the reservation' civilizing missions in times of war and external conflict that threaten its sense of righteous superiority. This creates an ideological mirror that America often gazes into to see a distorted, idealized image reflected back" [5]. Thus, the author concludes that through the Western, the United States creates a kind of ideological bridge between the savage war in the past and the War on Terror in the present. This conclusion is of particular interest for the analysis of the cultural aspect of war genre.

Another researcher J. Savage in the paper *True Grit: Dirt, Subjectivity and the Female Body in Contemporary Westerns* spotlights the cultural analysis of the cinema role in the creation of American statehood. The author refers to F. J. Turner's frontier thesis. According to it, the mega-myth of frontier connected with the image of "honourable dirt": "the dirt of transforming the "wilderness" of Turtle Island, into "America" – the white European name for the U.S.A. ... The "rugged" nature of the American character, that belongs in its cultural lexicon of dirt and grit, is formed by the co-option and eradication of indigenous land practices" [6].

War films often create a strong image of the enemy, the analysis of which is also often relevant among film researchers. M. Stiglegger in the article *The inner frontier. Images of the USA in recent Western cinema* (2000–2020) also mentions the F. J. Turner's concept of frontier mythology. He notes that: "at the heart of the American western cinema lies the myth. And the western myth is closely linked to the frontier, that boundary between civilization and wilderness that is constantly being negotiated". Moreover according to the conception of his research: "the outer boundary between civilization and wilderness is turned inward in films of the last decade: This means that the 'stranger' is part of the self, the abject lurks in one's own forests and mountains—or in one's own micro-society, even if films are only told in Western mode" [7].

One of the more conceptual studies is the research by J. Miranda-Gable *Analytical Model of Transmedia Storytelling Ecosystems in Audiovisual Fiction: The Spanish Model of The Ministry of Time*, dedicated to the global problem of transmedia narratives in the modern communication society. According to the authors' conception: "The quantity of information, the audience is exposed to through different mediums to a vast quantity of information allows the follower base of these vast universes to engage with the story more profoundly than a single-media project" [8]. This approach allows conduct a deep and systematic analysis of all stages of film production – from idea to promotion in social media. Also in the process of the study, the problems of the evolution and expressive means of feature films were considered [9–12].

The war film genre is also ambiguous and discrete, like other modern genres. It should be noted, that a war film is not always historical, as it sometimes represents hypothetically possible wars in the future. War films, combined by diffusion with historical drama, were chosen as the

empirical core of the study. Science fiction, fantasy comedies, horrors, post-apocalyptic films, etc. were not included in the object of study, because did not use authentic historical incidents, facts and personalities in the plot. The films, studied in the article, belong to the chronological period from 1970 to 2014 and are considered inside of three proposed subgenres: warlike films, warfare films, anti-war films (**Fig. 2.3.1–2.3.3**).

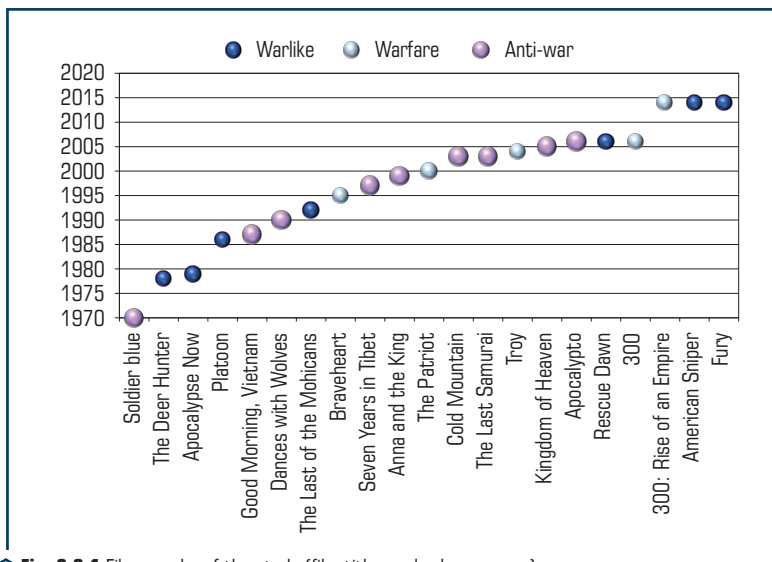


Fig. 2.3.1 Filmography of the study (film titles and release years)

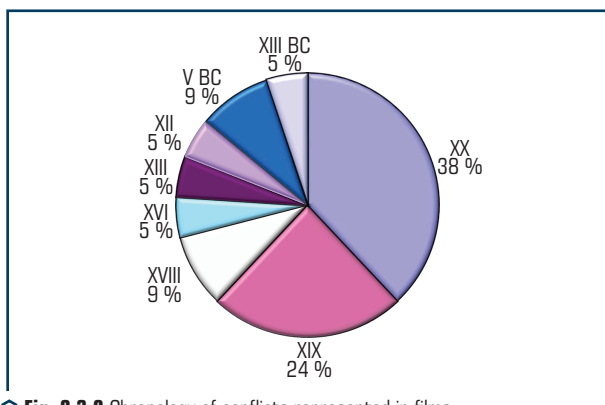


Fig. 2.3.2 Chronology of conflicts represented in films

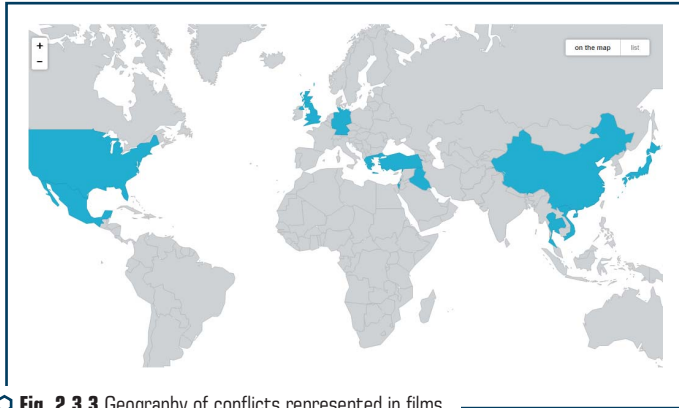


Fig. 2.3.3 Geography of conflicts represented in films

### 3.1 WARLIKE FILMS

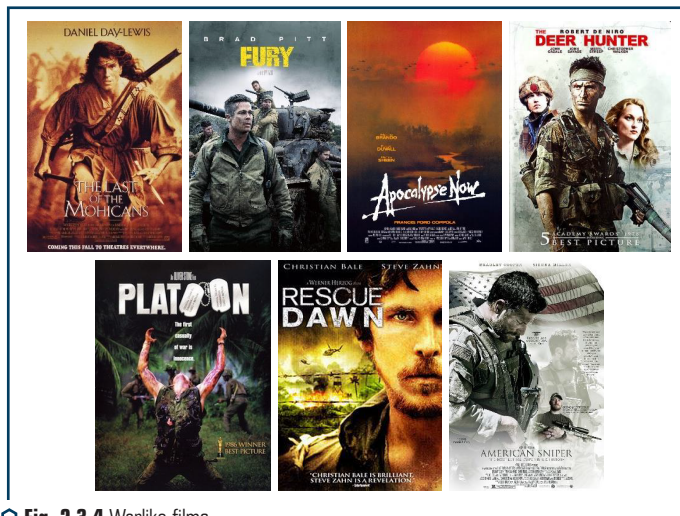
Let's consider the concept of the warlike subgenre. Militarism statements can illustrate this concept (**Fig. 2.3.4**). In particular, an American doctor and psychoanalyst A. Franz, argue that the state of the world is an illusion. "Peaceful" periods are indeed periods of preparation for an impending war, or a situation, in which warlike instincts are suppressed by a stronger state [13]. Another psychologist notes that human beings by nature are aggressive. Their aggression is fueled by sublimation and projection, when people turn their discontent into prejudice and hate of other races, religions, nations, or ideologies [14].

H. Goering, a political, state and military leader of the Third Reich, spoke about the principles of forming such an image at the Nuremberg trials: "Of course, the people do not want to fight. But, in the end, policy is determined by those who are in power, and the people will easily go where they will be driven, even under democracy, even under a fascist dictatorship, even under parliamentarism, even under communists. Whether they vote or not, people can always be persuaded to do what the rulers want. It's simple. You just need to say that the enemy is preparing to attack, and shut the mouth of the pacifists, declaring that they do not love their homeland and leave it in trouble" [15]. In this regard, one cannot help but recall the murder of musician and public figure J. Lennon, who opposed the Vietnam War and any other infringements of human rights, overgrown with versions – a person with "political power, political substance" [2].

M. Mann's *The Last of the Mohicans* was released in 1992. This was an adaptation of J. F. Cooper's famous historical novel of the same name (1826). Beyond the genres of war film and historical drama, *The Last of the Mohicans* is a diffusion of epic and adventure film.

The film is set in 1757, at the height of the French and Indian War for the American colonies. The military escort accompanying the daughters of the English Colonel Edmund Munro

(the prototype is George Munro) to the English Fort William Henry is attacked by the Hurons. The white hunter Nathaniel "Hawkeye" Poe, his adoptive father Chingachgook from the Mohican tribe and his brother Uncas come to the aid of the women and Major Duncan Hayward, who survived the fight. The film is dedicated to the confrontation between British and Natives, the nobility of whites, on the one hand, and the treachery and barbarism of the Indians, on the other.



**Fig. 2.3.4** Warlike films

Both the plot and the cinematic language of this film aim to refute the opinion of most historians that the colonization of America was the genocide of the Indian people.

The authors of the film avoid disclosing such historical facts as: the significant armed superiority of the colonists; deliberate modeling of internecine fighting by the principle of "divide and conquer"; infection of local residents with smallpox, measles and plague; the extermination of bison and other measures to killing the native people.

Curiously, every Huron in the film is armed with a firearm, which itself is either a blooper or a deliberate fake.

At the film's culmination, Magua the Huron cuts the heart out of the chest of Colonel Munro, who was still alive, in order to eat it. It is worth noting, that the historical prototype of Munro survived the massacre and died after 3 months in Alban, New York. Nevertheless, the brutal murder scenes with tomahawks and scalping form a clear image of the enemy and justify the policy of Europeans to assassination natives.

There is a certain manipulation in terms of historical facts in the film, as always happens when trying to create an opposition "friend or foe", which is expressed by the color and light palette.

Many creators are of the opinion that the real purpose of art is to make the form destroy the content. The compositional construction, light-tonal and color scheme of the frame appeal to the subconscious perception of the viewer, as opposed to dialogues, off-screen text or any other verbal variants. Cinema makes it possible to "intervene" in nature with color, light, the pace of movement in order to make new powerful images. The color scheme of the film affects the mental warehouse and is closely related to the state of mind. Color can cause joy, sadness, peace, indifference.

The film's cinematographer, D. Spinotti, received the BAFTA Film Awards for his work on this film. The film uses a rich arsenal of camera expressive means, in particular to create portraits: bright and clean Cora and Alice and, in contrast to them, aggressive Magua. Chiaroscuro lighting is actively used, as well as lighting from fire sources – candles, torches and bonfires, which is quite usual for the 18<sup>th</sup> century. Most of the scenes were filmed in nature, the operator is actively working with the sun's rays and backlighting.

The images of representatives of the Indian antagonistic tribe – the Hurons are presented in red shades (shades of rebellion, blood, aggression), the British – in white and blue tones (calm, hope and appeasement). This is emphasized by the skin color of the Indians, the clothes of the British, the landscape background in different scenes. The film has many bloody scenes of the Hurons attacking the British, replete with red. In one of them, the British are hiding from the Hurons in a cave behind a waterfall. When they are found, the unarmed and desperate British stand against the backdrop of a blue waterfall, which symbolically demonstrates their sacrifice and doom. Hurons with weapons and torches in their hands against the background of a dark cave are illuminated with red light. Another scene is dedicated to the death of Alice, who did not want to become the concubine of Magua. Standing on a cliff against the blue sky and mountains, she takes a step into the abyss, seeing this as the only way to save herself. Indians, with accentuated red skin, are watching this against the background of orange-brown rocks.

The *Last of the Mohicans* contains many landscapes that harmonize favorably with the strongest scenes. One of these is the turning scene of diplomatic negotiations between the film's protagonist, Colonel Munro of the British Army, who is in charge of the defense of William Henry's Ford, and French General Montcalm. The scene unfolds against the background of the river in a blue tonal (air) perspective. The same perspective was used in the scene with Alice's death.

The next film in the category of warlike films is D. Ayer's 2014 *Fury*, reveals events on the Western Front at the end of World War II, particularly American war crimes in Nazi Germany in 1945. The movie leans towards the action genre.

The Third Reich is collapsing, but the German soldiers are still fighting desperately. A battle-hardened sergeant nicknamed Wardaddy commands the M4A3E8 "Sherman" tank and its crew of five. A new recruit is sent to his command – Norman Ellison, who resists killing, but he is quickly trained in this. The executions of prisoners of war, rape and other atrocities are justified by the main characters with hatred for the Germans as a race.

The filmmakers contrast the emotional title of the film with the cold and lifeless visuality. The film was shot in shadowless lighting, the sky is covered with clouds, hence the soft gray-blue color

of the entire film. Shadowless lighting creates the impression of an informational, impartial image, devoid of additional characteristics.

In terms of color and light visual solution, *Fury* gravitates towards a black-and-white film, demonstrating the desire of the filmmakers to bring it closer to documentaries about the war, confirm the authenticity of the events reflected, "thicken the colors" and show the dark side of what was happening.

In black and white, usually perceived the past or events that have a negative meaning (under stress, all colors of reality are divided into black and white). No one says "white and black", thereby highlighting and putting black at the forefront, because color perception is primarily associated with sensual, emotional experience.

The number of camera techniques in *Fury* is limited. The battle scenes are shot in close-ups instead of long-range shots, which is not typical for a war film. Cinematographer R. Vasyanov focuses not on the war, but on the characters. It was expected, that the viewer will be interested to see how the central characters see the battle from the tank.

After World War II, the next major military conflict is the Vietnam War (1960–1975). The Vietnam War is one of the largest acts of military intervention in history, leaving a major mark on the history of Vietnam, the United States and the USSR. Documentary evidence of the destruction of the country's economy and ecology, the extermination of civilians, as well as the death of the Americans themselves led to major anti-war actions in the United States. The theme of the Vietnam War was one of the most relevant and discussed topics of the second half of the twentieth century, in connection with which American cinema releases one film after another. Exactly in these films, the postmodern cinema aesthetics was established.

One of the characteristic features of these films is the clearly defined image of the enemy. The Vietnamese were portrayed in two ways. On the one hand, as a gray mass, non-humans and fools who had no right to their way of life. On the other hand, cruel and merciless people.

An American author and political activist W. Tarpley notes: "According to neocon theory from Carl Shmit, you have an enemy image in order to have a society, it's a very dangerous thing because now it means that the entire social order, the political parties, intellectual life, politics in general, all based on a monstrous myth" [16].

The American military forces in films about the Vietnam War are positioned as a "good-natured giant", which was mentioned by V. Hugo: "One day I saw a hippopotamus tread upon a molehill; he crushed it utterly. He was innocent. The great soft-headed fool of a mastodon did not even know of the existence of moles" [17].

One of the most famous films about the Vietnam War was F. F. Coppola's epic film *Apocalypse Now* (1979). J. Baudrillard writes about the aesthetic power of this film: "Coppola does nothing but that: test cinema's power of intervention, test the impact of a cinema that has become an immeasurable machinery of special effects. In this sense, his film is really the extension of the war through other means, the pinnacle of this failed war, and its apotheosis. The war became film, the film becomes war, the two are joined by their common hemorrhage into technology" [2].

The central character of the film is the captain of the special forces Willard, sent to the jungles of Cambodia to eliminate the mad Colonel Kurtz, who commands a detachment of local residents and is accused of killing several Vietnamese, needed by the American government. During the journey, Willard participates in a number of dramatic events, and the viewer opens the panorama of the war.

In addition, the film offers the viewer an interesting type of character – Captain Willard – according to an American sociologist, social psychologist E. Goffman "a person outside of framed activity". In this case, writes Hoffman: "an individual who is presumably outside a framed activity, a mere uninvolved bystander, but one who is actually involved covertly, can suddenly lose control of his appearance of disinvolvement in the activity and openly flood into it" [3].

The viewer is in solidarity with this kind of character, since he/she realizes him/herself as a simple observer of cinematic events. When the observation of the movie character turns into action, sometimes aggressive, the viewer has no choice but to follow his character again, listening to him and obeying his decisions.

One of the key scenes is the scene of the bombing of the village from helicopters under the Wilhelm Richard Wagner's "Ride of the Valkyries". It is noteworthy, that the young woman teacher, who, protecting the children, throws a grenade into a combat helicopter, is immediately shot, calling her a partisan. Emotionally, the Americans' annoyance is shown very strongly. According to the Americans, they carried democratic values and freedoms to Vietnam. Hence the bewilderment – why Vietnamese are being resisted. For the American viewer, the main characters are the wounded US military, and the viewer's empathy is on their side. Therefore, the victim (teacher) is considered the enemy, although the true aggressor is the US military. In this regard, it is noteworthy, that most of the films about Vietnam were not planned to be released worldwide, since they were intended purely for the American audience.

