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Founder – Mariupol State University

129a, Budevlnykyiv Av., 87500, Mariupol

tel.: (0629) 58-75-66, e-mail: visnyk-culturology@mdu.in.ua

web-page: www.visnyk-culturology.mdu.in.ua

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PHILOSOPHY

UDC 130.2:304:37

P. Saukh

MULTI-CULTURAL EDUCATION IN THE CONTEXT OF «EQUAL DIGNITY» POLICY

The article makes an attempt to interpret philosophically a new pluralistic type of civilization and the features of the modern multicultural society in terms of educational space. On this ground, the substitution of the concept of multicultural education by «Tnuiti-Bibnic education» is eliminated. The latter, though being aimed at harmonising relations between ethnic and national communities, still does not find a solution of the question of humanisation of relations between people who belong to the same ethnic group and, within its limits — to various groups with different cultural identities (political, regional, sexual, religious, age-related, professional, etc.). A new model of multicultural education is presented and grounded with a life-giving personality paradigm in its centre. Therefore five major methodological principles of multicultural education, which serve as its guidelines and source, are justified.

The article outlines the details regarding implementation of the multicultural education in Ukraine within the context of «equal recognition» politics. The above-mentioned politics is an obstacle for «cultural nationalism», which sees differences as a cure-all, as well as for «cultural imperialism», which ignores them.

It is noted that the values of all projects, ideologies and even religions are largely relative. Only the value of life itself is not relative. Only in relation to this fundamental value, they find their validity for each individual person, only with its help they are filled with meaning. The diversity of cultures, religions, mentality, ways of life is the natural state of mankind, which testifies to its health. The world is kept in colour. Diversity, not unification, makes it integral. And as an integral entity, it functions by complementary algorithm. Thus, the problem of equal dialogue and mutual respect, and hence, of equal recognition and dignity, non-violence and mutual understanding, only approximate the realization of the archivious purpose of any culture, religion, ideology - the good that must be human, life-giving, compatible with life and necessary for it.

Key words: *cultural and ethnical narcissism, cultural and historical memory, cultural identity, «equal dignity» politics, global localization, multiculturalism, multicultural education.*

CULTURE STUDIES

UDC 130.2:159.96

L. Babushka

FESTIVATION AS AN ESCAPIC REFLEXIA: ROBBIN LABELS OF CULTURAL CREATIVITY

Cultural and philosophical analysis of the phenomena of the festivation and escapism are presented in the study in two aspects: on the one hand, the existence of these phenomena coincides with the birth of the thinking person, and on the other hand, - cultural, which is litmus on the reflection of hidden or open processes in the culture of our time. Socio-cultural and existential contexts of escapism are actualized through the prism of increasing tendencies of repressive character, totalization of almost all areas of society, where people are forced to increase the degree of social protection. The festivation, being a socially engaging phenomenon, removes from the horizon of research increasingly aesthetic, figurative, ideocentric realities and forces everything towards the aspect of functionality, which obviously will not be mistaken to call the notion of artistic. Thus, the festivation turns out as the scene of the escape to the world of entertainment, the mechanism of the culture of everyday life.

It is said that the festival, as a special cultural establishment, is also to some extent a manifestation of escapism, the emergence or escape of everyday life, primarily by contrasting its daily work, where the usual routine is interrupted, giving way to rest, involvement in sacred and entertainment. "Escape" of everyday life is born when it is itself reduced to certain aspects, from where the division is divided into transcendental and empirical. However, the routine itself includes all the opposites and experiences, no matter how distant they were to give it away.

Thus, summing up the aforementioned, we note that escapism, being the universal of human culture, makes it possible to characterize modern culturology as a certain escape to the holiday, entertainment, but already under the sign of an artistic model that simulates the world in a narrow, closed corridor, which is interpreted as space outside. Secondly, the festivation is a kind of mix of artistic and authority that pervades the phenomenon of the "artistic figure": an artist, a musician, who are completely aligned with the political power structure of the day. Actually, it is a person who simulates radicalism, creative efforts, but in fact he is united with the structure of power. Thirdly, the characterized models of escapism of cultural development appear as a kind of presentational ecological niches of modern and postmodern, where the phenomenon of the festivation is interpreted as a certain metacultural reality.

Key words: *cultural development, everyday life, escape, escapism, festivation.*

UDC 7.038(477.54)

A. Bilyk

PROTEST AGAINST ACADEMIC MANNER IN ART PRACTICE OF PEREDVIZHNIKI AND KUBOFUTURISTS

The author of the publication reveals the process of confrontation with the academic artistic system. Creativity of artists is considered within the context of the era. The article researches the formation of modernism of art in the Russian Empire.

The protest against the academic system covered all the artistic centres of Europe. It was an objective and a natural phenomenon of culture. The destruction of the academic model is due to many common factors (the formation of mass culture and a new artistic market, the development of photography, printing, etc.). There were also other factors. These are the problems of social and political life. They are reflected in painting.

The article, on the basis of primary sources, shows the stages of the destruction of academicism in the Russian Empire. The first stage – initiated by the Peredvizhniki artists, the second radical stage – by the Cubofuturists. The protest in the artistic practice is a form of struggle for the freedom of creativity primarily. Classical art was accused, primarily, of conservatism. It was time of revolution, the implementation of reforms and social change. There have been significant changes in the socio-economic, political, and technical fields. They have significantly influenced the further development of art. The protest took place in 1863 at the St. Petersburg's Academy of Arts. It showed a public protest against the bureaucratic empire. The protests against the system were predominantly collective in nature and went on throughout Europe. The artists in the 19th century offered an alternative to the development of painting. They defended their own creative style. They did not criticize the academic art. Peredvizhniki were the first ones to oppose the system. They were predecessors of the Futurists. At the beginning of the 20th century, the protest against the academic art intensified. Art becomes the document of the era (D. Burliuk «Love and Peace» (1914), «Revolution» (1917), O. Bogomazov «Funeral» (1912)).

The portrait genre became irrelevant. The Futurists depicted movement, speed (O. Bogomazov «Tram» (1914), O. Exterior «Colour Dynamics» (1914), «City at Night» (1919) and others). The artists depicted a person in the process (K. Malevich «Gathering Rye» (1912), O. Bogomazov «The Harvester» (1913), «Monter» (1915), etc.). The creativity in futurist is learned through their practices.

The features of technological development came to the fore aiming at an upgrade that affected the artistic priorities. Radical statements about the break with the past have been reflected not only in the works of the artists, but also in the manifestos, where the notes of protest sound reasonably.

