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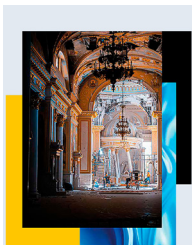
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Design of exhibition halls in historical buildings of the 20th century

Abstract. The article raises the issue of adapting the space of historic buildings for exhibition installations, as the exhibition is one of the modern effective ways to demonstrate the cultural and historical heritage of society. Historical monuments are a valuable architectural heritage, so when designing an exhibition space in them, it is necessary to take into account all aspects that will ensure the preservation of the building's authenticity. The purpose of the article is to study and analyse the methods of designing exhibition halls in 20th-century buildings. The following methods are used: the historical method, the method of comparative analysis, and the systematic method. The study found that exhibition design is one of the most influential management tools in the process of gaining new experiences in galleries, museums, and art centers. Exhibits have a significant impact on the development of socio-political, historical, cultural, educational, and other sectors. The creation of a museum exhibition should be based on a preliminary design. The designer should take into account all technical, scientific, and artistic aspects of the task and offer a successful solution for the presentation of exhibits. Depending on the thematic focus of the exhibition, other specialists should be involved in each stage of design: curators, art historians, and management. The features of creating an exhibition design in historical buildings of the 20th century were considered. The artistic movements that emerged in the 20th century are analysed and characterised, and their influence on exhibition design is revealed. The main stages of the development of exhibition design, the emergence of multimedia technologies and their impact on the audience's perception of exhibits are identified. The features of designing in historical buildings are described, aspects of harmonious combination of design with the environment of the existing building are considered. Examples of creating museums in historical monuments are found. The types of exhibition spaces and classification of exhibitions are analysed. The fundamental means of building a spatial composition are described. The practical value of the study is that the information can be used to write future research papers on the topic of exhibition design. The information obtained can be used to create design projects for exhibition halls

Keywords: exhibition design; exhibit; cultural heritage; preservation of authenticity; museums

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INTRODUCTION

The relevance of creating an exhibition space in historic buildings is to preserve cultural heritage and is also one of the methods of popularising information among the public. Museum design has a significant impact on the perception of exhibits (information) by visitors. Therefore, museum exhibitions should be modified and improved in accordance with the requirements of the present. The statement that the sustainability of an exposition is the death of a museum as a popular public institution is relevant (Official website of Pedagogical Museum of Ukraine, 2024). An exhibition is the main form of museum communication that achieves educational and upbringing goals through the demonstration of exhibits placed in accordance with a certain concept and modern architectural and artistic solutions. Exhibition design is a combination of aesthetic and functional characteristics of an integral object-spatial environment.

The issue of designing modern exhibition spaces and preserving cultural heritage has been the subject of consideration in the works of many scholars. For instance, M. Bevz (2022) observed that a significant number of architectural and urban monuments necessitate the implementation of protection and registration measures, in-depth study, a comprehensive methodology of field research, conservation and restoration programmes. Architectural and urban planning monuments, which represent the foundation of the national cultural heritage and encompass a vast array of historical and cultural achievements, serve to distinguish historic cities and towns, and embody their architectural and artistic images. In order to ensure the preservation of these objects, it is essential to guarantee their proper protection and compliance with the established professional conservation and restoration standards. The process of preserving and protecting cultural heritage is an important area of activity of Ukraine's cultural policy. It is an important subject of research in a number of sciences, which should create a theoretical and methodological basis for a general understanding of the specifics and essence of the process. The preservation of cultural heritage is a fundamental responsibility of a modern state governed by the rule of law. The protection of cultural monuments plays a pivotal role in ensuring the national interest (Epifanov, 2019). T. Kara-Vasilieva (2022) emphasised the need to actualise the problem of protection and restoration of cultural heritage. I.M. Kuriyak (2021) notes, that exhibition design is an interdisciplinary field that combines elements of the sciences, art and technology to create educational and cultural spaces. The popularity of the museum exposition as a creative activity increased in the late 20th and early 21st centuries due to the need to study and preserve historical and cultural heritage, reconstruct an objective picture of the historical existence of the people, events and processes that took place on the Ukrainian lands. The design of exhibitions is of significant importance in this process, as it creates interactive and visually appealing exhibitions that facilitate

a deeper understanding of national heritage (Palynchak-Kutuzova, 2023). V. Severin *et al.* (2020) noted that exhibition design creates a new space, the main components of which are: professional artistic presentation of exhibits that can demonstrate various fields (sociology, psychology, cybernetics); application of various types of art; interactivity; high-quality industrial production, which provides for the rational, economically justified use of space, time and material and technical means; use of various types of art. Creating an exhibition project, it is important to use an interdisciplinary approach, because design should be an interpretive tool that connects people with their culture, history, and technological progress. One of the most important purposes of an exhibition is the ability to accumulate, preserve and present life experience to society that has been accumulated in various fields. People are more perceptive of spectacle and scenography, which certainly applies to museum exhibitions as well. Contemporary museums play a pivotal role in shaping the artistic culture of visitors by offering a multitude of avenues for interaction and education. Their mission is not merely to preserve and present cultural heritage; it also encompasses the education and development of the audience (Maysakovska, 2019). T. Chuklina, a museologist, testifies to a new type of exhibition space formation, which uses the techniques of theatrical performances to attract the viewer's attention (Balvas & Pikushchyi, 2020).

The analysis of the state of research on the proposed topic revealed that a large number of scientific publications on the topic of exhibition design in historical buildings are outdated. They do not contain information that describes the modern approach and technical capabilities in the design of exhibition space. There are modern publications that cover local issues related to this topic. Tracking the process of formation of exhibition design with examples of world experience, unification of research materials and systematisation of the stages of designing modern expositions in historical buildings.

The aim is to examine these architectural methods and to understand their impact on both the functionality and the aesthetic qualities of exhibition spaces.

The research is based on the study and analysis of literature on the creation of exhibition design in historical buildings of the 20th century. The general history of the development of exhibition halls is considered, various methods and techniques are reviewed, and the impact of technological progress on exhibition design is analysed. One of the main aspects of the study is the preservation of architectural heritage, taking into account the context and historical significance. It is necessary to consider the main methods of organising an exhibition space in a historic building that should be adapted to modern needs.

The basis for the research is the study of various literary sources: articles, dissertations, textbooks, autobiographies, publications, etc. The main material for the work is works aimed at studying the peculiarities of exhibition

design and literary sources that contain valuable historical information on the development of exhibition design. The methodology of this study is the application of the historical method for chronological analysis of the processes of reconstruction of architectural monuments and the comparative method for determining their common and distinctive features in order to create a concept of exhibition design in a historical building. The following methods were used in the study: historical (study of the process of emergence, formation, development of the structure in chronological order); method of comparative analysis (determination of analogy between objects, their similarity or difference); systematic method (comprehensive study of subordinate complex objects for the purpose of their thorough analysis).

Exploring the dynamic evolution of exhibition design in historic buildings throughout the 20th century

The history of the development of exhibition design in historic buildings of the 20th century is a complex process that reflects the interaction of architecture, history, and art over the XXI century. This period in history is important for the development of a modern approach to exhibition design, which takes into account qualitative changes in the perception of cultural heritage and the requirements for its preservation and presentation. The initial stages of the development of exhibition design in historical buildings of the 20th century can be traced back to the first decades. Back then, traditional approaches to exhibiting museum collections were predominantly used, which was often reflected in the classical style of exhibition halls (Gibbs, 2009). The history of the development of exhibition halls in the 20th century is rich in various approaches and techniques that reflect the cultural and technological trends of the time. In the first half of the 20th century, exhibition design was mostly limited to standard museum exhibitions using display cases, stands, and information boards. The exhibits were often laid out in a cabinet-like arrangement, without detailed design concepts. In the 1920s and 1930s, there was a significant development in art, which was reflected in exhibition design. Suprematism and Constructivism influenced the shape and style of the exhibition halls, making them more experimental and abstract. In the 1920s and 1930s, experimental approaches to the organisation of exhibition space began to emerge. Architects and designers began to explore new forms and structures for displaying exhibits, using multi-variant schemes and other innovative concepts (Danylenko, 2006).

The development of scientific and technological progress contributed to the emergence of new opportunities for a creative approach to design. The 1950s and 1960s saw a period of innovation in exhibition design, when new concepts of space organisation, the use of light and sound, as well as modern materials and technologies were introduced. This was the time when the first interactive exhibits appeared, interacting with visitors and engaging them in the process of learning. During the 1970s and 1980s,

exhibition design became more experimental and interactive. This period was marked by the emergence of new technologies, and digital multimedia systems greatly expanded the possibilities for creating interesting and effective exhibits. At the end of the 20th century, exhibition design became even more integrated and complex. Museums and historical buildings are increasingly using not only traditional methods of building an exhibition, but also interactive technologies, virtual reality, and other innovative means to attract visitors and create a unique experience (Slipukhina *et al.*, 2023).

In the early 20th century, museums became popular cultural institutions. For example, in the 1960s, the Museum of Science and Industry in Chicago was the first to use computer technology to create interactive exhibits. One of the most famous examples is “Mathematica: A world of numbers... and beyond” – a kinetic and static exhibition of mathematical concepts developed by Charles and Ray Eames, which first debuted at the California Museum of Science and Industry in 1961 (Tscherny, 2024). Since then, duplicates have been made and they (like the original) have been moved to other institutions. The Computer History Museum (CHM) in California, founded in the 1980s, is known for its collection of retro games and exhibitions demonstrating the evolution of computer technology. It contains interactive exhibits where visitors can try to play different games from past eras. The Exploratorium in San Francisco, founded in 1969, is an example of interactive learning and science. It contains many interactive exhibitions where visitors have the opportunity to conduct experiments and learn scientific principles in a hands-on way. The exhibition halls were initially classified and organised according to chronological or geographical principles. Modernisation in the art of the 20th century led to the emergence of numerous innovative movements that reflected new approaches to creativity and worldview. The most famous contemporary movements that emerged during this period are: impressionism (early 20th century), designed to capture the momentary impressions, convey light and atmosphere. Impressionists worked on the reproduction of light in their paintings, focusing on feelings and emotions; expressionism (early 20th century) reflected the artist's emotional state and perception of the world. This trend was characterised by bright colours, sharp contours, and emotionally charged images; cubism (early 20th century) was characterised by the decomposition of objects into geometric shapes and their presentation in space from different perspectives simultaneously. This movement sought to capture not only the appearance of objects, but also their structure and inner essence; surrealism (1920s–1930s) was an attempt to reflect the supernatural world of imagination, dreams, and the subconscious. The art of this trend was characterised by unexpected objects, strange perspectives and illogical plots (Rutynskyi & Stetsiuk, 2008); abstractionism (1930s–1940s) – refusal to depict real objects and scenes, focusing on the reflection of internal states, emotions and abstract forms; pop art

(1950s–1960s) – the use of mass media, advertising and commercial culture as a source of inspiration for their creations. This movement emphasised mass consumption and pop culture; minimalism (1960s–1970s) was characterised by the use of simple forms, geometric shapes, and a minimal colour palette. Minimalists tried to capture the essence of objects without unnecessary decor.