During the performance of the Playboy girls for American soldiers in Vietnam, the central character thinks about the mentality of the Vietnamese, while still calling them "charlie". A large crowd, the excitement of the Americans and the reflections of the main character – Captain Willard create an interesting effect of grotesque and hyperbole. Willard reflects to himself: "Charlie didn't get much USO. He was dug in too deep or moving too fast. His idea of great R and R was cold rice and a little rat meat. He had only two ways home – death or victory". This spectacular scene, which contains an outstanding video sequence, also sheds light on the cultural differences between the two different nations.

The authors of the film contrast the Americans and the Vietnamese, pointing out the extreme cruelty of the Vietnamese. The main anti-hero of the film, the killer, Colonel Kurtz says: "If I had ten divisions of those men, then our troubles here would be over very quickly. You have to have men, who are moral, and at the same time who are able to utilize their primordial instincts to kill without feeling, without passion, without judgment. Because it's judgment that defeats us".

According to the plot of the film, after this monologue, Colonel Kurtz himself asks Captain Willard to kill him because he can no longer withstand the horrors of war. The colonel's murder scene is

one of the most powerful scenes in the film. With the help of parallel editing, this scene is accompanied by real footage of the sacrificial killing of a bull. A bull, cut into pieces, symbolizes the slaughter in the war, the image of the American military as a hunted beast is an innocent victim. "Horror ... horror ..." – the last words of C. Kurtz, who was rehabilitated by means of cinematography, forgiven by society and turned almost into a saint. Such brutal shots testify to the transgressive nature of cinematography, characteristic of this period of postmodernity.

The myth about the indecisiveness and soft-heartedness of Americans, demonstrated in this film, is shattered by thousands of evidences of American war crimes against civilians, incl. in the villages of Song My, My Lai.

Napalm was a particularly brutal type of murder. One of the facts of the mass use of napalm became known to the public thanks to the photograph series of Nick Ut "Napalm in Vietnam" in 1972, depicting children running along the road with burned skin and parents carrying burnt babies. Napalm, which strongly adheres to the victim, cannot be washed off, which made it possible to turn people into living torches. There are many such crimes, but unlike the sentences, passed against the Nazis during the Nuremberg trials, not a single American general or president was hanged.

To escape from napalm, the Vietnamese were forced to burrow underground – into tunnels, which are a three-hundred-kilometer multi-level system of underground passages. The first level was at a depth of 3 m, the second – 7 m, the third – 12 m. All the inhabitants dug tunnels, because they understood that this was the only way to survive. They were equipped with small rooms, canteens, hospitals, etc. To exterminate the Vietnamese, even underground, the Americans launched gas and water, threw grenades, and let trained dogs in.

In the Vietnam War, new types of chemical and climatic weapons were also widely used, in particular, white phosphorus, agent orange, silver iodide, etc. Not only people, but also the entire ecosystem of the country was destroyed. Thus, in the Museum of War Victims (previously called the "House for displaying war crimes of American imperialism and the marionette government of South Vietnam") in Ho Chi Minh City, photographs are presented showing the effects of defoliants and herbicides on the human body, primarily deformities that affect children to this day, – even in the third generation.

The war film contains a huge potential of expressive means for creating powerful portrait, reflecting the character of the era, landscapes and interiors, on which battle scenes and the life of citizens unfold. F. F. Coppola wisely allowed V. Storaro to unleash his creativity, improvise and choose his own visuals for *Apocalypse Now*. The work of the operator contributed to the creation of the philosophical and metaphorical concept of this film. The *Apocalypse Now* cinematographer V. Storaro won an Oscar for Best Cinematography for this film.

In search of Colonel Kurtz, the central character travels by boat. A moving camera, water and a tunnel of living trees, as well as a constant air-shadow perspective, multi-colored smoke and fog, meditative music introduce the viewer into the crazy world of the death horror. The journey of Captain Willard is, from an aesthetic point of view, a journey through the color spectrum. The authors of the film actively used smoke bombs of different colors to create a certain mood for the

viewer in certain scenes. A successful directorial technique is the sound of a helicopter, which sets the right mood and keeps it until the last scene.

The visual concept of the film was to oppose and clash between two civilizations – East and West – through the confrontation of different types of lighting. On the one hand, Vietnam: natural light from sunrise to sunset, with all the endless variety of shades of light. On the other hand, – US: artificial light from searchlights, explosions – sharp and dazzling. The film uses different types of lighting: Chiaroscuro, shadowless, local and silhouette.

Kurtz's final monologue in fill-lighting would not have had any dramatic power, so it was decided to use the chiaroscuro effect – a lateral painting light that snatches parts of Kurtz's face from the darkness. The black color, a symbol of the unknown, otherworldly, personifies Kurtz not only as a demon, but also as a carrier of truth, a sage.

Along with portraits, which are no less important in creating artistic images in a war film, filled with battle scenes, there are landscapes and interiors that can play the role of a formal-objective factor, background, epithet or symbol. The higher the level of figurativeness of the film, the more widely the use of symbols and metaphors in the visual solution of the film.

The film *Apocalypse Now* uses a variety of types of landscapes. The landscape as a background is the forests of Vietnam, set on fire by napalm; a Vietnamese school under helicopter bombing; the abode of Colonel Kurtz with its ancient temple and countless followers; the bodies of the Vietnamese accompanying the main characters on their way are hanged and torn to pieces. Landscape – an epithet (landscape through the eyes of the director and cameraman) is intended to reflect the mood of the main characters. In particular, this is the scene with the pouring rain, when the American soldiers bought themselves time with the Playboy girls. The joyful mood of the soldiers contrasts sharply with the cloudy weather and mud underfoot. Dirt appears as a symbol of social and mental decay. The sky is crying, as are the girls, isolated in their helicopter, in contrast to the euphoria and safety of the US military. Along with this, the interior is also used – an epithet. The interior of the helicopter lives its own life. The devastation and mess contrast with flying birds – the only consolation of one of the girls, which in turn symbolize the wounded souls of the girls – birds in a cage.

Another type of landscape is the landscape-symbol, revealed in the scene of the capture of Captain Willard by Kurtz's men. They grab him by the legs and turn him upside down, dipping him in the mud. Together with Willard, the camera also flips, depicting the world around us upside down to the viewer.

The film *Apocalypse Now* is dominated by distant shots and panoramas, using lower angles, in particular to give significance to the character (for example, Colonel Kurtz) or upper ones, which allow demonstrating the scale of the panoramic scene as a whole (demonstration of the number of Kurtz's followers during the arrival of Willard's people to shore).

Like *Apocalypse Now*, the next film, *The Deer Hunter*, achieved cult status thanks to strong characters and great imaginative potential, among other things. These films have become classics, cited from decade to decade, perpetuating the names of the actors and directors of these films in history.

*The Deer Hunter*, directed by M. Cimino, premiered on December 8, 1978, five years after the withdrawal of American troops from Vietnam. The film collected 5 Oscar statuettes. The film tells stories of three young Americans of Russian origin, called up for the war in Vietnam. The film contains a three-act structure: "before the war", "in Vietnam", "after the war". The most intense is the second act, during which, according to the plot, the Vietnamese captivate and mock the Americans, forcing them to play Russian roulette for their fun. The film demonstrates the gradual physical and psychological degradation of Americans who receive physical and psychological trauma that destroys their subsequent life. The consequences of the war for the Vietnamese, both military and civilian, once again remain behind the scenes.

*The Deer Hunter* contains two key metaphors – deer and Russian roulette. Deer represent the youth and carelessness of the main characters, and, as an antithesis, Russian roulette symbolizes death in war. Despite the film's great popularity, there has been a lot of controversy about the authenticity of the fact that Russian roulette even took place in Vietnam. An Associated Press reporter Peter Arnett, who had won a Pulitzer Prize for his coverage of the war, wrote in the *Los Angeles Times*, "In its 20 years of war, there was not a single recorded case of Russian roulette... The central metaphor of the movie is simply a bloody lie" [18].

Such assumptions are often justified because they enhance the artistic effect. Confirming or refuting the use of Russian roulette in Vietnam is a task for historians, most likely that Russian roulette served as another way to demonstrate the callousness and cruelty of the Vietnamese through cinema.

The next film, dedicated to the Vietnam War *Platoon*, directed by O. Stone, was released in 1986 and received 4 Oscars. *Platoon* was the first film in director's trilogy about the Vietnam War, which he later continued with *Born on the Fourth of July* (1989) and *Heaven & Earth* (1993). According to the plot of the film, Private Chris Taylor volunteers to serve in Vietnam. During the military service, a young man encounters internal conflicts in his platoon, in particular, a confrontation between two sergeants.

In one scene, American soldiers, overwhelmed with the desire to avenge their dead brothers, break into a Vietnamese village and, on the orders of Sergeant Barnes, kill unarmed civilians. For the Americans, they are enemies, because, in their opinion, they harbor or support the partisans. However, whether they actually sheltered the partisans or simply lived their lives, cultivated the land and raised children – no one is interested. Here the principle of relativism is actualized, best expressed by Protagoras: "As it seems to someone, it is so".

Another Sergeant Elias categorically does not accept such methods of fighting, he reports to his superiors about the actions of Barnes. In revenge, after waiting for the right moment, Barnes shoots Elias in the jungle and leaves alone, then tells the others that Elias is dead. The platoon boards the helicopters and flies away. Already in the air, Taylor discovers the wounded Elias running away from the Vietnamese soldiers. The shot of the doomed Elias raising his hands to the sky was placed on the film poster, and this image is one of the strongest in the film. Thus, the suffering of the US military again comes to the fore. At the same time, the problems, losses or pain of the Vietnamese are not considered at all. Only one side of the conflict is covered.

The next biopic film *Rescue Dawn* by W. Herzog was released in 2006 – 20 years after the release of *Platoon*.

According to the plot, an US Navy pilot, German-American Dieter Dengler participates in the Vietnam War. In 1966, his plane was shot down over North Vietnam and crashed in Laos. Dengler will have to go through captivity, torture, escape and wander in the jungle for two weeks, hoping for an unbelievable rescue.

The film uses one of the interesting directorial techniques. Dieter Dengler escapes captivity with his partner. Along the way, the partner is killed by the inhabitants of the Vietnamese village. And again, before the viewer, the Vietnamese appear as cruel and heartless people, killing one of the central characters of the film – a fleeing and half-tormented prisoner.

The main character is left alone, but he constantly sees his friend, who sits next to him and says that his feet are cold. This happens several times in a row, forcing the viewer to plunge into that hallucinatory unreal world of a person on the verge. This psychological method has no special role in the unfolding of the plot, but from an emotional point of view, it completely fulfills its function.

In its semantic concept, the film differs from previous films about the Vietnam War, since it was released in 2006. Firstly, it has a positive ending – the salvation of the central character, and secondly, it contains the constant fluctuations of the central character between optimism and hopelessness, characteristic of the metamodern era. The cynicism, deconstruction and depressed parataxis characteristic of war films of the postmodern period give way to film works oscillating between cruelty and childish innocence, demonstrating an analysis of historical events, "working on mistakes", often in an edifying way. To make the experience of the recent past interesting again, the need to reconstruct its semiotic model that meets the requirements of metamodern culture is actualized. And in the film *Saving Dawn*, this was done. At the same time, war films about the Vietnam War of the postmodern period may be of much greater interest to an expert viewer in terms of directness, freshness, and cleanliness of the historical events covered.

The Vietnam War has much in common with the Indian Wars, since in both cases there is a mass extermination of the civilian population – the natives of Vietnam and America on their own land. The inequality of forces in these wars raises the question, in principle, of whether these barbarism and genocide can be called wars. J. Baudrillard tries to explain such radicalism: "We are fascinated by Ramses as Renaissance Christians were by the American Indians, those (human?) beings who had never known the word of Christ. Thus, at the beginning of colonization, there was a moment of stupor and bewilderment before the very possibility of escaping the universal law of the Gospel. There were two possible responses: either admit that this Law was not universal, or exterminate the Indians to efface the evidence. In general, one contented oneself with converting them, or even simply discovering them, which would suffice to slowly exterminate them" [2].

In our case, "conversion", namely "building capitalist relations", did not find a positive response from the Vietnamese. Vietnam, as the embodiment of harmonious relations between people based on social equality, had to fall. And the cinema fulfilled this order: "film is really the extension of the war through other means" [2].

Another military conflict that the United States waged on foreign territory was the Iraq War (2003–2011), which began with the invasion of the United States and its allies in Iraq, with the aim of overthrowing the government of S. Hussein.

C. Eastwood's 2014 biopic film *American Sniper* is dedicated to this war. In addition to positive reviews from film critics and commercial success, the film won the Academy Award for Best Sound Editing and was also nominated in five other categories.

The central character of the film is an US SEAL soldier Chris Kyle. The historical prototype of the film was considered the most successful sniper in the history of the US Armed Forces, killing 255 opponents while serving in Iraq, of which 160 were officially confirmed by the US Department of Defense.

The patriotic line of the film is very strong. A hero for the Americans, for the Iraqis he became the "devil", as the natives called him. The central character explains his murders with the desire to protect the Americans from the Iraqis who "reached Texas".

The film, postulated as a drama, leans more towards melodrama, in which the love line is given more attention than the war. Jokes and lyrics dominate the film, and the murder scenes lack drama. The scenes of the execution of Iraqi women and children are filmed coldly and distantly, because they are justified by the need for the American army to "protect their fellow citizens", but thousands of kilometers from the United States.

The image of the US hero is revealed in green tones, from the psychology point of view – the color of professional and personal growth, the color of calm and kind-hearted people. The visual solution of the film as a whole is made in warm green color, the cameraman uses elements of black and white lighting, which gives individual scenes vitality and optimism. However, this optimism is subjective. The main character, a sniper, cannot live a civilian life without killing "live targets", as he used to say. While his younger brother was leaving Iraq in despair at the brutality and inhumanity of war, Chris Kyle went on one military mission after another.

The scenery in *American Sniper* is portrayed as a documentary statement of fact: the "cold" and deserted streets and stone buildings of Iraq. Most often, the viewer sees the Iraqis through the lens of the main character's sniper rifle, lying on the roof of one of the houses. Accordingly, there is an upper angle when using a subjective camera. Otherwise, the range of camera techniques is limited. Large and medium plans predominate. The so-called similar color scheme is used, based on the use of three colors close in spectrum. In this case, it is green, light green and yellow. Usually when using this scheme, unlike the complementary one, there is no contrast, so the colors are either warm or cold. In this case, warm green shades. The life of the central character ends tragically. After retiring, he was killed on the shooting range by a veteran suffering from post-traumatic stress disorder, whom Chris Kyle wanted help with as part of the therapy he was doing.

Most films in this category are characterized by strong images of the main characters and, not least, their death in the finale: *Apocalypse Now* (Colonel Kurtz), *The Deer Hunter* (Russian roulette player Nick Chevotarevich), *Platoon* (wounded and abandoned by his own companions Sergeant Elias), *American sniper* (record holder Chris Kyle).

"Death is never an absolute criterion, but in this case it is significant: the era of J. Dean, M. Monroe, and the Kennedys, of those who really died simply because they had a mythic dimension that implies death (not for romantic reasons, but because of the fundamental principle of reversal and exchange) – this era is long gone" [2], J. Baudrillard noted. There are individuals whom "popular myth never wishes to believe them dead" [2].

In the world of American cinema, these are fictional or real characters of warlike films. No one wants to recognize them as dead, so the viewer will constantly return to the film to "resurrect" these cinematic heroes. About this kind of films, J. Baudrillard wrote: "the cinema is an image. That is to say not only a screen and a visual form, but a myth, something that still retains something of the double, of the phantasm, of the mirror, of the dream, etc." [2].

### 3.2 WARFARE FILMS

This category is based on the principle of protecting one's state, people or subsequent liberation (**Fig. 2.3.5**). War in this category is represented as a forced measure, a tragedy, a catastrophe, from which not only the military, but primarily civilians suffer. It should also be noted sufficient objectivity in the disclosure of the plot in this category of films. If in the first category of warlike films only the aggressors with their justifying ideology, psychological and physical traumas, etc. acted as the main characters, then in the second category the victims of aggression also become either in line with the aggressors or come to the fore, becoming the main characters. If in the first category of films the central characters go to war voluntarily, guided by the desire to kill and disguising it as the desire to "liberate a foreign country", etc., the main characters of this category do everything to avoid a collision. However, they are forced to defend themselves, their families, and their people from invaders.

The 2004 epic and peplum film *Troy*, directed by W. Petersen, is one of the highest-grossing war films of all time, grossing half a billion dollars at the box office. The director, known for his epic disaster films *Outbreak*, *The Perfect Storm*, *Poseidon*, has created another spectacular film with scale and mass character of battle scenes.

In the center of the plot is the Trojan War, according to the Greek tradition, the war of the coalition of Achaean kings under the leadership of the king of Mycenae Agamemnon against Troy, which ended in the defeat of Troy and its capture by the Achaeans.

Information of the Greek tradition was confirmed during the excavations of Troy, which showed that around the middle of the 13<sup>th</sup> century BC the city experienced a long siege and was destroyed. Archaeological evidence has allowed the Trojan War to be dated to around 1260 BC. According to the legends, some of which are reflected in the poems *Iliad* and *Odyssey*, the reason for the war with Troy was the abduction of the wife of the Spartan king Menelaus – Helen, by the Trojan prince Paris. Calling on the help of the kings of the Greek states, Menelaus and his brother Agamemnon with a large fleet sailed to the shores of the Troad. For 10 years, the Greeks besieged Troy and

took over the city, resorting to trick. The city was completely burned and destroyed, its citizens were killed or captured.