Key words: *academic system, artistic practice, the Cubofuturists, new art, the Peredvizhniki (The Wanderers), protest.*

UDC 008 (477)

K. Kysliuk

SOCIO-CULTURAL ASPECTS OF THE CURRENT STAGE OF UKRAINIAN MODERNIZATION

In the article the author has analyzed the socio-cultural features of the current stage of modernization changes in Ukraine in the chronological boundaries of 2013/2014–2017/2018 years. The paradox of the modernization transformations lies not in their greatest progress during all years of independence, but in the sharp increase of the diversification of transformations: a) “post”(modernization), which is a present-day direction of modernization, the transition from industrial to post-industrial society; b) “de”(modernization), aimed at the return to the archaic, pre-modern, structures; c) “re”(modernization), aimed at the restoring of modernization structures.

This period has been marked by the domination of the (post)modernization processes in the political spheres, which transformed the political system of the Second Ukrainian Republic to the “soft patrimonial regime”. Instead, in the socio-economic field, the (post)modernization trend of 1990–2000s has been changed by the trend of the (de)modernization. Its essence is in the restriction of the modern sectors (first of all, - the industry), which are replaced not only by innovative arrangements (the IT industry, the alternative energetic industry), but also by preindustrial (the agriculture based on the outdated technology). In the sphere of culture, the leading processes are the (re)modernization ones. The remodernization is directed to the formation of the Ukrainian-centric language and cultural space in the system of cultural policies patronized by the State. In fact, these processes should be defined as progressive as they replace the situation of the cultural palimpsest of the 2010s and modernize the ideological basis of the Second Ukrainian Republic. But these processes, by their essence, are incapable to the creative modification of the national cultural code.

In its totality, the changes in politics, economy and culture in 2013/2014–2017/2018 are rather narrowing than expanding the modernist basis of the Ukrainian society, created by previous modernization changes of the XVII–XX centuries. It continues to dominate in its value universe as well. In fact, there is evidence of Ukraine’s involvement in the present-day stage of modernization as a transition from the industrial to the post-industrial society. However, in the current time perspective, the Ukrainian social system is in an open, unbalanced state, which only temporarily stabilizes in situational configurations so far. It can easily be shifted in its movement in radically opposite sides.

Key words: *de-modernization, modernization, post-modernization, re-modernization, soft neopatrimonialism, Ukraine, Ukrainian culture.*

UDC 390 (952) +392

L. Krivotsyuk, A. Ilitska

MAN AND HIS IMAGE OF THE WORLD IN JAPAN'S CULTURE

In the article through the constituents of the image of the world of traditional culture of Japan, the author reveals the essence of Japanese culture. The author studies the borrowing from the culture of China, which influenced the formation of the worldview of the Japanese. It is emphasized that the Japanese took the Chinese students first of all, which was closer to their understanding and character. However, everything they took changed its outline.

The author draws the attention to the fact that the image of the world of the Japanese was also formed under the significant influence of religion, primarily Shinto, which is based on the cult of nature and ancestors. This religion raised the Japanese feelings of gratitude to nature, formed the ability to enjoy its endless variability, rejoice in its beauty.

The author emphasizes that under the influence of Zen Buddhism, which came to Japan from China in the VI-th century, there was a calligraphy, icecan, a mixture, park art, the But No Theatre, which became the elements of samurai culture.

It is noted that a person in the Japanese tradition is a microcosm; because of it everything else is known that the meaning is not human, but the connection between man and the world, that a person in a cultural space is a being that is experiencing the world. The attention is drawn to the fact that the basis of the system of perception of the Japanese world is the Buddhist concept of Nothingness.

It is emphasized that the understanding of the development of the world as spontaneous, without interference with the natural course of events, influenced the character of the artistic method of the Japanese.

It is highlighted and characterized that the world view of the Japanese is artistic and aesthetic, it is based on the personification and inheritance of the principle of naturalness, that at the very top nature itself is considered, and the artist is its obedient student, that the master listens to the inner calling of things, entrusts the word to himself, the movement of the brush, the spirit creativity. His task is to awaken the soul of things.

It is noted that the feature of the Japanese aesthetics is manifested in the fact that through the work of art not only the world perception of the author is transmitted, but also of the reader. An answer to the verses should be a sigh, which transmits the joy of suddenly open beauty, or sighing with a shade of sum, because beauty is fleeting.

It is noted that globalization processes open the opportunities for the Japanese to expand the communicative and cultural space, invade the world of their traditional representations, but this leads to the unification of culture, the loss of their cultural identity. They manage to combine modern western standards with the peculiarity of traditional culture in their culture.

Key words: *culture of Japan, image of the world, globalization, man, principle of naturalness, religion, space and time, type of thinking.*

UDC 94(477=14) "187/191"(045)

E. Manyakina**THE INFLUENCE OF ORTHODOXY ON THE RITUAL TRADITIONS OF THE GREEK COMMUNITY OF THE NORTH AZOV REGION (2)**

The article examines the influence of Orthodoxy on the ritual traditions of the Greek community of the Northern Azov region in the late XVIII – first quarter of the XX century. The author outlined the combination of general Christian traditions and calendar holidays, which are revered by the Greeks of the Azov region. It is proved that the Orthodox traditions were combined with pagan ones, which reflected the long way of development of interaction of the ethnic group and its spiritual culture with the cultural traditions of other peoples. It is noted that an important place in the religious and ceremonial life of the Greeks occupied the feast of Panair, which is of little importance in a consolidating function of peoples. During the celebration of Panair after the holiday dinner began the "game" – the traditional competition of Azov Greeks – kuresh.

Easter was the most important Orthodox holiday for the Greeks. It is no accident that the Greeks called it "Lambri", which means "shining, brilliant, bright". A number of ritual dishes were prepared for Easter. On Holy Thursday in each house they painted eggs, mostly in red. Some of them were called "caniche". The Greeks baked cakes from flour of funeral to the calendar-holiday dates: vasopro (St. Basil's day), christopsomo (on Holy Saturday before Easter), Easter bread Satir - wheat bagel with a cross in the middle, a cake baked with eggs - artos (the first day of the Easter week), biscuits in the form of birds – pults. The Greeks and St. John the Baptist or Ivan Kupala (June 24 / July 7) were revered. It should be noted that the Central holidays of the Greeks of the Azov region, as well as of the Slavs of this region, were the holidays of the Christmas cycle. The author notes the role of the clergy in the registration of life cycles of the Greeks of the Northern Azov region (registration of the birth and baptism of the child, marriage and funeral ceremonies). The wedding of the Greeks of the Azov region was held in autumn, at the time not related to agricultural work, and traditionally it lasted for two days (Saturday and Sunday). The wedding was preceded by courtship (megala aravanis). Great importance was given to the observance of the canons of the Christian Church. Marriage, which was taken before the age of the Church, was considered invalid. Before the wedding the priests, in the presence of witnesses, constituted the marriage as an act of (a search), in which the documents affirmed that their Union is undertaken on mutual consent and desire, not on coercion and there were testimonies made about the mental health of the brides.

