

Ministry of Culture of Ukraine

Kharkiv National I. P. Kotlyarevsky University of Arts

History of Ukrainian and foreign music department

Higher Art Education
as a strategic instrument
of cultural identity preservation

Aspects of the historical musicology – VIII
Collection of research papers

Kharkiv
2016

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ABSTRACTS

Section 1. Dynamics of cultural search

■ *Kolos Tatyana*

■ PROSPECTS OF CULTURAL AND ARTISTIC EDUCATION IN THE CONTEXT OF THE EDUCATION LEGISLATION REFORMING

The *aim of this article* is highlighting of a number of problems in the field of cultural and artistic education (its staff, forms of training at different levels of the educational system, etc.) that need to be resolved in the nearest future. The draft law "On education" is analyzed, which, as one will expect must to launch a large-scale implementation of educational reforms and will legislate new standards of specialized art education.

Reforming of education that is now in its active phase, directly affects to the future of art education in Ukraine. However, today the specificity of art education is uncertain at the legislative level, being "woven" into the general education system.

Preserving the practice of art education that existed, when Ukraine got its independence, the system used it semi-legal, without legislative regulation that ultimately could lead to the termination of some forms of educational training: post-graduate studies in art academies and universities; ballet training in dance schools at the elementary secondary school; cycle of art disciplines of in secondary specialized art boarding schools.

The staffing of higher art education is unresolved issue. The current system allows only one way to prepare teachers for higher artistic education – getting of scientific degrees and academic titles. Today the current legislation denies the right to receive, for example, the academic title of associate professor for distinguished artists or honored artists of Ukraine. Thus, higher arts education institutions stand facing the threat of being left without young teachers who would continue the tradition of artists from education practitioners.

In present time, a graduate of the musical, art, circus academy, which selects the way of performer, actually cannot combine this activity with the writing of the thesis, as these kinds of activity cannot be united without losing of quality of result. So the question on the implementation of a specific form of training such as protection of author's art project is actual for the training of teaching staff of specialized art high schools.

In the middle level of three-tier system of art training, which in 1996 was included in the structure of higher education, there are many problems

associated with execution of functions by art schools and colleges financed at the expense of regional budgets. Vast majority of graduates continue education in state universities and not provides personnel for these municipal institutions and agencies. Particularly acute the issue of teachers in primary art education – children's art schools – and reforming the legislative support of their activities.

Along with the need of structural changes in the middle of a system of cultural and artistic education, the regulatory support in professional activities in the field of culture and art also needs in reforming. Normative documents that regulate this area, only nominally related to cultural and artistic education and does not contain a list of the real competences of artists, quite conventionally determines the requirements for the level of education needed to work in creative professions.

Thus, the two systems – the cultural and artistic sphere of professional education and the cultural and artistic activities that should to work together, now separated in their interests. Moreover, it is – not a complete list of problems that needs to be addressed in the near future.

Today we have a new draft law "On education", which, as one will expect, must to launch a large-scale implementation of educational reforms and will legislate new standards of specialized art education.

The Part 2 of the Article 20 of the Draft Law defines art education as a specialized type of education that involves formation of the special abilities of applicant, aesthetic experience and values in the process of his active creative activity, acquirement by the complex of professional competencies, including for the performance practice.

This article establishes components (levels) of art education – primary, profile, professional and higher, which have clearly defined interconnectedness and interdependence: one cannot become a professional artist without going through all or part of previous levels of art education. Thus, these legal provisions implement essence of the artist training and keep the tradition of continuity and succession. The article also implies the ability to create the crosscutting educational programs, which cover different levels of art education. Special conditions of development of specialized art education standards, the educational programs, attestation and certification of teachers are determined.

Other articles of the bill legitimize the post-graduate assistant practice as a special form of art education and its integral component. Post-graduate assistant practice, on the one hand, will be the form for the performing training of highly qualified personnel, on the other – the necessary sublevel for the getting of the degree of Doctor of Arts.

The revolutionary innovation of the bill is the introduction of the training system for Doctors of Art and the relevant scientific degree that will be an analogue of the degree of "Doctor of Philosophy", which is awarded to scientists of foreign countries.

These achievements of the Ministry of Culture in the work on the draft law "On education" is the most essential, but not exhaustive for the reform of cultural and artistic education. This project opens up new opportunities and prospects for qualitative changes in this area.

All these facts give a reason for some optimism on the future of cultural and artistic education in Ukraine. The main thing is do not miss this unique opportunity for changes, because that, what we will achieve today, will determine the face of cultural and artistic education and degree of professional competence of personnel in cultural and art sphere in the coming decades.

■ **Key words:** reforming of the cultural and artistic education, higher art education, regulatory support of professional work in the field of culture and art, the draft law "On education".

■ **Bevz Marina**

**MODERN ISSUES OF ENTERING HIGHER EDUCATIONAL IN ARTS.
FROM THE EXPERIENCE OF THE RESPONSIBLE OF THE ADMISSION COMMITTEE**

The task of this article is to review the problematic issues of the entrance campaign organization, which should be addressed in the nearest future. The most painful problems of the admission to higher education institutions are defined.

Professional "ability" of an entrant appears on the creative contests, the programs of which are approved by the Ministry of Culture of Ukraine and are published on the site of the University for three months before receiving the documents. Acquainted with them, the entrant may determine whether he is able to execute them and to take part in the competition for the right to be a student of art university. Namely around the creative competitions – their quantity and "weight" in the overall competitive valuation, the features of admission by specialties (by musical instruments), the application procedure and automatic formation in Unified Electronic Educational Database of the rating list of applicants – for several years some collisions took place that with great efforts were solved by the admissions committees.

Three years ago, the entire educational community art had to conduct a reasoned debate with the Ministry of Education and Science of Ukraine about what the weight of score of a creative competition, which should consist of at least three components, cannot be smaller than "general educational"

component. Namely a versatile testing of professional level of an entrant - solo performance of a program on a musical instrument that contains polyphonic, virtuoso and so-called "big form" pieces; verification of his intellectual (colloquium) and theoretical (harmony and solfege) training – helps to make a quality selection of the most talented and capable to learn in art university youth.

Through the lengthy discussions, eventually the problem was solved positively, but we have others, most painful of which at this time is a reflection of an introductory move in Unified Electronic Educational Database.

Ministry of Education and Science of Ukraine recommended to higher education institutions to introduce the post of mobile operator of Electronic Database, but without making the appropriate changes to the "Profession Classifier", in according to which the staff list should be formed, to implement this recommendation was not possible. Lack of this post with a clearly defined range of duties and salary level, on the one hand, and the need to reflect the full scope of the educational activity of universities in Unified Electronic Educational Database, on the other hand, requires an immediate solution at the state level. Experience shows that from the qualifications and "computer knowledge" of the mobile operator the success of introductory campaign depends in large degree.

The innovation of 2016 year – submission of applications for entry to higher education institutions only in electronic form – in practice, due to technical problems of functioning of Unified Electronic Educational Database, has created an extremely complex situation in the Admissions Committees of art universities since it has jeopardized the timely carrying out of admission campaign and execution of the state order, because the deadline for applications, unlike other categories of educational institutions, for us was limited by the period from 11 to 20 July. To the Admissions Committee the graduates addressed personally, who do not send e-mail application, at the same reason, and could to lose the right to participate in creative competitions. In addition, the applicants lost the opportunity to get consultations, acoustic rehearsals, the opportunity to get to the library and settle to the hostel. Thanks to operative intervention of the Ministry of Culture of Ukraine, the issue was resolved by the way of consent, as an exception, give to Admission Committees of art universities the opportunity to accept the applications in paper form with the following introduction of their in Unified Electronic Educational Database.

Extremely complicated situation in all institutions, without exception, which conducted the reception not only by specialties but also by specializations (musical instruments), took place on the level of automatic formation in Unified Electronic Educational Database of the rating list of entrants of degree "Bachelor" of daily training form. Automatic creation of the competitive score of entrants solely on the rules of arithmetic in fact destroyed the work of Admissions Committees, because program developers have not considered such "trifle" as specialization (there is only option "Art of Music"). Meanwhile, the

symphony orchestra cannot exist without bass, oboe, French horn, trumpet, and theater companies – without a certain number of men and women. Due to shortcomings of this option in Unified Electronic Educational Database, under the threat of failure was promulgated distribution of seats by the state order according the tests conducted for all specializations (instruments).

Conclusions. How to prevent a future recurrence of the difficulties in the organization of the introductory campaign? In our view, successful leadership of the educational processes in the country is impossible without understanding of the features of training in narrowly specialized higher education institutions, particular, of art direction. On the territory of the state the art universities execute do not only the educational function, they conduct large-scale concerts, propaganda work, which makes them the important centers of a cultural life of a society. To support them, trust them, listen to them – is to take care of the spiritual health of the nation, the future of Ukraine.

■ **Key words:** entrance campaign, higher education institutions of arts, art contest (competition), Unified Electronic Educational Database.

■ *Beregova Olena*

ACADEMIC MUSICAL ART AND CONTEMPORARY INFORMATIVE AND COMMUNICATION TECHNOLOGIES: PROBLEMS OF INTERACTION

The aim of this paper is to analyze the contemporary condition of informative and communication technologies from the aspect of their influence on academic musical art. Specifics of concert performance and sound recording are considered, differences of musical communication's sections are outlined.

The fact of entering of information and communication technologies into the field of academic music is obvious. For over 100 years, transmission of art treasures in the area of musical art takes place in two "formats":

- traditional concert performance (musical communication takes place directly in the concert hall);
- virtual sound and visual space through:
 - electronic mass media or mass media (radio, TV broadcasting, both direct, from the events, and in recording);
 - electronic audio and video carriers (CD, DVD, etc.);
 - Internet (personal and corporate websites, social networking).

The evolution of sound recording technologies during this period led to the transformation of the role of musical communication participants, has made adjustments in the structure of art-communicative act, gave the awareness that between an author and his audience is not just a piece of music as an instrument of communication. Co-author of the work is its performer, and additional links between the artist and the audience is a publisher, a producer, an editor, a critic etc., as well as from the late of the XX – early of the XXI century – a significant variety of broadcast channels for music.

When sound recording the listener has to deal only with the sound material of a work, a composer and a performer become by parts of the technical chain of transmission of musical information. Communication becomes more one-sided, feedback is virtually absent. Modern sound recording equipment allows to "clean out" sound from falseness, to "tighten up" tempos etc., leading a musical performance to an ideal.

Yet none of the most sophisticated computerized or sound systems is not able to replace real sound of natural timbres of musical instruments and human voices. As a result, the listener loses the sense of "authenticity" of musical product, uses standardized and unified "creation" or distorted through imperfect equipment.

However, actually is recording harming to the academic music art only?

Two basic forms of existence of a musical work – a concert performance and a sound recording – differ substantially among themselves. Sound recording even with the most modern technologies loses its positions by the main indexes, which are the essence of musical art – the sound quality and the transfer of performer' energy. Sound recording really is no substitute for live performance of a work, but the benefit from it is quite considerable. First, a sound recording gives the impression from a work or an artist and an opportunity to compare a performance of one work by different artists. Second, audio and video recordings give an opportunity of self-improvements for performers. Thirdly, thanks to recording we have unique information about the style and manner of performing of many outstanding masters of music of the past (mostly the twentieth century). Finally, a sound recording opens many opportunities of access to audience that is especially urgent in the case of those listeners, who live far from big cultural centers and are unable to attend concert halls.