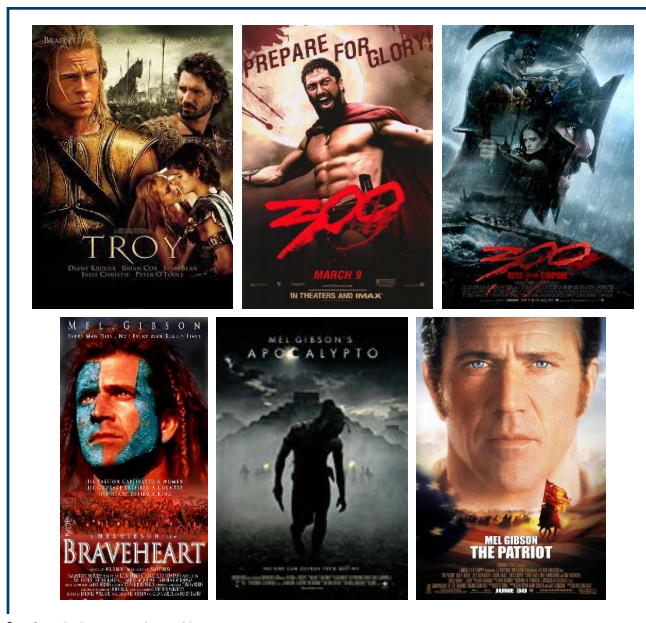


Fig. 2.3.5 Warfare films

Thanks to a well-thought-out script, the director allows the viewer to look at the situation from two sides – the invaders and the defenders. On the one hand, the Achaean Greeks have Achilles, two Ajaxes, Patroclus, Agamemnon, Odysseus and others, while the Trojans have Hector, Glaucus, Sarpedon and Aeneas. Unlike the films of the first category of warlike films, there is no propaganda or justification for the war, the war is presented as a catastrophe. The question of vanity in war is also raised. The idea of gaining glory in eternity inspired Achilles to participate in the Trojan War.

The next film in the category of warfare films is a film *300* by Z. Snyder in 2007, made in a rare combination of action, epic film and peplum. The film is an adaptation of the 1998 comic book of the same name by Frank Miller and Lynn Varley about the battle of three hundred Spartans under the command of King Leonidas with a Persian army of many thousands at Thermopylae. Z. Snyder is known for his superhero films *Justice League*, *Watchmen*, *Man of Steel*, *Batman v Superman: Dawn of Justice*, *Wonder Woman*, etc. In the film *300*, he doesn't change his style, building the film on special effects, dynamic editing, etc.

The plot was based on the Battle of Thermopylae Gorge, one of the key events from the Greco-Persian wars of the 5<sup>th</sup> century B.C. In 480 B.C. the millionth army of the Persian king Xerxes launched an invasion of Greece. The Persian envoy comes to Sparta, demanding complete obedience to the Persian king Xerxes. In response, king of Sparta Leonidas throws herald and his escort into an endless hole.

The film has several storylines. The key storyline is the line of relations between Leonidas and his wife, another – Leonidas with the army, the third – the tactics of warfare by Xerxes. The course of the war was changed by the betrayal of the hunchback Ephialtes. He opens a secret path in the mountains to the Persians and they surround the Spartans. 300 Spartans heroically perished, but the colossal losses of the Persians subsequently help Greece to defeat Xerxes.

A strong plot is organically combined with the attraction of battles during the numerous Persian attacks on the Spartans. The Persians throw their best forces into battle – war elephants, rhinos, magicians and elite guard of "immortals" with a berserk giant. These fantastical creatures enhance the film's mythological and epic atmosphere by transporting the viewer to prehistoric times, when, according to legend, gods and humans lived in close proximity to each other. The authors of the film tried to recreate the aesthetics of the comics, so the color and light was created thanks to computer special effects and as close as possible to the comic book, from which they repelled. In general, the film turned out to be something between a feature film and an animated film.

Z. Snyder's *300: Rise of an Empire* 2014 is a midquel to the previous film. A feature of the midquel is that the events, depicted in it, are chronologically related to the period within the original plot (unlike the sequel, in which the events follow the original, and the prequel, in which they precede).

This film has other storylines. Firstly, the desire of the Athenian commander Themistocles to unite all the states of Greece in the fight against Xerxes. Secondly, it is the aggressive policy and struggle of the protege of Darius Artemisia, who led the Persian fleet under Xerxes. Thirdly, the character arc of the widowed queen of Sparta, who until the last scene of the film did not want enter the war against Xerxes.

The plot of the second film is more vague and ambiguous, because it loses the protagonist king of Sparta Leonidas, who, by the power of his magnetism, kept other characters around him in the original film. Life scenes are being replaced by more and more computer-generated special effects and pompous monologues by Themistocles, calling one or the other to war to protect and liberate Greece. The main battles are battles at sea, which were filmed in pavilions using chroma key.

However, the absolute success of these films at the box office proves that a historical war film can be successful not only if it is made in a realistic way using exterior filming, but also if it is made in an experimental comic book format. By the way, both of these films were produced by Z. Snyder, D. Snyder and W. Collier production company, named *Cruel and Unusual Films, Inc.*

The military conflict, revealed in the next film, refers to the turn of the 13<sup>th</sup> and 14<sup>th</sup> centuries. M. Gibson's 1995 epic film *Braveheart* focuses on the First War of Scottish Independence, the first of a series of conflicts between England and Scotland. It began with the English invasion of Scotland in 1296 and ended with the formal recognition of Scottish independence under the Treaty

of Edinburgh-Northampton in 1328. Actual independence was established in 1314 with the victory of King Robert the Bruce of Scotland at the Battle of Bannockburn.

The film *Braveheart* also contains elements of a biographical film, since the protagonist of the film is a true historical figure – Sir William Wallace, a Scottish knight, one of the military leaders in the war for independence from England. Wallace, Guardian of Scotland (regent) 1297–1298, is revered in Scotland as a patriot and folk hero. The film was nominated for 10 Oscar nominations and won 5 of them.

The events of the film begin in 1280, when King Edward I "Longshanks" of England occupied a large part of Scotland, establishing humiliating and inhuman rules and restrictions for the Scots. Wallace, who did not want to enter into a confrontation, begins the struggle for the liberation of Scotland after the murder of his wife by the English occupiers.

The message of this film is clear – a rebellion against inhumanity and cruelty in their own land, the protection of human rights. In this case, not state symbols or borders come to the fore, but the people themselves, the rights of the Scots to their traditions, way of life, a quiet life and the absence of humiliation from the "higher" nation towards them as second-class people.

The 2006 film *Apocalypto*, directed by M. Gibson, combines epic, adventure and thriller genres. The film opens up new features of working on the action-chase genre of filmmaking. F. Safinia, M. Gibson's screenwriter and co-producer said: "We wanted to update the chase genre by, in fact, not updating it with technology or machinery but stripping it down to its most intense form, which is a man running for his life, and at the same time getting back to something that matters to him" [19]. Thus, this film appears to be one of the most complex genre conglomerates in this study.

The events in the film take place in 1517 on the Yucatan Peninsula. The cruel Maya attack the small settlement of Jaguar Paw, located in the jungle. Jaguar Paw manages to hide his pregnant wife and little son, and then he is captured along with the others. The invaders burn the settlement, exterminating and capturing all adult residents. Subsequently, the women are sold into slavery and the men are sacrificed. Jaguar Paw tries to save himself in order to protect his wife and children – the future of his people.

The first cultural message of the film is the protagonist's protection of his people, his world. "I am Jaguar Paw... Son of Flint Sky... My father hunted this forest before me... I am a hunter. This is my forest. And my sons will hunt it with their sons after I am gone," – shouts Jaguar Paw to his pursuers. Here the meanings of *Braveheart* are repeated about the value of traditions and way of life, about the need to protect them from aggressors.

The second cultural meaning of the film is the issue of the psychology of the invader, his gluttony and cruelty. The main theme of the film is proclaimed by the elder of the tribe, telling the legend of a sad man. Forest animals decided to help him and fulfilled all his wishes. The vulture gave him sharp eyesight, the jaguar gave him strength, the serpent revealed to him all the secrets of the world. When the man received all the gifts that the animals could give him, he left. The deer said that now the man has everything he needs and sadness will leave him. But the owl said: "No. I saw a hole in the Man... Deep like a hunger he will never fill... It is what makes him sad and

what makes him want. He will go on taking and taking... Until one day the World will say: 'I am no more and I have nothing left to give'.

The final shots of the arrival of the first Spanish conquistadors in the Yucatan Peninsula became a symbol of the end of the Mayan civilization. At the same time, anticipating a new evil, Jaguar Paw refuses to meet the new arrivals, and says to his wife: "We should go to the forest. To seek a new beginning". Eventually, the enemy can be anyone who puts his right above the right of another person.

The third cultural meaning is the destruction of civilization itself, which is best revealed during the demonstration of class inequality. When the captives are led to the sacrifice, the viewer sees a wide variety of castes: a smallpox-destroyed settlement; starving slaves who quarry lime for the pyramids or work the land; priests; fanatics; the poor in the market; and also nobility, mocking everything that happens. Thus, the viewer may come to the conclusion that civilization is capable of self-destruction if it does not value its people and does not strive for equal rights for all.

The 2000 epic film *The Patriot*, directed by R. Emmerich, is dedicated to the war for the independence of the United States of America, received three nominations for the Oscar.

During the American Revolutionary War in 1775, Captain Benjamin Martin, a veteran of the Anglo-French and Indian War and a widower with seven children, was called to Charleston to vote in the South Carolina General Assembly for a tax in support of the Continental Army. Forefeeling war with Britain, Benjamin abstains. The protagonist advocates a peaceful settlement of the conflict. He proposes to apply to the King of England with a petition, if only to avoid war.

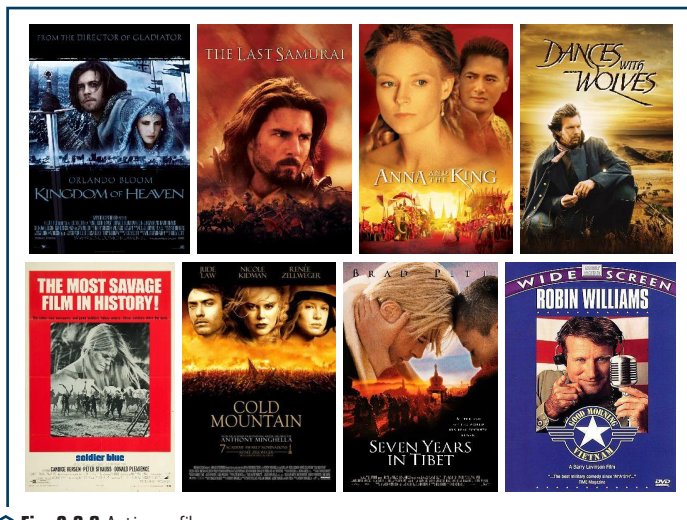
The directly opposite position of the elder sons of Martin is interesting. Both of them, subject to the pathos of war ideologues, want to fight. When the decision on war is adopted, the people rejoice. And Benjamin's eldest son Gabriel joins the Continental Army. This gives rise to an ideological conflict about the expediency of war, which arises not only in society as a whole, but also in each individual family.

Two years later, Martin's prediction that the war would not go somewhere far away, but near the house of every inhabitant of the city, comes true. Charleston surrenders to the onslaught of the British, and wounded Gabriel returns home with letters. The Martins take care of the British and American wounded in the recent battle. British dragoons, led by Colonel William Tavington, arrive and detain Gabriel with the intention of hanging him as a spy. When Benjamin's second son Thomas tries to free Gabriel, Tavington kills him and then orders the Martins' house to be burned down and the wounded Americans to be executed. When this happens, it shows once again that in any war, a simple civilian is a hostage. Benjamin Martin is only forced to act after an innocent family member has been killed and he needs to protect the others. This brings the film closer to the film *Braveheart* and allows it to be placed in the second block of warfare films.

*The Patriot* shows the peculiar evolution of the war: first, it affects one family – the Martins, then the militia families who joined the Martin, and then it goes on a national level. The pathos of the film also changes, creating the feeling that the genre of the film is changing as the plot develops. Starting with a family saga, the film develops into a war film, and then into an epic one with slogans about building a new nation, ideals of freedom, etc.

### 3.3 ANTI-WAR FILMS

This category of anti-war films is based on the well-known statements "the worst peace is better than the best war" and "the world is united in its diversity", which has repeatedly found its coverage in feature cinema (**Fig. 2.3.6**). The dialectic of the cultures interaction, embodied in an audiovisual form, captivates the audience around the world.



**Fig. 2.3.6** Anti-war films

Along with intercultural dialogue in cinema, the problems of interethnic conflicts and wars, intolerance on various grounds are often raised. In the modern heterogeneous world, there are two opposite principles: on the one hand, the desire of representatives of different cultures for mutual enrichment, their equal dialogue, and on the other hand, the incitement of interethnic and interfaith hatred. Many authors of war films have tried to find a constructive beginning between these different poles.

Mahatma Gandhi, the leader and ideologist of the Indian independence movement, noted: "What difference does it make to the dead, the orphans and the homeless, whether the mad destruction is wrought under the name of totalitarianism or in the holy name of liberty or democracy?" [20]. According to this, the scripts of films in this category are closely related to human rights, in particular the main human right to life. International norms and principles of cultural tolerance are set out in the international acts of UNESCO. Despite the extensive discussion of the problems of multiculturalism on the pages of the professional press, these issues have not yet been sufficiently developed in cinematography.

The preamble to the Manual of the General Conference UNESCO highlights: "the peace must therefore be founded upon the intellectual and moral solidarity of mankind" [21]. Declaration of Principles on Tolerance calls "to develop and encourage respect for human rights and fundamental freedoms for all, without distinction as to race, gender, language, national origin, religion or disability, and to combat intolerance". Moreover it insists "to promote tolerance in our societies, because tolerance is not only a cherished principle, but also a necessity for peace and for the economic and social advancement of all peoples" [22].

In the dramaturgy of anti-war films, an important role belongs to the protagonists, who demonstrate to the audience the extraordinary strength of character, the power of the spirit, and great morality. The main characters, often integrated into another country and culture, are spiritually cleansed, freed from the vices of a past life. These heroes gradually come to the conclusion that war is a madness, in which they refuse to take part.

R. Scott's epic in 2005 film *Kingdom of Heaven* is based on historical events leading up to the Third Crusade of 1189–1192: the war between the Kingdom of Jerusalem and the Ayyubids and the siege of Jerusalem by Saladin (1187).

The protagonist of the film, the knight Balian, arrives in Jerusalem, where he learns that Saladin (Salah al-Din, the Sultan of Egypt) and King Baldwin are struggling to keep the shaky peace that is violated daily by fanatics arriving from Europe, led by Raynald of Châtillon and Guy de Lusignan, Sibylla's husband, constantly attacking and killing Muslims. The restraint and prudence of the rulers Baldwin and Saladin contrast with the radicalism and cruelty of Raynald of Châtillon and Guy de Lusignan.

The central storyline is the line of struggle for Jerusalem between Muslims and Christians. In this struggle, the main question remains: what is more important – shrines, made of stone, or human lives. It is shown that a real ruler takes care of his people, protects the living and mourns the dead. The film also demonstrates respect for other cultures. Noteworthy, while examining the captured Jerusalem, Saladin picks up the fallen cross and respectfully puts it on the table.

The film raises many philosophical, in particular ethical questions about the meaning of life, the value of human life, respect for the enemy, the meaning of religion, the meaning of the church, etc.

The epic film in 2003 *The Last Samurai*, directed by E. Zwick, is based on the interpretation of the Meiji Restoration in Japan – a set of political, military and socio-economic reforms in 1868–1889, which turned a backward agrarian country into one of the leading states in the world. Under Emperor Meiji (1852–1912), a course was taken to modernize the country and pursue an "open door" policy. The samurai rebellion, led by Saigō Takamori (the prototype for Katsumoto's character) in 1877, became the final of the film. These events marked the end of the samurai system of management.

The hero of the film *The Last Samurai*, a retired cavalry captain of the northern troops Nathan Algren, from the beginning of the film appears before the viewer as an exhausted and stressed man suffering from alcohol addiction, tired of remorse for the destruction of innocent Indian tribes. Finding himself among the samurai, he gradually absorbs their mores and peace of mind. He realizes, that the word "Samurai" means "to serve". Surprised, the protagonist remarks

to himself: "Everyone is polite. Everyone smiles and bows. But beneath their courtesy, I detect a deep reservoir of feeling. They are an intriguing people. From the moment they wake, they devote themselves to the perfection of whatever they pursue. I have never seen such discipline". Later, he feels positive changes in himself: "But there is, indeed, something spiritual in this place. And though it may forever be obscure to me, I cannot but be aware of its power. I do know it is here that I have known my first untroubled sleep in many years".

*The Last Samurai* is a film, in which special attention is paid to nature, the connection between nature and culture. On the one hand, the concepts of "nature" and "culture" are often considered as opposed to each other, since nature is non-historical, and culture is a historical process of creating ever new, more advanced and complex forms of meanings. At the same time, at the basis of the differences between the cultures of the West and the East, on the one hand, there are differences in natural conditions that gave rise to various forms of work and life of people; on the other hand, the irregular economic development of society. Both positions are highly argued and are reflected in this film.