The features of the burial rite of the Greeks are considered; its similarity to the rites of other peoples according to the scenario and a set of burial actions are determined by the author. The Greeks of the Azov region also preserved the idea of ancient magical rites and paid attention to the reading of prayers.

So, the further research of traditional and ritual culture of the Greeks and their interaction with other representatives of ethnic and religious communities of the Northern Azov region in the context of history and modernity requires special attention.

Key words: *calendar holidays, Christianity, daily life, Greek community, the Northern Azov region, ritual traditions.*

UDC 739.1(477.81)''9/2''(045)

Ju. Nikolchenko, Ju. Sabadash

TREASURES OF THE X-XIII CENTURIES FROM RIVNE REGION IN THE CONTEXT OF THE DEVELOPMENT OF JEWELRY ART OF KIEVAN RUS'

The aim of article is to analyze the peculiarities of the development of jewellery art in Kievan Rus' by the example of the unique discoveries from 1971-1975 – Torgovitsky and Dorobuzkiy treasures of the X-XIII centuries in the region of Rivne. The authors analyzed the substance of treasures, thoroughly described the technologies of production from art metal; the authors found their analogies among their Old Russian memos in the context of the development of decorative and everyday art items of Rus' - Ukraine. The authors defined the date of the substance of the treasures and analyzed the versions as for the reasons, place and time of their saving. The methodology of the research is in the usage of the historical, cultural, systematized, chronological, classified, terminological, comparative, statistic and generalized methods. The defined methods allow the authors to depict the peculiarities of the development of the jewellery art in Kievan Rus' by the example of Torgovitsky and Dorobuzkiy treasures of the X-XIII centuries in Rivne region. The topicality is specified by the wide usage of the historical, cultural methods.

Conclusions. The jewellery art took an important place in the culture of Kievan Rus' of the X-XIII centuries. The wares from art metal didn't yield to analogical samples from West Europe, Byzantium and East. The development of the jewellery art in Kievan Rus' noticeably illustrates the discoveries of the treasures, to which the women's and men's jewellerys belong. They were from precious stones. The territory of the south-west Rus' (the modern territory of the west regions of Ukraine) has a lot of memos of the X-XIII centuries: countries, fortified cities and burials.

Among the unique memos of this type that were discovered for the last period in Ukraine there two treasures of the Old Rus' from Rivne region can be singled out:

- accidentally found by the pupils of the Torgovitskaya secondary school of Mlinivskiy district on the 25th of March, 1971, and contributed to the museum of local history in Rivne. It consisted of seven neck grivnas, three bracelets, three temporal rings, three signet rings, five earrings, and moonlike jewellery for women. The stuff of the treasure included also a silver coin grivna, the fragment of a silver grivna coin and five beads from the amber.

- discovered in 1975 in the building 3-A of the XIII century in the period of archaeological research of the annalistic city Dorogobush in the country Dorogobush Gorosganskiy region by the archaeological expedition of the museum of the local history in Rivne. It consisted purely of silver women's jewellerys: two pendants with ultimate top, two colts and chains for their hanging, earrings of "Kyivskiy type" and a lamellate signet ring.

The wares of the jewellery art from other lands of Kievan Rus', which are analogical to the substance of Torgovitskiy and Dorogobuzkiy treasures, differed with high artistic level and were in popular demand not only within the domestic but also the foreign market. According to a famous Ukrainian archaeologist and historian, academician P. Tolochka, things that came out from jewellery workshops of Old Rus' cities and countries of the X-XIII centuries, are often met during archaeological excavations practically in all European countries.

It's possible to affirm that from the times of Kievan Rus' the jewellery with the usage of the art metal reached its mastery and sophistication, which found its continuation in different

forms of traditional and modern Ukrainian decorative and everyday art that in its turn makes the problem topical and perspective.

Key words: *art metal, dating of the substance of the treasures, decorative and everyday art of Rus' – Ukraine, jewellery art, Kievan Rus', the south-west territories of Rus', substance of the treasures, Torgovitskiy and Dorogobuzkiy treasures.*

UDC 004.92:77(045)

O. Syvak, V. Miroshnik

THE USAGE OF RASTER GRAPHICS IN PHOTO PROCESSING

Computer graphics as a scientific trend is under consideration in the present article. The authors were aimed at identifying the differences and characteristics of vector and raster graphics as well as to determining the areas of the use of each graph.

The raster graphics editors, as the means of editing photos not by professional users (but amateur users as well) are analysed by the authors. To organize various information about the applications, the authors made comparative characteristics based on general information and file formats that support software.

The comparative analysis of raster graphics editors that are freely available online, including «The GIMP», «Adobe Photoshop», «Paint.NET», «PhotoInstrument» is presented in the article. The authors pay their attention to the mentioned software because the editors are the most popular to use, and are in the free access in the Internet.

To identify the capacity and efficiency of each of the editors the following criteria are chosen: the time for opening the photo software, the number of actions to replace the tooth on the photos, the number of actions to remove red-eye, the function "to remove red eye", the time necessary to process the photos (min.), the volume of pictures after the treatment and concerns that appear during the use of the software.

For practical results, the authors conclude that the graphic editor "Adobe Photoshop" has become the best one among the selected software. The second place was taken by the graphic editor "Paint.NET". «PhotoInstrument» graphic editor occupies the third place. The last place was occupied by "The GIMP" software.

As a result of comparative characteristics it becomes clear that the chosen raster graphics editors, for amateur users, are a public, free tool to edit photos, to create layouts and site graphics with great colours. The results of the comparison of the applications give the authors an opportunity to describe the differences between the editors and to define effective programs for amateurs.

The results can be used in the latest manifestations of culture, and painting. The products created with the help of the selected photo editors can be placed in advertising, mass media, libraries, museums, exhibition halls, archives, etc.