The art movements of the 20th century reflected the social and cultural changes of their time and influenced the development of contemporary art and design. One of the most important features of exhibition design in historic buildings is the need to preserve the architectural features and historical context of the building itself. Taking these factors into account allows to create a harmonious combination between the exhibition objects and the architectural environment, which contributes to the quality of visitors' perception (Puar, 2021).

The design of exhibitions in historic buildings involves the use of historical elements and materials that help emphasise the atmosphere and spirit of the building's era. For example, recreating authentic interiors, using antique furniture, and decorating in a style appropriate to the historical period. It is also important to consider the impact of the exhibition design on the conservation of the historic building itself. Certain materials or technical solutions may have a negative impact on the preservation of architectural elements or on the exhibits themselves. Therefore, it is necessary to use materials and technologies that not only emphasise the historical character of the building, but also ensure its conservation and protection. In addition, when designing exhibitions in historic buildings, it is important to take into account the needs and interests of visitors. The creation of interactive elements, the use of modern technologies and multimedia resources will help to attract attention and maintain the interest of visitors to historic buildings.

Exhibit objects, artifacts, and visual materials should be integrated with the architecture and interior of the historic building in such a way as to create a coherent and harmonious image. This can be achieved through the proper arrangement of exhibits, the choice of appropriate colours and materials, and the creation of appropriate exhibition areas. The design of exhibits may differ from the architecture and natural environment of the building. Some exhibits can be designed to harmoniously complement the architectural features and landscape, while others can use the concepts of contrast or confrontation with architectural elements (Oliynyk & Shtyka, 2013). Before designing, it is necessary to analyse the building. The analysis of the possibilities of preserving the historic character during the modernisation of the space involves the evaluation of various methods and strategies that can be used to preserve and enhance the value of historic objects in the context of the modern environment. The main aspects to consider during this analysis are: systematic inspection of the historic object: before modernising a space, it is important to conduct a detailed inspection of the historic object to

identify unique architectural details and materials. This will help to preserve the authenticity and historical value of the building (Soshnikova, 2020); determining the need for space use and classification of the exhibition (permanent or variable): understanding the current needs and expectations of society is a necessary component for the successful modernisation of historical space, as this way it is possible to take into account the needs and requirements of the consumer and choose a successful method for reconstruction that will preserve the historical value of the monument. Before starting the design, it is important to determine whether the exposition will be variable or permanent. The latter consist of permanent exhibits that remain unchanged for a long period of time. They reflect the main themes, contain artifacts or objects that embody the theme of the exhibition. Permanent exhibits are often created for various educational events to provide quality information. Changing exhibits are periodically updated or changed depending on the theme, season, event, or special programs. They can be reproduced as temporary, special or seasonal exhibitions. The combination of permanent and changing exhibitions creates a multilayered and engaging experience for visitors and is relevant over a long period of time. This allows exhibitions to remain relevant and engage a diverse audience.

The use of modern technologies will increase the functionality and convenience of the space. The integration of smart building management systems, energy-efficient technologies, and other innovations can improve user comfort without damaging the historical context (Rys, 2020). Careful planning and design: designing an exhibition in a historic building is a complex task that requires a conscious and careful approach by an experienced specialist. The specialist must immerse himself in the details of the historical context of the building, harmoniously combine them with the exhibits. It is necessary to emphasise the advantages of the existing space, to show its value, taking into account all technical features. It is also important to use innovations that will enhance the inherent meaning, help adapt the space for visitors and make the object unique. The designer should take into account the needs of people with disabilities and ensure compliance with generally accepted safety rules in design. It is important to cooperate with experts in art history, cultural studies, and history. They will provide valuable advice and recommendations on how to preserve the historical character of the building.

Creating a design is, first of all, working with space. In exhibition design, there are traditionally several types of spaces used to organise expositions: closed, open and combined. An enclosed space, known as a "Magicbox" in Western practice, is characterised by the emotion of intrigue, the viewer realises that something unusual is happening inside. Such a space is created when the exhibition needs to be isolated from the outside world, providing a special atmosphere for immersion in the exhibition theme. "Magicbox" always attracts attention as a large-scale

object and promotes a private dialog with the viewer. Usually, its outer surface becomes an advertising medium, and local events can be held inside or meeting rooms can be created (Oliynyk & Shtyka, 2013). Open space, on the contrary, interacts with the environment to the maximum extent possible. This type of space is used to attract the attention of a large number of visitors with minimal access barriers. Such a space is well suited for exhibiting large exhibits or group installations and requires impeccable organisation and staff management. The combined space combines the advantages of both previous options. Working with an exposition in such spaces involves a precise combination of functional parts, creating an attractive architecture that would fit comfortably into the space and be comfortable for the service staff. At exhibitions, you can often see multi-story stands called "Double-Dacker". These structures allow for efficient use of limited space and look impressive with mezzanine meeting rooms that overlook the exhibition space (Markovich, 2016).

Also, one of the most important aspects to consider when designing an interior is colour and light. These factors influence the viewer's perception of the object. The main goal of any exhibition is to present the exhibits in the best possible way, fully revealing their content. When creating a design, the author often hesitates which colour scheme to choose, because there is no universal "perfect" solution. Each space is unique and requires an individual idea. When choosing a colour scheme, you should rely on the purpose and "character" of the exhibition. There are some rules and trends for design, but they should only serve as a basis for the designer's decision. For example, the colour of the stands and other furniture should be the background against which the object will look distinctive, individual, and bright. The background should be appropriate and not draw the viewer's attention to itself. Achromatic colours (white, light gray, black) are often used. If the concept involves the use of chromatic backgrounds, then it is better to use pastel shades (sand, beige, brown, blue-gray, terracotta). The presented exhibit should contrast with the background (Som-Serdyukova, 2005).

Colour can also create certain accents in the exposition that will draw the viewer's attention to the main concept and keep their eyes on the main things. If the exhibition presents monotonous exhibits, you can use the method of spatial pauses to help "not to bore" the viewer. Such "pauses" can be, for example, stands whose colour will be contrasting in relation to the dominant colour of the exhibition (Holochynska, 2019).

It is equally important to create the right light in the exhibition hall. The designer is faced with the task of taking into account psychophysiological features to create a high-quality light and shadow pattern. The full perception of the overall space depends on light. It is with the help of artificial lighting devices that you can successfully emphasise the chosen colour scheme or, conversely, spoil it. Natural daylight, although it has ideal colouristic characteristics and, with large light openings,

provides a fairly high level of overall interior illumination, is increasingly fading into the background as a lighting source. Daylight depends on the weather, its intensity changes significantly during the day, and on winter days and in the evening hours of the exhibition it does not provide lighting for the exposition. Warm colours (for example, yellow and green) are considered to be a favourable colour environment for humans. Under their influence, the conditions for the work of vision are improved, and eye fatigue is reduced. It is not recommended to use orange or red colours, as they quickly tire the eyes. If an exhibition hall requires a large amount of light, colours with high reflectivity are used (white, light blue and light yellow have the highest reflectivity, while black has the lowest). A well-built lighting picture in a museum allows you to effectively manage the flow of visitors, "move" them between the racks, encouraging them to move from one to the other. Having set the right rhythm, guides will be able to easily move through the museum with several groups of visitors, following the paths built by the light. At the same time, the semantic centers of each zone must be visually appealing so that visitors really want to follow the path outlined by the designer. Spots are best suited to fulfill this function – both in an active and passive role. By illuminating the passage, they will show the public how to move, and being symmetrically turned away from it, they will signal that the semantic center is on the side of the person. Since almost every museum has several thematic exhibitions, such zoning should be supported by light. If it comes to a history museum, where, along with household items, artworks of a certain era are also presented, the latter should be equipped with their own lighting, isolated from other interior items. The level of illumination of an oil painting should not exceed 150 lux, but objects made of wood, stone or metal can be flooded with light of about 500 lux without harming them (Markovich, 2016). Strategic lighting in museums is important for orienting visitors and emphasising the significance of exhibits. The right lighting not only helps to direct movement, but also emphasises key points of the exhibit.

Peculiarities of organising exhibitions in historic buildings

The modern artistic and cultural world has preserved many historical monuments that function as museums. One of their main purposes is to preserve the architectural heritage and to communicate historical culture to society. There are many examples of successful interpretations of historical monument spaces that harmoniously combine the past with the present. The experience of realised objects in this area is extremely important, because modern design is able to "erase the boundaries" between a person and his or her desire to study the historical past.

One such example is the Art center "Chocolate House" in Kyiv, which was built in 1901 by order of entrepreneur and philanthropist Semen Mohylevtsev (Fig. 1). The mansion was named "Chocolate House" because of its external

resemblance to a chocolate bar. The building is located in the Pechersk district, on Shovkovychna Street.



Figure 1. Art center “Chocolate House”, Kyiv

Note: building exterior

Source: Vandrivka. Your guide to Ukraine (2024)

The interior of the house is quite rich and varied (Fig. 2). The walls, ceilings, doors, and window frames are decorated with exquisite carvings, stucco moldings, and paintings. The halls are made in different architectural styles and have their own names: Moorish, Renaissance, Modern, White, Byzantine, French. The White Hall is presented in the Rococo style: the dominant white colour is complemented by golden elements, and the ceiling is decorated with a large chandelier. The walls are decorated with patterns, and a Venetian mirror draws attention to itself.



Figure 2. Art center “Chocolate House”, Kyiv

Note: building interior

Source: Ukraine is. Traveling around Ukraine (2024)

The Art center “Chocolate House” is a branch of the National Museum “Kyiv Art Gallery”. It was opened to the public in 2010. Currently, it often hosts art exhibitions, music concerts and other cultural events.

La Pedrera is a unique residential building in Barcelona designed by Antoni Gaudi (Fig. 3). This building is also the architect’s last project. La Pedrera is included in the UNESCO World Heritage List. Thanks to Antoni Gaudi’s unique style, the house turned out to be truly unique, with no similar analogues to this day. The concept is based on the idea of a constantly moving mountain. If you look at the façade, you get the feeling that the river rapids are frozen in stones, and the roof is flowing down the walls. The façade of the building, as well as its three patios, are quite eccentric landmarks in Barcelona, an architectural perfection born from steel and concrete.



Figure 3. La Pedrera, Barcelona

Note: the unique residential building was designed by Antoni Gaudi

Source: Official website of Casa Batlló. Gaudi Barcelona (2024)

The decoration of the balconies is particularly impressive (Fig. 3). This work was entrusted to the master of improvisation Josep Maria Jujol. Each balcony railing was created according to 1:1 sketch. When the sketches were handed over to the artists, Josep Maria Jujol emphasised that they should be cast as if drawing in the air. The roof is a separate and individual part of the house. This is a world where functional details are presented in the form of sculptures. Looking at the unusual chimneys and elevator shafts, you get the impression that you are in the world of fairy-tale animals. This design is based on three themes: the cave, the sea, and the underwater world. The interior space is no less interesting (Fig. 4). The architect made every effort to ensure that the building was filled with light and fresh air. Each room has a window, which was not very common in the past. The project initially had a well-thought-out the arrangement of all types of rooms.