An English philosopher A. N. Whitehead explains the concept of "nature" quite deeply: "Nature is that, which we observe in perception through the senses. In this sense-perception we are aware of something, which is not thought, and which is self-contained for thought" [23].

This detached perception fascinates the viewer, allowing him/her to take a break from the dynamic, adrenaline-filled shots inherent in war films. The emotional flight of the viewer's aesthetic perception is achieved through panning, a moving camera, and the maximum distant plans. The feeling of closeness with nature, spiritual freedom becomes possible thanks to the demonstration of the greatness and immensity of natural objects: huge mountains, an endless ocean, a bottomless sky, etc. So, heading to the shores of Japan, the hero of *The Last Samurai* says: "There is some comfort in the emptiness of the sea. No past, no future".

According to the intention of the authors of the film, the viewer should receive as much information as possible about the new unfamiliar culture. For this, both visual and auditory means are used. The culture of Japan is revealed in the demonstration of the perfect possession of the sword, clothing and armor, samurai's attitude towards each other and towards enemies. The fear and respect of the Japanese towards the samurai, brought up by a thousand years of war, is depicted during the first battle scene. Their traditions and inner world are revealed gradually, finding a response in the mind of an American. The positive qualities of the culture, into which the protagonist integrates, make it possible to establish a situation of tolerance.

Andy Tennant's 1999 biopic and melodrama film *Anna and the King* is based on the biography of Anna Leonowens, who entered the service of the Siamese King Mongkut in 1862 as a teacher for his 39 wives and 82 children. The king wanted his wives and children to receive a modern Western secular education. Anna was at court for 6 years, getting to know the customs of Siam and trying to find a balance between eastern and western traditions.

The culture of Siam is revealed to the audience through the eyes of the main character Anna. On the one hand, this is an ancient sculpture and majestic palaces, unusual for a European, and on

the other hand, "wild" laws (polygamy, lack of rights for a women during marriage, etc.). The situation of tolerance between the Englishwoman and the Siamese king is achieved when the teacher Anna Leonowens understands that the king himself is a hostage to outdated traditions and seeks to change them. At the same time, the hero herself draws a lot of Eastern wisdom from the culture of Siam: its balance and prudence, restraint and adherence to the social hierarchy.

The plot of this film echoes the French adventure film 1968 *Angelique and the Sultan* by B. Borderie, but is its best analogue. Being captured by the Sultan of Meknes, Angelique boasts of her own civilization and Europeaness, the Sultan is depicted one-sidedly as a tyrant and a murderer. In this case, there is no question of any compromise or consensus.

The next anti-war film is a revisionist western *Dances with Wolves*, directed by K. Costner, was released in 1990. The film was nominated for 12 Oscars and won seven awards, including Best Picture. It introduces the viewer to the period of 1863 – the American Civil War. After being wounded and rehabilitated, Lieutenant John Dunbar asks to be transferred to the western frontier, where he is sent to the farthest post – Fort Sedgwick, which turned out to be abandoned. Despite the stated threat from the local tribes, Dunbar decides to stay at the fort and begins rebuilding it. He records his observations in his diary.

After the first contacts with the Sioux tribe, Dunbar is in no hurry to enter into a confrontation, but tries to draw his own conclusions in relation to his neighbors. He realizes that everything he has heard about them is a lie. After some time, he begins to be imbued with the culture and mentality of the Sioux, a culture dialogue begins. He becomes a member of the Sioux tribe and receives the new name "Dances with Wolves".

Due to the growing threat, the Sioux chief decides to move the tribe to a winter camp. Dunbar decides go with them, but must first retrieve his diary from Fort Sedgwick. However, when he arrives, he finds the fort already occupied by the US Army. Because of his Sioux clothes, the soldiers open fire and capture Dunbar, killing his horse and arresting him as a traitor. They subsequently kill his wolf. Blatant cruelty, cynicism and bias towards everything Indian finally convinces the protagonist that nothing unites him with his former fellow soldiers.

In general, the film is the hymn of a man who categorically does not accept any violence. He openly opposes this, and is ready to go to the ends of the world, just not to participate in war conflicts.

Just like *The Last Samurai*, the film *Dances with Wolves* raises the issue of harmony with nature, with another culture and with oneself.

The next film in the anti-war category is listed on the poster as "The most savage film in history". However, the savagery in this film showed the so-called progressive civilized world, represented by the United States. This is the revisionist western *Soldier Blue* 1970 by R. Nelson, which is dedicated to the attack of American regular troops and volunteers under the command of Colonel John Chivington on a Cheyenne and Arapaho peace camp on the Sand Creek of 1864 (Sand Creek massacre).

According to the story, the Cheyenne attacked the convoy of soldiers. Only a young soldier, Honus Gant, and the ex-wife of an Indian chief, Cresta Lee, survived. Both of them are heading to

the Fort Reunion, the army camp. The soldier is filled with a sense of patriotism and brotherhood for his fellow soldiers who died in battle. At the same time, the practical Cresta, who accumulates both American and Native American cultures, acts as a kind of intermediary between these two cultures and as a mentor to Honus. She explains to him that these are the lands of the Indians, and the aggressors are precisely those who take these lands and exterminate civilians. In the finale, Honus and Cresta witness how the American army violently destroys a peaceful Indian settlement near the Sand Creek River.

The scenario move of the film is a prayer or a poem, which, according to Honus, should be read over the dead. In the beginning of the film, he reads a beautiful poem over the bodies of his fallen fellow soldiers.

In the final of the film, when Honus is standing over hundreds of murdered and mutilated bodies of Cheyenne children and women, Cresta addresses him with the words: "You got a prayer soldier blue? A nice poem, say something pretty".

In this way, Honus opens his eyes to the true bestial face of war, conditioned not by lofty ideals, but by an animal desire to torture and execute the weak and defenseless.

Sand Creek massacre was also called one-sided battle. According to official documents, the Cheyenne and Arapaho tribes agreed to live on a small reservation on Sand Creek and keep peace with the settlers. After negotiations with the Colorado authorities, about 800 peaceful Natives set up their camp in the place, indicated by the Americans, so that they would not be confused with hostile Indians. A huge American flag fluttered over the tipi of the Black Kettle, given to him by the authorities to protect the peaceful camp from the attack of American troops. Most of the men, believing the promises of the authorities, left the camp to hunt buffalo. Together with women and children, only about 60 warriors remained. Nevertheless, Chivington with his troops attacked the camp and murdered of about 500 natives [24].

The following eyewitness accounts can be cited: "I saw the bodies of those lying there, cut all to pieces, worse mutilated than any I ever saw before; the women, cut all to pieces ... With knives; scalped; their brains knocked out; children two or three months old; all ages lying there, from sucking infants up to warriors ... By whom were they mutilated? By the United States troops" [25]. From this massacre, American soldiers carried away special trophies: "Chivington and his men dressed their weapons, hats, and gear with scalps and other body parts, including human fetuses and male and female genitalia. Later, they demonstrated their prey to the people of Denver" [26].

The question of the nature of such killing thirst was also of interest to the authors of the film in 2012 *Jack Reacher*, directed by Ch. McQuarrie: "There are four types of people who join the military. For some, it's a family trade. Others are patriots, eager to serve. Next, you have those who just need a job. Then there's the kind who want a legal means of killing other people". Often the last of the motivations dominates consciously or not.

The plot of the film *Soldier Blue* has a close historical basis with the film *The Last Samurai*. It lies in the fact that both the main characters – Nathan Algren, and Honus Gant witnessed

the extermination of the Indians by the US Army. Four years after the massacre at Sand Creek, General Custer led another similar extermination at Washita River. Perhaps exactly this incident was mentioned in the film *The Last Samurai*, as the one that torments Algren with her cruelty and madness.

The 2003 *Cold Mountain*, directed by Anthony Minghella, belongs to the genres of melodrama and epic film. The events in the film unfold against the backdrop of the American Civil War of 1861–1865. The main character, Inman, a carpenter from North Carolina, volunteers to join the Confederate Army. Taking part in several brutal battles, he sees the agony of the dying and realizes the insanity of the absurdity of war in principle. Having received another wound, in the hospital he receives a letter from Ada, who is waiting for him in the town of Cold Mountain, asking him to return. He decides to escape. At this time, the inhabitants of Cold Mountain suffer from the willfulness of local defense – Confederate militias, hunting for deserters and terrorizing the residents.

The image of the enemy in this film, as in other films of the "anti-war films category", is not directly expressed. The enemy is not the soldiers of the army of the northerners, but the neighbors. Those who were supposed to help the locals in such difficult times turn out to be the worst enemies, "worse than the Yankees", as one of the characters in the film says.

One of the senses of the film is the idea that the authorities, regardless of the losses, send thousands of young men to certain death like cannon fodder, leaving widows, orphans, mothers in despair. Therefore, Ada's request in the decisive letter to Inman sounds especially significant: "My last thread of courage now is to put my faith in you... and to believe I will see you again. So now I say to you, plain as I can... if you are fighting, stop fighting. If you are marching, stop marching. Come back to me".

The 1997 biopic *Seven Years in Tibet*, directed by J.-J. Annaud, was based on the 1952 memoir *Seven Years in Tibet* by an Austrian mountaineer and SS officer Heinrich Harrer and dedicated to his life in Tibet between 1939 and 1951.

The main character, Heinrich Harrer, initially repels the viewer with his rudeness and selfish character, lack of any moral principles. Heinrich had everything – family, success, fame. But it turns out that this was not enough for him. Leaving his pregnant wife at home, he sets off to conquer the most impregnable peak in the Himalayas and perpetuate his name. However, ahead of him is not a successful ascent, but danger, captivity, long wanderings. Wherever he goes, he shows disrespect for the locals as well as his fellow travelers. Only after a welcoming reception in the holy city of Lhasa (which is an exception for foreigners) and acquaintance with the Tibetan spiritual leader the Dalai Lama, Henry begins to accept the existence of other worldviews. In particular, he gets acquainted with the concept of reincarnation and why it is worth respecting the life of any living being. One of the characters in the film disapproves of his vanity and tells him: "Then this is another great difference between our civilization and yours. You admire the man who pushes his way to the top in any walk of life. While we admire the man who abandons his ego. The average Tibetan wouldn't think to thrust himself forward this way".

Having received spiritual purification, he begins to appreciate friends and is filled with humanism. The hero of the film acquires spontaneity and openness in another culture. Returning to the "nature-culture" dyad, recall the comparison of spiritual harmony that Heinrich mentions when he draws a parallel between climbing mountains and communicating with the Dalai Lama: "The absolute simplicity. That's what I love. When you're climbing, your mind is clear... freed of all confusions. You have focus. And suddenly the light becomes sharper, sounds are richer, and you are filled with the deep, powerful presence of life. I've only felt that way one other time. In your presence, Ku-Dun".

The film can be considered as educational. Representatives of the Tibetan culture appear before the viewer as highly religious people who follow spiritual precepts. The viewer learns a lot about everyday and ritual traditions of the Tibetans, their mentality. Another everyday side of the Tibetans is revealed in their attitude towards foreigners – respect, readiness to help, immediacy and sincerity.

In addition to the issue of cultural tolerance, another key message of the film is the anti-war message. After the threat of occupation of Tibet by China, Heinrich reflects on the matter of the war: "Nearby, the Tibetan army practiced its maneuvers. Some of the soldiers wear ancient mesh armour. They bring old muskets and spears as artillery. The spectacle of a peace-loving nation, vainly attempting to create a military. The fears of war on my friends' faces... strike a deeply buried personal chord. Echoes of the aggressions of my own country... the will to overpower weaker peoples... bring shame to me. I shudder to recall how once long ago I embraced the same beliefs, how at one time I was, in fact no different from these intolerant Chinese".

Also important is the cinematic acquaintance with the personality of the 14<sup>th</sup> Dalai Lama, his devotion to his people and spiritual teachings. This becomes distinctly clear when he sets out his position to the Chinese generals: "I am a simple Buddhist monk. All I know is the scripture and the words of Lord Buddha. He said 'All beings tremble before danger and death. Life is dear to all. When a man considers this, he does not kill or cause to kill'. You must understand. These words are ingrained in the heart of every Tibetan. It is why we are a peaceful people who reject violence on principle. I pray you will see this is our greatest strength... not our weakness".

This statement appeals to people of different faiths, since the commandment "Thou shalt not kill" is professed by any religion, as are the universal values, voiced in this film. Thanks to this, the film gained high ratings, and the literary basis – H. Harrer's book *Seven Years in Tibet* was translated into more than 50 languages of the world and found its reader all over the world.

The author of the book, H. Harrer, missed Tibet and the peaceful spirit of its citizens all his life: "Wherever I live, I shall feel homesick for Tibet. I often think I can still hear the cries of wild geese and cranes and the beating of their wings as they fly over Lhasa in the clear, cold moonlight. My heartfelt wish is that my story may create some understanding for a people whose will to live in peace and freedom has won so little sympathy from an indifferent world" [27].

The next film in the anti-war category is a comedy biopic *Good Morning, Vietnam* 1987, directed by B. Levinson. The protagonist of the film is a true radio DJ Adrian Cronauer, who worked as the head of the radio news department for the US military in Vietnam. Cronauer was DJing in

Vietnam since 1965, stirring up the radio routine with rock 'n' roll and humor, eliciting positivity from the soldiers and harsh criticism from his superiors. In his free time from radio broadcasts, Cronauer gets a job as an English teacher at a school for adult Vietnamese, makes acquaintances among the local population. He is aware of all the negative consequences of the war, which he is strictly forbidden to talk about on the air due to severe censorship. The authorities are trying by all means to eliminate the intractable DJ, so he has to leave Vietnam.

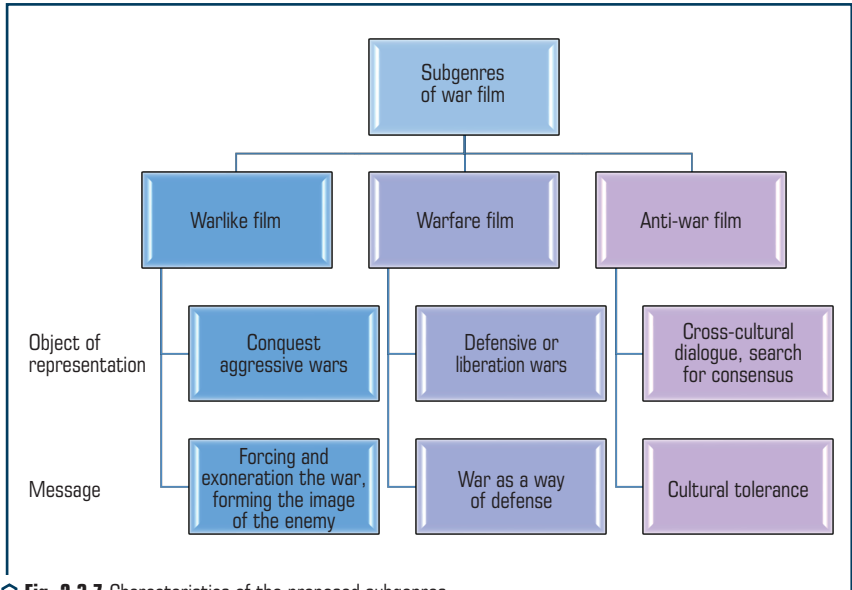
The authors of the film use an interesting technique – an oxymoron, created thanks to the contrasting montage of L. Armstrong's song "What a Wonderful World" on the footage of military operations: bombings and executions. This technique reveals the anti-war message of this film, as it shows the absurdity of what is happening.

With this scene, the authors of the film show how DJs carried out the mission of a propaganda mouthpiece – convincing American soldiers of the correctness of their mission and raising their morale. The real consequences of the presence of the American contingent in Vietnam must be ignored. "The world is beautiful!" – says the song, what should be believed. The true picture of reality takes place as if "behind the glass". It is necessary to carry out orders unconditionally and blindly, not paying attention to killing and destruction. Nevertheless the contrast between audio and video is so stark, and the visuals of suffering and death so strong, that the viewer cannot help but resent this barbarity.

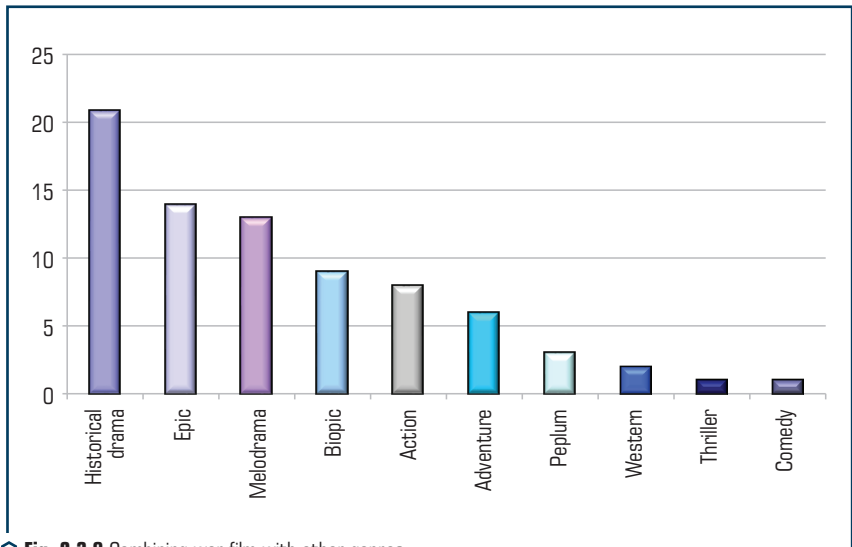
Another feature of anti-war films is that a representative of another culture is one of the main characters. In *Good Morning, Vietnam*, Cronauer befriends two Vietnamese: Trinh and her brother Tuan. With Tuan in the finale of the film, he has an interesting dialogue. Upon learning of his friend's connections with the VC, Cronauer accuses him of betraying their friendship and calls him an enemy. In response, Tuan replies: "Enemy? What is enemy? You killing my own people so many miles from your home. We not the enemy. You the enemy... My mother is dead. And my older brother, who be 29 years old, he dead. Shot by American. My neighbour, dead. His wife, dead. Why? Because we not human to them. We only little Vietnamese".