Key words: *«Adobe Photoshop», culture, «The GIMP», graphics, graphic editors, «Paint.NET», «PhotoInstrument», photography, raster graphics.*

UDC 069.01-027.31(477.74-21 Одеса) ''20'' (045)

R. Tkachenko, K. Kulieshova

LOCAL TRENDS OF NEW FORMS OF MUSEUM ACTIVITY IN MODERN UKRAINE, BASED ON ODESSA MATERIALS

The article describes the heterogeneous influence of globalization processes, mass culture, and contemporary art on the introduction of new forms of museum activity. The analysis of the processes taking place is presented on the example of the museums of the South of Ukraine. The study and introduction of museum interpretation of new identities within the framework of world globalization is shown.

New forms of museum activity determine the creation of programs and projects that provide for independent study of the museum space, interactive compositions and the development of museum techniques aimed at overcoming passive-survey forms, and their implementation allows the visitor to choose the route of movement, to build their own associations. European and national museums actively interact with visitors and they are dedicated to the development and implementation of long-term cultural programs.

The process of glocalisation transforms the model of a classic public museum and adapts it to the realities of Ukrainian culture. There is a change in the model of the museum and we can observe the dynamics of its functions in modern conditions on the materials of Odessa. The well-known European trends of new forms of museum activity, such as Night Museums and the Venice Biennale, not only reflect the world, but also actualize regional tendencies. With the development of society and its democratization significant adjustments are made in the modern conception of the museum, sometimes the opposite one of the image of the "temple of arts"; the museum is increasingly perceived as a place that is in continuous development. The information society expects the most informational and emotional influence from this socio-cultural institution.

Standardizing the socio-cultural life, a person begins to pay more attention to ethno-cultural features and demonstrates the growth of national self-consciousness. For society and man, the need to form the attitude towards traditions, rethinking the old and assimilating new value systems remains crucial; that is very important for the transfer of cultural experience. The museum must meet social and individual needs, but it will not be able to perform the modern tasks that are set before it without the introduction and improvement of new forms of museum activity. Relying on new forms of work, regional museums fulfil the global demand of society for preserving cultural identity, interpreting the cultural heritage and gaining even greater socio-cultural significance in the modern world.

Key words: *art project, hub, glocalisation, museum activity, performance, Ukrainian culture.*

UDC 070.422:654.197

V. Fedorenko

KEY HOST FIGURES IN AUTHOR'S TELEVISION PROGRAMS

The article analyzes the management of author's television programs through the figures of well-known TV presenters, who managed to promote the formation of public opinion of many generations. The author compares how television of the past and present informs, educates and instructs the viewer. The author evaluates the impact of on-screen imagery on the thoughts and actions of society as a whole and studies the educational component in the social processes of Ukrainian television.

The author conducted the review and the analysis of literature data about creation and maintenance of author's television programs, as well as the explanation of the main tendencies of author's programs influence on the worldview of generations of Ukrainian society.

The system of interconnection of the launch of author's programs of Soviet television and Ukrainian one is being synthesized. The author traces the formation of a two-way process of creating comparative patterns of author's programs for the Ukrainian and Russian public, for example, of specific television programs, and historical figures of television. Despite the popularity of television programs, the research as well as the literature on this segment of television is very small. On the basis of my own experience, I would like to make a comparative analysis of TV programs, since I myself had the great honour of working for the National Television Company of Ukraine in the Ukrainian TV news «UTN» in 1997-2004, with TV legends, namely Volodymyr Safonov, Tetyana Tsymbal, Grigory Kozakov, Vasily Birzul, Viktoriya Popovich (Mandzyk), Yevgeny Salnikov, Svetlana Ganska, Lyudmila Khariv, Oksana Marchenko, Vasil Ilaschuk and others, to broadcast live news and communicate with genuine TV stars of Ukraine who are high professionals. It is worthwhile to demonstrate the trends of interpenetration of the themes of television programs launched in the Soviet period, their enrichment with social ideas and various television formats. I would like to trace the specifics of the influence of the author's television programs of educational focus and the original purpose of television presidents, the Soviet and the post of the Soviet space.

Modern television undergoes significant transformations and finds new forms of influence, among which the prominent place belongs to author's programs. While analysing the former Soviet information television space the author studied its influence on the formation of modern Ukrainian author's television. The reasons which contributed to the rethinking of borrowed television programs and the birth of national types of author's television are identified in the article. The stage of formation of author's management of television programs was clarified; it led to the professional enrichment of hosts and increased the quality of the submission of information material. In the course of the study, the figure of the television presenter has been considered as a subtype of journalistic work with consideration of the problems of the work of the journalist, namely, a special personified form of communication with the viewer and receiving the prestige of author's programs to a large audience of viewers.

Key words: *author's programs, news, television, television programs, TV host, Ukrainian television.*

UDC 0004.946

M. Chikarkova

COMPUTER GAMES IN THE SOCIO-CULTURAL DISCOURSE

The article is devoted to the analysis of computer games from a cultural point of view. The author proceeds from the broader concept of culture, which includes religion, politics, science, education, and art, and demonstrates how video games turn into a factor of influence. Modern computer game researches usually look at their technical component or they present the history of their beginning and evolution. In terms of culture, there is usually noted the presence of various subcultures of gamers. However, electronic games are a complex phenomenon that includes all factors of culture.

The author touches on the difficult question of whether computer games can be called art and gives a number of arguments showing that they have many common fundamental features with what we usually call art artefacts.

The purpose of our research is the analysis of computer games as a phenomenon of contemporary culture. Our task is to demonstrate new opportunities, which electronic culture provides for the traditional one as well as to carry out a cultural analysis of one of the segments of video games.

The theoretical value of the work is to demonstrate the multidimensionality and the heterogeneity of the phenomenon of computer games, which can be considered with the usage of different methodologies (semiotic, imago, postmodern, etc.).

The practical value of the work lies in the fact that it gives some grounds for further exploration of computer games as a phenomenon of mass culture.

The focus of the researcher is primarily put on the specific categories of games – GWAP games and "serious" games, which are focused not so much on entertainment, but on scientific research and they help raise the educational level. Particular attention is also paid to the axiological dimension of games, which is often directly related to the sacred sphere. In the phenomenon of computer games the enormous influence of magic on the consciousness of the modern man, the philosophy of the New Age, the blurring of ethical principles get their expression.

The article demonstrates that games, as a text, represent what needs to be decrypted through a system of symbols, allusions, archetypes, etc. On the material of specific games the author demonstrates how different archetypes, religious systems, morals are manifested here. Electronic games are a vivid manifestation of postmodern consciousness, based on the principles of pluralism, deconstruction, and relativity.