Figure 4. La Pedrera, Barcelona

Note: the interior of the house was designed by Antonio Gaudí
Source: Official website of Casa Batlló. Gaudí Barcelona (2024)

The windows of the main rooms faced the patio of the city block, while the windows of the auxiliary rooms opened onto the smaller patios. Ventilation in the form of large air shafts was the most important feature of the house. The architect immediately also thought about transportation storage, so he designed an underground garage in the building. The most unexpected solution was the partitions that could be moved, which allowed the owner to change the interior layout. La Pedrera is a unique architectural masterpiece with a distinct concept. The author managed to create a space in which there are no random things, every detail is thought out and performs both aesthetic and technical functions.

The foundation for creating any work is a concept. Interior design is no exception. Any space should express ideology and content, it should be characteristic and unique. It should be noted that the concept plays one of the most important roles in the design of exhibition design in historical buildings. It defines the target areas, theme, mood and character of the project, which conveys a certain message and emotion. The concept has different ways of manifestation: through abstract concepts (light or shadow),

or more concrete ones (minimalist or classic style). The main goals and objectives to be achieved in the completed project are formed from the concept. The range of means of expressing the concept is quite wide, it can be shape, colour, materials, textures, lighting, custom items. It is necessary to have theoretical knowledge and practical skills in composition and colouring to create a harmonious space and successfully express the conceptual idea (Chibalashvili & Tymofiienko, 2022).

The study also examined the basic principles of compositional space construction. Creating an exhibition is a complex process that involves research, creativity and production techniques that require the joint efforts of artists, designers and engineers. The compositional organisation of the exposition space is also important, taking into account the principles of contrast, harmony and rhythm (Zymina, 2018). The main components of exhibition design are scientific, artistic and technical planning. Scientific planning includes the development of the main ideas and specific content of the exhibition. This process consists of several stages, and the most important is the third stage – the development of a thematic and exposition plan. Artistic planning is aimed at creating an imaginative embodiment of the exposition theme. The design of the exposition space is created taking into account psychology and pedagogy, which contributes to the optimal perception of information by visitors. Technical planning fixes the place of each exhibit, text, and technical means in the exposition space. It takes into account such factors as the optimal height of the exposition belt and the angle of inclination of the showcases for easy viewing. The spatial organisation of the exposition includes the use of showcases of various designs and shapes, podiums for volumetric objects and modular systems.

CONCLUSIONS

The study found that exhibition design is a set of functional and aesthetic characteristics of an integral object-spatial environment. It has been determined that the exhibition design is presented as a synthesis of figurative and artistic, architectural, and object-spatial organisation of the interior with the objects of the exhibition. The paper analyses the relationship between artistic trends and the development of contemporary art and design.

The basic rules for designing exhibition halls in historic buildings are systematised. With the help of systematic and historical research methods, the analysis plan was unified to preserve the historical uniqueness during the modernisation of the space. The basic rules for the compositional construction of the exhibition environment and the successful use of colour are formulated. Attention is focused on conceptuality, the meaning of which is achieved through the clear implementation of each stage of design. The influence of multimedia technologies on the viewer's perception of exhibits and the possibilities of their use in historical buildings are described using the comparative and observational methods.

Examples of exhibition design in historical buildings of Ukraine are analysed.

The research highlights such issues as: new technological approaches, the use of augmented reality, digital interfaces, intelligent systems for the modern improvement of the exhibition space; designing an exhibition space based on a harmoniously balanced combination of modern design solutions with the preservation of historical elements of the building, its authenticity; taking into account the social contexts of historical buildings, personification of their cultural identity in the design.

The study found that exhibition design is one of the most influential tools for managing the viewer's experience in galleries, museums, and art centers. Exhibitions have a significant impact on the development of various spheres, including socio-political, historical, cultural, and educational. When creating museum exhibitions, it is important to carry out preliminary design. The designer should consider various technical, scientific and artistic

aspects to offer optimal solutions for the presentation of exhibits. The issues discussed in this article may serve as a foundation for future research. It is encouraging to study technological innovations in exhibition design, including the use of augmented reality, interactive screens, and touch systems. This will significantly enhance the interaction of visitors with exhibits. It is also possible, in a more detailed examination, to consider the social and cultural aspects, to analyse the impact of exhibitions in historic buildings on the development of tourism, education, and cultural development, and to describe the impact of space and its design features on the perception and behavior of visitors.

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CONFLICT OF INTEREST

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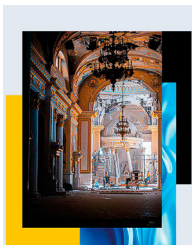
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Дизайн експозиційних залів в історичних спорудах XX століття

Анотація. У статті порушується питання адаптації простору історичних будівель для виставкових інсталяцій, оскільки виставка є одним із сучасних ефективних способів демонстрації культурно-історичної спадщини суспільства. Історичні пам'ятки є цінною архітектурною спадщиною, тому при проектуванні виставкового простору в них необхідно враховувати всі аспекти, які забезпечать збереження автентичності будівлі. Метою статті є дослідження та аналіз методів проектування виставкових залів у будівлях XX століття. Використано такі методи: історичний метод, метод порівняльного аналізу, системний метод. Дослідження виявило, що дизайн виставок є одним з найвпливовіших інструментів управління в процесі набуття нового досвіду в галереях, музеях та арт-центрах. Виставки мають значний вплив на розвиток суспільно-політичної, історичної, культурної, освітньої та інших галузей. Створення музейної експозиції має ґрунтуватися на попередньому проектуванні. Дизайнер повинен врахувати всі технічні, наукові та художні аспекти завдання і запропонувати вдале рішення для презентації експонатів. Залежно від тематичної спрямованості виставки, до кожного етапу проектування мають бути залучені інші фахівці: куратори, мистецтвознавці, менеджмент. Розглянуто особливості створення виставкового дизайну в історичних будівлях XX століття. Проаналізовано та охарактеризовано мистецькі течії, що виникли у XX столітті, та виявлено їхній вплив на виставковий дизайн. Визначено основні етапи розвитку виставкового дизайну, появу мультимедійних технологій та їхній вплив на сприйняття експонатів аудиторією. Описано особливості проектування в історичних будівлях, розглянуто аспекти гармонійного поєднання дизайну з середовищем існуючої будівлі. Наведено приклади створення музеїв в історичних пам'ятках. Проаналізовано типи виставкових просторів та класифікацію виставок. Описано основні засоби побудови просторової композиції. Практична цінність дослідження полягає в тому, що інформація може бути використана для написання майбутніх наукових робіт на тему виставкового дизайну. Отримана інформація може бути використана для створення дизайн-проектів виставкових залів

Ключові слова: виставковий дизайн; експонат; культурна спадщина; збереження автентичності; музеї



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Activation of varieties of cultural tourism as a factor in the development of the regional socio-cultural space

Abstract. The activation of varieties of cultural tourism, which is aimed at promotion local objects of cultural and natural heritage and improvement the tourism industry, innovative activities in the socio-cultural sphere and the formation of new leisure spaces, also contributes to improving the tourist attractiveness of regions and increasing the economic viability of local communities. The aim of the work is to consider the specifics of the development of cultural tourism and the use of tools for the promotion of cultural heritage at the global level in the context of the transformation of the regional socio-cultural space, in particular virtual. The selection of methods is determined by integrated approaches to the interpretation of the varieties of cultural tourism and the use of a complex of methods of sociocultural and polysystemic analysis, which combines a systemic method, a method of cultural modeling, systematisation of materials and generalisation, a comparative method, which made it possible to determine strategic priorities for the development of regional cultural tourism. The creation of a regional tourist product, through the activation of varieties of cultural tourism, opens up new opportunities for promotion local traditions, ethno-cultural, natural and urban heritage of Ukrainian communities; motivates to visit regional cultural events and museums; creates conditions for filling travels with creative experiences and impressions from communication with various cultural communities of Ukraine. The practical value of the study consists in the expansion of ideas about the application of tools for the activation of varieties of cultural tourism in the context of the use of socio-cultural management technologies, the presentation of elements of cultural heritage and natural landscapes for the development of the regional socio-cultural sphere

Keywords: cultural heritage objects; local cultural heritage; sustainable tourism; innovations in the socio-cultural sphere; virtual tourist space

INTRODUCTION

Approval of the principles of functioning of the post-industrial economy, transition to global digital tools of all social processes, mass consumption of tourist and recreational resources, threatens to level the uniqueness of national cultures; it increases the impact of tourist flows on famous historical sites and environmental objects, which leads to the destruction of vulnerable elements of cultural and natural heritage; it causes conflicts, including in social

networks, on ethnic, religious and other grounds. In this context, the change in approaches to the principles of the development of tourist routes and cultural tourism destinations, which are observed in the publications of scientists in recent years, expand the idea of the prospects for the development of tourist activities in local communities. Innovative models of cultural heritage development are considered in the works by A.M. Havrylyuk (2019), the

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author considers the features of creating a tourist portfolio for the element of Intangible Cultural Heritage. R. Carvalho *et al.* (2018) explored new approaches to the use of public-private partnerships in the preservation of cultural heritage and the acquisition of cultural consumption experience in creative tourism. P.M. Berest (2021) studied Ukraine's involvement in European programs for the development of cultural routes. The variety of tools for promotion cultural tourism directions at the local, regional and national levels is proposed by M. Carvalho (2022), who considers various ways to use gastronomic heritage and regional cultural events for joint creative experience. S.I. Dychkovskyy (2020) analyses transformation of tourist practices and technologies in the Information Society and development of virtual types of tourism and virtual presentation of public spaces of historical cities. V. Pidhirna (2021) studied the formation of local social entrepreneurship in the context of decentralisation. The development of gastronomic and urban tourism as factors in the development of the socio-economic sphere of territorial communities was studied by O.O. Fastovets (2018) and O.I. Korkuna *et al.* (2020). A separate area of diversification of the use of local cultural heritage in innovative processes of personal growth and the acquisition of creative experience as a result of the development of creative tourism should be recognised as the proposals of such authors as N. Duxbury *et al.* (2021) from the standpoint of compliance with the provisions of sustainable development strategies. P. Remoaldo & J. Cadima-Ribeiro (2019), C. Ost & R. Saleh (2021), and G. Richards & N. Duxbury (2021) noted the activation of cultural resources to diversify creative tourism destinations at the regional and local levels. The provisions set forth in these works allow us to identify the trends in the development of modern cultural tourism and to propose the most relevant directions and models of cultural tourism, which are based on the use of cultural heritage resources that emphasise local identity.

The purpose of this study is to examine how cultural tourism evolves and how promotional strategies for cultural heritage are utilised on a global scale, especially within the changing dynamics of regional socio-cultural landscapes, with a particular focus on virtual realms.