Thus, the Tuan character appeals to the sanity of the American, asking to understand that a war, in which innocent people die, is not a feat, but a crime. Let's turn to the opinion of Chinese philosopher Mozi: "The murder of one person is called unrighteous and incurs one death penalty. Following this argument, the murder of ten persons will be ten times as unrighteous and there should be ten death penalties; the murder of a hundred persons will be a hundred times as unrighteous and there should be a hundred death penalties. All the gentlemen of the world know that they should condemn these things, calling them unrighteous. But when it comes to the great unrighteousness of attacking states, they do not know that they should condemn it. On the contrary, they applaud it, calling it righteous" [4].

Therefore, having considered morphological and dramaturgical potential of these films and actualizing their genre diversity, it is possible to define the main object of representation and cultural message of three categories: warlike, warfare and anti-war (**Fig. 2.3.7**) and to single out several basic genres, with which the wrenre is most effectively combined (**Fig. 2.3.8**).



**Fig. 2.3.7** Characteristics of the proposed subgenres



**Fig. 2.3.8** Combining war film with other genres

## CONCLUSION

As a result, three subgenres of the war film were singled out: warlike, warfare and anti-war. The detailed dramaturgical and genre analysis of them allowed the conventions and the specifics of the conflicts covered:

1. The main convention of the warlike subgenre is a story when a person voluntarily goes to war in another country, justifying the murders with high ideals and aspirations, as well as the official propaganda of the aggressor country. Receiving a rebuff, the central characters endure excruciating suffering and often die tragically at the end of the film. Films are replete with scenes of mental anguish, torture and death of American soldiers. Thus, the aggressors are portrayed as victims, and the victims as aggressors. In this category, representatives of the attacked countries are portrayed as a faceless mass – stupid or cruel. A clear image of the enemy is being formed.

The conflict in films in this category is external. This conflict can be called the conflict "character – environment". The viewer does not have the opportunity to get acquainted with the opposite side of the conflict. Indians, Vietnamese, Iraqis or other Indigenous peoples dissolve in an environment antagonistic to Americans. And this environment becomes the main antagonist.

The expressive means, considered in the article, created powerful images of characters illustrating the "friend or foe" approach. This is the desperate, but all-knowing Colonel Kurtz (*Apocalypse Now*); the merciless and unshakable Indian Magua (*The Last of the Mohicans*); the cynical and cold-blooded Wardaddy (*Fury*); as well as the good-natured prankster – record-breaking sniper Chris Kyle (*American Sniper*). Thus, camera, directorial and editing techniques fill the film with visual contexts and symbols that serve to reinforce the images of the characters conceived by the screenwriter.

2. The leading convention of the warfare subgenre is a story that tells about a person who lives a peaceful life, strives to continue to live peacefully and openly upholds nonviolent ideals. But when an innocent member of his family is killed, he is forced to fight. In this situation, the protagonist (victim) and antagonist (aggressor) are in their places.

The conflict in this subgenre is external, which can be also called the conflict "character – character". The protagonist and antagonist enter into an open confrontation, so action is the leader among the genres here.

3. The central convention of the anti-war subgenre is a story when an intolerant, radical, immoral person finds himself/herself in another culture, where, after some time, he/she starts respecting culture and understands that a consensus can be found with anyone without entering into open confrontation. Among the three subgenres, in the anti-war subgenre, the most powerful is the cognitive component revealing the subtleties of another culture.

There is an internal conflict here. This is most clearly illustrated by two taglines for the film *Dances with Wolves*: "Inside everyone is a frontier waiting to be discovered", "Lieutenant John Dunbar is about to discover the frontier... within himself". Strongest among the three subgenres, this

is where the character arc comes into play. Another, initially seemingly hostile, culture changes the main character for the better. He finds harmony with himself and the world around him.

The most interesting here is the type of conflict, which can be defined as "character – audience". This is due to the fact that in the anti-war subgenre there is no antagonist at all. The image of the "other", "enemy", "hostile environment", which originally existed in the mind of the central character, is destroyed throughout the film. A dialogue of cultures and cultural consensus are being carried out.

This is achieved due to the fact that the central character begins to see in another value system not something that is opposed to his own position, but something that can help him in solving personal problems and problems of his own culture. Thus, the boundaries between the protagonist and antagonist are erased and both sides of the conflict become protagonists acting together to solve certain problems.

The aesthetic potential of the anti-war subgenre is formed thanks to a set of camera techniques that depict the grandeur of natural and cultural objects, as well as large-scale panoramic mise-en-scenes. Overcoming a long journey, dangerous obstacles and natural and cultural barriers actualize the popularity of the adventure and biographical genres here.

The unifying factor of the three subgenres is a pronounced substantive conflict – military operations. In the war film, the characters face the transcendence of war, which goes beyond ordinary life, and at the same time their fears of being unable to comprehend and overcome the surrounding chaos and horror. Often the bifurcation of the plot, based on real events, leads to unexpected and tragic consequences that highlight the ambivalence of moral choices in war. The war film shows how the determinism and randomness of war interact with each other, leading to transgression between different social and cultural groups during the war.

This raises an important question about the role of each individual in changing the course of the war. On the one hand, the plots of the films demonstrate the total helplessness and doom of people in the face of war, on the other hand, they highlight bright characters who, thanks to their outstanding qualities of character, are able to influence the outcome of the war. Moreover, even films that have a tragic ending: *300*, *The Last Samurai*, *Braveheart*, express the message to the audience in the prologues about how the sacrifice of Leonid, Katsumoto and William Wallace subsequently contributed to the end of the war and the restoration of peaceful life.

5. In a philosophical context, it is appropriate to talk about the existence of a relativistic and pluralistic approach to the distinction between warlike and anti-war films. Guided by the principle "Truth is in the eye of the beholder", it can be noted, that the same film may contain both features of a warlike and anti-war film. Thus, the thinking viewer will draw unambiguous conclusions from the brutal bombing of the Vietnamese village and school under the music of Wagner in the warfare film *Apocalypse Now*. In it, despite a number of justifications for the American invasion of Vietnam, the viewer will hear the Frenchman address Captain Willard: "... you Americans, you are fighting for the biggest nothing in history".

6. Each film is a powerful audiovisual product, the result of the colossal collective effort of its creators. The main goal of creating any movie is to maximize profits, therefore, the film must

be spectacular, entertaining, intriguing and exciting the feelings and emotions of a wide range of viewers. Hence, the powerful influence of the love line (melodrama), chases and dangerous tricks (action), ingenuity and resourcefulness of the characters (adventure).

To make a film that tells about long-past events in demand for the viewer of today is a big risk, challenge and test for filmmakers, so future researches on the potential of a historical war film are foreseeable.

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## ABSTRACT

The article examines the stages of formation and development of theater education in Ukraine, the contribution of the Kharkiv theater school to its establishment and modernization. The socio-cultural basis for the establishment of the Department of Actor's Mastery of the Faculty of Performing Arts of the Kharkiv State Academy of Culture, the development of its creative assets in the field of the formation of the school of acting art have been determined. The role of the open creative laboratory of the department: the experimental workshop of theater studies (EKMATEDOS) in the development of unique educational methods for training actors of the dramatic theater has been substantiated. The innovativeness of methodological and practical production work with future actors of the dean of the Faculty of Performing Arts of the Kharkiv State Academy of Culture, Honored Artist of Ukraine Ihor Borys, has been proven, the essence and features of his directorial and pedagogical school have been revealed; and the means of increasing the effectiveness of the specialists' training in the "Scenic Art" specialty have been determined.

The purpose of the study is to reveal the specifics of the activities of the KhSAC Actor's Mastery Department from the moment of its foundation to the present as an important component of the Kharkiv educational and theater school.

The basic methodology is a complex combination of general scientific research approaches, in particular historical and genetic, which allowed to determine the main stages of the evolution of the object of study. The heuristic potential of art and cultural approaches contributed to revealing the specific features of the Kharkiv theater school and its creative laboratories as an artistic phenomenon, their influence on the culture of the region and Ukraine as a whole. The addition is the use of interdisciplinary and comparative approaches, systematic and historiographic research methods.

The conclusion summarizes the own theoretical achievements and innovative methods of acting departments of KhSAC, outlines a number of advantages that contribute to the education and upbringing of a modern, competitive actor of dramatic theater and cinema, characterizes the methodological achievements of the experimental workshop of theater studies (EKMATEDOS) from the moment of its foundation at the beginning of the department to today. It is claimed that the combination of theoretical studies with practical experience of playing on stage allows the actor to master stage skills more thoroughly, to open new ways to reveal the personality of the character and embody it on stage.

The relevance of the scientific research is due to the fact that for the first time there is a theoretical attempt to understand and generalize the methodological and practical development of the Kharkiv educational and theater school, formed in the process of the creative activity of the

Actor's Mastery Department of the Kharkiv State Academy of Culture, to evaluate the contribution of the creative laboratories of the department to the enrichment of educational methods of training an actor of the dramatic theater and cinema, to outline the problems and new prospects for the development of this direction, to identify previously unexplored aspects of the development of Kharkiv theater education.

The practical significance of the research lies in the fact that the activities of the KhSAC Actor's Mastery Department are revealed in the context of the work of its creative laboratories and author's schools, the methods of which can be used by other institutions of higher theater education in Ukraine.

#### KEYWORDS

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Stage art, acting art, Actor's Mastery Department, Kharkiv State Academy of Culture, acting professional skills, acting training, acting mastery training, actor, stage practice, poetic theater, experimental acting laboratory.

Ukrainian theater art over the centuries had not only an entertainment function, but was primarily a medium for preserving folk traditions and spiritual values, and contributed to the process of spiritual development of society. That is why the mission of the theater actor became important as an indicator of the direction of the creative growth of the individual. Over time, this influence of the actor of the dramatic theater on society began to decrease, but it still remains a characteristic feature of the traditions of the Kharkiv educational and theater school. Therefore, the Department of Actor's Mastery of the Faculty of Performing Arts of KhSAC always tries to preserve the tradition of in-depth knowledge of the actor profession, thanks to which the theater is able to preserve value priorities and unite most types of art, forming the correct universal worldview guidelines.

On the eve of the next anniversary of the Department of Actor's Mastery of the Kharkiv State Academy of Culture, it is worth outlining the stages of its development and creative achievements, determining the contribution to the training of future actors of dramatic theater and cinema at the Faculty of Performing Arts. During the discussion of the possibility of creating such a department, the question of defining the goal and tasks of this new structural subdivision of the Academy, formation of its mission and vision arose before the founding authors (the history of the creation of the department owes to the initiative of the dean of the Faculty of Performing Arts, Honored Worker of Arts of Ukraine I. Borys with the support of the then rector of KhSAC, Doctor of Historical Sciences, Professor V. Sheiko).

From the very beginning, the department was built as an educational and creative center for upbringing a future actor who is versatile, technically developed in terms of the wide range of his/her professional capabilities, both in the field of stage art and in the format of the film set. In this regard, the teachers of the department constantly share their practical experience with students,

record the results of their creative interaction with future actors in author's methodological developments, scientific publications and research. Students are encouraged to independent creative activity and deeper mastery of the future profession. Such work is carried out, in particular, in the Experimental Workshop of Theater Studies (EKMATEDOS), created in 2005 on the basis of the Department of Actor's Mastery. It was the activity of the workshop that became a fundamentally new vector of development of the entire educational process for the specialization "Drama Theater and Cinema Actor", the qualification level "Bachelor of Theater Arts".

The basis of the work process of the experimental workshop of theater studies (EKMATEDOS) is an in-depth study of the sources and methods of already existing well-known schools and practices of theatrical art (both domestic and world levels), as well as the study of new methods and systems in the technique and technology of the work of an actor of dramatic theater and cinema.

Today, the creative acting workshops at the KhSAC Actor's Mastery Department are led by famous stage masters, and the department's graduates replenish the cohort of successful actors, both in the stage space of Ukraine and abroad.

Since theater education in Ukraine is now focused on identifying and rethinking its own specifics of working with students, there are more and more sources highlighting the issues of the educational function in the process of training future specialists in the field of acting. Today, there is a question among scientists and educators of art institutions about the need to create a new national acting school, which will be the answer to the modern theatrical process and its challenges. There is also a need to improve acting in the context of the situation that has developed in Ukrainian art over the past two decades, and in art education as a whole. Also, the solution of these issues is actualized in the context of modern socio-political transformations. That is why part of the scientific research of acting and educational theater activities is aimed at the theoretical search for optimal ways of further development of art education. At the same time, only a small number of authors investigate the specifics of the actor's personality formation in the educational process.

Such figures of the Ukrainian stage as L. Kurbas [1], M. Kropyvnytsky [2], P. Saksagansky [3], I. Maryanenko [4], V. Vasylo [5, 6], D. Antonovych [7], and others formed the basic principles of training an actor of the Ukrainian national theater, as well as developed recommendations and methods of teaching professional disciplines for the Ukrainian acting school.

The theoretical and methodological principles of improving the quality of professional training of an actor were developed in the works of such scientists as S. Tobilevich [8], N. Kornienko [9], L. Tanyuk [10], O. Klekovkin [11], M. Hrynshina [12], I. Volytska [13], V. Abramyan [14].

Modern approaches to the theory and practice of the formation of acting skills in the context of theater pedagogy are reflected in the works of both theoreticians and practitioners. Among the names worth mentioning are Y. Khomenko [15], A. Novykov [16, 17], H. Luzhnytsky [18], L. Dubchak [19], O. Volosatih [20], O. Bulatova [21], I. Chernychko [22]. The work, dedicated to the study of the activities of EKMATEDOS, by a young scientist who recently defended her diploma as a master of the Department of Actor's Mastery at KhSAC, M. Kishmyreshkina [23] deserves special attention.

#### **4.1 THEORETICAL AND METHODOLOGICAL PRINCIPLES OF THE STUDY OF PECULIARITIES AND CHARACTERISTIC FEATURES OF THE KHARKIV EDUCATIONAL AND THEATER SCHOOL**

The choice of the methodological basis of the research is determined by the specificity of its topic and is based on the application of a complex of scientific approaches and methods. Their heuristic potential is aimed at revealing the peculiarities of the formation of acting skills in future specialists and theoretical achievements of modern theater studies in this context.

The use of an interdisciplinary approach is due to the highlighting of the historical context, in which the formation and further development of the KhSAC educational theater school took place, the need to involve in the understanding of this artistic phenomenon cognitive tools from other fields of scientific knowledge, including: the history of the theater, the basics of the psychology of creativity, directorial activity regarding the development creative interaction with the actor, methods of acting mastery from performative practices, etc.

The use of general scientific methods (analysis and synthesis, systematization and generalization) is combined with special methods of scientific research. The complex use of art and cultural approaches makes it possible to determine the specifics of the educational and theater school of KhSAC and to highlight features that prove its unique properties as an artistic phenomenon.

A historical-evolutionary approach supplemented by a historiographical study of the Ukrainian specificity of acting mastery makes it possible to follow the process of the development of the Ukrainian theater in a historical aspect; to determine the changes that have already taken place in the forms of interaction of actors of different schools and areas of work within the framework of the production process. Based on the practical experience of the KhSAC Actor's Mastery Department and the analysis of the activities of other departments of the largest Ukrainian higher education institutions that train theater and film actors, it becomes possible to predict probable options for the further development of the phenomenon of the Kharkiv educational theater school in the professional environment of Ukraine and the world.

#### **4.2 THE ORIGINALITY OF THE INITIATION AND FURTHER DEVELOPMENT OF PROFESSIONAL ACTING IN UKRAINE AND THE FORMATION OF THE PHENOMENON OF THE KHARKIV EDUCATIONAL AND THEATER SCHOOL**

Theatrical art of Ukraine has an interesting rich history and dates back to ancient times. At the nascent stage, theatrical art was formed in folk games, dances, songs and rituals. But already from the first attempts to realize the theatricality of the performers, an in-depth analysis of the action was added to the ritual form, it was important to understand what was happening and why it was happening. The Ukrainian theater tried to spread the spiritual heritage of the people, its ethnic, cultural and mental characteristics through acting skills and meaningful drama. It is also worth noting, that the deep process of theatrical self-expression is already embedded in the actor as

a person from his/her very birth. The acting profession can be defined as truly unique and universal, but the external form of theatricalization must be enriched with a meaningful component, it is this two-layer construction of the role that becomes the original sign of professional acting skills in our country and is embedded in the phenomenon of the Kharkiv educational theater school. This originality is most vividly manifested today in the activities of the Department of Actor's Mastery of the Performing Arts Faculty of KhSAC.