Recently, we observe the phenomenon of cooperation of two above forms of existence of a musical composition: recording is increasingly carried out not in dead silence of sound recording studios but at concert halls, during live direct performance of a work, often during premieres. Exactly these records are often the basis for CD and DVD of composers and performers. Attempts of composers to experiment with sound, seeking new means of musical expression, led to emergence in the twentieth century of another form of cooperation of concert performance and recording – the so-called "electronic music", where fragments

of digital recording (or installation) are combined in real time with live sound of musical instruments and voices.

Thus, academic musical art, the basic condition of existence of which is to perform in a concert hall, in days of modern information and communications technologies goes beyond the traditional concert performance and adapts to the virtual sound and visual space created by electronic means of mass communication and the Internet.

Second, the academic musical art, which fundamentally has not mass character, under the influence of media and electronic channels of distribution, must to adapt to functions and requirements of mass culture. Figures of a composer and a performer fade into a background; attention focuses on externalities, gravitation to staginess and emphasis on unusual and sometimes shocking qualities of a composition. With this forced position change of the traditional roles in the act of musical communication and new quality of the academic music are connected: stylistic postmodern game mixing the aesthetics of "high" and "low" hybrid forms, strengthening of the role of the visual factor.

At the same time, we can state that in free sale (including the Internet) are extremely little of music publications, CD and DVD recordings of classical and contemporary academic Ukrainian music.

Since similar musical, audio and video products are not intended for commercial purpose, it is expedient to introduce a special program of state support of national musical publishing and audio production as a guarantee of preservation of centuries-old heritage of the Ukrainian music culture and its further development.

■ **Key words:** informative and communication technologies, academic musical art, concert performance, recording, musical communication.

■ *Proskurina Mariya*

ACADEMIC MUSIC IN THE SYSTEM OF CULTURAL INDUSTRIES OF UKRAINE

At the beginning of the third millennium cultural industries are becoming an integral part of economic systems of developed countries and are requiring the relevant scientific researches. These include a traditional manufacturing, high technologies and services. **The aim of this publication** is to highlight the ways of development of the classical music segment as one of important sectors of the cultural industry, considering some mechanisms of promotion and commercialization an academic musical product.

The cultural industries include the film industry, the musical and sound recording industry, video and computer games, advertising, marketing and broadcasting (radio, television, satellite, cable and digital forms). These human activities are based on the use of creative human potential and are able to generate a profit through trade by goods and services, and through the use of intellectual property rights.

The main problem of today's cultural sector in Ukraine is ingrained perception of it solely as an area of subsidies, which, in turn, negates the motivation of entrepreneurial activity in the sphere of culture. Today, however, it is expedient to pay attention to the classical music sector as no less promising and profitable, than others.

It should be emphasized that classical music is an unique market segment – a precious niche product that bases, primarily, on a talent and skill, which determine its value. In addition, classical music has all prerequisites for development with involvement of latest technologies.

In leading countries of the world classical music as a part of the music industry has adopted innovative initiatives that enabled it to develop its own business models. The example of building of business models in the United Kingdom can be considered as quite successful. In 1989, the British media group EMI Group – one of the biggest record companies in the world - has released the records of "Four Seasons" by Antonio Vivaldi with the violinist Nigel Kennedy. In 1989, the British media group EMI Group – one of the biggest record companies in the world – has released the records of "Four Seasons" by Antonio Vivaldi with the violinist Nigel Kennedy. The advertising campaign was unique for classical music. Instead of the traditional marketing approach were used pop mechanisms: release of one track before the album output, a number of interviews with musician on television and radio, outdoor advertising and advertising on television. More than 2 million copies were sold, that was the best result in the sector of classical music at the time. Also, works of classical music used in advertising and cinema. The potential of this market is a significant.

When analyzing the examples one should pay attention to a two-tier system, which consists of a classical musical product that is the basis and a strategic musical product. The last was developed by companies to attract customers not necessarily interested namely in interpretation of the music. In this case, in the spotlight appears either a performer himself or him repertoire, which would be easy to listen, without in-depth research and analysis.

In other words, music becomes a product adapted for mass consumption. This dual approach is observed in the current business practices in the market of classical music. Pop marketing for classical music is a tool that allows to embrace non-traditional markets. The development of Internet technologies encourages the classic sector to adapt to new environment. Growth of online trading in the music market in general significantly increased the possibilities of

people to listen to classical music and to decide for themselves about further its study.

Another important aspect of the development of digital technologies in their combination with a culture is an increase of independence of musicians. With direct access to the market, musicians get a chance to use Internet as a tool for selling of records, distribution of concert tickets and other goods. Social networks have become the powerful tools to forming of information and communication space for artists.

Modern technologies allow reproducing and massively replicating of the cultural goods. This fact significantly changed dynamics of cultural consumption. Individual consumption of cultural goods has been complemented by public and massive. Massive replication allows compensating the investments in materials, skills and time through sales volumes and effect of scale (cheaper copies – higher potential profits).

Thus, cultural industries have a huge potential and opportunities for the dissemination of cultural goods, ensuring the realization of the basic functions of culture and art in a society. However, they also bear in themselves and significant threat. Excessive marketization of cultural environment leads to a distortion of values and decrease of an aesthetic content of cultural products. In this case, the role of state cultural policy as a way of regulation and balancing of private enterprise and protect of public interest for ensure of sustainable development of the latter.

■ **Key words:** cultural industry, classical music, music industry, musical business.

■ *Redya Valentyna*

THE PROBLEM OF HUMANIZATION OF EDUCATION
or
INTEGRATION OF EDUCATION AGAINST "OBRAZOVANSHCHYNA"

The article's goal is to touch upon the problem of general deterioration of art-esthetic culture level among modern student youth, and to offer one of the possible aspects to overcome it.

Past twentieth century filled the concept "education" by rather controversial meaning that was connected with rationalization of educational

components, their alienation from the artistic and emotional component of culture, at first, an art. Already at the school stage a pedagogical process, as specialists noted, is characterized by a focus on rational and logical ways of knowing – analysis, simplicity, objectivism are dominated. Methods of knowledge, based on imaginative thinking and synthesis, in many respects not used that leads to the break between the two ingredients of culture – intellectual-rational and emotional-humanitarian. However, a complete perception of the world by young man, adequate awareness of self in this world is possible only with the active cooperation, combination of scientific (rational, logical "thinking in notions") and "imaginative thinking" that comes from emotional perception of the outside world. At the current stage, when in fact a society in all respects (economic, spiritual, political, socio-cultural, ethical) found itself in a state of disintegration, the *search of integrative foundations for building a holistic system of education is one of the urgent needs.*

Today the problem of humanization of education became particularly acute. Forestalling advances in computer technologies, creating of engrossing the planetary information network, steady movement to the new technocratic "victories" can radically affect onto educational sphere, finally to shift the focus towards its dehumanization.

One of the most powerful contrasts to this is humanitarian education, art education both in school and in higher education institutions – especially in those, where hypertrophied imagination about the benefits of rational knowledge is dominated (even unwittingly) and elementary impoverishment of soul due to oversaturation of information is occurred.

Undoubtedly, culture and art should occupy a worthy place among the humanities, which are mandatory in any university. Today the opportunity to attract of young people to the world of art gives the subject "World art culture" ("History of world art culture").

We went through the experience of teaching the alternative "mandatory" cultural discipline – author's course "Man and Culture" in higher educational establishment of "technical" direction. The moving force of our communicating with students of engineering specializations was their amazing desire to become by truly educated people. So, a significant place during classes was given to familiarity with the types and genres of art, the main stages of development of world artistic culture, outstanding artists – representatives of different ages, national cultures, kinds of art... Because of the specificity of the student contingent at seminars the tilt towards enumeration of facts (who, what, where, when?..) soon became to be felt. The change of emphasis in the teaching of the subject, a *departure from the informativeness* (usual filling of the students' heads by conglomeration of concepts and datas) to focus on *entering* to the world of culture, art, onto *opening of the possibility of further advancement* in this direction (the main thing – to have a primary reference points: where to find, something to see or listen) quickly corrected the situation. Poetry and music that

sounded in the classroom, reproductions of paintings by great artists, familiarity with the works of famous sculptors and architects initially caused skepticism among a certain part of students, but gradually broke a "resistance" even of the most radical.

Experience shows that the change in position concerning of world artistic heritage of many young people happens largely due to their familiarity with musical masterpieces – it is music capable, as no other art, to reach of the depths of a human soul, to sound the strings of subtle feelings... Namely music (especially classical heritage), in our deep conviction, actively contributes to personal growth, harmonization and individualization of personality, formation of outlook and culture of artistic perception and manifestation of creative abilities.

Thus, in our opinion, the important role among the disciplines of the humanitarian cycle, which the students of non-humanitarian universities learn, must to take the humanitarian-artistic disciplines. Of course, training on the history of world artistic culture and other "artistic" disciplines have meaning, when they are held in a special audience -, with an appropriate design, modern equipment, necessary for training literature, audio and video recordings. The content of these courses unlikely to be useful regulate of the strict framework of the curriculum – they not only and not so much are "teaching" in the conventional sense (i.e., the process of informing), but provide joining to the world of cultural achievements of mankind. At one time Alexander Solzhenitsyn has enriched the Russian language by a new word and our thinking – a new concept "obrazovanshyna." It's about people, who have got formal education, but in moral, ethical and humanistic aspects they remained no brought up. Unfortunately, this phenomenon become by the sign and of our time. Therefore, the question "to be or not to be" to the cycle of humanitarian disciplines in non-humanitarian universities at present is perceived as rhetorical.

■ **Key words:** culture, art culture, the world of artistic images, humanitarization of education, creative thinking, art education.

PERSPECTIVES OF THEATRE STUDIES IN THE CONDITIONS OF REFORMS AND EUROPEAN INTEGRATION

The aim of this article is to consider the problems and prospects of theatre education in the context of higher education reforms and harmonization with the traditions of the national and European systems of training of specialists in the field of science about the theater.

Of today there are two basic models of teatrology education: theatre studies («Sciences du spectacle» – Fran., «Theaterwissenschaft» – Ger.) in classical universities or teatrology faculties, departments in theater schools (in universities, academies, institutes). The first model that mostly prevalent in Western Europe countries, where teatrology education focuses mainly on theoretical issues, is often separated from the live theatrical process. Another model, which involves close relationship with theatrical practice, learning along with actors, stage directors, is typical for Central and Eastern Europe, including Ukraine. Today in Ukraine there are theater studies departments at three universities: Kyiv National University of Theater, Film and Television named after I. Karpenko-Kariy, Kharkiv National University of Arts named after I. Kotlyarevsky and Lviv National University named after I. Franko. Besides of graduating departments, we have several institutions of research character: Performing Arts department at the National Academy of Arts of Ukraine, department of theater studies at the Institute of Contemporary Art, the National Centre for Performing Arts named after Les' Kurbas, Teatrology Section of the Scientific Society of Taras Shevchenko in Lviv Museum of Theatre, Music and Cinema of Ukraine and a number of professional publications – "Ukrainian House", "Proscenium", "Movie Theater" and the row of its scientific collections.