For the scientific justification of the research results, comparative and structural-systemic methods of scientific knowledge were used, which provided an opportunity to consider the directions of cultural tourism development abroad and in Ukraine, the method of cultural modeling, which helped to clarify the toolkit for the popularisation of local cultural traditions and regional objects of cultural heritage. A comprehensive analysis of the specifics of the organisation of tourist activities in local communities, which is determined by the multivariate interpretations of local cultural heritage, socio-cultural and natural features of the territories and the search for new approaches to the use of the regional tourist product, made it possible to identify the resources of the interaction of the varieties of cultural tourism in the context of the growing

attractiveness of cultural locations and the revival of the tourism industry of the regions of Ukraine.

Models of cultural tourism development

Features of the use of effective tools for the development of cultural tourism at the regional and local level due to the strengthening of the diversity of cultural activities and the popularisation of intangible heritage, the development of the cultural and creative sectors are the subject of controversy in numerous studies of Ukrainian and foreign authors, the support of state and non-governmental institutions, international funds and organisations.

Ukrainian cultural institutions continue to support programs and projects for the preservation and promotion of cultural heritage even during a full-scale invasion, from 24 February 2022, which is a resource for boosting the development of cultural tourism. A comprehensive study of the cultural practices of the population of Ukraine during the war carried out by L.V. Chupriy *et al.* (2023) with the financial support of the UCF which is showed that it is very important for Ukrainians to develop a comprehensive strategy for the development of Ukrainian culture based on the principles of holistic implementation of the National idea at the level of all cultural institutions and in all regions of the state, total distancing from Russian culture; restoration of the personnel potential of cultural institutions and destroyed cultural infrastructure. A significant event for Ukrainians in 2023 was the introduction of the "Traditions of the Generous evening", which represent the rites and features of festive dishes of all regions of Ukraine in the National List of elements of intangible cultural heritage, and preparation for the introduction of the ritual song "Shchedryk" by Ukrainian composer Mykola Leontovych into the representative list of intangible cultural heritage of humanity. The Ukrainian Cultural Foundation has planned four grant programs to promote the implementation of projects and the creation of cultural products in the areas of "Restoration of cultural and artistic activities", "Cultural heritage", "Culture without barriers", "Culture. Regions" for 2024 (Ukrainian Cultural Foundation, 2023).

With the beginning of the full-scale invasion in February 2022, international foundations and organisations began to assist Ukrainian museums, archives, libraries in preserving the national cultural and historical heritage, financing specific projects and expeditions to protect cultural heritage sites, and later organised trainings to prepare for the restoration of affected monuments and promote Ukrainian sites to the World Heritage List, in particular, the list of nominees included "Chernihiv Ancient", which suffered partial damage during the blockade months.

At the same time, it is important to participate in international cultural projects and programs for the development of cultural tourism routes that already operate on the territory of the European Union countries and directly relate to the historical and cultural heritage of Ukraine. Historical and cultural analysis is extremely necessary for promising tourist destinations that will stimulate the

formation of effective models of cultural tourism at the state and regional levels, since they are a key factor in the creation and preservation of the cultural genetic memory of the nation (Berest, 2021).

A detailed study of the main works devoted to the forms of cultural product consumption and the development of cultural tourism indicates a special attention to reconstruction processes of abandoned buildings and old industrial zones began and their transformation into shopping and office complexes, museums and art galleries, parks and squares, and later transformation of historical industrial territories into creative clusters, hotels and restaurants, cinemas, shopping and entertainment centers, which by preserving the authenticity of the urban environment and creating new cultural locations, attracted tourists and contributed to improving the quality of life of local communities. K. Honcharova (2018) draws attention to the fact that tourist attractiveness of the historical center is also determined by the laid infrastructure, which allows to save on the development of new territories. In addition, historical public spaces (squares, streets, parks) and cultural heritage sites most often become venues for creative events: concerts, festivals, ethnographic fairs.

V.N. Pidhirna (2021) notes that local market of tourist services forms primary tourist flows, establishes links between travel companies and accommodation, catering establishments, transport enterprises at the regional and national levels.

Innovative development of local cultural heritage

A number of researchers pay more attention to specific issues, in particular: development of sustainable tourism business models based on cooperation with local entrepreneurs (Dias *et al.*, 2020); structural changes of the local economy under the influence of rural tourism development (Cunha *et al.*, 2018). The development of the tourism sector in small territorial communities faces a number of problems, which are especially noticeable in rural regions. This primarily applies to interested residents of communities who can adequately present local historical or religious monuments, original customs and folklore holidays. As I.M. Kulish (2022) notes, in this context, the role of advisory work of workers in the socio-cultural sphere is growing. The author also investigated the problems of the functioning of the regional tourism market of Ukraine. One of the varieties of cultural tourism that has the potential for development in all Ukrainian regions is gastronomic tourism, because culinary customs and traditions are established tool for learning about local cultural heritage. Especially promising is its development on the basis of farmsteads of rural tourism and ethnographic museums-skansen (gastronomic festivals, excursions to local producers of craft products, gastronomic events at fairs and holidays of the village), which can become factors of competitiveness for large tourist destinations and provide significant revenues to local budgets (Korkuna *et al.*, 2020).

The incentive factors for the development of new cultural resources are often events of event tourism, which has a multiplicative effect of integrating individual monuments of cultural heritage into the tourist network and encourages the expansion of offers of local hotel and restaurant establishments, souvenir shops, museums, galleries and other objects of the socio-cultural sphere. According to S.I. Dychkovskyy (2020), the expansion of the range of motivations for visiting certain countries and getting acquainted with the cultural heritage of certain regions among modern travelers is often associated with the activation of new tourist practices, meaningful leisure content through interactive stay programs, the opportunity to take part in cultural events and plunge into the cultural environment of a certain area.

According to A. Holod (2022), the concept of reform and post-crisis restoration of the tourism sector of Ukraine should include strategies for the development of alternative tourism, since it focuses on preserving the natural and cultural stability of small tourist destinations and offers local tourist products, reorients tourist flows to the internal market and activates forms and types of travel, in the development and promotion of which the local community takes an active part. In the original natural and ethnographic regions, a promising direction for reviving the tourist movement can be the development of rural, local history adventure and ethnographic types of tourism and combining the efforts of territorial communities aimed at creating a common tourist destination or tourist route, introducing their innovative forms of development into local social and tourist entrepreneurship such as cooperatives, networks and clusters with a predominance of ethnographic and ecological component (Vasylyev *et al.*, 2021).

The list of analysed forms and methods of development of regional socio-cultural space, means of development of varieties of cultural tourism, is consistent with the most common directions of tourist activity in world practice. At the same time, as a result of the use of the structural-systemic method in researching the materials of scientific works devoted to the issue of cultural tourism, some limitations were revealed in considering the trends of such a promising approach for Ukraine, in the modern period, to improving the tourist attractiveness of regions, as the formation of a virtual tourist space at the local level. Misunderstanding or ignoring the situation regarding the emergency condition of architectural or historical monuments on the part of local authorities, unwillingness to cooperate with activists of the local community, leads to the destruction or loss of valuable historical buildings, objects of national or regional cultural heritage.

According to L.D. Bozhko (2016), the phenomenon of virtualisation of cultural heritage in the global information space, thanks to which an object can quickly become known in various online communities and join e-culture products. Reconstruction in virtual and augmented reality, creation of electronic versions of cultural heritage collections: (libraries, museums, archives), objects of historical

and cultural reserves and cultural landscapes, is an important factor in the accessibility of cultural values in the world tourist space, and also is the basis for preserving regional and local cultural diversity. There is an urgent need for laser scanning, which will help create 3D models for all important objects of local cultural heritage that are under threat of destruction or gradual destruction, form a database for tourist routes.

With the assistance of the Federal Ministry of Foreign Affairs of Germany and the Goethe Institute, specialists of the Center for the development of museology and monument studies in 2023 conducted a scientific study in four Ukrainian towns to determine: which heritage is most represented in the public space of historical cities of Ukraine; actions of local authorities and communities that contribute to the preservation or destruction of the cultural heritage of past generations; the most common models of the socio-cultural environment that form local identity; the vision of local communities for the further development of public spaces, with an emphasis on ancient historical and cultural heritage (Center for the development of museology and monument studies, 2023). The team of the project “Visual identification of heritage in the public space of historical cities of Ukraine” proposed the creation of viewing points using transparent stands, which reconstructed the view of ancient historical buildings against the background of natural and architectural landscapes, in order to determine how heritage identification affects the development of territories of historical settlements of Ukraine and increase the tourist attractiveness of small historical cities. Festivals of historical reconstruction and animated theatrical excursions that recreate the events of the past have become a real trend on excursions in historical centers, castles and museums (Fastovets, 2018). Especially this direction of work with the historical socio-cultural space is typical for large cities.

A vivid example of the active participation of the community of amateurs and professionals in the promotion of Ukrainian Cultural Heritage is the photo contest “Wiki

Loves Monuments”, with the help of which an open list of cultural heritage sites of Ukraine was created. Thanks to the efforts of 3000 participants, this photo contest in Ukraine has managed to collect photo and video data and lists about more than one hundred thousand cultural heritage sites over the 11 years of its existence (Wiki Loves Monuments, 2023). The importance of forming such an open Ukrainian list also lies in the fact that in the conditions of constant destruction of monuments from shelling, it is an addition to the State Register of immovable monuments and regional lists of cultural objects that are not always available and contain outdated data. It should be noted that the achievements of local enthusiasts in the direction of creating photo galleries and articles about Ukrainian Cultural Monuments turned out to be more effective than the activities of state and regional structures.

The viability of elements of cultural heritage is manifested through the transfer of experience and knowledge about them by carriers of the traditions of “living” culture from generation to generation, which is important for continuous functioning in historical realities. According to A.M. Havrylyuk (2019), each of the elements has a tourist attraction and requires the application of a set of promotion measures, which are most expedient to implement through the creation of a tourist portfolio. The main role of interested tourists elements NCS and presentations of cultural and natural resources formed in a certain territory belong to representatives of local communities and local self-government bodies, which should develop a set of measures aimed at protecting and promotion regional tourist attractions, creating practical navigators in the area for the tourist community (Table 1). Along the way, it is worth noting that on the pages of the Virtual museum of intangible cultural heritage (2024) which are constantly updated with new information, an interactive map of the elements of the NCS and web pages with descriptions of elements, a video and photo gallery are presented.