Key words: *archetype, axiology, computer games, Postmodernism, sacral, text.*

UDC 783.8 : 78.071.2

V. Shevchenko, S. Dobronravova, O. Nozdrina

PERFORMANCE ASPECTS OF A CHORAL CONDUCTOR

The article is devoted to the main positions concerning the performance aspects of choral conducting. The study contains the definition of conduct, as well as a list of the music conductor's qualities and requirements for conducting skills. The essence of conducting is the organization of collective music performance and it is also expressed in ensuring the integrity and unity of the artistic ensemble's functioning. At the same time conducting, in particular

choral conducting, is considered as quite a complicated musical speciality, since it requires a whole range of knowledge, skills, personal qualities and it is multifunctional in the structure of professional activity. Therefore, a significant part of musical and pedagogical works is devoted to the conductor's skills. The performing skill in the context of conducting is expressed in the creative master's task, namely: the presentation of the artistic and creative result to the listener who perceives the final musical product. This can be expressed through the art and informational scheme: "poet – composer – conductor – choir – listener". The conductor, in this chain, performs the most responsible creative role because he must perceive and transform the musical art content of the work; also the conductor interprets the work and communicates the results of his interpretation to the choir. Therefore, he performs the role of double responsibility: on the one hand, the conductor is the art director of the choir, and on the other, he is the teacher of the listener's musical tastes. The musical work's result depends on the understanding by the master of the architectonics of the work performed, the tempo, articulation, agogics, strokes and nuances, dynamics, timbre, the methods of conducting and chosen approaches to the next parts of the work and the acme, from the knowledge of the laws of musical drama, based on the methods of comparison, contrast, associative thinking, ability to reveal the main conflict.

Accordingly, without strong performing liberty, it is impossible to create individual interpretations and handlings of the works, combining performers and the choir into a single "instrument". In the context of pedagogy, the discipline "choral conducting" in the system of musical and pedagogical education is important in this sense, and the conduction here appears as a kind of transfer of music into a sign and mimic language, into the language of body and language in general, the transfer of the sound image into the language of visual images – optical, and the main purpose of these processes is to ensure the collective performance of the musical composition and to manage it (in the field of this research – choral performance). In the method of teaching this subject, the necessary direction is the development of the deep and emotional perception of musical material, which requires careful, long and hard preparation. The author gives the multidisciplinary nature of the topic under study; addressing to it remains relevant.

Key words: *conducting, conductor's gesture, choral art, choral conducting, musical performance, performing skill.*

SOCIOLOGY

UDC 323(477.62-2Map)''2014/2018''

A. Balazs

CONFLICT AND REVIV: URBAN TRASFORMATION IN MARIUPOL AFTER 2014

The present article introduces the conceptual background and the main arguments of my PhD research about the urban transformation that has taken place in the East Ukrainian city of Mariupol following the start of the Donbas conflict in 2014. The starting hypothesis of the research is that the outbreak of war in Eastern Ukraine and the temporary occupation of Mariupol by the separatist military groups had brought about an unexpected positive change in the cultural life and urban development of the city, bringing new ideas and new sources of investment to the formerly isolated industrial town. My research builds on a one year ethnographic fieldwork in Mariupol including interviews, participant observation and archival materials, in order to explore the ongoing changes as they unfold in time. The first part of the article introduces the theoretical and historical background of the case, while the second part discusses the main factors which contributed to the aforementioned urban change.

Key words: *Ukraine; Mariupol; urban anthropology; sociology; Donbas conflict; urban transformation; culture; art; memory politics; decommunization.*

The present article introduces the conceptual background and the main arguments of my PhD research about the urban transformation that has taken place in the East Ukrainian city of Mariupol following the start of the Donbas conflict in 2014. The starting hypothesis of the research is that the outbreak of war in Eastern Ukraine and the temporary occupation of Mariupol by the separatist military groups had brought about an unexpected positive change in the cultural life and urban development of the city, bringing new ideas and new sources of investment to the formerly isolated industrial town. My research builds on a one year ethnographic fieldwork in Mariupol including interviews, participant observation and archival materials, in order to explore the ongoing changes as they unfold in time. The first part of the article introduces the theoretical and historical background of the case, while the second part discusses the main factors which contributed to the aforementioned urban change.

Mariupol is a city of half a million inhabitants on the South Eastern border of Ukraine. Situated on the coast of the Azov Sea, it had functioned as a port city since its foundation in 1778, serving as a meeting point for different nationalities and cultures, including Ukrainian, Russian, Greek, Jewish and Italian people. During the 20th century, the city became an important centre of the Donbas steel production: the Azovstal and Ilyich steel plants were among the largest steel producers in the Soviet Union, determining the urban development of Mariupol until the present day. As the majority of its urban structure originates in the Soviet times, Mariupol is a typical example of middle size Soviet industrial towns: the urban space is organized in a way to facilitate production, and the residential and public sectors are constructed according to the logic of Soviet urban planning. After the collapse of the Soviet Union and the birth of independent Ukraine in 1991, the city experienced a period of economic stagnation: while the two local steel plants managed to survive the transition, a large proportion of workers was downsized and the number of new investments decreased. In a similar manner, construction of new buildings and renovation of public space also slowed

down, resulting in the preservation of the majority of pre-independence urban structure. In order to understand the historical context that shaped the urban life in post-Soviet Mariupol, I outline the main tendencies of post-transitional Ukrainian society relevant to the question: the East-West divide within the country, the conflicting views of collective memory, and the economic situation after 1991.

Historical context. As the territory of Ukraine has been ruled by various different empires and political formations during the previous centuries, each empire had left their trace on the different geographical localities. The indefinite legacy of changing regimes what Tanya Richardson characterizes as the “afterlife of the state” (Richardson, 2008) is one of the main factors behind the contemporary fragmentation of Ukrainian society, an issue that heavily determines the national discourse about the future of the country. Most commonly, the problem is articulated as a cultural divide between West and East Ukraine. Tatiana Zhurzhenko refers to this phenomenon as the “Huntingtonization of the Ukrainian political discourse”, that leads to the interpretation of the regional differences as a clash of civilizations (Zhurzhenko, 2002). Scholars of the region repeatedly challenge this dichotomy as reductionist, proposing more nuanced category systems to comprehend the diversity within the Ukrainian nation (Portnov, 2013; Richardson, 2008).