It would seem that the picture of theater studies development and its prospects are more than favorable. But in fact, in Ukraine, despite on the example of others European countries, it must to defend its right to exist, to convince in the necessity of special education, and most importantly, in a no-mass character of such education. Because today in Ukraine the ideas are increasingly voiced if not about liquidation theater studies and the profession of a teatrologist, then about the merger with others humanitarian sectors through allegedly unpopularity and lack of prospects. A small number of students of teatrology faculties serves as an argument in defense of these ideas. But also in the European educational institutions indicators are no more. Teatrology education, like the artistic education in general, involves individual approach to learning. However, namely "artificiality" of training jeopardizes existence of special teatrology education as such; generating the proposals to join the theater studies with others specializations, in particular, with journalism. But is

the level of newspaper journalism allow to talk about the professional analysis of scenic events? Obviously not. And once again we have to deny that neither theatrical critics, nor, especially, theater studies is not journalism, it is not limited to the sphere of shows reviews. Replacement of specialization "theater studies" onto journalism only will multiply ignorance and dilettantism that and without that thrive in our society.

The attempts of absorption of theater studies by cultural studies, the substitution of theater science onto culture science seem no less aggressive. For example, despite the presence of several postgraduate institutions preparing of scientists in direction "Scenic Arts" (earlier – "Theater Arts"), in Ukraine there is no of specialized scientific council from defense of dissertations on this branch of knowledge. Only opportunity to defend a dissertation is "to surrender" self to the bosom of cultural studies and get the scientific degree in specialty 26.00.01 – Theory and history of culture. Theater studies and any of its components are absent also and in the "Classification of professions" existing from 2010.

Meanwhile, today the rapid development of theater poses new, previously unknown, the scope of professional activities – theater curator, art consultant, performer, head of theatrical archives, theater teacher (in the sense as this profession currently exists in Polish theatrical environment). Our time poses before the theater studies new requirements and challenges. The period of passive, contemplative and descriptive theater studies long has passed. It is necessary to defend self-own right to exist. We should pay attention to fact that modern trends in the sphere of European theatrical arts is not closing, but opening of new institutions both educational and for scientific researches.

Modern processes in the European theater, and accordingly, in the science of theater requires the professionals who freely oriented in para-theatre areas and are at the forefront of artistic search. However, the changes "inside" the profession is not enough without awareness of its status in the culture and society at the state level. Therefore, the reform should take place simultaneously with the approval of the new legal standards of higher education, with the modification of the classifier professions, taking into account the characteristics of art education in the Law of Ukraine "On Education" and the regulations.

■ **Key words:** drama education, theater critics, the science of theater, theater science, teatrology, profession.

DIRECT STATE FINANCING OF CULTURAL ACTIVITY: INTERNATIONAL EXPERIENCE AND ITS SIGNIFICANCE FOR UKRAINE

The particularities, main types, forms and sources of direct state financing of cultural sphere are regarded in the paper. Author comprehensively analyses rich foreign experience of the budget support of cultural activity. Basic characteristics of statutory financing, discretionary subsidies, marked taxes and others modern economic instrument are exposed and investigated. The relevant recommendations, directed to the financing of cultural sphere of Ukraine, are presented.

Present research is urgent, because expansion of possibilities, sources and stimulating mechanisms of state financial support of cultural sphere is necessary. Therefore *the aim* of this paper is systematic analysis of different variants and forms of direct state financing of cultural activity. Programs and a lot of works in the field of budget subsidiary in USA, Canada, EU countries are the *objects* of such analysis.

Direct state financing of activity in cultural sphere fulfills by means of:

- apportionment of budget allocations and preferential credits for support of activity's definite kinds and realization of cultural projects;
- forming of unbudget state funds with fasten incomes sources and use of accumulator means for cultural activity's financing.

In different countries of the world such forms of cultural activity's direct financing are exploit:

Statutory financing – financing of non-commercial cultural institutions in two main forms:

- by estimate of incomes and expenses (estimate financing);
- according to norms calculating on resulted indices of the organization' work (normative-purposed financing).

Discretionary subsidies. These subsidies grant to donor's discretion for cultural institutes or initiative groups to realization of concrete cultural projects or reimbursement definite sorts of expenditures.

Discretionary subsidies are:

- a) bloc – for defrayment of definite kinds expenses (for example, in Finland);
- b) quoted-donor gives the part of means in condition that receiver will supplement their on account of other sources (USA, Great Britain, Ireland);
- c) repayment subsidies – for realization of social significant but risky projects/ Subsidy returns in case of profit's receipt (Netherlands).

Marked taxes – fix interests of assignments from definite kinds of activity in itself cultural sphere or in conjugate spheres (France, Estonia).

Activity of quasi-state organizations (National Arts Fund in USA, Art Council in Great Britain), which distribute state subsidies and enlist private donations. In spite of this, quasi-state organizations are not government bodies.

Results of the research allow to offer a number concrete recommendations for more quick adaptation Ukraine's cultural sphere to the economic realities of XXI century.

1. Considerable increase of the allocations' part in form of discretionary subsidies with competitive procedure of budget means distribution.
2. Development of quoted financing from the means of various levels budget and unbudget sources/
3. Expansion of the forms of cultural organizations with participation government bodies and local self-government institutions as founders.
4. Creation of conditions for participation in realization of national and regional cultural projects for unstate non-commercial organizations.

■ **Key words:** cultural sphere, direct financing, estimate, subsidies, taxes, allocations.

■ *Malikov Vasyl*

THE UK CULTURAL POLICY AND ITS VALUE FOR UKRAINE

The numerous round tables, conferences, scientific publications, growing media attention to the rapid artistic life of the country in the recent years make it possible to assert the importance of an appeal to the issues of cultural policy on a national scale. At the same time dynamic changes in art, the ongoing reconsideration process of the role of culture in contemporary society are inherent to Ukraine as well as the other European countries. Regarding the European integration aspirations of our country the study of the British cultural policy experience and achievements seems useful and important research step, made by a number of Ukrainian scholars in history, cultural studies and jurisprudence.

Cultural policy has an extremely broad perspective and various definitions and understanding in different European countries. In practical terms, it is a set of governmental strategies and actions aimed at the arts, humanities and cultural heritage. At the same time all the actions of government and its representatives affecting the cultural life of citizens, directly or indirectly, intentionally or not, taken together, constitute the cultural policy of the state. It includes a large and

diverse group of individuals and organizations involved in the processes of creation, production, presentation, dissemination and preservation of diverse cultural values, including the arts and heritage. Therefore, in this study the author refers only to the certain aspects of this complex field. The paper aims to identify some key ideas, the implementation of which in the cultural policy allows the UK to be one of the world leaders in the development of culture and art for decades.

The article offers an analysis of the UK cultural policy regarding its useful experience of the world leader in culture for Ukraine. The research focuses upon ideological and conceptual basis of British cultural policy, specifically its leading ideas, based on sources such as government reports, projects, white papers at national and local levels.

First and foremost cultural policy is based on the awareness of the intrinsic value of culture in its ability to inspire, to enrich the lives of people and to change their worldviews. The social value of culture is defined by its impact on education, health and social cohesion. In the Culture White Paper, the government programs and reports culture is understood as a powerful tool of revitalization for the society and the economy at both national and local levels, and the related creative industry is considered to be one of the best investments the British can make.

The author gives his particular attention to the fact that the UK government openly articulates the vision of its role in supporting the cultural and artistic development. This role is to create opportunities for the flourishing of great culture and creativity, in which the unique and local are appreciated and supported, and to provide access to culture for all. Acknowledging the importance of freedom of expression in the arts, British government distances itself from decision concerning what cultural institutions and projects receive public funding. Such decisions are entrusted to artists and experts in this field.

Culture and the arts are of great importance in the foreign policy of the United Kingdom. The British acknowledge that culture celebrates the values of sustainable and strong democracy, diversity, and faith in individual freedom and freedom of expression that are respected in the international arena increasing the influence of the UK as a world leader.

The British experience in cultural policy and the key ideas and values on which it is founded can jeopardize widespread simplistic dualistic approach to defining governmental cultural strategy as liberal / market or conservative / paternalistic in Ukrainian everyday, journalistic and occasionally scientific discourses. After all the British cultural policy provides a complex interaction between multiple actors who form the cultural sector and affect it, including the government, private investors and donors, experts, cultural institutions, artists, numerous communities and individuals.

The economic dimension of cultural policy is also important because of the development of the creative industries, the rise of employment and potential

for revitalization of local communities and areas. However, an excessive expectation of immediate economic impact of cultural policy and «monetization» of culture is rather doubtful conceptual approach, because cultural effect is manifested above all in the growth of creativity and social capital of individuals and communities.

The formation of public opinion about the importance of the cultural sector, based on the ideas outlined above, is an urgent task, along with the formation of appropriate public policy. Consistent support of culture in the financial and tax, legislative and executive, national and local levels should be primarily based on the awareness of the intrinsic value of culture. The practical steps and implementation of cultural policy in Ukraine should be provided on the basis of such ideological approach.

The author concludes that the cultural policy in Ukraine will be successful with a clear understanding of the benefits that culture may have for the society itself and promoting national interests on international level, for the wellbeing of communities, regional growth and revival, for the development of urban life. The intrinsic value of culture and its importance for improving education, health and social interaction between people, their creativity, civic and economic activity should be the guiding ideas and principles of cultural policy.

■ **Key words:** cultural policy, the United Kingdom, cultural sector, arts, cultural heritage.

■ **Sushanova Victoriya**

THE EXPERIENCE OF EUROPEAN MUSIC EDUCATION IN THE MIDDLE EAST

The aim of this article is to consider the current structure, the main patterns and trends of music education of the last decade in the Middle East.

The programs of Trinity Schools and ABRSM, which are implemented and supervised by the UK's leading music institutions, are considered in details. A wide range of specialties and levels of education, established ways of cooperation between schools, colleges and universities in different countries, the unified scale of evaluation stipulate successful operation of these systems in the world, but they are not in demand in the post-Soviet space, including due to the lack of available information that determines *originality and relevance of the proposed topic*. The author of this article taught at the College of Music of the

Kingdom of Bahrain and on the personal experience acquainted with all the necessary techniques used today, applying them in practice.

Music education in the Gulf countries represented mainly by private institutions. As a rule, in all educational institutions the foreign teachers work, and the scope of music is no exception. State music education is given in general schools where studying of musical literacy, singing and playing the musical instrument (block-flute, guitar, synthesizer or national instruments) are mandatory. At the end of each semester a concert is held, involving of all schoolchildren. A performance solo or in ensemble is required. To gifted children the state provides budget education in the special music centers, where teachers are mostly from Egypt. In private schools teaching staff is international, it are invited teachers from Philippines, Iraq, England, America and other countries and many representatives of Ukraine and Russia.