The 19<sup>th</sup> century created all the prerequisites for the emergence of a new Ukrainian theater. Among the favorable factors, we can mention the realistic performance of an actor M. Shchepkin and his purely Ukrainian colleague – K. Solenyk, the appearance of Ukrainian dramatic works by I. Kotlyarevsky, H. Kvitka-Osnovianenko, which allowed the actors to fully express themselves, was also important, and the attempt to stage Ukrainian dramas in the capital of the Russian Empire by Y. Hrebinka and in other cities by Y. Kuharenko – all this in the complex gave a great chance for such an important phenomenon as an acting artistic ensemble to emerge in the future. In this, M. Kropyvnytsky and M. Starytsky and other artists, whose work formed the Ukrainian national theater of luminaries, realized themselves the most.

M. Kropyvnytsky created a troupe of actors, where a separate creative personality preserved him/herself as a highly talented individual and complemented the performance of other actors in the team with his/her performance. Until this time, there was a tradition where each actor played separately. It is also worth noting, that the luminaries of the Ukrainian theater were all-rounders of acting skills and worked brilliantly in various genres of stage art.

In 1885, the only theater troupe in Ukraine split: M. Kropyvnytsky and his actors separated from M. Starytsky and his supporters. Both groups immediately began their independent creative lives. Wherever Ukrainian actors gave performances, they were always successful. In 1907, M. Sadovsky managed to open a permanent Ukrainian theater in Kyiv.

At the beginning of the 20<sup>th</sup> century, Ukrainian theater developed in extremely unfavorable conditions. Despite all the troubles, the actors, as intellectuals and representatives of the creative intelligentsia, deeply felt the spirit of the revolutionary time and, relying on the huge achievements of their predecessors, tried to find new ways of developing theatrical art. There was an attempt to create the Ukrainian National Theater, which planned to combine the repertoire of dramatic works of various styles and artistic direction, but the stratification of artistic demands of different layers of society was too great for all supporters of national art to gather in one theater. Aimed at everyone, the Ukrainian National Theater turned out not to be aimed at anyone in particular. And although this collective presented various performances for the audience, had wide publicity, it did not manage to form its own circle of viewers. Almost at the same time as the first state theater, the "Young Theater", led by L. Kurbas, – the first private Ukrainian theater group – was released to the public.

An important component of the Ukrainian theater was musical and dramatic performances, which responded to the artistic requests of a wide range of spectators. Spectacles of this type nurtured the aesthetic tastes of the theater audience, formed social consciousness, and united

like-minded people. If for some time the repertoire of musical and dramatic performances had an entertaining character, then this was explained more by the desire to attract the audience to theatrical actions than by the dominance of the comedic genre itself. Gradually, the repertoire of musical and dramatic performances was formed and acquired stable features. This was largely facilitated by the idea of creating a national theater repertoire with a Ukrainian theme, a true, not distorted and artificial acting display of folk characters and life. It was this versatility of acting manifestations and characters, mobility in the coverage of social problems relevant at the time that became one of the powerful levers of the development of the Ukrainian acting school and one of the characteristic features inherent in the phenomenon of the Kharkiv theater school.

Comparing the differences between the theater of M. Starytsky and the "theater of luminaries" (especially the productions of M. Kropyvnytsky), it is worth noting, that the acting elements that not only directly illustrate the action, but on the contrary, create a strong psychological basis for revealing and understanding the acting image, manifest all the components that acquire symbolic meaning in the interpretation of both a separate role and the entire theatrical action arise. The tandem of M. Starytsky and M. Lysenko, as well as the creative work of the "theater of luminaries", manifests itself in the fact that they set themselves the goal, above all, of an organic combination of all components of the stage composition, paying special attention to the creation of a full-fledged acting ensemble. Paying attention to the smallest details of both the historical, social, and ordinary everyday background (on which the action of the play unfolds), they focus on revealing the truth of experiences, and do not concentrate on purely naturalistic effects, as is done in naturalistic-psychological theater.

Thus, the intuitive research and acting disclosure of folklore elements, the ritual system of the actor's existence in the space of the *mise-en-scène* have the same content in terms of content as the direction of "poetic cinema" in the modern sense, where a certain symbolic and associative series is created thanks to similar meaningful acting work. Without understanding the essence of these mechanisms, it is difficult for a novice actor to master the basic components of the theater profession. But understanding this principle of building a meaningful component and external form of expression of a role, a student and a novice actor get rid of difficulties in mastering any other acting techniques. Actually, we are talking about the student mastering the universal key to the acting profession on the basis of mastering a certain educational and theater school.

Since for some time the classical system of theater education intentionally eliminated the ethno-national features inherent in Ukrainian acting skills, according to the dean of the Faculty of Performing Arts and the initiator of the creation of the Department of Actor's Mastery, Honored Worker of Arts of Ukraine I. Borys, "it would be appropriate to include various manifestations of not only Ukrainian, but also other national theaters in the education system of future theater and film actors... The multi-layered structure and importance of knowledge of this material provides an understanding of how exactly it is necessary to organize the training of an actor at the initial stages. In the 21<sup>st</sup> century it is not enough to start with simple elements of the technique of acting according to the algorithm "listen, hear, see, look" [24].

Comparing the organizational and methodological materials of acting departments of art educational institutions of different levels of accreditation, one can see the tendency to preserve, despite all its weakness in terms of the quality of specialists' training, the tradition of so-called reproductive training, when a student simply reproduces an acting game according to a model, without recording the stages of the creative construction of a role. The educational process offers the student a template effective up to a certain time, thereby actually hindering the future actor's development of reflective processes, the formation of his/her own integral, dynamic and versatile system of professional tools. The graduating departments do not give an answer to the question of what a young specialist should do when the template does not work or is inappropriate – relying on the fact that the requirements for independent processing of the material by the student have been increased as part of the educational process and this is his/her area of responsibility. But if these problems of students are not individual examples, but a general trend, then it is worth thinking about the issue of improving curricula and developing new methods of presenting material, based on the needs of the student. Thus, understanding the needs of creative growth of students and graduates, the Department of Actor's Mastery at KhSAC is able to improve its own method of teaching acting disciplines.

As a result of the aggravation of the above-mentioned problem of the forced imposition of a reproductive template form of mastering the profession, the theater educational process becomes at first less and less fruitful, but effective, then its performance indicators decrease sharply, and as a result, the appearance of gifted actors-personalities becomes random, among the graduates there is a predominance of typically trained actors who have problems with employment and professional self-realization.

Analyzing the activities of the majority of acting departments in the higher education institutions of Ukraine, it can be assumed, that the attraction to Europeanization and rejection of national development practices among future acting specialists is due to the fear of the leaders of the educational and theater process that the level of training of actors does not match the modern requirements of the Ukrainian and world artistic space. But removing the need for students to study their own Ukrainian acting specifics leads only to a decrease in the amplitude of their professional development and the consolidation of the thesis about the inferiority of the cultural component, the devaluation of their historical theatrical heritage. Preservation of the basic national traditions of the formation of acting skills among graduates significantly distinguishes the Department of Actor's Mastery of the Kharkiv State Academy of Culture from other similar departments of Ukrainian higher education institutions.

The long-term experience of training specialists by the KhSAC Actor's Mastery Department shows that mastering author's methods, which are inherent in the Kharkiv theater school, in addition to the acting techniques, generally accepted by the academic theater program, significantly increases the competitiveness of graduates and their demand on the labor market. This is due to the fact that actors who have mastered various methods of playing on stage are more competent, self-organized and creative, they are able to constantly improve themselves both in their profes-

sional and personal lives. Analyzing the activities of the KhSAC Actor's Mastery Department from the moment of its foundation to the present day and recording the results of its implementation of the methods of the Kharkiv educational and theater school in the educational process, it is possible to state an increase in the quality of mastery of professional skills by graduates.

The Department of Theater Arts of the Kyiv State Institute of Theater Arts named after I. Karpenko-Kary, created in 1918 as the drama faculty of the M. Lysenko Music and Drama Institute, began the first that trained actors. Since 1934, two separate faculties (directing and acting) of the Kyiv State Theater Institute, renamed in 1943 to the Kyiv State Institute of Theater Arts, were created. Since 1945, the institute has been named after I. Karpenko-Kary. It is interesting that in the 60-80s of the 20<sup>th</sup> century the then Kyiv Institute of Theater Arts named after I. Karpenko-Kary had two Departments of Acting Mastery and a separate independent Department of Drama Directing. At that time, the acting department was headed by leading Ukrainian theater teachers M. Karasyov and L. Oliynyk. In the early 1980s, the drama directing department merged with two acting departments and trained both actors and directors. Since 1995 the oldest department of theater studies, two Departments of Acting Mastery, the Department of Puppet Theater Art, the modern Department of Theater Organization and a separate Department of Choreography and Plastic Education have existed in the structure of the Faculty of Theater Arts of this higher educational institution. Since 2004, the institution has changed its name and the Faculty of Theater Arts is already functioning within the structure of the Kyiv National University of Theater, Cinema and Television named after I. Karpenko-Kary.

The history of the first Kyiv Department of Acting and Drama Direction begins in 1924, when a special directing education was introduced at this institution. The outstanding director of the Ukrainian theater Les Kurbas laid the theoretical and methodological foundations of the higher director's education. This had an impact on the further development of the Ukrainian school of acting. Currently, the department prepares students in the direction of "acting art of theater and cinema", "drama theater directing" and "circus directing". Students of this department concentrate their attention on acting exercises and trainings, which contributes to their physical endurance and improves acrobatic and plastic skills, that allow to improve the external tools of interaction with a partner and the audience on the stage.

The second Kyiv Department of Acting since the beginning of the 90s of the 20<sup>th</sup> century at the initiative of the director and teacher of the department M. Reznikovich orients the process of training actors to the requirements of modern European theater. One of the main methodological foundations of this theory becomes the extreme dimension of the proposed circumstances of the drama, the practical solution to the problem of the actor's existence in a tense tempo-rhythm. Emphasis is placed on the need for constant acting training, the involvement of new forms of training in actor playing. Currently, this department trains future specialists under the educational and professional programs: "Acting Art of Theater and Cinema" and "Drama Theater Directing".

It is worth noting, that the attraction to the European theater was determined by the traditions of the Ukrainian cultural discourse. The words of the poet and writer M. Khvylovy who

emphasized that: "Europe is the experience of many ages. This is not the Europe that Spengler declared to be "in the sunset", not the one that is rotting, towards which all our hatred is directed. This is the Europe of a grand civilization, the Europe of Goethe, Darwin, Byron, Newton, Marx, etc. This is the Europe, without which the first phalanxes of the Asian renaissance will not do, the very epoch of the European renaissance plus the incomparable, cheerful and joyful Greco-Roman art..." were cited [25].

Emphasizing for a long time only on practical learning and training systems, the Department of Actor's Mastery in order to raise the general professional level of future professionals introduced the state exam on the theory of acting. Compared to this, the Department of Actor's Mastery of the Faculty of Performing Arts of KhSAC from the very beginning of its activity provided comprehensive balanced training of student actors, in which the practical part of the educational process did not replace the theoretical part, and the theoretical part was always supported by practical classes. This is the practice of interaction with the actor that the director L. Kurbas used in his practice, and in this the Department of Actor's Mastery is a continuation of his traditions.

The Department of Theater Studies and Acting of the Faculty of Culture and Arts of the Ivan Franko National University of Lviv has its own specificity. In some aspects, it is similar to the first acting department of the Kyiv National University of Theater, Cinema and Television named after I. Karpenka-Kary, but does not really concentrate training on the external form of acting self-presentation.

The Department of Theater Studies and Acting was founded on April 9, 1999 at the initiative of the then Rector of the University, Doctor of Physical and Mathematical Sciences, Professor I. Vakarchuk with the active support of the Dean of the Faculty of Philology, Professor T. Saliga. They substantiated the expediency of opening a creative department in the classical university "to enrich ourselves from mutual observations of creative and intellectual reality". The combination of the theoretical and practical component and the academic approach to the presentation of the material made it possible to create an own stylistic form of training specialists. Yes, teachers' open lectures, trainings and master classes, exchange of students, scientific and educational literature, joint conferences with such educational institutions as: Kharkiv National University of Arts named after I. Kotlyarevsky, Polish educational art institutions – the International School of Humanities of Eastern and Central Europe, the Jagiellonian University in Krakow and the University in Wroclaw – enrich the educational program of student actors in a practical way. But there is a gravitation to the influence of the European tradition in the framework of the organization of their educational process. Thanks to constant cooperation with European teams, students have the opportunity to learn new means of forming acting skills, see examples of the theatrical performance of their fellow students from other countries and the work of professional actors. The department prepares future actors according to the principle of creative workshops. Therefore, each acting course is led by a leading master from such Lviv theaters as the National Academic Ukrainian Drama Theater named after Maria Zankovetska, the Lviv Academic Theater named after Les Kurbas, the First Academic Ukrainian Theater for Children and Youth, the Lviv Academic Spiritual Theater "Resurrection", the Lviv Academic Regional Puppet Theater, the Lviv Academic Theater of Stage Miniatures "People

and Dolls" and other collectives. Educational and production complexes and powerful rehearsal facilities for students have been created between the theaters and the university.

Also interesting is the experience of teaching acting at the Kyiv National University of Culture and Arts, which considers 1961 as the first stage of its formation, when the Kyiv branch of the Kharkiv State Institute of Culture was opened. In 1968, the branch became an independent institution – the Kyiv State Institute of Culture, later a university. According to the resolution of the Cabinet of Ministers of Ukraine No. 1253 of November 11, 1997, this institution became the Kyiv State University of Culture, and according to the Decree of the President of Ukraine No. 99/99 of February 1, 1999, the university was granted national status.

This institution of art education and the faculty of theater, cinema and pop music (which in 2018 first separated into the faculty of performing arts from the faculty of directing and show business), unlike the faculty of performing arts and the Acor's Mastery Department of the Kharkiv State Academy of Culture, from the very beginning in its professional activity did not rely on the experience of previous generations and their achievements in acting, deliberately not using the fundamental basic forms of the acting school of Ukraine, but concentrating its attention on new forms of work and mixing the genres of theatrical forms. Student actors of this institution only have the opportunity to learn about existing schools of acting, concentrating only on mastering the basic and most popular options according to the teaching staff in the practical plane. Actors do not have an in-depth mastery of the entire amplitude of the possibilities of a specific acting school, studying only theoretically all possibilities, without working out each individual manifestation in practice. Because of this, students have only basic surface knowledge of individual theater forms, concentrating their attention on the tools of those collectives, with which the Kyiv National University of Culture and Arts cooperates.

Another problem of modern art education becomes the massive opening of acting departments in non-specialist institutions. Such departments are formed according to the need to satisfy the demand of entrants (especially the contract form), but they do not have a basic acting school or specific features of the formation of a future actor, guided by the approved ministerial provisions on theater education in Ukraine. This affects, first of all, the quality of knowledge, received by future actors. The teaching staff is mostly made up of theoreticians of theatrical art, not practitioners. A vivid example of this is the existence of the Department of Acting at the Zaporizhzhia National University. This department works on the basis of the Faculty of Social Pedagogy and Psychology, where the general specificity of activity is aimed at the development of the theory and practice of the sciences of the so-called new generation – social pedagogy, social work, psychology, and as an addition – acting skills. The head of the department is a person without a theater education, Doctor of Pedagogical Sciences, Professor Halyna Lokareva. Students do not have the opportunity to practice and improve their practical skills due to the lack of a practical basis for their application, and practice in such an educational process is overloaded with a theoretical component. Graduates of this and similar departments of non-specialized institutions of higher education become uncompetitive compared to graduates of specialized higher education institutions. Unfortunately, the economic

attractiveness of the theatrical art specialty for the heads of institutions and the demand among applicants for a diploma in the field of acting do not make it possible to solve this issue.

There is an example when a non-professional higher education institution still has certain conditional advantages and provides basic acting education at the level of other specialized institutions. This is the Department of Directing and Acting named after People's Artist of Ukraine Larisa Khorollets of the Institute of Contemporary Art of the National Academy of Culture and Arts Managers. The Academy was founded in 1970 as the Institute for Advanced Training of Cultural Workers. As noted on the academy's website, a bachelor's degree in acting is a versatile worker in the theater, cinema, and on the variety, and can also work in the field of voiceover and dubbing, work as an announcer and presenter on radio and television, be a host-entertainer at mass events, perform as an artist of the spoken genre, a reader, an imitator, and even work as an assistant director, an organizer of celebrations. Basic acting education is combined with the elements, studied by students at the Kharkiv State Academy of Culture at the Department of Directing in the branch of "Directing Variety Shows and Mass Holidays" and "Directing Shows and Art Projects".

#### **4.3 STAGES OF DEVELOPMENT OF THE KHSAC ACTOR'S MASTERY DEPARTMENT FROM THE MOMENT OF ITS CREATION TO THE PRESENT**

The year 2004, when the first graduation of students who were first recruited in 2001 for the specialization "Drama Theater and Cinema Actor" took place, is considered the beginning of the foundation of the acting department at KhSAC.