Table 1. Innovative models of local cultural heritage development

Areas of activity	Influence on the creation of a regional tourist product
Support of programs and projects of preservation and popularisation of cultural heritage at the state level	Development of local socio-cultural space, development of varieties of cultural tourism
Diversification of information tourism practices and technologies to promote elements of cultural heritage and natural landscapes	Development of virtual types of tourism and virtual presentation of small historical towns and nature conservation objects
Involvement of Ukraine in European programs for the development of cultural routes	Integration of individual monuments of cultural heritage into the world and national tourist network
Creation of a tourism portfolio for elements of intangible cultural heritage	Growing role of advisory work of local socio-cultural workers
Use of regional cultural events	Preserving the authenticity of the cultural environment and creating new cultural locations
Development of ethnographic, rural and alternative types of tourism	Development of sustainable tourism business models based on the functioning of local social entrepreneurship and improving the quality of life of territorial communities
Use of local cultural heritage in innovative processes of personal growth and acquisition of creative experience	Development of cultural and creative sectors, which reorient tourist flows to the internal market

Source: developed by the author

Local governments are responsible for leading efforts to promote regional tourism attractions. Relevant measures may include initiatives such as cultural heritage preservation programs, sustainable tourism practices, educational activities and partnerships with relevant stakeholders. By taking an active role in the management and promotion of regional tourism attractions, local communities and local governments make a significant contribution to the overall improvement of the tourist experience and sustainable development of their regions.

CONCLUSIONS

Promotion of the ethno-cultural heritage of Ukrainian regions in the context of the use of socio-cultural management technologies: rural tourism, exhibitions of folk crafts, fairs, gastronomic festivals, holidays, museums-skansens; routes of European cultural heritage; event types of tourism in the urban environment; all types of virtual tourism should include to the list of the most promising areas that it is advisable to develop for the active development of the regional socio-cultural space.

Identifying the priorities of innovative tourism and socio-cultural activities in the field of preservation and popularisation of cultural heritage, the formation of creative experience, through access to the virtual tourist space of local communities, contribute to the emergence of new objects that emphasise local identity, optimise the processes of cooperation between local entrepreneurs and representatives of various cultural communities, present the full range of tourist resources of Ukraine.

That is why, the use of modern digital technologies, the preservation of digital copies of monuments of culture and art, laser 3D scanning and photogrammetric shooting of historical monuments, 360-degree photography technologies, digitalisation of architectural objects that are the hallmark of territorial communities to create accurate 3D models, in the future can contribute to communication between local historians, specialists of the tourist and socio-cultural sphere to popularise the topic of preserving monuments, create the basis for including information about preserved and destroyed elements of cultural heritage in virtual tourism routes. The creation of 3D tours and museum excursions, promote the promotion of Ukrainian heritage among Ukrainian and foreign travelers and diversify the types of cultural tourism, help the cultural management of local communities, the state and public sector to better present the natural and cultural heritage.

Considering the fact that this study had limitations in the analysis of various examples in the context of the transformation of the socio-cultural environment of local communities by means of virtual tourism, future directions of research should be aimed at the analysis of strategies, programs and projects related to the long-term cultural management of the digital tourist space of united territorial communities.

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CONFLICT OF INTEREST

None.

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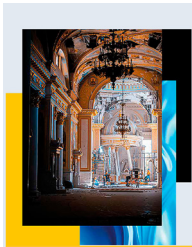
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Активізація різновидів культурного туризму як фактор розвитку регіонального соціокультурного простору

Анотація. Активізація різновидів культурного туризму, який спрямований на популяризацію місцевих об'єктів культурної та природної спадщини і вдосконалення туристичної індустрії, інноваційну діяльність у соціокультурній сфері та формування нових дозвілєвих просторів, також сприяє покращенню туристичної привабливості регіонів та підвищенню економічної життєздатності місцевих громад. Метою роботи є розгляд специфіки розвитку культурного туризму та використання інструментів популяризації культурної спадщини на глобальному рівні в умовах трансформації регіонального соціокультурного простору, зокрема віртуального. Вибір методів дослідження зумовлений комплексними підходами до інтерпретації різновидів культурного туризму та використанням комплексу методів соціокультурного та полісистемного аналізу, який поєднує системний метод, метод культурологічного моделювання, систематизації матеріалів та узагальнення, порівняльний метод, що дозволило визначити стратегічні пріоритети розвитку регіонального культурного туризму. Створення регіонального туристичного продукту через активізацію різновидів культурного туризму відкриває нові можливості для популяризації місцевих традицій, етнокультурної, природної та урбаністичної спадщини українських громад; мотивує до відвідування регіональних культурних подій та музеїв; створює умови для наповнення подорожей творчим досвідом та враженнями від спілкування з різними культурними спільнотами України. Практична цінність дослідження полягає у розширенні уявлень про застосування інструментів активізації різновидів культурного туризму в контексті використання технологій соціокультурного менеджменту, презентації елементів культурної спадщини та природних ландшафтів для розвитку регіональної соціокультурної сфери

Ключові слова: об'єкти культурної спадщини; місцева культурна спадщина; сталий туризм; інновації в соціокультурній сфері; віртуальний туристичний простір



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Modeling the paths of ethno-political traditions and building cultural routes by means of ethnodesign and GIS

Abstract. The growing value of distinctive culture in the context of modern global civilisation makes it important to study the possibilities of ethnodesign to identify identity attributes and, at the same time, to search for integration meanings. In this sense, it is of great unifying cultural significance and relevance to identify by means of ethnodesign the sustainable visual features of ethno-political traditions of the past on the paths of their ancient movements, which were often migratory and as of the beginning of the 21st century can be modelled within several modern states with the subsequent construction of relevant international cultural routes by means of geographic information systems. The purpose of this work was to develop a methodology for modeling the paths of movement of ethnopolitical traditions – geospiritual modeling with the approbation of scientific and research possibilities of ethnodesign for the construction of cultural routes with the use of geographical information systems on the example of the location field of the ancient ruthenians, or rus/rug/ros – of the annalistic “rus family” and the ancestors. The author’s methodology of inheritance of culture is applied – a complex of methods for the developing processing of a unique cultural space based on the methods of complex source studies, comparative stylistic analysis and interdisciplinary semantic synthesis according to the general theory of systems. The results of the research were the confirmation of the continental polycentricity of the rus’ ethnopolitical tradition thanks to the clarification of its essential content and the main visual and graphic representation based on archaeological and heraldic artifacts, sacred ethnonymy and onomastics with the identification of the main locations, proposals for the construction of relevant international cultural routes. On this example, the methodological foundations of geospiritual modelling and terminological definitions on ethno-cultural dynamics were formulated, which have scientific novelty, ideological content and practical value for the formation of databases and algorithms in relevant geographic information systems, and in general for international cultural cooperation in this area

Keywords: annalistic “rus family”; cultural generalisations; geospiritual modeling; ethnoculture; religious heraldic symbolism; Rus Field

INTRODUCTION

The intensification of global ideological, semantic, and cultural conflicts since the turn of the 21st century, compounded by civilisational divides, migration trends, and economic crises, underscores the need for comprehensive

scientific exploration of socio-cultural dynamics. This pursuit aims to establish robust cultural and spiritual frameworks essential for global unity. International cultural cooperation, particularly through the creation of

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cross-border cultural routes for tourism, scientific exchange, and artistic collaboration, presents significant opportunities to achieve these urgent goals.

The significance of this international approach is underscored by pivotal documents such as ICOMOS (International Council on Monuments and Sites) (2008) and Charter on Cultural Routes and the Charter for the Interpretation and Presentation of Cultural Heritage Sites (2008). However, ongoing challenges, highlighted by recent events in Ukraine, persist in their spiritual dimensions, necessitating enduring solutions. Thus, a critical scientific imperative emerges: to identify the essence and geospatial localisation of the oldest ethnopolitical traditions, notably exemplified by conflicts on the Rus Field (the historical forest-steppe region, including the chronicled "OUKRAINE" of the Rus principalities).

The development of the essence of the spiritual content of the acquisition of stable historical traditions – ethnopolitical and corresponding visual traditions – along the paths of their bearers, in particular, on the example of ancient Ruthenian migrations, is so far limited to separate scientific interpretations from archeology and history, such as in special publications from the scientometric bases of France (Gruat *et al.*, 2019), or works on ethnology, linguistics and source studies.

At the beginning of this decade, interesting studies have been published on modeling, in particular, based on geographic information systems (GIS), of historical roads in Asia related to the activities of famous dynasties (Xi *et al.*, 2022). But until now, the cultural presentation of the heritage from the spiritual ethno-political content on certain thematic cultural routes has not been practiced.

Cultural routes of Ukraine, registered by the European Institute of Cultural Routes (Luxembourg), are actually two points of certain routes assigned to Ukrainian members of the relevant association, or one more, the third is actually a structure registered for this activity: historical and cultural complex "Radomyśl Castle" (since 2013 as a point in the "Via Regia – cultural route of the council of Europe" network organised in 2009 on the basis of the "Royal Road"); Association for Promotion of Rural Green Tourism Development in Ukraine (since 2010 – as a tourism stakeholder in Kyiv); National Dendrological Park "Sophiiivka" of the National Academy of Sciences of Ukraine (as an individual member from 2022 as part of the "European Route of Historic Gardens"). For comparison with these three positions in Ukraine, there are 645 such route points (or entire cultural routes) in France, 270 in Germany, and 51 in Poland (Database of cultural routes, 2024).

In addition to the above-mentioned scientific and scientific-practical problems of insufficient development of the subject, which is the focus of interest, the problem of "the lack of development in Ukrainian ethnology (in the end, and in all of humanitarianism) of the latest terminological and conceptual apparatus" (Selivachov, 2023).

Branching out into several directions based on the source information – from ethnology, cultural studies and cultural history, historical art studies, historiographical "ruthenics" with a number of auxiliary historical disciplines, including archeology and heraldry, and, actually, the direction of designing cultural routes – this synthesis touches scientific sources from classical historiography from ancient Rus to the latest analytics on issues of research, protection, use and presentation of cultural heritage.

Since the second decade of the 21st century, a new generation of Ukrainian critics of the centuries-old fascination of Ukrainian medievalists with the "Vikings", who unprecedented on the Rus Plain has already appeared in historiographic reviews – those critics who prove the ancient polycentricity of the mainland dynastic movement and the balto-slavic territorial origin of the historically famous dynasty (Kyrlyenko, 2019). After all, until recently, the identification of the rus with the varangians precisely as allegedly scandinavians was the dominant postulate of a significant part of historical science, which used mainly this doctrine, long ago called the "norman theory" or, more precisely, "normanism", which remains, against the background of the centuries-old "sanctification" historiography, oddly enough, is precisely the doctrine that is completely opposite to the texts of ancient Rus chroniclers, who did not attribute the váryags from the rus to the swedes, danes, norwegians, or even goths (and the annals emphasise that the slavic people and the rus people are one whole – "there is one", and the rus ethnic name was adopted for the entire slavic East since the establishment of the dynasty from the elite váryags stratum, i.e. as a sacred polytonym). The doctrine of "normanism" also does not correspond to the foreign primary sources synchronous with the annals, unless one distorts their content in the spirit of the explanations of the Bertin Annals for 838–839 about the khagan of the people of ros as allegedly about "sveon" due to the fact that this khagan at the court of the german emperor were represented by "sveons", who were, in fact, suspected by the germans as spies, and not ambassadors of the khagan, precisely because they themselves did not belong to the ros people. In addition, "sveons" are not swedes at all, because the name "sveons" was an ancient collective name for the inhabitants of the southern Baltic coast since the time of Tacitus. It is important that regardless of the approach to these issues that the researcher takes – whether a specialist historian-medievalist or a researcher of integral phenomena in the system of historical knowledge – the complexity of ethno-cultural relations and the dynamics of ethno-political development in space and time, as well as differences in special literature, in each case testify to the need for careful, factually verified terminological rethinking, especially ethno-political essence and symbolism.