Due to the fact, that in the Gulf countries from 30 to 50% of population are foreigners, who work in different structures and often migrate, the need for a universal system of music education appeared that can be stopped and can be continued at any moment, regardless of geographical location. In this connection the focus on three systems: «ABRSM», «Trinity» and «The Royal Conservatory of Music Canada» was formed. Named the organizations provide certificates and diplomas that are recognized worldwide. Their programs works are not only in the Gulf but also in China, India, Japan, America and Europe. The systems «ABRSM» and «Trinity» take leading positions in this period. Both organizations are in London. Trinity College Office works since 1877. ABRSM program is also known for a long time (for about 120 years), it is under the supervision of the London Royal Academy of Music, the Royal College of Music in London, the Royal Conservatoire of Scotland and the Royal Northern College in Manchester. The Representative Offices are on every continent in more than 80 countries of the world. A characteristic feature of named systems is absence of a training program, a set of mandatory disciplines and a number of hours allotted for classes for a semester or an academic year. There are the set of requirements for candidates for the exams, the evaluation criteria and the repertoire list that are discussed in details. All information and terms are reflected on the official websites and in printed products. The requirements are updated periodically. The changes mainly concern of the repertoire lists. Also, master classes, workshops and other educational programs for teachers working in these systems are organized. The comments of examiner with grades by sections are send after the exam within a period of weeks to months; certificates to students who passed the exam, are send a few months. One needs to dial passage scores for certification of exams. Depending on the scores, students get a certain number of "credits" that are considered when they enter to music and art schools in different countries of the world (if these countries cooperate with these systems).

In addition, the schools, working by the method by Japanese teacher, violinist Sin'yiti Suzuki, open in the Middle East. The opportunity to study in such schools for those who want, exists In large cities of Russia. Such schools today absent in Ukraine, but S. Suyuki' method are used widely in early childhood development groups and in group musical sessions. Despite on its popularity, this method is often criticized for the fact that he does not prepare of professionals. But it was not its goal, since S. Suzuki stated repeatedly that it is more a philosophy and practice than a performing school.

Opening of schools from the world-famous Japanese firm of musical instruments “Yamaha” is another direction of musical education. The music classes are created at the shops “Yamaha”. To be eligible to teach at this school, it is necessary to be trained in Japan. On the lessons exclusive course materials are used, which represents by firm without spreading because this project of company is purely commercial.

Conclusion. Despite the rich cultural traditions, music education in the Middle East countries is in its infancy, relying on a commercial basis and feeling the strong influence of European music schools, to a lesser extent, the USA. In the absence of the general system of musical education, the existing training programs perform more popularization and attestation functions.

■ **Key words:** music education, education model, globalization of music education, musical training programs.

■ **Kozak Alexandra**

PIANO AS AN INSTRUMENT OF WESTERNIZATION

MUSIC EDUCATION IN JAPAN

In this article the modern situation in music education of Japan associated with globalization is reviewed. The central music educational problem in Japan is emphasized – coexistence of two kinds of musical training – traditional and academic-professional, which are based on two kinds of playing music: traditional (oral) and academic (writing), in latter piano playing takes a main place. The specifics of piano creativity and its role in professional academic music education in Japan, that has not been the subject of study of Ukrainian researchers, calls considerable interest in respect of mutual enrichment of cultural traditions and a deep understanding of national identity as part cultural paradigm. Thus, *the aim of our research* – the definition of the role of the piano

as an instrument, which belongs to European culture, in contemporary music education system of Japan.

Together with solo vocal and instrumental ethnic music, which has a millennium, the art of piano playing, the development of which began a little over 150 years ago, actively positioning itself in the modern Japanese culture.

Should be noted that piano creativity of composers and performers has played and continues to play an important educational role. Music life of Japan impresses by a multitude Europeanized symphonic, solo instrumental concerts, the number of acoustically equipped concert halls, original scenic grounds, perfection of audio and video recordings, which determine the priority of the tour in this country for every musician-pianist.

Training of Japanese musicians in the conservatories of Western Europe (Germany, France), the United States was typical during the late XIX – early XX century. Later they returned to Japan, initiating the process of education and development of music education in the country. Now the situation has changed. Thanks to the modernization and improvement of the Japanese musical education (involvement of foreign experts, including pianists from CIS countries), talented young people can learn at their own country.

Learning to play piano begins in the senior classes of public and private schools, where classes are paid; the first year program is the same for all, but the next 2 years – elective courses for each student – depending on the intention to pursue higher education. The main task of training is to develop in children the taste for music and aesthetic sense through practice performance and listening of musical works. Learning of music at classes is focused on American samples.

Today in the Japanese pedagogical environment, along with the trend of standardization of education, an urgent need for creative individuals and necessity to identify gifted children at an early age exist. S. Suzuki's schools that are not a part of the public education system of Japan are focused on it. Suzuki's approach is based on the concept of so-called "whole child" and was designed for children from the youngest age.

The process of involvement of European music in Japanese culture and then in education can be divided into three main stages, which have a certain intensity of borrowing and different levels of its assimilation.

The *first phase*, which can be defined as the initial spontaneous, starting from the middle of the XVI century. The *second phase* begins with the Meiji era (1878–1912) and marked by the global trend towards westernization of all areas of culture. The education system was reformed according to Western principles. Japanese music received the status of general education subject. At the same time the role of piano become quite high (in 1885 Tokarusha Yamaha began production of the first line of Yamaha pianos). The *third stage*, in which we can differentiate some periods, covers the second half of XX – the beginning of XXI century and is characterized by deep comprehension by the musicians of

fruitfulness of integration of eastern and western components in the composer's creativity and musical performance, particularly in the field of piano works.

Conclusions. The spread of piano art in Japan has greatly influenced the development of musical culture and educational system in accordance with the trend of Westernization of all forms of social activity that prevailed in the country since the onset of the Meiji period. At the same time, originality of piano art in Japan is stipulated by the influence on its development the phenomena of traditional national culture – song and instrumental folklore, theater and other. Assimilating in their works the Western methods of composing and performing, the Japanese musicians emphasize the "sound" ethnic component. The system of music education in Japan is based in respect of methodology on rooted in the country religious and ethical doctrines and in theoretical respect – on the fairly well known concepts of piano pedagogy. Making such borrowing in piano creativity, Japan pays "debts" producing the world's best grand pianos that are able to confirm the strength and effectiveness of the impact of this instrument in world music. In all music educational establishments of this country the piano playing is teaching, so a piano may be considered as a means of westernization of Japanese music education.

■ **Key words:** Japanese music education, piano music, the trend of westernisation, ethno-national musical tradition.

Section 2.

Art as a carrier of cultural identity: ways of improvement

■ *Golikov Aleksander*

ART AS A FORM OF SOCIAL CONSCIOUSNESS: IDENTITY, KNOWLEDGE, SOCIAL COHESION

The article is devoted to consideration of art as form of social consciousness in the knowledge sociology paradigmatic framework. The author focuses attention that art, participating in a producing of social knowledge, thereby becomes an agent of a public consent fabrication and in a limit case – identities. Specifying that the industry of a fabrication of identities and of a public consent sharply commodifies and becomes internally competitive, the author comes to a conclusion about change of the place of art in the above-stated processes.

Becoming of new branches in sociology that is directly connected with the questions of being of social structures, abrupt changes in systems of life and consciousness (primarily associated with globalization, and even (as some theorists argue) post-globalization tendencies, as well as private issues of study of various forms of social consciousness again and again compel of researchers to refer to the problem how to understand the public consciousness and what is the each from its forms.

These factors determine **relevance and the purpose of this article** – the research of art as a form of social consciousness, its potential of solidarity, the ability to fabricate social cohesion and a role in the system of knowledge in the conditions of contemporary Ukraine. *Social consciousness* is an abstraction, in which researchers detect various "spiritual" phenomena and epiphenomena of human culture, more precise, communications, which are organized as a special system living by their "independent life."

In general, we proceed from what that consciousness (as a co-knowledge, that is, co-presence in knowledge) is a phenomenon and a property of the *individual life and individual reality*. Symbolism, epiphenomena of culture, associations, coherence of iconic universe – all this, of course, are the important attributes of social solidarity, but they exist only through their reproduction in the individual consciousness. Among the spaces of self-realization the art is becoming one of the ways of emotional, spiritual and intellectual development. At the same time, art is polymeric and multifaceted: it can be analyzed as a social institution, as a specific activity, as a social field (according to Bourdieu), as a subsystem with an unique system code (as N. Luhmann), as a form of social relations, as a materialized product, as a form of social and individual consciousness. Our analysis focuses on art as a form of social consciousness, "thinking in the forms and images" (by G. W. F. Hegel).

Like to any form of social consciousness (religion, morality, mythology) and social institutions (education, an army, medicine, a church), art has the inherent regulatory ambition. An appeal of the art to the unshakeable (in its view) value of beautiful is decoded as an attempt to dictate its own rules and regulations, what causes corresponding symbolic and practical resistance. Is not excluded that by this namely a success and popularity of various forms of "ugly art" or "art of indifference" are explained: by Liotar' "collapse of metanarratives", among which there was also the metanarrative of art about the beautiful and the ugly. The continuing strength of art influence is explained, primarily, by the fact that the arsenal and tools of art remain in principle beyond reflections and theorizing.

Art is perceived by everyday consciousness exceptionally through the prism of ready-made schemes – of moral and aesthetic norms, religious beliefs, scientific data, etc. Therefore, in the manufacturing of social consensus art can to participate exclusively as a co-manufacturer. Otherwise, art products, even if aimed at the production of consent, will encounter onto the opposite "reaction of environment" – rejection and conflict interaction. In other words, art becomes dependent on the socio-political, socio-economic, socio-cultural characteristics of its being, addresses to conformal maintenance of social order. On the other hand, art loses its independent social ontology, becomes dependent on the technical conditions of its existence and modern methods of information preservation of its product (audio, video), that closely related to its economic payback and accessibility the audience. The results of research conducted at the Department of Sociology of Kharkiv National University named after V. N. Karazin become an illustration of this "new double dependence". According with them, art and practices associated with it, often youth of Ukraine demands in the most accessible technical options in the form of music listening.

Thus, to the twentieth century art as a form of social consciousness has turned into a powerful tool for producing of consensus and identities. However, conflicts and contradictions, exacerbation of fight (including discursive), the loss of its liberty, as well as the situation of its insulation, "rising above a potential consumer" led to crisis of art as a form of knowledge. Procedures, algorithms and protocols of (re) production and (re) legitimating of knowledge, consent, identities prevailed for a long time, in an obvious way became problematic that requires on the part of art (as a social institution and socio-cultural community of people) and of science to focus efforts onto studying and improvement of the situation. ■ **Key words:** art, form of social consciousness, knowledge, social, social agreement, sociology of knowledge.

THE CONTEMPORARY CONSUMER OF ART PRODUCTION

Art is one of the most significant factors of maintenance and reproduction of national identity. Art as a phenomenon exists with need in social circumstance, which gives it possibilities both for self-development and for the community of its producers. Art marked stereotypically for representatives of wide mass as a self-sufficient value and its consumption – as one of the ways of spiritual development. Consumers are a group, which determines existence of national art, its meanings and quality features. *Coverage of social aspects of art consumption in the Ukrainian society is the goal of this study.* On the example of fine arts are regarded some commercial and non-commercial forms of consumption and their meaning for becoming of functionally independent the art market. Specifics of the contemporary Ukrainian consumers are analyzed: the sources of their aesthetic preferences, artistic taste elaboration, the factors influencing to attraction of new and future consumers (namely, contradistinction of mass and high culture, political and economic transformations). Specific attention is devoted to the aesthetic education at the schools and institutions that is regarded as the key source of population's aesthetical preferences formation.