The purpose of creating the Department of Actor's Mastery at the Kharkiv State Academy of Culture was not only to improve the quality and profile the training of specialists in the field of theatrical art, but also to find innovative methods of educating student actors compared to those that are traditionally used by similar departments in specialized higher education institutions of the field of culture and art in Kharkiv, Kyiv, Lviv, Odessa, etc. The educational programs of these educational institutions carried a certain regularity in the training and upbringing of the actor, the basis of such education was the psychological-realistic method with all its features. This traditional paradigm of educating the actor from the first year until graduation was built mainly on those disciplines that remained in the curricula from the Soviet period (until 1991), among the new educational disciplines preference was given to fashionable ones, not alternative ones.

The difference between fashion and modern alternative is that fashion is dictated by the latest trends in the development of culture and arts, relevant for only a few years and aimed at a quick result, and the process of creating something alternative requires in-depth scientific research based on experiment. Understanding this, the founders of the acting department at KhSAC set themselves the goal of choosing the most balanced system of disciplines for training future actors. But the motivation for the introduction of this or that new discipline was, first of all, the desire to enrich the professional toolkit of the future actor of drama theater and cinema, and

not only the desire to show the introduction of modern practices into the system of the educational process.

When recruiting students for the first year, the department immediately tried to create creative workshops in its structure. In the 2004–2005 academic year, the first graduation performances became not just the usual ones, but had a practical implementation. Thus, in 2005, the student H. Kobets (now the chief director of the Sumy Regional Theater for Children and Youth) staged the play "Possessed" based on L. Ukrainka's work with the actors of the 4<sup>th</sup> year. A professional set designer Y. Kulish was invited to this work. In this performance, there was an attempt to use innovative tools for the embodiment of an actor's image based on the poetics of L. Ukrainka's work. The actors of the performance took into account the dramaturgical complexities of the genre, managed to convey the system of thinking, behavior and feelings of the heroes of the work in a modern way. This performance became a laureate at the All-Ukrainian Festival of Theater Arts "Ternopil Theater Evenings – 2005".

In the following academic year, the students of the specialization "Acting Art of Drama Theater and Cinema" became laureates of another theater festival – "Sicheslavna – 2005", which was held in the then Dnipropetrovsk (now Dnipro), and the student D. Klopot, who performed the main role, received the title of laureate of the festival for the best male role in addition, the students of the department became worthy successors of the creative skills of the senior students of the theater faculty, who in 2000 performed the play "Forest Song" based on one of the most famous works of L. Ukrainka on the stage of the Kyiv National Ukrainian Drama Theater named after I. Franko. The directing and acting work in it aroused the interest of representatives of the Ministry of Culture, the Ministry of Education and Science, well-known theater critics, which contributed to the opening in 2001 of new specializations "Drama and Cinema Actor" and "Drama Theater Director" at the Directing Faculty of KhSAC.

In the further practical work of the KhSAC Actor's Mastery Department, it became clear that when a play is taken that is similar to the one that has already been staged, or is similar in content to the Ukrainian national drama by I. Franko, M. Kotsyubynsky, O. Kobylanska, T. Shevchenko, etc.; whether it is different in terms of historical aspect and country of origin, such as French – Moliere's plays, English – Shakespeare's tragedies and comedies, deep Norwegian – Ibsen's, or American – works of Tennessee Williams and others – it is impossible to reproduce the truth of the living existence of a person-actor in this relationship of genre, drama and time by only the same method and laws of realistic-psychological theater. Of course, there are and will be attempts of stagings based on the principles of the realistic-psychological school of acting, but this is a certain stereotype. In order to understand this in practice, a work based on the creative heritage of O. Oles was carried out. At first, it seemed to the students that, as in the case of the works of Lesya Ukrainka, there is poeticism and a system of metaphoricality here, but O. Oles and L. Ukrainka are polar artists in their worldview and symbolic plane. Yes, L. Ukrainka has a philosophy and its ramifications through a person ("Cassandra", "Possessed", "On the Field of Blood" and other works), and O. Oles focuses on the reproduction of the naturalness, organicity of a person in the

social system, but through nature and has a certain actor's sensuality. The play "Autumn Love" based on the story "Autumn" by O. Oles was presented at the 1<sup>st</sup> International Festival of Student Plays in Kyiv on the basis of Kyiv National University of Theater, Cinema and Television named after I. Karpenko-Kary. The participants of the performance received an award for the best reading of a classic national drama. During the staging process of this work, the students felt how their perception of their own five main senses changed: sight, hearing, taste, smell, touch and physicality. All of them are so comprehensively reproduced in this drama that for the students, engaged in the play as actors, it became a certain discovery. The atmosphere of the habitat was created on the stage. Features of the implementation of this type of acting are detailed in a separate scientific monograph by I. Borys "The mystery of the creation of an actor and a director" [26] and his article "Methodology of training actors in the system of energy-emotional improvisation".

In the same academic year, the performance "The Pit" based on the work of the same name by O. Kuprin was created. The play was selected for participation in the all-Ukrainian festival "The best premieres of the season – 2005" by the Kharkiv region of the union of theater actors of Ukraine ("Sumi-Poltava-Kharkiv") and presented in Kyiv.

Existing from 2001 to 2017, the student theater of the Kharkiv State Academy of Culture (which was first founded at the Faculty of Performing Arts, and then became the property of the Department of Actor's Mastery), in addition to the above-mentioned performances, over the years has prepared the stagings "The Nun" by D. Diderot, "The Talentless" by I. Karpenko-Kary, "May Night" by M. Gogol, "So the Goose Died" by M. Kulish, "Thunderstorm" by O. Ostrovsky, "Mine Mazaylo" by M. Kulish, "The Idiot" by F. Dostoevsky, "Romeo and Juliet" by V. Shakespeare, "The Little Prince" by A. de Saint-Exupéry, "The Tram of Desire" by T. Williams, "Electra" by J. Giraudoux, "Medea", "The Orchestra", "Antigone" by J. Anouy, "The Transformation" by F. Kafka, "Last Summer in Chulimsk" by O. Vampilov, "Stopping at a Green Light" by J. Cocteau, "Widows" by S. Mrozek, "Servants" by E. Genet, "8 Loving Women" by Thomas, "The House of Bernarda Alba" by H. Lorka and many other performances. Stagings of various genres and types were performed by all creative workshops of the KhSAC Actor's Mastery Department.

Creative acting workshops at the KhSAC Actor's Mastery Department are and have been led in different years by such well-known stage masters as: People's Artist of Ukraine O. Vasiliev, Honored Artist of Moldova A. Filipova, Honored Artist of Ukraine P. Kuchyn, Stage Master V. Kuchyna, Honored Artist of Ukraine, leading stage master O. Dvoichenkova, teacher of the department, director O. Kovshun, Honored Artist of Ukraine Y. Plaksin, teacher of the department, director V. Horislavets, Honored Artist of Ukraine M. Strunnikova, master of the stage, Candidate of Art History V. Mizyak, Candidate of Art History L. Kolchanova and others.

In the future, the department demonstrated to the students that there is also drama, which cannot be realized, relying only on the principles of realistic and psychological play style. This is the drama of the second half of the 20<sup>th</sup> century – the so-called drama of non-realistic direction (theatre of the absurd). Such material is not based on the concept of the logic of behavior in the proposed circumstances, descriptions of action, counteraction, task or countertask, and the formula

"Listen/hear/see/look". If you implement the theater of the absurd by these means, the production process breaks down, because the dramaturgy does not obey the usual principles of logic.

It was during this period, that the first specialized scientific and educational laboratory in Ukraine was formed and created on the basis of the KhSAC Actor's Mastery Department. After a short period of time, this laboratory grows into an experimental theater research workshop (EKMATEDOS), the essence of which is described in detail in the next section of the monograph. The best experience and artistic experimental practices of this experimental workshop are highlighted in the report of I. Borys and V. Chaika "EKMATEDOS School (scientific and research reflections on the methodology of training young specialists in the mastery of an actor of drama theater)" [27], the publication of I. Borys "The work of an actor about the stage image in the «EKMATEDOS» workshop, also in his review "The school for training actors in «EKMATEDOS»" [28].

It is also worth noting, that during the work of the KhSAC Actor's Mastery Department, in addition to purely theatrical successes, creative workshops under the leadership of the already mentioned People's Artist of Ukraine O. Vasiliev, Honored Artist of Moldova A. Filipova, Honored Artist of Ukraine P. Kuchyn, teacher and stage master V. Kuchyna, Honored Artist of Ukraine E. Plaksin, Candidate of Art History L. Kolchanova and permanent curators of acting courses Honored Artist of Ukraine, leading stage master O. Dvoichenkova, stage master and Candidate of Art History V. Mzyak, thanks to the work of Honored Artist of Ukraine H. Plohotniuk, People's Artist of Ukraine A. Kubantsev, Honored Artist of Ukraine V. Bondarev, senior teachers N. Lytvynenko, A. Podorozhko, O. Svitlichna, T. Tsyganska, L. Kosmin, and Candidate of Pedagogical Sciences V. Topolevsky, the department prepared many laureates of reading and theater competitions of young performers at all-Ukrainian festivals and competitions. Among the list is the competition named after T. Shevchenko, L. Ukrainka, R. Cherkashin, I. Franko and others. These successes testify to the formation of the individual creative style of acting skills of the students of the KhSAC educational and theater school.

#### 4.4 CREATIVE PRINCIPLES AND ARTISTIC EXPERIMENTAL PRACTICES OF THE KHSAC ACTOR'S MASTERY DEPARTMENT

The first steps towards the creation of an experimental workshop of theatrical studies (EKMATEDOS) were taken at the beginning of the foundation of the department during the staging of the play "Possessed" by L. Ukrainka. In 2008, the performance "Autumn Love" by O. Oles became a continuation of the experimental creative search and a practical test of the innovative theory of the parallel world of existence (PASVIS) of the future performance.

During theoretical and practical classes and special trainings, student actors gradually learn to enter the environment of the parallel world of the future performance already with the clearing of layers in the consciousness, which is filled with real life. At the same time, catharsis is achieved by means of both physical and psychophysical training, and the goal is to prepare the living flesh and spirit of a person to enter the environment of the parallel world of existence (PASVIS) in a play

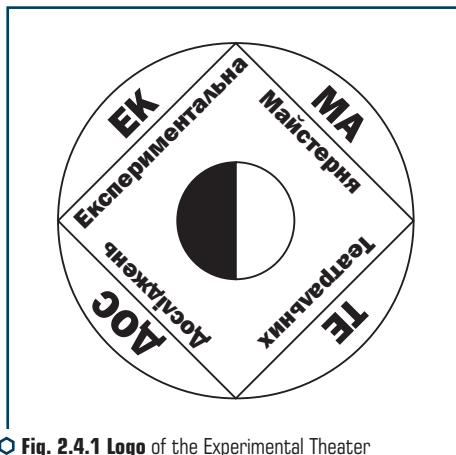
or a movie.

The parallel world of existence in the performance "Autumn Love" consisted in the fact that the actors-performers create a forest as a habitat, but it is not a forest of the choreographic or cinematographic genre, but a forest of spirits. By analogy with the spirit of trees, a *mise-en-scene* score of the spirits of rain, earth, sun, thunder, etc. was built. And the actors entered this silent world with their thoughts and feelings (it was a group of 5 student actors). And when, at the end of the performance, each of the spirit participants carried the entire emotional palette of spirits, a peculiar polyphony of tension was created and the audience began to perceive this action more concentratedly. It became clear, that actors can be distinguished by their inner hidden thoughts (as an analogy with psychological-realist theater – by the actor's inner monologue). But the term "hidden thoughts" is broader and more voluminous than the term "inner monologue". The actors played exactly their line, hidden from this stay in the role of spirits of the forest and others. The main characters through their play communicated in a peculiar way with secondary actors of the atmospheric plane of spirits. So, for example, in one of the *mise-en-scenes*, the main character, when he is surrounded by spirits with their movements, sounds and even touches, speaks both as if to the void and as if to these spirits – "Enough!". He shows the viewer that this is already violence against his consciousness, psyche and emotion. And the spirits dispersed, having received the answer, leaving the main character in peace. And vice versa, when Pannochka in another *mise-en-scene* asked for help – the spirits helped her with various means of expression – plastic, voice, device, musical sound, etc. The roles in this innovative play were performed by: Pannochka – V. Poplavska, Pana – A. Borovyk, Storozhyha – Y. Zabutna, spirits of the forest – N. Radishevskaya, T. Kulikova, O. Horbulenko, A. Morgunova, S. Sulym. This performance was the first search result of a new method of the actor's work on the future stage and film image. The play "Autumn Love", based on O. Oles's work, won the honorary title of "Laureate of the Festival" at the First International Festival of Theatrical Arts of Student Theaters of the World "Inspiration – 2008" in Kyiv. International theater critics (namely, representatives from Yerevan, Krakow, Mexico City, Vilnius, Tel Aviv, etc.) during the discussion of the performance recognized the presence of a fundamentally new technique and technology of the actor's work on the stage and film image.

Such a quick and high-quality result in the student performance was made possible thanks to the creative director of the Experimental Workshop of Theater Studies (EKMATEDOS) (**Fig. 2.4.1**), the dean of the Faculty of Performing Arts of KhSAC, the director and teacher, Honored Worker of Arts of Ukraine I. Borys.

I. Borys proved the ability of this technique in his own practice, mastering it step by step when staging his own directorial works in state professional theaters (both in Ukraine and abroad). Confirmation of this can be found in the directing of his plays. Thus, in the staging of the Kharkiv Drama Theater named after T. Shevchenko based on O. Honchar's work "The Cathedral" (premiered on March 19, 2005), each of the participants in the performance is personified: he/she has not only a distinct appearance, but also his/her own character. This was especially noticeable during the construction of secondary roles of "voices in space and time" – the cast of which

included recognized masters of this theater (People's Artist of Ukraine A. Dzvonarchuk, Honored Artist of Ukraine Ye. Plaksin, Honored Artist of Ukraine H. Plohotniuk, actors M. Mokh, A. Borysenko, V. Hapyuk). You can see that none of the actors refused to exist in such a role in the performance, but on the contrary, it became their acting achievement, taught them a deeper interaction with each other and tandem.



**Fig. 2.4.1** Logo of the Experimental Theater Research Workshop (EKMATEDOS)

Or, for example, the performance of the same theater "Three Sisters" by A. Chekhov. From the very beginning, the production was supposed to be a test of the directing technique of the parallel world of the actor's existence (PASVIS) on the professional stage. This becomes noticeable even in the stage design of the play. And although at first the whole entourage in "Three Sisters" seems quite traditional: there are uniforms with officers' overcoats, and long dresses and scarves with ladies' hats, a clock in a wooden case, the atmospheric sounds of playing a piano somewhere behind the wall, but that's all misleading an iconic model is hidden in the set of these laconic, but quite domestic and atmospheric features, built by a scenographer Y. Kulish and costume designer H. Khromenko. Two squares – black and red – become this model, which becomes a point of attention for the general atmosphere. These squares are presented in the form of huge frontal shutters, pushed almost close together, the function of which is the background for shadows, absorbing the figures or vice versa, making their contours sharp. In addition to atmospheric musical interludes (such as the passage with a triangle and a tuning fork by the composer V. Chernenko at the beginning of the performance), the director himself becomes part of the stage space. He wanders around the stage among the actors with a real trackman's lantern. This happens at the beginning, at the end, and during transitions.

Another one of the most interesting and not quite usual for the theatrical work of I. Borys is

the premiere on September 20, 2008 of the musical and plastic existence of being "The Mystery of Creation" at the Zaporizhzhia Academic Regional Ukrainian Music and Drama Theater named after V. G. Magar. As you know, in Venice, where the great violinist, conductor and composer A. Vivaldi was born and worked, along with the democratic theater of Goldoni, the brilliant dramatic experiments of C. Gozzi and the wonderful decorative painting (Tiepolo), there was a music school – the vanguard of Italian artistic progress. "Maestro de concerti" unusually enriched the instrumental and timbral sphere, his images are expressive, sensitive, and the melody is impulsive, temperamental, with a sharply defined contour and expressive figurative variants. It is precisely these properties of A. Vivaldi's music that the creators of the musical-plastic performance embodied in the stage images of the eternal Triangle of Being – creation, destruction, rebirth. In the performance "Mysteries of Creation", musical elements are interpolated in plastic. And the task set by the creators of the performance, is to recreate the moments of all living things as a part of the eternity of existence. And here, of course, they are directly related to the philosophical basis, the basis on which the spectacle-existence is reproduced.

Certain elements of what later becomes the subject of study and research at EKMATEDOS can be seen in the performances of I. Borys on the stage of the Ivano-Frankivsk Drama Theater named after I. Franko's "Shadows of Forgotten Ancestors" by M. Kotsyubynsky, the play "Scaffold" by Ch. Aitmatov, the play "Judas from the Chariot" based on Christian sources, the play "Princess Olga", created according to the author's staging of the director in the theater season 2005–2006 in the stagings of the T. Shevchenko Kharkiv Drama Theater "King Lear" by V. Shakespeare in 1991, "Hedda Gabler" by H. Ibsen in 1993, "Marusya Churai" by L. Kostenko (1994) and others.

The experimental workshop of theatrical studies of EKMATEDOS at the KhSAC Actor's Mastery Department was officially established in 2005 and created a fundamentally new vector of development of the entire educational process of specialization "Actor of Dramatic Theater and Cinema" at the qualification level "Bachelor of Theater Arts".