Historical science and the current dramatic geopolitical context (Goncharenko *et al.*, 2024), in which the

mainland' and motherland "rutenika" in Ukraine and beyond, have taken on a tragically fateful sound, prompts fundamental rethinking. From the heritage of Rus, precisely as the state of Kyiv, is realised and inherited by the original spiritual eternity of the ancient Rus Field – the modern forest-steppe Ukraine and the age-old, victorious and tragic external ties of the Motherland, thanks to which historical research (Rychka, 2023) enables a retrospective analysis of the essential values of political culture and aesthetic sensibility of the annalistic "rus family".

Special studies on the analysis of ancient Rus art in those directions that are tangential to this topic highlight the plot and other features of works of religious significance. A thorough illustrated review of the personal signs – the princely "banners" of the Grand Dukes of Kyiv (Nechytajlo, 2019), taking into account their movement through their capitals according to the administrative "rank" of the dynasty, as well as the peculiarities of the "spiritual investment" of the princes in favour of religious centers (Vukovich, 2019) provide a reliable the probability of exactly that worldview paradigm that drove the "rus family" and its ancestors for thousands of years.

The possibility of a geographical connection of movements from ethno-political activity stems from the very fact of grandiose migrations of ancient times, attested by written monuments (in this example – from the activity of the "Rus family", at least, on the Rus plain and in bordering countries) and studied as of 2024 on the basis of databases GIS data on cultural heritage. This system information, the corresponding possibilities of the digital environment become decisive for the construction of thematic cultural routes. Software applications with specialised thematic or industry GIS databases have been tested by researchers from various fields that correspond to the focus and aspects of this work. The coverage in such studies of the nuances of historical ideologies and their semantic reflection in heraldry is a clear example of a methodological approach for ethnodesign.

The purpose of the work is to develop a methodology for modeling the paths of movement of ethnopolitical traditions (geospiritual modeling) with the approbation of the scientific and research possibilities of ethnodesign for the construction of cultural routes using geographic information systems on the example of the location field of the ancient rutenians, or rus/rug/ros – the annalistic "rus family" and his ancestors.

The following work tasks were set: to develop the methodological principles of geospiritual modeling by clarifying the categories of ethnoculture and ethnopolitical tradition in the context of a comparative-stylistic analysis of ethnodesign under the corresponding program of spiritual imagery, with the definition of the essence of the tradition using the example of the "rus family"; to identify the locations of the rus (inherited by Rus) ethnopolitical tradition based on geographically determined data; to

develop proposals for the construction of thematic international cultural routes in the places of concentration and movement of the oldest ethnopolitical (dynastic) traditions.

MATERIALS AND METHODS

On the Ukrainian example, the methods of complex source studies and interdisciplinary semantic synthesis were applied to determine the pictorial features of ethnoculture (Polyany-Rus).

From the terminologically verified analysis of materials, it follows that the primary (from genera and tribes) ethnos, in the context of ethnodesign, should be called a genetically related group of people (polyethnicity phenomena in the principle) with a distinctive self-name, religious priorities and the corresponding sacred image – verbal and visual, which distinguishes representatives of this ethnic group from others. Using the method of comprehensive source studies, on the example of sacred art inherited by Ukraine from the Polano-Rus ethnoculture and its elite "Rus family", the conditions of territory development and meaning-making-setting were clarified by analysing archaeological, written, and toponymic data. The author's holistic methodology of cultural inheritance also involved the method of comparative stylistic analysis of sacred artefacts from different countries and epochs, connected by pictorial continuity, which was helped to differentiate by the method of interdisciplinary semantic synthesis to find the figurative content of artefacts described by historical and art historical disciplines.

Methodical and informational capabilities of GIS, relevant software applications serve as tools for determining the locational field of ethnopolitical tradition. Its field is clearly defined by the geographically precise binding of artifacts from interconnected archaeological cultures and dynastic antiquities and oikonyms of a common pictorial program with spiritual semantics. Additional research and special GIS applications will be required for the cultural route of the geospiritual Rus Field proposed by this study, and open data from the Google Earth system and thematic maps from the geospatial information of Ukraine, based on ArcGIS products, were used. At the points of the proposed cultural route from Rodez to Kyiv (or Roden), known from written sources and archaeology, the existing sacred monuments and place names were analysed using the chosen methods. Symbolic, artistically expressive and spiritually significant works were analysed, precisely as belonging to a certain historical tradition of ethno-cultural origin – reasonably follows from the "law of the diapason" formulated by F. Shmit (2023) according to the publication, which recently took shape in the Ukrainian scientific discourse. According to the conclusions of F. Shmit (2023), who with a metaphorical, at first glance, analyticalism in his "History of Art" postulated the soul of the ethnic group as its essential cultural diapason with a unique image-making identity, it is possible to confidently identify the ethno-cultural

belonging of the artistic heritage – especially, sacral and heraldic, of course, if one does not go astray on biased and unappealable labels such as the allegedly exclusively “Germanic” belonging to the *varyags* stratum with a contrived *rus* dissolution and movement within this stratum, although the first phenomenon was stratum, or ethnic-social (*varyags*), and the second was actually ethnic (*rus*).

RESULTS AND DISCUSSION

From the comparative and stylistic analysis of artifacts that are semantically and compositionally related and even graphically congruent (the first motif is a woman in labour, “woman-pot”, “woman-tree”, World tree-genealogy, the Great Mother; the second motif is the Sun, solar signs, blacksmith and military symbolism, time and eternity), the unity of the spiritual imagery of solemn and/or heraldic symbols and the corresponding onomastics of dynasties and territories, which according to the finds, as this study has shown, are chronologically localised: in the whole of the Dnieper and especially in the forest-steppe Field – *Rus* Field of both banks of the Dnieper (from Stone Age to *Rus* proper); in the ancient Azov region and Crimea; in ancient Mesopotamia (later Iraq) and in Asia Minor (the kingdom of Urartu, or Van), as well as in the north of Iran and in some locations of the Caucasus region; in the center and north of the Apennine Peninsula, in the historical Roman provinces on the Danube and in Southern Gaul; on the southern and eastern coasts of the Baltic Sea; in *Pidkarpatska Rus* (Transcarpathian region of Ukraine).

The wide chronological and locational coverage of the entire Old World by the so-called sacral motifs of image formation can mean not only and not so much direct inheritance by certain families over thousands of years, but the likelihood of imitation or, much less often, borrowing of the content of archetypes, such as the image of the Sun. But even the borrowing of spiritually important images in ancient times took place exclusively on certain traditional grounds and definitely relied on the aesthetic sympathy of neophytes (or initiates) with the symbols they adopted. In addition, in ancient times, the self-name of the family, especially the name of the dynasty, remained an unchanged central category of spiritual significance. Using the example of the ancient Ruthenians and their distant predecessors, starting from the enigmatic, etymologically variable names-titles of the kings of Urartu – *Rusa/Ursa* – the preservation of the self-name and the associated spiritual (addressed to eternity) symbolism should be recognised taking into account the neighboring linguistic and cultural environment, which has always been polyethnic.

As this study has shown, under ethnoculture, in the context of ethnodesign, it is necessary to mean the original collective geo-spiritual integrity with the original features of the confessional, linguistic and cultural, everyday and artistic positioning of the native land and the positive potential (without denying others and without renouncing

predecessors) of one’s own political culture, combining and modeling methods of information exchange and aesthetic sympathy in the area of their settlement between the indigenous (leading) and other solidarity ethnic groups. According to this paradigm, ethnoculture as an objective unifying phenomenon historically precedes the later formation of a separate nationality as a linguistic identity (for example, modern from the 17th–19th centuries). In this example, it can be noted: the flexible polyanian-*rus* ethnoculture, which on the *Rus* Field modeled the interaction of spiritual worlds on the mainland level – proto-slavic-ruthenian, proto-slavic-gothic, balto-slavic, slavic-russian-alanic, slavic-hungarian and slavic-turkic – became the main source of Ukrainian (cossack-*rus*, according to Samiylo Velychko) self-awareness and national culture of Ukraine and the ancient primary source of traditional (i.e. dynastic) state formation.

Pointing out, for example, the probability of celtic expansion in the area of the Danube “fatherland” of the slavs due to the weakness of the ethno-political organisation of the Danube Slavs and the nature of the Slavic territorial community (Kyrylenko, 2019), it should be borne in mind that the migrating groups of conditional “celts” had their own self-names, and one’s ancestral home can mean the homeland of the ancestors, using the example of the slavs, the homeland of those who did not call themselves slavs yet (properly from the Celtic era). The dynamics of self-awareness is best revealed precisely by the use of folk self-names (and foreign ethnonyms of a given people), which appear as indicators of the renewal of the ethno-cultural situation; therefore, on this example, it is necessary, thanks to the secretary of the gothic king Alan Jordan (6th century), to bear in mind the stages of evolution of the ancestors of the slavs (according to their self-names) from the *veneds* to the *sklavins* and “antes”, while the last word is a greek change of the self-name with a Slavic nasal sound – it is worth reconstructing: these people were probably called **vānts*, and they were called *polyans*, as the chronicle emphasises, after settling in the Pole region (the future Right Bank and Central Ukraine), and there, according to the testimony of the same Jordan, no later 4th century the *rosomones*, i.e. “the people of *ros*”, already lived there.

With regard to the conditional “celts” on the Danube, in the Carpathians, on the Dnieper, in the Southern Baltic of the proto-slavic (i.e., *veneds*’ and “antes”) era, their permanent privileged status in the *polyanians*’ environment as an elite and military stratum – the *varyags* and *kolbyags* of the southern the coast of the Gulf of *Veneds*, or the Baltic Sea, later the ruling family, whose ancestors used the generic self-name *ruthenas* (ruthenians), from *ruth* – *rus*, that is, “field” from the gaulish ruthenian dialect, or “bright place” or “light” in general. Ruthenians in the Gallo-Romance language environment are the same *polyanians* in the Slavic language environment (although in Latin the ruthenians are actually “red” or “ruddy”, and

their belonging to the military dynasties eventually contributed to the widespread use of the root of the family self-name “rus” in quality of a group of multi-meaning homonyms, because on the Rus plain, prince’s warriors, the land of the main domain, and the state in general were called that way). A polyanian is a strong breadwinner, so it is not surprising that they, the ancient rus – the polyanians’ elite – in the Germanic language environment were called rugy (or rogy), i.e. “rye strong”, “strong from rye”. The fact that German chroniclers called princess Olga the “Queen of the Rugs” is sufficient to confirm these ethnonym identities and status-ethnic relations of antiquity (even if to consider the ethnonym “rugs” in the eyes of the Germans as a transfer of the name from one of the ancient German tribes), and the Ukrainian “Pravda Ruska” singled out the ruthenians among the slavs; this chain of “bright” ethnonyms is complemented by the form “ros” from the proto-slavic-iranian or alanic environment, which became common for the greeks (Ρως), and for the hungarians became the name of both ruthenians and slavs in general (Orosz; Oros – widespread surname in Transcarpathia). Prince Olg (Oleg) Vishchy called Kyiv the “Mother of Rus cities” not only and not so much because of Kyiv’s favourable, potentially metropolitan location on a major waterway trade route and, even more so, not because of his personal whim: it was and remains the city of the same polyanians, which were also called the sacred name rus, and last but not least, the same city that was dedicated to one of the most important spiritual symbols for the “rus family”.