Consumption of works of fine art is possible in such forms: 1) consumption (pre-sale) within exhibitions; 2) in museum exhibitions; 3) consumption-purchase. Despite accessibility of gallery exhibitions, they gain mass popularity extremely rarely since the visit of such requires usually of presence the previous cultural baggage of viewer. Its accumulation is possible in the presence of continuous and institutionalized process of reproduction of elite. This process is interrupted in times of crisis and social transformation; therefore, for example, majority of the representatives of economic (political) elite in Ukraine does not have the sufficient capacity of cultural capital to seek to consume art.

Ukrainian consumers of fine art can be divided into two conditional categories. The first is the most wealthy representatives of the political and economic elite, which are non-limited in their financial cost on art; but the latter is the object of investment (economic or social) for them. They buy works of art mostly abroad. The second category includes the less wealthy agents of art' field, which oriented more on their own cultural consumption (gallerists, art critics, artists, collectors). They have small but choicest collections in terms of their artistic value; such consist mainly of works by local artists, allowing to maintain the local artistic community.

A characteristic feature of the fine art market in modern Ukraine is irregular acts of exchange that support painters and art financially. Refusal from state financing of art in the 90 years of the twentieth century led to increased levels of social insecurity of workers of creative professions. Lack of clearly defined conventional principles of business activity in the field of artistic

production leads to unfair competition, interference of "aliens" and "shadow" exchange. The relatively low compared to western countries living standards causes immaturity of the middle class, which is the basis of development of the art market. In addition, the economic crisis pulls the finances of people with developed aesthetic needs from acquisition of artistic works to purchase of more practically useful products. This situation means the necessity for contemporary Ukrainian artists to focus on customers outside the country or to simplify their own creativity to be understandable unprepared audience. The choice of the latter as a consumer means an inevitable compromise not only with their own creativity, but and with art.

Education is an important factor for reproduction of cultural practices, but now its influence on formation of demand for art in Ukraine we can estimate more as negative. Social transformations of the 1990-2000 years that were marked by numerous attempts to reform the education system at all levels led to emergence of "postmodern" youth - the generation with poorly educated artistic taste. Its behavior as a consumer with regard to cultural products is formed by TV, Internet, fashion, tending to entertainment, but not to actually aesthetic ("spiritual") consumption. The need to care for education of artistic taste of people receiving higher education today is not sufficiently recognized and accepted by the educational system of Ukraine.

Conclusions. The young Ukrainian intelligentsia, which for historical reasons has not inherited cultural competence of previous generation, in the absence of systematic impact of higher education on its artistic tastes, is no different from the consumer of mass culture. It is that leads to negative consequences both for the student and for the production of high culture, which is actually deprived of consumers because aesthetically it is far from mass perceptions of beauty. A constant diffuse state of the society complicates the traditional means of transmission of cultural capital through the family education. It is obvious that large-scale measures to improve the aesthetic practices of consumption and a positive image of high art are needed, which are impossible without the state support. Targeted upbringing of artistic taste of elite' representatives should become a priority direction of domestic cultural policy, since namely their financial activities ultimately determines national achievements and a general cultural level of a population. As one of the most promising steps in this direction we see expansion of the cycle of general cultural disciplines (philosophy, history of culture, and, especially, aesthetics).

■ **Key words:** art consumers, fine arts, artistic taste, audience, art buyers, aesthetic education.

COMPETENCE APPROACH TO ARTS EDUCATION

Focusing on pan-European guidelines and requirements of a modern labor market foresees modernization of training of young musicians in the context of raising a level of their professional competence. *The aim* of the present paper is projection of the concept "competence approach" onto the problem field of art education by analyzing the terminological base with subsequent definition of boundaries of professional competence for the musicians-graduates of higher school. The concept "competence" is considered in different semantic graduations. Essence of over-disciplinary (interdisciplinary) competencies, general-disciplinary competencies, key-competencies and specifically-disciplinary-competencies is uncovered. The components of professional competence of students of bachelor's and master's students enrolled in higher education in the specialty 025 "Musical Art" are determined.

Based on analysis of the existing scientific sources (researches by T. Gudkova, S. Druzhylov, E. Zeyer, K. Mahmuryan, I. Perestoronina A. Pometun) the author joins to opinion of majority of the Ukrainian teachers who interpret the term "*competence*" primarily as *a set of powers of some organization, institution or individual*. Within her competence a person may be competent or incompetent in some issues. Acquisition by a person of set of competencies, that are necessary to activity in various areas of public life, is one of results of education.

The issue of system hierarchy of competencies is the principal point of competency approach. Based on the analysis of the results of previous scientific debate, we consider it appropriate to define such competencies as *over-disciplinary* (interdisciplinary), key-competencies, *general-disciplinary* and *specifically-disciplinary* competencies.

Over-disciplinary competencies are defined as the person's ability to carry out complex multifunctional, poli-disciplinary, cultural-expedient activities, solving effectively relevant problems. Along with the appointed term both the Ukrainian and the foreign scientists use widely the synonymic concept "*key competencies*", which is the more spread in the international educational community. The *key competence*, according to Ukrainian teachers, is a subjective category that fixes a socially recognized set of knowledge of certain level, a complex of skills and attitudes, which can be used in a wide field of human activity. Students acquire the *general-disciplinary competencies* while they assimilate a content of one or another from educational fields and they get *specifically-disciplinary competencies* during learning of one or another subject throughout of all courses of the institute.

There are both a wide and a narrow interpretation of the concept of "competence" in contemporary pedagogical science and practice. In a broad sense, we understand competence as a grade of human maturity, which implies a

certain level of mental development of the personality and provides to her the ability to implement successfully in society. In the narrow sense, we consider the competence as activity characteristic that provides the valuable attitude to work.

It is important to note that a competence has an integrative nature. Its sources are the various spheres of a culture: spiritual, civic, social, educational, administrative, legal, ethical and musical. A competence requires of significant intellectual development, including analytical, communicative, prognostic, creative and others processes. Thus, a competence is an adequate orientation of a person in various fields of activities: in work, learning, culture, politics, health, education.

We can consider the professional competence of a teacher as the system of knowledge, skills, personal qualities that are adequate to the structure and content of his activities.

The analysis of requirements of training level for professional musical activity allowed to determine the components of professional competence of bachelor' and master' students enrolled in higher education in the specialty 025 "Musical Art". In our opinion, the graduate-bachelor should to possess an integrative competence, namely, the ability to solve complex specialized problems and practical tasks in the field of artistic activity.

This is a set of *general competencies*, among which we noted the ability and willingness to take a conceptual knowledge in process of learning and musical activities, to solve complex incidental problems and tasks in the specialized areas of professional work, to interpret gained information critically, to manage by complex operations and projects using modern technical equipment and information technology, foreign languages at domestic and professional communication and others. The graduate should possess a number of *special competences* in the field of music and performing activities: to understand the specifics of musical-performing activity as a form of creativity; to demonstrate artistry, liberty and concentration of attention; to create an artistic interpretation of a musical composition; to expand a repertoire; to possess analytic methods of work with music in cultural and historical contexts, the culture of performing using the mechanisms of musical memory, emotional and volitional sphere, thought processes, creative imagination; etc.

Thus, we can consider the professional competence of a musical teacher as the system of knowledge, skills, personal qualities that are adequate to the structure and content of his activities.

■ **Key words:** competence, competence approach, bachelor, master, art education.

PROBLEMS OF QUALITY OF AN ACADEMIC RESEARCH AND AUTHENTICITY OF ITS PROFESSIONAL SPECIALIZATION

Today in the Ukrainian culture the complex and little-studied processes are observed related with globalization shifts and immersion in space of world ideological issues, trends of post-modernism and mass culture. Scientific studies in the field of culture does not always meet the expectations of practitioners and interests of professionals, in part through false motivation, because often dissertations are written for the sake of career, not a desire to make a contribution to science. This applies to choreography art also, where there are specific and so far insurmountable problems of authenticity of professional specialization.

At present teachers have to do dissertations, as without a scientific degree of career growth prospects in higher education significantly limited. The result is sharp deterioration in quality of scientific works: in many cases dissertation studies does not have any scientific innovations. There are many reasons for the radical changes in the rules of preparation and defense of dissertations. However, still the program of reform in scientific sphere that will be clear to Ukraine's public, not offered, and the clear concept of integration into the European research area not formulated, particularly in the field of culture. By the way, the training of researchers of choreographic art (choreologists) in Ukraine requires of serious modernization today.

In many cases choreology treats its mission too narrowly being limited to a ballet and to issues of ballet performance. Scientific research providing remains outside its interests and, sometimes, opportunities. And the professional level of ballet critics, journalists covering issues of choreography art, is inadequate.

The purpose of the present article is to prove the need to modernize the training of the researchers of choreography art and formatting of choreographic science considering the wider interpretation of its capabilities and social powers.

One not for nothing called Ukraine one of the "dance" country of the world, where the choreography has a long history and its own research paths laid in the early twentieth century by our compatriot Serge Lifar, known in the world a dancer and a choreographer, honorary professor at Sorbonne. Despite the fact that Lifar's opinion about allocation of choreology in the separate scientific and practical branch is quite appropriate, it does not get practical application to dance professionals. The important theoretical questions of this artistic genre, such as the laws of interpretation of the choreographic text, its cognitive structure and sensory-empirical content did not find a solution generally.

The first postulate of choreology, which should be kept in mind for the scientific considering of dance, is comprehension of it as a cultural pattern. Dance not only reflects the life, but it is perceived as it an integral part, as a

result of landmark activity, scilicet a cultural text that should be considered in the cultural context of the era. However, most of scientific papers regard it solely as a work of art.

Thus, choreology should not solve only the practical problems in the field of dance. Its purpose is to make more informed and stylistically solid creating and cognitive reading of a choreographic work. Because choreology, unlike other branches of art history, still does not have more or less defined of the theoretical foundations and based mainly on empirical experience of dancers, sometimes quite conservative.

Despite the many higher educational institutions that train experts in a specialty "Choreography", the prospect of scientific development of the area is very problematic, because the choreographic art is still not integrated into the space between other types of artistic activity in Ukraine. In particular, it has no its own nomenclature rules and uniform criteria for assessing that or another of a genre-stylistic phenomenon. From here, the problematic situation came to existence regarding adequate reproduction of coherent picture of choreographic art development in Ukraine and its place in world culture, and concerning to building of the system of training postgraduate. Another picture is observed in world scientific practice, where choreographic art is seen as a component of general culture of humankind, and "choreology" is a scientific tool to study it. The experience of foreign colleagues who have passed a certain phase of development of new scientific technologies in the field of dance can be useful in Ukraine too.

Thus, there is an urgent need for *insulating of specialty "choreography" in a separate scientific direction*. It should be to determine the entrenched theoretical foundations of choreographic art, basic principles of an expert evaluation of a scientific work in this area and the procedural issues of preparation of the specialists in choreography for their *accordance with a professional status*. Disregard of the branch of science that studies the complex of specific, genre and stylistic manifestations and patterns of choreographic artistic creativity prevents to Ukrainian applicants to join to the world scientific community.

■ **Key words:** choreographic art, choreology, scientific specialization, relevance and novelty of academic researches, study of arts.