The second tendency is related to the previous problem: different local historical experiences and identity constructions resulted in different attitudes towards the collective memory of the Ukrainian nation, making it impossible to produce a narrative that unites everyone in the country (Portnov, 2013; Yekelchik, 2015). This means the most important questions of Ukrainian memory discourse as the Holodomor, the Nazi collaboration and the Soviet past are constantly reinterpreted in the official narratives according to the current position of the country in the system of international relations (Himka, 2015; Menon & Rumer, 2015; Yekelchik, 2015). The lack of consistency on the part of political leaders does not facilitate historical reconciliation on the level of the population; moreover, identity conflicts are used to mobilize the population in the political fight of the regional elites, and recently, in Russian power politics (Zhurzhenko, 2002). After achieving independence, a significant tendency of the Ukrainian discourse was the nationalist re-writing of history, a strategy used by most of the countries of postsocialist Central Europe and the Baltic States. However, for a considerable group of society the Soviet past did not feel like an external force that can or should be disposed of, but a basic component of their memory and everyday reality. Many of the citizens in East Ukraine inhabited “a shared Soviet history, with its hopes, failures, horrors and crimes, where Ukrainians were not just victims of an imposed external power but also active agents of their own history” (Zhurzhenko, 2002). Among the nationalizing efforts of the Ukrainian state, these groups of the population experienced an additional sense of disorientation on top of the general uncertainty of the transition: “many who live in Ukraine but were socialized into Soviet culture feel themselves to be citizens of a nonexistent state, the products of a system now in free fall” (Wanner, 1998, p. 73). This tendency is also significant in Mariupol, where different parts of the population evaluate questions of the past differently. The recent decommunization law accepted in 2015 displayed this conflict on the level of urban space: Soviet street names and monuments were dismantled and replaced with Ukrainian national symbols, adding new historical interpretations to the city as a part of Ukrainian national space.

The last problem concerns the economy. Economic transition of Ukraine has been determined by the same forces as the politics of remembering: the radically different interests of the various political actors resulted in a vague and unfinished situation which bore the qualities of the previous and the new system in a fuzzy combination. “As a result, while Eastern Europe’s post-communist countries moved toward the market, Ukraine remained

mired in a no man's land between a centrally planned economy that no longer worked and a market economy that did not yet exist" (Menon & Rumer, 2015, p. 26). The unfinished and contradictory character of economic transition is relevant for my analysis of postsocialist urban change, as it helps to understand the financial and managerial strategies that shaped the materiality of the city starting from the 1990s.

Discussion of the case. In the spring of 2014, after the Revolution of Dignity at the Maidan in Kiev, and the subsequent start of military actions in the Donbas region, Mariupol also became a hotbed of conflict. The city was occupied by the DNR separatist forces in 2014 May, and retaken by the Ukrainian military in June. As a consequence of these events, Mariupol faced a number of new circumstances that together served as a catalyst of a profound urban change. In the following section, I describe the different factors behind the transformation, and discuss their effect on the cultural life and urban environment in the city.

The first factor is related to the formulation of DNR and the long term occupation of Donetsk by the separatist forces. With the occupation of Donetsk, Mariupol became the administrative centre of Donetsk oblast, obtaining the government functions, institutions and the respective financial resources. This change in the official status of the city resulted in a lot of new investment from the local and national governments, as renovation of public buildings, the creation of new institutions for helping the internally displaced persons (IDPs), and investment in public transport, parks and leisure activities.

Beside administrative changes, the occupation of Donetsk and Lugansk regions led to an unforeseen level of internal migration: a large proportion of citizens from the occupied parts left in order to find a new home in government controlled territories for security reasons. Besides Kyiv and Western Ukraine, a significant part of these people resettled in Mariupol, the closest city to the occupied areas. This unexpected movement of people brought a lot of new labour power and new enterprises to the city. Many of the new cultural spaces that appeared after 2015 are initiated by refugees from Donetsk and Lugansk regions, including IZBA Café and Платформа ТЮ. The creators of these places represent an example of strong regional identity: among their motivations to work in the cultural sphere, they mention their local patriotism towards Donetsk and their firm belief in a Ukrainian cultural movement. The arrival of similar people presented a new source of creative labour in the local cultural scene, generating new places, ideas and activities in cooperation with local citizens of Mariupol.

The third factor is related to the Revolution of Dignity and the nationwide socio-cultural revival that followed as one of its consequences. The Maidan Revolution generated a new wave of self-consciousness among the citizens of Ukraine, also reflected in the growing number of new social projects and civil organizations founded with the goal to improve the country. Many of these projects addressed the problems of Eastern Ukraine as a reaction to the ongoing conflict, including financial and psychological help for the refugees, rebuilding programs in the areas destroyed by the war, and cultural exchanges. As a part of this tendency, a lot of different projects arrived to Mariupol as well, providing another source of new ideas and inspiration for locals. At the same time, the citizens of Mariupol were themselves also part of the post-Maidan national revival, and started to take initiatives on their own and in co-operation with outsiders.

The fourth factor concerns another external influence: as a consequence of the Donbas conflict, international organizations for development and humanitarian aid appeared in the East Ukrainian region, with a significant presence in Mariupol. The arrival of organizations as OSCE, USAID, UNHCR, Danish Refugee Council and International Red Cross had multiple influences on the local society: first, they provided a new form of financial investment in the form of development grants. Local citizens and organizations can apply to these grants in order to found their own enterprise or cultural project. Practically all of the new urban spaces

born after 2015 are financed by international grants at least partly. Second, the organizations themselves created a number of workplaces for an educated middle class part of local society, offering a new alternative on the local job market. Third, the staff of these organizations created a small but substantial new market for the local economy, including the housing market and the service sector. In summary, the presence of international aid organizations, however tragic the apropos be, serves as a new form of connection to the outside world and within that, Western Europe and the United States.

The fifth factor can be identified as the war itself: the military conflict in Eastern Ukraine and the resulting physical and mental damage served as a kind of turning point in the self-consciousness of the city, forcing the citizens as well as the authorities to reflect on the question of local identity and reconsider the possible future scenarios in the development of the place. The temporary occupation by the separatists, the shelling of Vostochny district in 2015 January, and the constant threat presented by the vicinity of the frontline caused a collective shock that became a catalyst of self-reflection. In this view, the tragic event of war had an unexpected positive influence on the life of Mariupol, generating new ideas, new forms of solidarity between the citizens and external actors, and new opportunities to develop.