The basis of the theoretical and practical work process of EKMATEDOS is an in-depth study of the sources of domestic, European and world theater art, as well as a new method and system in the technique and technology of the work of an actor in drama theater and cinema. The essence of this research methodology in EKMATEDOS has been repeatedly reflected in many scientific publications, discussions and debates at various round tables, conferences, both in Kharkiv and in other cities of Ukraine. More thoroughly and comprehensively, the essence of the new methodology and system of work within the framework of EKMATEDOS is disclosed and substantiated in the scientific and practical monograph of theater studies "The mystery of the creation of an actor and a director" [26] by the dean of the Faculty of Performing Arts of KhSAC, creative director of EKMATEDOS, Honored Artist of Ukraine I. Borys.

Currently, the goal of EKMATEDOS is a serious scientific-theoretical and practical study of a special non-standard method of work of students of drama theater and film actors and directors of drama theater, which consists in how the actor reveals him/herself in search of the environment of the parallel world of the existence of the performance (PASVIS). The general definition of "parallel

life", the most important term for PASVIS, can be found in the author's dictionary of interpretations of the main concepts in the aforementioned scientific and practical monograph "The mystery of the creation of an actor and a director" [26] by I. Borys. There is a definition of what it is: "creating a life for yourself, independent of the realities of daily existence".

In 2008, an Ivano-Frankivsk journalist N. Shegda in her article "From "Ekmatedos" to "Miran-da" [29] described the formula of the EKMATEDOS creative workshop as follows: "There is the following definition: "the diapason of an actor is from a philosopher to an acrobat. Because such a postulate, so to speak, was characteristic of the theater of Ancient Greece and the theater schools of France, even the ritual theater of the Aztecs and the Maya tribe".

Student plays "Medea" (J. Anuya), "The Nun" (D. Diderot), "Labyrinths of the Soul" based on the dramatic works of B. Brecht, J.-B. Moliere, J. Anuya became an important milestone in the work of the Department of Actor's Mastery and ECMATEDOS. These performances were shown at the international festival in Zaporizhzhia in 2008–2010, where they appeared as laureates in the nominations "For the best research and experimental directions of work". In October 2011, a performance, created within the framework of ECMATEDOS, called "Only One Life", made with students-actors of the III year, became a laureate of the "Golden Suitcase" festival (the festival was held in the city of Sumy).

The next stage of improving the methodology for the development of acting skills was the development and introduction of new disciplines into the curriculum, the content of which was revealed in the programs and educational and methodological materials for students of the "Acting Art of Drama Theater and Cinema" specialization in 2017. These are the disciplines "Work of an actor in the poetic theater and cinema", "Specifics of the work of an actor in the musical and dramatic theater", "Modern theater and film schools of the world", "New technologies of the work of an actor in the theater and cinema". In 2018, I. Borys published a number of scientific articles that revealed the theoretical and methodological potential of new educational disciplines, especially the publication "Traditions and modern development of the national professional school for the education of actors and directors" (2018) and the text of the report at the All-Ukrainian Scientific and Theoretical conference of young scientists, held on April 26–27, 2018. These disciplines, starting from the 2008–2009 academic year, have proven their ability to improve the effectiveness of the formation of general and professional competencies of future actors of poetic theater and cinema.

It is valuable that in the content of these disciplines, Ukrainian cinematography was considered on the example of such films as: "Shadows of Forgotten Ancestors" (1964) directed by S. Paradzhanov; "Stone Cross" (1968) directed by L. Osyka; "White bird with a black mark" (1971) directed by Yu. Ilyenko; "Lost Diploma" (1972) directed by B. Ivchenko; Babylon XX (1979) directed by I. Mykolaichuk and others. The peculiarities of the art of foreign cinema were also studied using the example of the creative work of the French director C. Lelouch (especially his film "Live to Live"), the Swedish director I. Bergman, the filmography of directors A. Kurosawa, F. Fellini and others. Cinematography has become a very important aspect of entering the concept of "actor"

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in the regime of another system of existence of frame, nature, pavilion, doubles, etc. The explored cinema schools had a corresponding reflection through the theater. But the layer of the theater still has a greater variety and a wider amplitude of means of influencing the viewer, because the art of cinematography is more than 120 years old, and the history of theater art has a thousand-year experience.

The department also faced the task of creating such a system of mastering acting skills, in which the essence of their profession would be revealed to students both through proven methods of actor education and through the prism of world theatrical processes. The best way to solve this task is a gradual transition from studying the theory of acting to its practical implementation on stage. Thus, researching in practice the way of thinking, the logic of behavior and the nature of feelings in certain historical aspects (from the Ancient World, the Egyptian historical layer, the period of Ancient Greece, Ancient Rome, Byzantine times, the Middle Ages, the Renaissance, Classicism, the era of the first and second half of the 19<sup>th</sup> century and up to the period of the 20<sup>th</sup> – the beginning of the 21<sup>st</sup> century to the present day), students of the Department of Actor's Mastery acquire additional tools that help them in the future in the profession, especially when working independently on a role. Based on the dramaturgical works of each given period, actors understand that each epoch has its own way of interpreting events, because the social, political, economic, spiritual life and even the geographical location of the country greatly influence this. The practical results of the department's work in this direction were described in the article by I. Borys "The actor's work on the stage and film image through human cognition in the system of certain historical eras" (2018).

There is no doubt that in-depth research and consideration of theatrical methods, such as B. Brecht's theater of alienation, G. Craig's marionette theater, J. Grotowski's theater of plastic energy, as well as familiarization with the peculiarities of C. Dullin's "Voices of the World" theater and Kabuki and Noh theater, the specifics of Yevhen Vakhtangov's school of fantastic realism and other schools, in addition to the realistic psychological theater familiar to everyone, has a good practical effect for students of the Actor's Mastery Department. There is a separate problem of studying the creative work, methodology and practical experience of L. Kurbas and another important phenomenon for Ukrainian theater – the theater of luminaries. In addition to the practical study of the technique and technology of the formation of acting skills, it is also necessary to study the worldview element – that is, the basic world religions (Christianity, Islam, Judaism, Hinduism, Buddhism, paganism and atheism as the rejection of religion and its replacement by something else), as well as the basic philosophy (from the treatises of scientists of Ancient Greece to the present day). In addition, within the scope of the educational process, the possibility of researching literary and artistic works, materials of musical direction and visual arts, theoretical materials on culture, literary studies, ethnography, etc. is provided. Cooperation with the Kharkiv Specialized Music and Theater Library, which provides the basic minimum of necessary materials and additional information on all necessary issues, has become indispensable for the department. For the Faculty of Performing Arts of KhSAC, this library is also special because its founder was a theater expert, Doctor of Art History (1973), Professor (1974) V. Eisenstadt, who was in the teaching staff of the Kharkiv State

Institute of Culture (now KhSAC) for several decades, enriching with his experience and skills both students and colleagues. Currently, the cooperation with the library continues, the methodological department, on the initiative of the dean of the Faculty of Performing Arts I. Borys, joined the creation and work of the media project of the Department of Actor's Mastery in the format of a video magazine called "Theatrical Lornet" in the editorial board. The purpose of the magazine is to research and show all theater and cinema lovers the achievements, searches, discoveries of both teachers, graduate students, and students of the department (bachelor's and master's), as well as acquaintance with modern and historical events, facts, figures, phenomena and other things that influenced on the entire creative process of both the domestic art of theater and cinema, and the world.

Student actors of senior years, working according to the curriculum, research, develop and implement one of the most difficult methods of an actor of theater and cinema – the creation of a full-fledged stage image based on the dramaturgy of the theater of the unrealistic direction of surrealism, existentialism, the theater of cruelty, absurdity, etc. Currently, 2nd-year students are implementing the method of acting as an actor in a non-realist theater based on Jean-Paul Sartre's dramatic work "Behind Closed Doors" at EKMATEDOS.

In March and May 2018, the EKMATEDOS experimental theater research workshop with students of the Faculty of Theater Arts T. Shevchenko, R. Golub, M. Kishmyereshkina and T. Hapicheva showed creative reports on the stage of the Mykolaiv Academic Art Drama Theater and on the small stage of the Kyiv National Academic Drama Theater named after I. Franko, in which students demonstrated their professional mastery of the theater schools of H. Craig, E. Grotovsky, B. Brecht and M. Chekhov.

On December 17–18, 2015, a scientific-practical conference entitled "Problems of the development of professional theater and cinema in the conditions of modern globalization" was held on the initiative of the Department of Actor's Mastery of KhSAC. During the work of the conference, the following were held: a plenary session, work in sections, presentation of experimental performances on the basis of the KhSAC student theater, and master classes by teachers of the acting department. At the plenary session, there was also an introduction to the new direction of research work of the department and faculty of KhSAC, namely the creation of a full-fledged structure of the MILAT international theater art laboratory, which should be legally confirmed in May 2024 at the All-Ukrainian festival "Theatre of the Future" in the city of Kharkiv on the basis KhSAC. This direction of the department's work will expand international opportunities and contacts with other European and world theater schools.

Since 2015, the All-Ukrainian Open Festival of Theater Arts "Theatre of the Future" and the All-Ukrainian Open Competition of Readers "White Lilies of the Valley" have been held at the KhSAC Faculty of Performing Arts since 2015, in which students of lyceums, gymnasiums, theater colleges, and students of higher education institutions of the theatrical direction of Ukraine participate. The purpose of the theater festival and readers' competition is to search for young talented artists and at the same time to realize the opportunity to find their rightful place in professional theater, cinema, television and other forms of art.

Currently, the KhSAC Actor's Mastery Department concentrates its attention on mastering the theatrical system and dramaturgy of non-realistic direction, finding new forms and modern manifestations of acting work, constantly supplementing its practical experience with theoretical research (both of the teaching staff and of the students themselves).

## CONCLUSIONS

Considering the peculiarities of the origin and further development of the Kharkiv educational and theater school, the question arises that the entire arsenal, which includes the system of actor education, both in a separate school and in a number of directions, is still imperfectly used and applied in practice in the field of theater pedagogy. Among the basic components should be a professional toolkit, thanks to which the student and the beginning actor will be able to reveal their possibilities in any forms. This is especially noticeable after intensive work in the context of Ukrainian musical and dramatic performances. It is in this form that the features of the Kharkiv educational and theater school are manifested, in which a separate creative person preserves him/herself as a highly talented individual, and at the same time complements the performance of other actors with his/her activity on stage.

Partnership and interaction on stage is built as an acting artistic ensemble. Within the framework of this educational theater school, the two-layer construction of the role where there are both an in-depth analysis of the action and the external form of acting skills also helps to feel confident in the stage space.

The Department of Actor's Mastery of the Faculty of Performing Arts of KhSAC has its own theoretical achievements and innovative methods that contribute to the education and training of a modern, competitive actor of dramatic theater and cinema. The advantages of the students of the department are, first of all, high-quality versatile mastering of the profession, based on the academic foundations of the theater school of our country, the best examples of world art and laboratory research of the most notable phenomena in the field of culture and arts.

The activity of the experimental workshop of theater research (EKMATEDOS), founded at the beginning of the department's existence, is a separate phenomenon. In EKMATEDOS, young future masters of the stage are taught various world theater schools and unique methods of creating a stage image. The more familiarization skills (even thesis) the students of the Department of Actor's Mastery will have with different currents and schools by the time of their professional formation – the better result they will show the audience as actors.

The department creates all the conditions for EKMATEDOS to enable the student to expand his/her worldview of knowing him/herself as an individual based on various diametrically opposite approaches in working on him/herself and his/her role. The combination of theoretical studies with practical experience of acting allows to thoroughly understand the research material and to open new ways to reveal the character's personality and embody it on stage.

Student works in EKMATEDOS are the result of relentless search for new methods of actor's work on the stage image and daily understanding of the complex technique of acting. The goal of the EKMATEDOS creative workshop-laboratory is to research new, modern, innovative methods of work for theater and film actors. Students of the Department of Actor's Mastery of KhSAC explore here the way of thinking through new technologies, and the logic of behavior and the nature of feelings of a living person as part of the nature of flora and fauna.

The activity of the department continues even in spite of the difficult military realities, in which Ukraine has found itself since February 2022. Students of the department feel the support of the administration and the teaching staff and try to create all the conditions for a full-fledged creative educational process in both face-to-face and distance forms of education.

This publication does not cover all aspects of defining the features of the Kharkiv educational and theater school and requires further scientific explorations and theoretical research, the results of which will be covered in subsequent scientific publications.

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## CONCLUSIONS

The modern socio-cultural environment of Ukraine requires high general cultural development of the individual and society in general. Nowadays, it is impossible to successfully act, create, live in culture without basic knowledge about it. The localization of the provision of general cultural competences in higher education is due to a certain "backlog" of the general cultural development of the individual and society, which is typical for the vast majority of countries in the world, in particular for Ukraine. This gap should be filled by the active culturization of the individual in the system of higher education, the effective formation of general cultural and professional competences based on the processes of inculturation and acculturation.

Ukrainian educational science and practice should choose a new strategy and tactics related to the development of innovative cultural properties and personal qualities. The ideal of higher education is spirituality, morality as one of the highest values that encourage a person to make a choice between good and evil, truth and lies in favor of kindness, beauty, freedom, creativity, etc. Values determine the goals of education, which, in turn, are caused by the axiosphere of culture. All activities of higher educational institutions regarding culturization ensure the entry of the individual into the culture, his/her assimilation of traditions, habits, norms and patterns of behavior first of all, in his/her own national culture.

The systematic approach to the organization of culturization processes involves their implementation at three levels:

- general (everyday culturization);
- basic;
- professional.

A feature of general culturization is its all-encompassing nature, the perception and observance by an individual of the generally accepted in society, exemplary norms of behavior in various life situations; it ensures a high level of general personal culture.

Basic culturization is the deepening of knowledge in the field of one's own and other cultures, comparing their norms, values, ideals, choosing priorities; at the level of basic culturization, relevant official institutions that structure cultural knowledge are involved in its development.

Professional culturization is its highest level, because higher education has significant cultural potential for the development of culturization (inculturation and acculturation), it combines in its functioning social, personal and professional motivation to study culture.

General cultural development of personality should precede basic and professional development or take place in parallel with them; previous levels of culturization pave the way for a person to acquire and renew the professional knowledge he/she needs today and in the foreseeable future, and the formation of his/her intellectual personal qualities. The three levels of culturization together provide an opportunity for an individual to fully enter the wide space of culture, to acquire

a systematic view of it, to develop such traits of a cultured person as intellectuality, tolerance, intelligence, openness, sociability, etc.

The higher school should form a professional culture in students, the ability to make responsible decisions, to act effectively in non-standard production situations. Integral systemic components of professional culture are:

- 1) the ability to communicate with culture and in culture;
- 2) the ability to preserve culture;
- 3) the ability to reproduce culture;
- 4) the ability for self-reproduction and self-improvement in culture.

Culture as a social phenomenon is a multifaceted sphere of human relationships. It is a spiritual component of society's life, therefore it includes such important aspects as values, traditions, models of behavior, ideals, etc. The development of culture depends on the construction of effective communication strategies and intercultural communication.

An essential feature of applied cultural practices is their socio-educational orientation. The integration of the positive axiological potential of sociocultural technologies makes it possible to increase the favorableness of the cultural environment, to develop intergroup and intercultural communication in it, and to form the loyalty of various social groups to sociocultural values. This process should be regulated with the help of tools of socio-cultural management – a management mechanism and a leading factor in directing the creative development of the cultural space, the state of management of which influences not only the development, but also the social consciousness and social culture of the subjects of society.

Cultural management is aimed at creating favorable conditions for revealing the cultural self-identification of an individual through creative practices, which subsequently triggers the process of self-organization of the creative process at various levels. During the planning and implementation of creative practices, cultural management provides conditions for such dialogue, interactive communication.

Taking into account the fact that cultural action is constituted as a person's going beyond him/herself (his/her existing givenness, initial certainty or natural primacy), a person sets out to transform him/herself, makes efforts that can be considered the main culture-creating action. In addition, it is necessary to form the basis of cultural formation at the individual and social levels, which include psychological, sociological, pedagogical, etc. aspects that in general will ensure the improvement of socio-cultural life. Cultural management in its broad systemic understanding embodies the connection with applied cultural studies in practice and provokes the emergence of justified contradictions to start the original process of cultural creation.

In the conditions of the russian-Ukrainian war, there is a priori denial of the freedom of self-expression of a person, at the same time, the desire for the will to live, victory, and new mental and vital achievements intensifies. Such restrictions, on the one hand, excessively limit the usual manifestations of the individual's vital activities, but on the other hand, they are a stimulus for creativity and the search for new bases of interaction in order to achieve the dream goal of victory not only

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on the military front, but also on the social, cultural, and human level. The military, economic, and political crisis partially suppresses the manifestation of humanity, at the same time it encourages the strengthening of proactive actions in the direction of humanization.

The research potential of visual cultural studies makes it possible to prove that the Russian-Ukrainian war appears in the minds of Ukrainians as a special type of national existence, which reflects Ukrainian "militancy" not as aggressiveness, aimed at external expansion, but only at the defense of the native land.

Art studies, dedicated to considering the peculiarities of the formation and development of art-Orientalism, Ukrainian cinema and film education, Kharkiv theater schools, reveal the mechanisms of mutual influence and mutual enrichment of world and Ukrainian art, form the potential for further research.

## CULTURE AND ART IN MODERN SCIENTIFIC DISCOURSE

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