THE STUDYING OF MUSICAL AND CRITICAL GENRES ON TELEVISION IN TRAINING OF MUSICOLOGISTS

Musical critique, which accompanied the musical art from its self-determination as a professional field of activity, stays, as before, one of the most difficult creative disciplines in the programs of the musical universities. Technical progress has actualized a number of professional problems, one of which became development by a musical critic (musical journalist) of TV genres that have their own specificity, different from other genres of print media and even radio. In addition, the practical training confirms high interest of the students-musicologists to the sphere of musical TV-journalism. *This article summarizes the author's experience* as a music editor at the Kharkov Regional Television as well as experience of cooperation with the students-musicologists of Kharkov National I. P. Kotlyarevsky University of Arts during the creation of video clips for University's website. *The article aims* to explore the specifics of interpretation of musical and critical genres in television using as an example a creative portrait.

As a musical-critical genre, a portrait has a number of features: it is informative, operative (it is called into being by the interest in contemporaries' creativity), it includes an assessment and determined by a possibility of various approaches to a topic (e.g., according to T. Kuryшева, personal-biographical, artistic, culturologic). In conditions of television a musician's portrait is usually embodied in the form of a musical program (show). The complexity of such TV product is determined by its intermedia character (associations of various kinds of information as well as journalistic genres).

The work over a portrait essay includes several stages.

1). Development of a script. The program in the genre of portrait essay should contain the following mandatory components:

- remarks (narrative);
- dialogue (interviews, discussion);
- soundbites, (synchrons), stand-ups;
- narration;
- musical pieces (including the music archive, if any);
- photos, titles.

All are united in the script. In essence, a script is a coordinator of actions of many people and different services involved in the production of television programs. It often undergoes a number of essential changes in the process of creating of TV-program.

A). *The initial version of a script* is usually associated with preparatory phase of a program, which provides:

- acquaintance with life of characters (previous communication, archival materials, articles, publications, videos and other materials);
- detailed study, the choice of the circle of characters and events that will be included in a future program or film;
- choice of musical material and analysis of status of a future essay (what is available, what must be written: where and when?);
- concretization of a topic, a problem, an idea on selected material according to a personage of a portrait sketch;
- discussion with a stage director of the general concept of the television-musical composition;
- development of the issues of an interview.

B). *The next phase of work on the script* associated with the search of original passage of the program, with final approval of its basic idea.

Considering the fact of obligatory presence in a television portrait sketch of "words in the first person" (the author's conversation with his personage) it is important to identify the "nodal moments" of this dialogue and to dispose them so to make the dramatic line of the future program the most dynamic.

C). *The stage of work on the final version of the script* may be different: creation of a common musical and literary composition with an indication of sequence of video fragments along with ready author's text or just writing the author's text to the video already mounted.

When creating the text of *television scenario*, one must to take into account its specificity, which consists in predominance of the *visual aspect* (the author of the program must first *to see* the future material).

2). Video recording. The specifics of musical program requires of mandatory presence of *musical fragments*, whose role is more enhanced in the genre of portrait sketch. Considering our own experience, we affirm: the process of video recording must to start namely with a ***collection of musical video materials***. As a rule, the selected personage is a musician, and this fact stipulates using in the program of musical numbers with his participation, that is, mandatory involvement of him to a creative process.

Making ***arrangement about filming***, remember that the collection of factual material (video clips featuring the main character) can take a long time, sometimes for several months.

Participation in the filming of the author of the program.

It would seem that through having professional assistants, directors and operators, the author of the program may be absent on the film set. However, this is a misconception, because even very high quality of audio and video lose out in comparison with a live performance and direct communication.

"Synchrons", "stand-ups" – the text of anchor in the frame – as a rule, emphasizes the fact of presence of correspondent at the place of action, sometimes creating the illusion of live-program. These specific techniques of information broadcasting are particularly relevant in a situation, when the scene

is not widely available to public. They can be used successfully also in the genre of television creative portrait.

Conclusions. Creative portrait is one of the most difficult genres in musical critique. From the outset, it is important to realize that scenarios of television, radio, newspaper and literary essays are different texts. Information "at first hand", presence of a live conversation in a genre of TV-portrait, manifestation of self-own position of main personage is especially important in TV-program. Accessibility to a wide audience of language, style of presentation, brightness, imagery of giving must be complemented by professional knowledge of a subject of discussion, creativity of a hero, by understanding of an interlocutor's psychology.

These recommendations are related fully to musicologists, whose whole practice training focuses on another – on the creation of scientific texts, conceptual in its essence, highly specialized. The opinions and observations expressed in this article may be helpful to those musicologists who open to themselves the world of television journalism.

■ **Key words:** musical critique, music journalism, television journalism, musical and critical genres, creative portrait, portrait sketch, TV program.

■ *Voropaev Evgeniy*

DETERMINANTS OF ARTISTIC CREATION: PSYCHOLOGICAL AND PEDAGOGICAL APPROACH

What encourage an artist to be creative? Conscious and unconscious determinants of artistic activity always caused lively discussions of arts theorists, philosophers, psychologists, educators and artists themselves. Obviously, awareness of professional motivational priorities of the artist can be a source of inspiration and a kind of pointer on the way to the heights of excellence. A striking example of opinions about the nature and driving forces of creative activities is the formulation of “super-super-objective” of the actor by K. S. Stanislavsky. However, since this wording is focused primarily on the actors, its application is limited in a broad artistic environment – among musicians, writers, dancers, painters...

The aims and objectives of the study. In this paper we present some known interpretations of ultimate meanings, goals, ideals, functions and mission of art and its leaders, which can be regarded as and the determinants of artistic creativity. It contains definitions connected with nature of art and catalogue of

its functions. We offer the interpretation of the wording of the "super-super-objective" of artist (in our view, a successful term of K.S.Stanislavskiy, which reflects the essence of a professional orientation of an artist, should be retained) in the psycho-pedagogical context, in contrast to the widespread encyclopaedic philosophical and aesthetic. That is, we emphasize not only theoretical achievable accuracy, but also the practical effectiveness of statement: the "super-super-objective" called to help for a searching artist (and young and mature) successfully to solve his professional problems.

The abundance of approaches to understanding of the essence of art, their opposition complicates the integrity of understanding and obscures the desired simplicity and clarity, which are so necessary for the application of these approaches in practice. The article contains definitions connected with nature of art (art as comprehension, reflection of reality in the form of images, a means of communication, emotional language, mythological knowledge, cathartic experience, the result of sublimation of unconscious impulses of the creator, as a game, etc.) and catalogue of its functions (aesthetic, cognitive, emotional, communicative, heuristic, educational, social and transforming, entertainment, axiological, symbolic ideological, hedonistic, psychotherapy and others).

The analysis of definitions showed that nowadays theorists can't point common universal view to the essential art features, its hierarchy and its system. But the problem is also a psychoeducational. When we are dealing with activity of an artist who is not enough conscious of the goal and related tasks, we can say that there is no activity in human sense. It is impulsive behavior managed by needs and emotions.

That's why in this article author's definition of artist's super-objective (i.e. musician, writer, dancer and painter) is offered. It should be noted that the wording of Stanislavsky is very vulnerable in the context of the foregoing. It obviously abstracted from the most theoretical ideas presented here. But this formulation, however, for many decades has been successfully working in the theater and brought up not one generation of actors.

The author's position. Because a common view on the essential features of art is not formulated, obviously, we can offer only one of the possible interpretations of the artist's "super-super-objective". It will not be all-encompassing, although, of course, it must be consistent well with the existing theoretical propositions. The formulation must also be comprehensible to ordinary artists. It seems that it may sound like this: *creating and contemplation of beauty, transfiguring the world through a game and a catharsis are a calling of an artist.*

The beauty here is the part of the Platonic triad (truth, goodness, beauty). Thus, in the proposed statement occurs a retreat from the idea of knowledge. Indeed, a beauty is able to resist the truth, creating a perfect illusion of that is not exist (remember Pushkin's "tears over a fiction" or Nietzschean misleading,

illusory Apollonian principle, opposed to the Dionysian "fullness of life"). But in the formulation the concept of "contemplation" is introduced that can be interpreted as a reference to a different form of knowledge, since in a process of contemplating we will definitely come to know. At the same time, it is - a "sensual stage of cognition." Thus, in this concept the unity of emotional and rational comprehension of the world is reflected. The inner pivot of the proposed wording is the well-known statement by Fyodor Dostoevsky "Beauty will save the world", which is developed and extended.

Using determinants of the artistic creation presented in this article, you can understand the other well-known definitions of the artistic essence more clearly. Also you can generate new. It seems that this kind of "kaleidoscope", from which the relevant for different occasions and different subjects of artistic creation formulations are collected – can enrich arts pedagogy.

■ **Key words:** actor's the most important super-objective, psychology of Arts, psychology of artistic creativity, pedagogy of Arts, artistry. Artistic activity determinants always caused excited discussion among, but philosophers, psychologists and educators.

■ *Chernenko Vladimir*

ONTOLOGICAL ASPECTS OF AESTHETIC EXPERIENCE (OR FOUR LINES BY R. M. RILKE)

The article analyzes the nature and ontological foundations of aesthetic experience through the prism of philosophy of Heraclitus and explication of his ideas in the works of M. Heidegger. As a direct embodiment in artistic images of the ontological determinants that are regarded (φύσις, πόλεμος, λόγος) the author analyzes the imagery of R. M. Rilke verse, which clearly demonstrates that aesthetic vision of the World is its vision as a certain expressive form.

The **aim** of this research is identification and substantiation of the ontological aspects, which manifest themselves in the aesthetic experience. The **object** of research is an aesthetic experience. Particular attention is paid to the philosophy of the ancient philosopher Heraclitus of Ephesus and its development in analytics M. Heidegger. Four concluding lines of the poem by R. M. Rilke "In the corridors of the monastery of Loretto" presented as an illustrative material, on example of which is given an attempt to identify the phenomenological ontological foundations of the source of artistic creation.

The research methodology is based on the philosophical method of phenomenology, hermeneutics and fundamental analysis of being in Heidegger's version.

With respect to Heraclitus, we can say that, apparently, most of all the Greek wise man surprised the discovery: the world is harmonious in its disharmony. Any one thing appears into force confrontation and opposition. The generative beginning (*φύσις*, according to Heraclitus) is revealed through *πόλεμος* – dispute, confrontation: the existing is, at the same time, plural and united and holds itself through enmity and friendship. However Heraclitus' *πόλεμος* appears not only as an ontological category, but, simultaneously, as aesthetic: "Nature enjoys opposites and can draw from them a consonance ... art imitating nature, doing the same thing ... Counteracting unites. A scion of a very different is the fairest Harmony". Heraclitus caught that invisible hides behind a visible and the "game" between "become" / "is becoming" is a special aesthetic experience – a sense of beauty, which is reflected in the mutual communion of opposites. Thoughtful analyst of Heraclitus' thought, M. Heidegger remarks, that the conquest of unconcealment of an existence, which already in itself occurs as permanent rivalry, there is simultaneously a struggle against hiddenness. The German philosopher marks this rivalry as a dispute (*πόλεμος*) between "the world" and "the earth", in which the truth being accomplished. Existence "acts" as constant self-affirmation in dispute "concealed / unconcealment". The task of a person is to take over the gathering, general understanding of existence through a "*λόγος*". The aesthetic experience – it is the ability of vision a whole as consisting of non-identical themselves singles, and in an every single fragment of a life – the ability to view an identity of a whole.