Conclusion. The article discussed the ways how the Revolution of Dignity and the conflict in Eastern Ukraine contributed to the cultural revival and urban renewal in the city of Mariupol. The present urban revival can be understood in the context of contemporary Ukrainian history, characterised by an East-West cultural divide exploited by political interests, a lack of compromise regarding the evaluation of the Soviet period, and the complexities of economic transition from a centralized plan economy to free market. My research explores how the urban transformation of Mariupol is implemented among these conditions, providing an insight to the wider social transformation that is taking place in contemporary Ukraine.

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UDC 316.643.2.(477)

T. Petrushyna, B. Slyushchynskiy

VALUED PRIORITIES AND REAL CHARACTERISTICS OF LABOUR LIFE OF THE POPULATION OF UKRAINE

In this article the authors analyze the valued descriptions of social practices of people that are inalienable part of the research of the institutional mechanism of forming social behaviour. It is accepted to talk about the valued-normative systems of coordinates; all social co-operations come true within the framework of that. As authors assert, the word connection "valued-normative" underlines close connection of values and norms as the base regulators of behaviour (originally, a functional setting and a form a display). In real life man, as a rule, is oriented on values and norms simultaneously, in the "divisibly mixed" form. Comparative descriptions of satisfaction of population of Ukraine are conducted in the article, by executable work, money rewards and the desire of career advancement.

As a result of the research the authors determine the following:

- the most important values for the Ukrainian citizens during the choice of work are a high income (salary) and reliability of work. The least important value is "the possibility of initiative display";

- the values of today's and the pay for work are expressed more poorly in Ukraine than in most European countries. Thus the value of an abstract pay for work among the Ukrainian citizens under 70 has some greater meaningfulness than the value of concrete work;

- indexes of satisfaction by work and pleasure correlating to the time expended in work and other parts of life in Ukraine. The index of satisfaction by basic work is higher than the index of satisfaction in correlations of time (6.6 and 5.8 with an 11-point scale);

- on the whole, in motivation of population of Ukraine there is certain side-shifting pragmatism in comparing to social motivation of labour activity;

- real descriptions of labour practices.

Key words: *base regulators of behaviour, labour life, social practices, valued priorities, vital functions.*

UDC 316.752:314.1(477)

B. Sliushchinskiy

THE ROLE OF ETHNO - CULTURAL AND ETHNO – CONFSSIONAL FACTORS IN THE FORMATION OF THE VALUED ORIENTATIONS OF THE POPULATION OF UKRAINIAN AZOV REGION

In the article the author analyzes the role of ethno - cultural and ethno - confessional factors in forming the valued orientations of the population of modern Ukrainian Azov region. The author considers the ethnoses of national group mends of the region, historical, economic and political circumstances that assisted their creation and forming of modern codes of conduct and allied orientations, modern level of culture of association.

From the point of view of the author, economic, social and political processes formed a "new" man with his modern valued orientations and discipline. Some loss of spirituality took

place in the total. Religion stepped back to the second plan, though the number of cult buildings increased. The article considers today's young generation as the most important. There is "materialization" in understanding: in the questionnaires modern students take away a question in relation to the material of the first plan. A generation differs from a generation in the valued orientations and discipline. Yet, the requirements of time bring up a new, something there served existence. Every group wants independence, beginning from a little group, a family and ending with greater group mends. However, here, the author considers, is a substantial difference of "our" habitants from "theirs" (West-European). Consciousness of "our" habitants, in the first turn, sends to satisfaction of the material welfares, and "theirs" – to the quality of this blessing. As the American political scientist and sociologist R. Inglehart asserts, in public consciousness of the population of the developed western countries slow (but irreversible) changes in the system of values from priorities take place; that concerns traditions, respect to power and material welfare towards the values of independence and emancipation of personality, personal pleasure, and self-affirmation. It takes place due to certain attractiveness, prestige, authority of concrete personality standards of cultural consumption. The valued priorities change in society; the transition originates from the priority of values of "materialism" to the priority of values of "post-materialism". Under the values of "materialism», he means the preferences in relation to physical and psychological safety and welfare and under the values of "post-materialism" there are independences to the group, and quality of life. The period of the radical change of values and discipline came exactly for young people. It is caused by the processes of globalization, and first of all, by cultural processes. There is, so to say, the appearance of new "socialization of globalization", that combines the standards of cultural consumption with "theirs". As the researches show, the new cohort of population that changed sufficiently in the short interval of time and changed the valued priorities is created today. It appeared from the valued orientations and discipline of the parents, but did not yet "join" the "postmodern", and is somewhere on the "way".

The author, on the basis of undertaken studies, comes to the conclusion, that social transformations that take place in the world on the whole today and in Ukraine in particular, cause ambiguous relations in different regions of Ukraine; they depend on ethnos of national composition of the population, their valued orientations and discipline.

Key words: codes of conduct, ethnoconfession, ethnoculture, social transformations and globalization, valued orientations.

SCIENTIFIC LIFE

UDC 659:008

O. Barma, A. Halubovich

POSITIONING AND PROMOTION OF REGIONAL MUSEUMS PRODUCTS AND SERVICES THROUGH WEB-SITES

Museum Internet projects and web-sites are considered by the author as one of the ways of promoting cultural products and services through Internet, in the framework of theoretical analysis, in order to create the demand for policy results of its activities. As a practical example, we consider the activities of the cultural establishment “Svisloch historical museum” through the realization of advertising technologies regarding the positioning and promotion of museum products and services through the web-site of self-generation, and the museum Internet project: “The Museums of Belarus” and “The Museum of Belarus together with BELKART”.

Key words: *advertising technologies in culture, cultural products, museums, museum exhibitions, museum Internet projects, museum web-sites, public relations, services of museum establishments.*

UDC [008+7]-057.85:331

O. Barma, M. Maskevich

STIMULATION OF PROFESSIONAL ACTIVITIES OF UNIVERSITY GRADUATES IN THE SPHERE OF CULTURE

The article is devoted to the problems of the motivation in the activity of young specialists. It notes that the motivation is a targeting process of society’s influence on the individual. The motivation begins before the graduate of higher education institutions enters the professional activity. The motivation comes out at the level of the professional orientation of the individual, in obtaining professional knowledge and skills as well as in the choice of a future work place and in resolving conflicts. The identification of hidden creative potential of a young specialist and using it as an intellectual resource of the organization are possible when the company management in the sphere of culture uses the organizational-economic and social-psychological methods of motivation of a young specialist’s activity.