Leading ethnopolitical symbolism that reflected religious priorities and contained a heraldic visual core fundamental to the rus dynasties was revealed by the 2008 archaeological discovery of the ruthenian “Heroic Sanctuary of Tourier” with further publications of ongoing research (Gruat *et al.*, 2019). The following facts are interesting: the heraldic symbols carved on the stone slabs of this sanctuary constitute a chronological link that was missing before this discovery by French archaeologists, which preceded the development of the so-called “Sarmatian” or conventional “saltiv” style of “Rurik signs”, which became the source and basic for proto-slavic family symbols (*vǫnds), as well as for the southern branch of the “rus family”; in the same way, there is no doubt that the main religious “masculine” symbol of the dynastic movement is the thunderbolt, or the sign of Perun, clearly depicted on the chest of one of the anthropomorphic steles of the ruthenian sanctuary, along with other solar symbols of these victorious sun worshipers on other steles.

The ancient hydronyms of the main rivers of the Rus Field – between the Dniester and the Dnieper and the Dnieper and the Don – often represent examples related to the above root of the generic self-name of the ruthenians, or to the proto-slavic *vǫ, which are not alien to a number of hydronyms of the south of Western Europe and Transcarpathia (Subcarpathian Rus). This made it possible,

against the background of available data based on written primary sources and/or local history information on religious and heraldic symbols, to model probable locations and probable paths of movement of this ethno-political tradition on the basis of complex source studies, as well as to propose the construction of thematic international cultural routes.

The physical condition of the stele of the “heroic sanctuary” raised from nothingness in 2008, as it was figuratively called by French archaeologists – toppled and crushed several centuries BC (Gruat *et al.*, 2019) – testified to the dramatic struggle of the elites of the Gallic south and the correctness of the conclusions of many researchers, from Professor Serhiy Shelukhin (1864–1938) to Academician Vitaly Sklyarenko (1937–2020), about the migration of the ruthenian elite of “sun worshipers” and “women lovers” under the pressure of irreconcilable hostility of the germans to the more favourable (and related to the ruthenians) proto-slavic environment. The latter was formed in the Danube valley and on the river systems connecting the southern coast of the Baltic, the Carpathians, the Field (Rus Field) between the Dniester and the Dnieper and to the Seversky Donets and the Don, to Taman, and later developed on the Volga–Baltic and Balto–Dnirovsky – “from the Varyags to the Greeks”. The paths of these migrations and river routes, regardless of the chronological framework or stages, can be outlined based on written evidence and archaeological artifacts, in particular, relying on the “female” link of the symbolism of old rus religious heraldry and the corresponding sacred hydronyms or ancient place names associated with coastal routes: the “rus family” carried out their expeditions through river valleys or cabotage along the sea coast (in contrast to scandinavian sailors, who were more oriented towards the open sea, on oceanic expeditions).

For a model created as a geo-spiritual one – addressing eternity according to the identified religious goals, strict chronological frameworks for modeling ancient history are not characteristic, but the complexity of source studies from written evidence, archaeological and toponymic data, semantic and stylistic analysis and the probability of determining the locations of concentrations or bifurcations of the ethnopolitical tradition. The latter is defined as a subsystem of ancestral (dynastic origin) spiritually determined management values of ethnoculture, which moderate power relations in this ethnosocial system.

On the example of the “rus family”, meaningful meanings that were fundamentally important for the dynastic elite are clearly reflected by those “hook-like” heraldic symbols, which were mistakenly included by some researchers of heraldry as “anchors” or “hooks” or “tridents”, which according to evidentiary probability come from “twodents”, and the latter – from ancient prototypes that clearly interpret the silhouette-gestural configuration from the images of the Great Mother of gods and

cities and, accordingly, the image of the God-Bearer people. A vertical “tree trunk” with a bifurcated “fishing rod” at the bottom with highly raised ends (somewhat softer in the version of the Ruthenian shrine of Tourier and more sharply outlined on the personal signs of Svyatoslav Yaroslavich 2nd half of the 11th century or, for example, of Danylo Halytsky of the 12th century (Nechytajlo, 2019) corresponds to both the scheme of the World Tree, or the Heavenly genealogy, and the outline pose of a woman in labour from many versions of the image of Cybele (Kubaby, *Kyj-Vbly – “Mermaid of God”, in the city of Kyiv – the sacred hydronym Kyjava or Kyjan, later Kyjanka), aka Ushas or Ushi of the Indo-European cultural circle (Rsha or Ros of the Dnieper region, Ushytsia and Bushanka, Rusava of the Dniester basin), aka the “snake-legged goddess” Api – the “daughter of Borysthenes” (Dnieper-Slavutich) from the mythology of the proto-slavs of the Scythian era of the future Rus Field – skolots (according to their solar self-name “connected with the name of the king” given by Herodotus) (Fig. 1). As this study has shown, it is noteworthy that Kyjan was a tributary of the Dnieper, and after the acceptance of the Sun of Christ, according to a popular philosophical image, the heraldic sign of “the birth of the Heavenly lineage” in the princely tradition of the Olhovychs (starting with Svyatoslav Yaroslavich according to the signature on the back of the princely portrait in the Izbornik of 1073) was crowned with a cross, which gave the researchers of heraldry a reason to identify similar images with the so-called “blooming cross” of the actual Christian pictorial tradition, much later on the Rus Plain. The fallacy of this interpretation is well illustrated by the sign on the seal of the elder Yaroslavich – Prince Izyaslav – a similar sign, but without the upper cross. Another thing is the late reinterpretation of this symbolism in the wake of the Christian worldview, especially in the New Age, along with changes in the configurations of the symbols of the cossack elite according to the Polish tradition of “collective” coat of arms (a clear example is the coat of arms of the “Abdank” type, i.e. “uda”, adopted in this geometrised “tamgo-like” form by Bohdan Khmelnytsky) led to a noticeable erosion of the ancient content, in particular, in the form of its decorative reproduction with Christian symbols of salvation. At the same time, the spiritual conditioning of the essence of the dynastic vocation remained intact. This essence consisted in ensuring that the dynasts of the “rus family” protected the religious sentiments and political and economic independence of the polyethnic (multinational) people by the priorities of its elite stratum – the called representatives of the “god-bearing solar stream” (váryags from the proto-slavic linguistic and cultural environment of the ancient ruthenians), and namely, their management, religious integration, military defense, trade life priorities. Feeding on a spiritual vocation, the traditional Rus state also had functional stability in the form of a princely outfit – “nariad” (a centralised dynastic entrusting) for the land united by princely routes on waterways.



Figure 1. Ancient related sacred signs and tribal symbols (motifs of the tree of life – the World Tree–Genealogy, the woman-tree, the mother earth – the Great Mother, genesis, the Heavenly Family Tree and the Sun, time and Eternity), and the corresponding princely emblems

Note: 1) carvings on a mammoth skull, 12th millennium BC (Mezhyrich, Kaniv district); 2) ancient Egyptian hieroglyph for ‘growth’ or ‘genesis’; 3) seals of Urartu; 4) snake-winged Gaia (Api) – daughter of Borysfen, ruler of the Scythians on a mirror and on a gold plate of the 4th century BC. (Haiman’s grave, Vasylivskiy district of Zaporizhzhia region); 5) ‘a woman in labour in a house with descendants and birds’ – an ancient motif of folk embroidery, The Rus Plain, 19th century; 6) marks on silver jewellery of the 6–7th centuries from the Martynivka treasure, Cherkasy region; 7) amulet from Don Rus (northern, or ‘Ros’/‘Ros-Alan’, a variant of the Saltovo–Mayak archaeological culture); 8) a mark on the seal of Izyaslav Yaroslavych (11th century); 9) a sign of Svyatoslav Yaroslavych (11th century. The author’s reconstruction based on Svyatoslav’s Izbornyk); 10) princely seal from Biloozero; 11) ‘flourishing cross’ – a Christian version of the ancient religious motif on the princely seal; 12) outline of the Olhovych sign of the early 13th century (Starodub, Bryansk); 13) ancient ‘Vinnytsia’ sign on the seal of Vinnytsia Mali and Velyki Khutory of 1839; 14) Proto-Slavic heraldic and solar signs on the monumental stele of the Ruthenian sanctuary of Touriers (according to P. Gruat); 15) Proto-Slavic solar sign (the future ‘thunderbolt’ – a symbol of Perun) on the monumental stele of the Ruthenian sanctuary of Touriers (according to P. Gruat); 16) coat of arms of Hetman D. Apostol of the 18th century; 17) solar and other religious and heraldic ideograms on the backs of sledges, Uman district, mid-nineteenth century; 18) ‘thunderbolts’ on a spinning wheel, Berestey district, 30s of the 20th century

Source: developed by the author

As an example of an international cultural route from the geospiritual Rus Field, based on the available set of data, in this example developed the direction of a combined land and water coastal road on a hypothetical migration route from the following locations (from West to East): the starting point is the French city of Rodez (the ancient city of Rutena Civitas) with a branch to the archaeological expositions in the museum of the town of Montrosier and the landscape-archaeological expositions – at the ruthenian sanctuary of Touries (Sanctuaire heroïque des Touries); the city of Vienne on the Rhone; the Swiss cities of Lausanne (with the Ouchy embankment) and Lucerne (on Lake Rot of the Roys River Basin, formerly Rusa or Ursa); the Austrian city of Salzburg (the center of the ancient province of Norik with a famous cave artifact – a memorial inscription on a marble slab of 1521 about the “ruthenian prince Odoacer”); the Ukrainian cities of Mukacheve (with “celtic” archaeological sites and the Rus Way mountain pass), Vinnytsia (the historic Venichya among the “towns of the Field” in the List of Rus cities) with a branch to the Bushan historical and cultural reserve (to the ancient Slavic rock temple – the sanctuary of Olya on the Bushanka River) and the capital city of Kyiv (in particular, Starokyivska Gora above the precipice of the historic Kyjan stream). The main direction of the proposed route between the Rodez – Kyiv points (or Rodez-Roden – to the tract of Knyazha Gora near the mouth of the Ros river near Kaniv) is 2710 km of road and pedestrian-rowing track, not including the named branches. Such a long route as a whole should be calculated on a monthly visiting program.