All of the above with regard to the ontological aspects of the aesthetic experience is certainly the fruit of a philosophical reflection, but in a specific work of art, this experience is embodied by the direct artistic way that pulls together *φύσις*, *λόγος* and *πόλεμος*, a hiddenness and an unconcealment, the dispute of the Earth and the Sky. As an example, we present four poetic lines by P.M. Rilke in the end of a small poem "In the corridors of the monastery of Loretto":

And lightweight cobwebs scintillate,
Fly to the monastery courtyard of Loretto,
Before the painting in the style of Tintoretto
Enamoured hushed remain.

What is included in a poetic image of the quatrain and what kind of message is the poet convey?

«Monastery» (φυσικ) – this is something that covers, conceals under its arches; that preserves and is at rest on the ground, which conceal and preserve, fraught by force and growth. Like the earth, the monastery calms and focuses a soul of incoming.

"Cobwebs lightweight» (λογος) is something, that throws itself, let go for every possible, that runs the risk trusting yourself to the sky.

"Hushed enamoured" – lightness and risk of love are close to lightness and risk of cobwebs.

"Painting in the style of Tintoretto" is something, before which infatuation is able to quiet down; something resembling on a mysterious super-imperious, which will invade in their infatuation, throwing it on the all possible.

Finally, the musical rhythm of the verse, enclosed in the alternation of the two Italian names – Loretto / Tintoretto – with their ending - "t-to" refers to the rhythms of a tarantella – unrestrained a dance, which, according to the legend, can cure the bite of a tarantula. This rhythm turns poetic imagery in the all-accept affirmation of life, dance of hidden / unconcealment, of the earth and the sky, that is represents, ultimately, the ontology of the aesthetic attitude.

■ Key words: φυσικ, πολεμος, λογος, aesthetic, hidden / unconcealment, undisguised, ontology, aesthetic experience.

Section 3. Referring to a history

■ *Mislavskiy Vladimir*

FORMATION OF FILM EDUCATION IN UKRAINE (1916–1929)

The aim of present article is the attempt to summarize and systematize fragmented and little known factual material associated with one of the most interesting periods of the history of national cinema (1916–1929), which was extracted from archival sources, newspapers and journals of this epoch.

1. Pre-revolutionary and revolutionary period. Attempts to organize the first training cinema establishments in Russia and Ukraine began in the years of the First World War. In the midst of the war, when rapid growth of the film industry began in Russia, an acute shortage of professional staff was revealed.

The first film schools, or, as they were called, film studios, were of two types: autonomous, that were organized on the principle of theater studios, with the study of related arts and the course of cinematograph, and schools affiliated with cinema factories, where, as a rule, students learned only the cinematic specialties. The training film studios were opened in cities, where the film industry was concentrated – in Moscow, Petrograd, Kiev, Odessa.

The idea of creating of one of the first Russian educational cinema establishments belongs to a stage director A. Arkatov. In the summer of 1916 training cinema courses with departments for training of dramatic actors, cameramen, cinema mechanics and laboratory staff were opened in Moscow.

One of the first training cinema establishments in Ukraine was opened in Odessa in 1916 – there was the Cinematographic courses affiliated with the Theatrical school by E. Molchanova. In 1917 the film studio under direction of O. Gusev and G. Troitskiy affiliated with "Musical-dramatic courses" by A. Talnovskiy was created in Kiev. Among the educational cinema establishments of Kiev in 1918, the "Studio of cinema art" by M. Orlov-Tabachnik had the high authority, in which the classes were taught by experienced teaching staff under the direct guidance and supervision of famous film director M. Bonch-Tomaszewski. Also in 1918 on the basis of the atelier "Artistic screen" the educational "Screen Art Studio" was organized under direction of famous dramatic writer and critic A. Voznesenskiy. The movie company "Artistic screen" paid great attention to training of the students. This is evidenced by the fact that for the lecture in the "Screen Art Studio" the biggest playwright, stage director, theorist and historian of a theater N. N. Evreinov was invited, and the famous actor Mikhail Mordkin was attracted to teaching of dancing and plastic art.

In the years 1918–1919 in Odessa three specialized training studios and "Special class of plastics and facial expressions for opera, operetta, drama

performers and film artists" worked at the same time.

Emergence of a significant amount of training studios explains by mass enthusiasm of the youth related with the cinematograph (the phenomenon of "actor's mania" described still in 1912 in the magazine "Cine-phono"). Educational film studio, according to many, after which the chance of a job in a film significantly increases, gives a possible to turn dreams into reality.

1917–1919 years have proved very favorable for development of the cinematographic training establishments also due to the desire of many people to escape from the experiences associated with a "time of troubles". In addition, many representatives of culture and art, which had to make a living by opening of various training studios or work in them, have come to Ukraine to escape from the terror of the Bolsheviks. In this time a number of art, literary, theatrical and cinematographic studios were opened in Ukraine, though many of them is difficult to call "educational establishments" in full sense of this word.

In Kharkov (Sumska street, 14) the "Art Workshop" was placed, which included three studios on the rights of autonomy: the "Workshop of Poets" headed by G. Shengeli, where the significant poet V. Khlebnikov recited his poetry; the Theatric studio by actor, director and teacher P. Ilyin and Art studio, led by E. Steinberg.

2. Soviet Ukraine. In 1919–1920, with the establishment of Soviet power in Ukraine, private studios that existed came under control of gubernia (local) departments of the People's Commissariat of Education, and a new net of educational cinema institutions was created. In January of 1919 the Cinematographic courses by G. Azagarov begin to work in Kiev, and in February – cinema courses in Kharkiv affiliated with Theatrical Department of Proletcult. In addition, Movie College (1921), "Art workshop of screen art" under direction of M. Oskarov and Polanskiy (1922), "Screen Art Studio" under the guidance of A. Voynesenskiy (1923), Cinema faculty at the Theatre Workshop named after G. Mickaylichenko (1924) were opened in Kiev. In 1924 the Cinema department that was a part of the Faculty of Performing Arts opened at the Kharkiv Institute of Music and Drama. In 1926, the Theater-cinema-photo department opened in the Kiev Art Institute. Based on this establishment and created earlier the Odessa Cinema College, the Kiev Cinema Institute was organized in 1930, which became the center of Ukrainian film industry after creating of a new film studio, one of the largest in USSR.

To sum up, need to note that definite dynamics in development of cinema education in the period of it intensive formation – from economically motivated activities in the prerevolutionary period to state control of education in the postrevolutionary time is traced. The various teaching conditions, the unequal level of the teaching staff and technical equipment existed in these years in film schools. In addition, the teaching methods had not yet been formed at this time, because the best lecturers – N. Evreinov, A. Voznesensky,

P. Chardynin, M. Bonch-Tomaszewski, G. Azagarov etc. – advocated different positions with regard to teaching at film schools. Nevertheless, we must lay emphasis on the main: in those years the foundation of the future of cinema education system, which was used widely in Russia and Ukraine in the more late periods, is laid.

■ **Key words:** film education, dynamics of development, economically motivated activity, state control over education, formation of film education in Ukraine.

■ *Holiaka Gennadiy*

ART AND EDUCATION PROJECTS ANCIENT HLUKHIV

The article deals with the musical projects in Hlukhiv during 2014–2016 years. Hlukhiv historic legacy is solid. The names of hetmans (Cossack chieftains) Ivan Skoropadsky, Danylo Apostol, Kyrylo Rozumovsky, composers Dmitry Bortniansky, Maksym Berezovsky, singer Gavriilo Holovnya – the author of the first printed note edition of "Irmolohiy" (1766) (for eight voices of Kyiv chant) – inscribed in the cultural annals of time. Today, searching for its uniqueness in rich on events creative life of Ukraine, the former capital of the Hetmans' land forms its own musical "charisma."

Musical life of modern Hlukhiv covers multidirectional vectors of activity. A key role in cultural events of the city belongs to the current mayor of the city, a descendant of the genus Tereshchenko, European in origin and views, an experienced businessman Michelle Tereshchenko. He is the founder of the Foundation of Tereshchenko' Heritage, which cooperates actively with the leading musical higher educational establishments of the country, including the National Music Academy of Ukraine named after P. I. Tchaikovsky, with known composers and performers. Following the tradition of sponsorship laid by founder of the dynasty of sugar manufacturers Artemiy Tereshchenko, today he supports actively young Ukrainian talents by paying scholarships to the best performers and researchers of music. The strategic line of Hlukhiv mayor is cultural revival of the famous hometown and restoring of its significance in modern European musical space.

One of the directions of this activity became involvement of the academic musical art of "high quality" into the Ukrainian province. The cultural projects, such as «Musical meetings in Hlukhiv», "Music without borders", «Art

expedition. Ways of the national elite» and «Flax-fest» took place at Hlukhiv with support of Foundation Tereshchenko' Heritage attracts the city in the orbit of the national cultural environment. Lovers of the classics had the possibility to visit the concerts with stars of contemporary Ukrainian and European performance. Along with the recognized masters of academic art Hlukhiv Amateur Choir of Sacred music was presented, which directed Kateryna Kobzar – famous in Hlukhiv musician, enthusiast of amateur choral singing, an active public figure. Already a quarter century, she directs by the Choir of Sacred Music at city Palace of culture. Respected in town, the choir has the honorary title "People" since 2000 year and is the "visit card" of one of the most beautiful and ancient cities of Ukraine at various arts and public forums.

Along with "invected" musical activities its own art projects unfold in Hlukhiv. The Festival of Sacred Music "Glinsky bells" established in the city in 2006 became a spiritual dominant of Sumy region. The event, supported of Orthodox monastery Glinskaya desert, is held every two years and is the celebration of chamber and vocal choral art. A necessary condition for participation in it is the performance of compositions by famous natives of the city – the composers Dmitry Bortniansky and Maksym Berezovsky. Although the festival has the official status of regional, its representativeness is much broader. It gathers teams from different parts of Ukraine, whose prayer-chants are heard in concert halls and churches of ancient Hlukhiv.

All-Ukrainian scientific-practical conference "Hlukhiv musical: land of Berezovskiy and Bortnianskiy" (25–26. 02. 2016) contributed to contemporary scientific understanding of significance of Hlukhiv region in the world music space. This action, initiated by the Society of Young Scientists of Hlukhiv National Pedagogical University named after Alexander Dovzhenko, united more than 100 representatives of 16 educational institutions of Ukraine (Kyiv, Kharkiv, Odesa, Chernivtsi, Sumy, Konotop, Shostka). The combination of theoretical and musical components was a specific feature of the conference: reports of researchers alternated with the performance of works by D.Bortnianskiy and M.Berezovskiy.

The plein air "Flax-fest", celebration of flax flowering, embroidery, music and eco-trends, represents the combination of folk traditions, scientific findings, contemporary management and classical music. The festival "Cultural Treasures of Siver region" became an important project to revive the authentic traditions of Hlukhiv land. It took place on the territory of the Citadel of Baturyn Fortress in National Historical-Cultural Preserve "Hetman' capital" (23.05. 2016) initiated by Society of Young Scientists of Hlukhiv National Pedagogical University named after Alexander Dovzhenko. For the first time by the forces of both hetman' capitals (Hlukhiv and Baturin) managed to realize a joint scientific powerful creative project in which the various kinds of folk Ukrainian art – carving, chipping, wood sculpture, folk dolls, textile dolls, Easter egg painting, making of folk flute "sopilka" – combined naturally with the traditions of

familial instrumental and kobza music, domestic Ukrainian dance, song culture of Siver region.