Key words: *conflict, institutions of higher education in the sphere of culture, motivation of professional activities, professional adaptation, young professional.*

INFORMATION ABOUT THE AUTHORS

BABUSHKA LARISA – Doctoral Student of History and Theory of Culture Chair of Tchaikovsky National Music Academy of Ukraine, Ph D (Candidate of Philosophical Sciences), Associate Professor.

BALAZS ANNA – University of Manchester, Ph D in Social Anthropology/

BARMA OLEG – Master of Pedagogical Sciences, Senior Lecturer of the Department of Management of Social and Cultural Activities of the educational establishment “Belarusian State University of Culture and Arts” (Minsk, Belarus).

BILYK ANNA – PhD in Arts, Associate Professor of Design Chair of Kherson National Technical University.

HALUBOVICH ANASTASIJA YURYEVNA – student of the 5th year of the first stage of higher education of the faculty of correspondence education of the Department of Cultural Studies and Socio-Cultural Activities of the educational establishment “Belarusian State University of Culture and Arts” (Minsk, Belarus).

DOBRONRAVOVA SVITLANA – Senior Lecturer of Folk-Choral Singing and Folklore Department of Kyiv National University of Culture and Arts.

ILNITSKAYA ANASTASIA – the I-st year student of the Faculty of Humanities of Odessa National Polytechnic University.

KYSLIUK KONSTIANTYN – Doctor of Sciences (Culturology), Candidate of Philosophical Sciences, Professor of the Department of Cultural Studies of Kharkiv State Academy of Culture.

KRIVOTSYUK LYDIA – Associate Professor of the Department of Culturology, Arts and Philosophy of Culture of Odessa National Polytechnic University, Ph.D, Candidate of Philosophical Sciences.

KULESHOVA KATERINA – the I-st year student of the Faculty of Humanities of Odessa National Polytechnic University.

MANYAKINA OLENA – Candidate of Historical Sciences, Associate Professor of the Culture Studies and Information Activities Chair of Mariupol State University.

MASKEVICH MARIYA – laboratory assistant of the Department of Intercultural Communications of the Department of Cultural Studies and Socio-Cultural Activities of the educational establishment “Belarusian State University of Culture and Arts” (Minsk, Belarus).

MIROSHNIK VIKTORIA – the IV-th year student of Bachelor degree, specialty “Documentation and information activities”, Mariupol State University.

NOZDRINA OLENA – Leading Concertmaster of the Department of Folk-choir Art and Folklore Culture of Kyiv National University of Culture and Arts.

PETRUSHINA TETYANA – Doctor of Sociological Sciences, Senior Scientific Fellow, Head of the Department of Economic Policy of the Institute of Social Sciences of the National Academy of Sciences of Ukraine.

SABADASH YULIA – Doctor of Culture Studies, Professor of Culture Studies and Information Activities Chair of Mariupol State University.

SAUKH PETRO – Academician-Secretary of Department of Higher Education of National Academy of Pedagogical Sciences of Ukraine, Corresponding Member of the National Academy of Pedagogical Sciences of Ukraine, Doctor of Sciences in Philosophy, Professor.

SIVAK OKSANA – Ph D (Candidate of Pedagogical Sciences), Associate Professor of Culture Studies and Information Activities Chair of Mariupol State University.

SLYUSHINSKIY BOGDAN – Doctor of Sociological Sciences, Professor, Head of Philosophy and Sociology Chair of Mariupol State University.

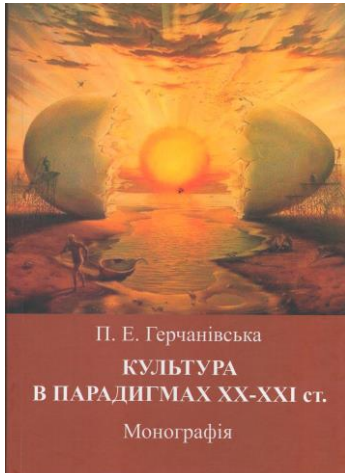
FEDORENKO VICTORIA – lecturer of the Department of Television Journalism and Mastery of Actor of Kiev National University of Culture and Arts.

TKACHENKO RUSLANA – Associate Professor of the Department of Culturology, Arts and Philosophy of Culture of Odessa National Polytechnic University, Ph.D., Associate Professor.

CHIKARKOVA MARIYA – Professor of the Department of Culturology, Religious Studies and Theology, Doctor of Philosophical Sciences of Yuriy Fedkovich Chernivtsi National University.

SHEVCHENKO VICTORIA – Honoured Worker of Culture of Ukraine, Associate Professor of the Department of Folk-choir Art and Folklore of Kyiv National University of Culture and Arts.

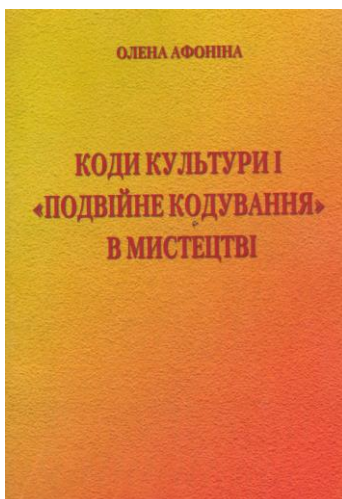
BOOK SHELF



Gerchannivska P. E. Culture in the paradigms of the XX-XXI century : monograph / P.E. Gerchannivska. - K.: HAKKKiM, 2017. – 378 p.

The monograph reflects the main directions of contemporary culturology. It studies the research strategies, gives the description of cultural invariants, reveals the problems of cultural diversity and the the place of a person in the socio-cultural space. A special section is devoted to the study of folk art in Ukrainian culture.

The book is addressed to teachers, doctoral students, postgraduate students, and students who specialize in culture studies, and to all who are interested in cultural development issues.



Afonina O. S. Codes of Culture and "Double Coding" in Arts. Kyiv: HAKKKiM, 2017. - 314 p.

The monograph reveals the problems of codes and the phenomenon of "double coding" in arts. Considerable attention is paid to the study of famous myths, folk codes, sacred codes in the history of culture, as well as in contemporary music, choreography, fine arts with connotations and contaminations, maze, pastiche and game, etc. The methodology of the work is distinguished by connection of the theory and practice of contemporary art.

The book is addressed to art critics, culturologists, choreographers, artists, students and to all who admire contemporary arts.

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Founder – Mariupol State University
129a, Budivelnykiv Av., 87500, Mariupol
tel.: (0629) 58-75-66, e-mail: visnyk-culturology@mdu.in.ua
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