Conclusions. Following the traditions of the past, Hlukhiv revives today own "former glory" as a cultural capital. Artistic life of the city is built on four strategic directions: restoring of classic performance, development of traditional folk art, organization of sacred music festivals, scientific understanding of the historical significance of Hlukhiv, its role in world music.

This systematic work on different cultural levels is innovative and valuable especially for small cities in Ukraine. Hlukhiv working actively to create its own unique model of artistic environment. Due to the focus on this goal of local authorities, of creative individuals and the city community, we hope that soon old Hlukhiv will become a modern cultural center of the region.

■ **Key words:** Hlukhiv, Michelle Tereshchenko, art projects, national cultural revival.

■ *Loshkov Yuriy*

FORMATION OF THE FOLK INSTRUMENTAL EDUCATION AT THE KHARKIV INSTITUTE OF MUSIC AND DRAMA

The article is concerned with the formation of the education system in the field of folk-instrumental performance in 1920s in Kharkiv. The aim of the paper is to unfold the specific features of the formation of folk instrumental education at the Kharkiv Institute of Music and Drama. It determines the subject of this study: the factors, which become the fundament for the creation of the folk instrumental center at the specialized higher education institution – the Kharkiv Institute of Music and Drama. The study has used the historical approach, which made it possible to find out the specific features of the formation of the folk instrumental education in the mid-1920s at the Kharkiv Institute of Music and Drama. The narrative method has been widely used when determining the formation factors of the education system in the field of folk instrumental performance in Kharkiv.

It has been found that the objective formation factors of the education system in the field of folk-instrumental performance in Kharkiv became creation of the local folk-instrumental ensembles. Acknowledgment and support of this process from the government agencies was based on the awareness of moral and educational nature of their activities. It is emphasized that the subjective

formation factor of the education system in the field of folk instrumental performance in Kharkiv was the activities of the renowned education and cultural figure, musicologist, organizer of the orchestra, conductor and teacher Volodymyr Andriiovych Komarenko (1887–1969). Addressing the staffing problem at the domra and balalaika orchestra organized by him at the Kharkiv Charity partner “Prosvitnie dozvillia” (“Education Leisure Activities”), V. Komarenko initiated opening the classes of playing domra and balalaika (“Great Russian” instruments) in 1909. At this organization the special classes were combined with the compulsory subjects “Choral Singing”, “Music Theory” and “Solfeggio”. Consequently, the classes of playing on these perfected folk instruments the public instrument opened at the Kharkiv Charity partner “Prosvitnie dozvillia” were organically entered in the structure of musical education.

V. Komarenko’s educational activities in the field of orchestral performance is associated with opening the first classes of the improved folk instruments at the existing state music schools in 1920s in Kharkiv. The cultural policy of the new Bolshevik power led to the rapid development of amateur art movement, in which the folk-instrumental collective performances held a high position.

However, the lack of music teachers of the appropriate qualification made urgent the problem of the establishment of the education system in the folk-instrumental field. To deal with it, V. Komarenko launched the courses of training the instructors and teachers of playing the folk instruments, organizers of the folk-instrumental ensembles for his domra and balalaika professional orchestra. In 1922 with a view to ensure the official status to the professional performers of the orchestra, V. Komarenko initiated opening of the classes of playing the improved folk instruments at then-only one professional music school in Kharkiv.

The popularity of the domra and balalaika orchestral performance in Kharkiv and V. Komarenko’s public image in this area were the main factors determining and further the specific features of the folk instrumental higher education – in 1924 it was the establishment of the classes of domra (teacher V. Komarenko) and balalaika (teacher M. Danshev) and in 1926 the classes of bandura (teacher G. Hotkevich) and the department of folk instruments at the Kharkiv Institute of Music and Drama were founded. As the head of the department, V. Komarenko carried out the methodological rationale and support of the educational process by the way of composing the curricula, the programs in certain subjects etc.

Consequently, the first, leading place of Kharkiv in implementing the folk instrumental higher education together with the capital city status during 1919–1934 enable to make a judgment on its key role in the formation of the research and methodology base of the national academic folk instrumental art.

Conclusions. It has been found that the objective and subjective factors influenced on the specific of establishment of folk instrumental education in a middle 1920s in the Kharkiv Institute of Music and Drama. The objective formation factors became enlightening orientation of activity of the amateur domra and balalaika orchestras in Kharkiv in the first decades of XX century and its support from the government agencies, which was based on the awareness of moral and educational nature of the folk instrumental orchestral performance. Its subjective formation factors are V. Komarenko's professional activities in the field of the folk instrumental orchestral performance and organizational work of directors of Kharkiv Institute of Music and Drama Ya. Ya. Polferov (1924–1925) and S. P. Drimtsov (1926–1934). ■ **Key words:** folk instrumental performance, objective and subjective factors of specialized music education formation, Kharkiv Institute of Music and Drama, department of folk instruments.

■ *Sinchenko Bohdan*

**KHARKIV SCHOOL OF COMPOSITION
IN THE BEGINNING OF THE XXI CENTURY: WAYS OF DEVELOPMENT AND
CONSERVATION OF CREATIVE HERITAGE**

The article is devoted to Kharkiv school of composition that takes a prominent place in the history of Ukrainian music of the XX century and holds a leading position at the present stage of its development.

Hence, the relevance of our work is determined by a legitimate need for further comprehension of the process of development of the Kharkiv school of composition as a holistic artistic phenomenon with a certain system of aesthetic guidelines.

The article aims to outline of possible developments of Kharkiv composer school in relation to artistic and educational realities and consideration in polemical key of some problematic issues that currently exist within it.

The first section of the article says about the establishment of the Kharkiv school of composition and earliest of its representatives; about its leading aesthetic principles, which were laid by its founder, S. S. Bogatyrev, in particular, attention to expressiveness of a thematic material and an active thematic work that is observed primarily in genres such as sonata and fugue. Skill, erudition and adroitness in solving of technical specifications of any complexity manifest itself in constant work of the Kharkiv composers with

sonata form that is the apex of the homophonic-harmonic forms, and with the sonata genre, in particular.

From the time of creation of the first sonatas by M. D. Tits (the 20 years of the XX century) to the creation of the last sonatas by V. S. Bibik more than six decades had been. During this a rather long term the representatives the Kharkiv school of composition greatly enriched "a musical treasury" of the Ukrainian music by a lot of sonatas for various instruments solo and ensembles.

Interpretation of the sonata genre by Kharkiv composers reached the polar meanings: Neo-Classicism, Neo-Romanticism and Neo-Folkloric style – almost all the most important musical styles of the XX century are reflected in this area of their work. Suffice it to compare the piano sonatas by V. Patsera with their romantic elevation and expressive chromatic themes and the sonata by V. Zolotukhin, where the first is close to neo-folkloric samples and the second – to neoclassical, as its name "Offering to maestro Mozart" evidenced. Three piano sonatas by V. Ptushkin also demonstrate the various versions of elaboration of this genre, from neoclassical two-voice "transparent" texture predominantly with the thematic material of motor type and to very massive sonorous-coloristic type of texture, with bright dissonant harmonies. A meditation lyric of sonatas by V. Bibik represents another line of thinking and development of the genre by Kharkiv composers.

The second section of the article deals with the Kharkiv school of composition at the present stage of its existence. Some documented facts that show active creative and social activities of the Kharkiv composers are analyzed, but the author notes the trend of reducing of the number of young artists in the ranks of the Kharkiv school of composition. The author believes that the situation can be improved by increased attention to the creative work of young composers. Music festivals with the aim to inform public about the creative achievements of young composers and popularization of such achievements, unfortunately, are not happen too often lately. Creative meetings with representatives of the older generation of Kharkiv composers also should have been to occur more often. Such measures stimulate the initiative of students and young artists, correcting development of composer's technique, promote to the emergence of creative relations between musicians, which are one of the components of the concept "school of composers." It would be appropriate and better coverage of creativity of students-composers, such as the presence of teams that would deal performance and promotion of works by composers of the younger generation of Kharkiv on a regular basis. An example of the Kiev team «Nostri Temporis», performing the music of young members of the Kiev school (and not only their works) would be able to inspire of performers and in Kharkiv. The fact of existence of such an ensemble is extraordinary impetus to the creation of new music and creative research. The presence of this type of team in Kharkiv would greatly stimulate the creative process of composers who are only beginning to work.

The reason of some inhibition of the Kharkov school of composition may be in future and a level of mastering of different modern composer' techniques by students and graduates. First, of writing techniques of the XX century, especially, of its second half, those are recognized today practically quite traditional and academic. Of course, they are highlighted in the respective course, and the students perform the appropriate exercises, but, in general, their use is rather limited in the creative process. Indeed, taking into account the realities of the XXI century, a composer must to possess by strong technical arsenal, which is not limited to knowledge of classical harmony, forms and techniques. The work of contemporary composer in film industry, theater, in game industry requires from him of the ability to dispose of not only the usual tools, but requires the knowledge, for example, of aleatory, sonorous techniques associated with bright music color. The ability to create the electronic music of all kinds also is necessary in these cases. Because perfect knowledge of composition' techniques at the modern level is the part of those "handicraft", about which the founder of the Kharkiv school of composition S. S. Bogatyrev had said.

■ **Key words:** Kharkiv school of composers, compositional techniques, S. S. Bogatyrev, M. D. Tits, counterpoint, genre, piano sonata.

■ **Vorontsov Sergey**

THE TWO CENTURY LONG ROADS

The article contains the observations of the author during a visit to the San Francisco Conservatory of Music and the analysis of ways of development and propagation of classical art for the century passed as compared with Kharkiv National Kotlyarevsky University of Arts (aka Kharkiv conservatory) since both institutions are the same age counting their history from 1917. Thus, **the purpose of this paper** is a review of the present posture of affairs of two universities – San Francisco Conservatory and Kharkiv National University of Arts named after I. P. Kotlyarevsky given the historical retrospect, prospects of further development and an exchange of professional experience.

Even for such a long period of time, the hundred years, taking into account quite different systems of social order which appear before all in terms of ownership in this way is enough similarity, but differences also are many.

Among the factors that distinguish San Francisco Conservatory is the impressive level of technical equipment and sufficient number of concert halls, studios and facilities for performing students. Technical equipment makes it possible even to optimize the acoustics of the room depending on the composition of performers.

It is worth mentioning that there are two recording studios. It is possible to record not only for the artists performing music in the same studio, but here come cables from all other concert halls of the building. So the main studio serves as a technological hub that allows quality recording of the concerts, which take place simultaneously in different halls.

However, no technological device can substitute the live performance skills. Since 1991 the Kharkiv Conservatory hosts the annual International "Kharkiv Assemblies" Music Festival. Undoubtedly, the Festival is one of the most significant events in the musical life of Ukraine, it also became well known in Europe and America. Each year, among its members are recognized stars of classical music. The organizer and driving force behind the festival from the beginning to now is People's Artist of Ukraine, rector of Kharkiv University of Arts Tatiana Verkina.

To summarize, both conservatories have passed the glorious way of over a hundred years. Most of it they were not even aware of the existence of each other, because they are located in different parts of the world, on different continents, at a distance of over 10,000 kilometers. However, in the era of globalization, information technologies and high-speed digital communication distances are reduced and new possibilities for contacts arise.

■ **Key words:** Conservatory, classical music, Kharkiv, San-Francisco.