The fundamental question – whether the combination of the images of Perun, Váruna and the female “hypostasis” of the latter Usha (or Rsha, to whom Cybele corresponded) can be considered the most important act of sacramentation for that ethnopolitical tradition that became Russian – according to heraldic images of religious significance, including after the Sun of Christ, – receives an affirmative positive response with the “mermaid” name of the city of Kyiv, as well as with the list of gods of the integration poly-ethnic “pantheon” of St. Volodymyr, recognised as Equal to the Apostles, and even with the gesture of Oranta’s hands in the Cathedral of St. Sophia of Kyiv, raised for blessing in the same way as the “chthonic” limbs of Cybele-Kubaba-Kyava rose on various ancient images of it, popular in Europe from the hellenistic Panticapae (Kerch) to the German Eisenach, from the ancient “Scythian” Dnieper to gothic cathedrals. Studies on the significant spread of the Christian image of the Mother of God and the wide iconography of the “female” spiritual essence (Hotun *et al.*, 2019; Shevliuga, 2023) allows to pay attention to the probability of this image creation in the realm of ethnopolitical symbolism and heraldry itself. Although Volodimer the Baptist himself, the sovereign “kagan Volodimer” (in the famous speech of metropolitan Hilarion), realising his status as a statesman, chose for his personal sign a monogram of the imperial type – from the letters of the heraldic call

“Volodymyr on the throne”, – a monogram that became known as a trident, although it was made precisely by the celtic interweaving of letters with the outline of an attacking falcon – the “sun bird” of the Baltic Slavic Wends and their Slavic defenders, the váryags, who were “called rus”. Designing this imperial personal emblem simultaneously in the configuration of a trident, a symbol of the lord of the seas, became another artistic find of the ancient Rus coat of arms designers. Behind the statist visibility remained a deep, original “remembered resource” of the God-bearing people (Scherbenko, 2019).

“The transitivity of culture against the background of eternity” of O.M. Som-Serdiukova (2020) is most fully revealed by a road along a certain route with landscape and other sights and outstanding places that, depending on their suitability for scientific exchange and cognitive tourism, their semantic design and functional content, potentially represent, nevertheless, the concentration of that hereditary content, which was created precisely to the order of eternity. An inescapable meaningful essence appears at the same time as an expression of a certain ethnoculture and parallel to it or neighboring phenomena; therefore, the cultural route is *a priori* international, multinational, even if it is built mostly within the boundaries of only one nation-state.

The current public demand in Ukraine for the study of the spiritual foundations of national culture in the context of historical knowledge, the development of modern scientific approaches from such a direction of research (Stishova, 2023) indicates the timeliness of development of the methodological foundations of the imitation (inheritance) of culture, in particular, the direction of studying the value origins of traditional statehood and its essential pictorial symbolism of religious significance.

In this example suggests a synthesis of spiritual heritage, including political culture, with the opportunity to present a visible state-building heritage in prominent places associated with this ethno-political tradition. The proposal to organise, in parallel to the network “Via Regia – the cultural path of the Council of Europe” (which develops thematically on the basis of the historiographical dynastic “Royal Road”) an additional network – “Geospiritual Rus Field” based on the movements of the ancient ruthenians – looks both logical and equally ambitious. This approach may be quite unexpected in the eyes of a positivist historian, fascinated (for all the rigor of positivism from factual evidence) by all kinds of “Vikings”, runic stones, etymological exercises of Normanism and the image of princess Ingigerda – princess Irina, against the background of centuries-old historiographical criticism of the ancient Rus annals for allegedly “mythological thinking”, and the Cossack chronicler Samiylo Velychko – for his alleged fiction about the succession of hetman Bohdan Khmelnytsky from “rusyn Odonatser”. The annals, including the Tale of the Timeless Years, do not contain author’s fictions as such, because writing a known lie was a grave sin, and

historical scholars, beyond any doubt, should not compare ancient Christian writers with current cynical ones, journalists or politicians; therefore, the national annals do not contain semantic contradictions. It is important to understand them without confusing the princely *nariad* (entrusting) with the order in all and noting not only the words of the chronicler that “the slavs sat down on the Danube”, but also the fact that the chronicler testified that they “sat down” there “after many times” (Motsia, 2020). If for the actual historiographical discourse of the researchers of ancient Rus, observations about ancient Rus cultural borrowings from Christian Constantinople and dynastic ties with it are important, especially after the “causeless”, according to the not very sincere expression of the chroniclers of the empire, the war against it by Yaroslav the Wise (Rychka, 2023), then for the study of ethnocultural symbolism, interesting are not only the architectural forms of the Church of St. Sophia reinterpreted in Rus for Novgorod the Great, not only and not so much the dedication of the most venerable altar to the Mother of God, but the traditional decoration of this altar with towels with embroidered folk “women in labour”. Similarly, from the historical details of the regional features of state formation and ethnic development of Rus, this topic is more concerned with the fact that the famous waterway “from the Varyags to the Greeks”, according to the testimony of Adam of Bremen (11th century), began precisely in the Slavic Stargorod (Motsia, 2020). And the desire to perpetuate the Rus ethno-political essence and, in general, according to this methodology, the idea of building the movement routes of those ancient dynasties, each of which were the predecessors of several national states (for example, the Merovingian dynasty), is an aspiration, this idea has a significant ideological and philosophical meaning for the future the unity of European civilisation, as well as the perspective of historical and cultural research on the construction of international cultural routes, for which, first of all, modern GIS tools should be used.

For example, GIS with predictive search algorithms for potential locations of archeology monuments (not yet opened settlements, parking lots) are used precisely in the context of forming databases for perspective research and scientific excursion routes (Castiello & Tonini, 2021). Modern technology allows you to literally go deep into the thickness of cultural layers for their smallest remains: this is evidenced by the delineation of an unmarked cemetery using high-resolution ground-penetrating radar and X-ray radiography of the area near the medieval church in Furulund in Norway (Cannell *et al.*, 2018). The study of objects of the cultural landscape as information elements (Carvalho *et al.*, 2023), the visual presentation of antiquities using digital “augmented reality” was demonstrated by researchers using examples of tools and methods of virtual reproduction of cultural heritage (François *et al.*, 2021). Current methodological approaches to the study of ancient social phenomena from the analysis of images on archaeological sites – images, in particular gestures, which “say

more than words” (Kopij *et al.*, 2023); the combination of GIS technologies with game-based dynamic visualisations to build more accurate models of historical routes appears to be a promising direction of research for the clarification and variability of the cultural route.

In general, the modeling of the ancient network of roads, territorial connections, the identification of relevant nuances from the functional history of landscapes is becoming more and more popular and relies on new empirical methods and digital geographic information support, such as modeling based on the routes of modern travelers with an introduction to materials study of the entire complex of data from local cultural heritage, including the most complete data from archeology (Tolksdorf *et al.*, 2019). Rightly considering the promotion of territorial heritage values as a key means of restoring vulnerable territories, modern researchers are testing regional development management methodologies based on web applications with complex integration of information and management subsystems related to cultural heritage and tourism and environmental services (Hidalgo-Sánchez *et al.*, 2024), publish the concepts of “ethnographic perspectives of transregional connections” (Marsden & Henig, 2019), and also develop its aesthetic aspects, which are important in the context of promoting heritage. Among the latest developments, the most interesting and directly related to this topic is the study of the directions of image creation of elite emblems and heraldic design of nobility titles (Mercardo-Oliveras & Alcantara-Garsia, 2023).

The functional purposes of the places of interest equipped for visiting on the such cultural routes, in addition to the actual ethno-political heritage presentations and related popular science expositions and research laboratories, can include proven art therapy practices for visitors (Solyeyko *et al.*, 2023). Visiting locations should be provided with technical geographic information means to support safe amateur, gaming and special professional travel.

CONCLUSIONS

The content of the inherited goal-setting according to certain historical traditions, in the ethno-political context, is clearly reflected by the symbolism of the religious and heraldic purpose. The bearers of such symbols were the dynasts who claimed state-making primacy in the wake of this tradition. Indicators of the presence of dynasts on migration routes, taking into account the conditions of ancient migrations, in addition to visually recognisable artifacts, including archaeological, and written evidence of the relevant movements, are also local onomastics, primarily – sacred hydronyms.

Using the example of the annalistic “rus family” and its ancient ancestors – proto-slavic-celtic ruthenians, or rus/rug/ros people – it is proposed to apply a comparative stylistic analysis of artifacts of sacred and heraldic significance with the tying of finds to geographical locations attested by written primary sources about the relevant presence and confirmed by ethnic onomastics, especially

sacred hydronyms, for geo-spiritual modeling of probable migration routes of dynasts – bearers of this historical tradition with subsequent construction of international cultural routes. On the chosen example, the concept of polycentricity of the rus ethnopolitical tradition is confirmed by identifying the locations of activity of ancient ruthenians on the basis of their associated presence, attested in written monuments, in archaeological artifacts from religious heraldry, in toponymy and especially hydronyms – ethnically sacred names with the imaging program, that a single with the material monuments.

The methodological basis of geospiritual modeling by interdisciplinary means should be taking into account in GIS databases from prominent places the categories of geospiritual integrity of the people, its ethnoculture as a model of the spiritual self-awareness of the leading

ethnic group with solidarity groups and ethnopolitical tradition as a moderator of power relations, improvement of methods of identification of dynastic ownership of masterworks and territories, as well as algorithms and GIS applications for the analysis of the locations of archaeological and heraldic artifacts with associated religious imagery according to the most ancient local onomastics, which is a promising prospect for further research.

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CONFLICT OF INTEREST

None.

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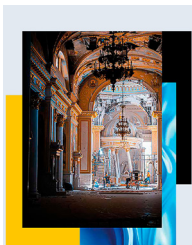
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Моделювання шляхів етнополітичних традицій і побудова культурних маршрутів засобами етнотрипів та ГІС

Анотація. Зростаюча цінність самобутньої культури в контексті сучасної глобальної цивілізації актуалізує дослідження можливостей етнотрипів для виявлення атрибутів ідентичності та, водночас, пошуку інтеграційних смислів. У цьому сенсі велике об'єднуваче культурне значення та актуальність має виявлення засобами етнотрипів стійких візуальних ознак етнополітичних традицій минулого на шляхах їх давніх переміщень, які часто були міграційними і станом на початок ХХІ століття можуть бути змодельовані в межах кількох сучасних держав з подальшою побудовою відповідних міжнародних культурних маршрутів засобами геоінформаційних систем. Метою цієї роботи була розробка методології моделювання шляхів руху етнополітичних традицій – геокультурного моделювання з апробацією науково-дослідницьких можливостей етнотрипів для побудови культурних маршрутів із застосуванням геоінформаційних систем на прикладі поля розселення давніх русичів, або rus/rug/ros – літописної «руської сім'ї» та прашурів. Застосовано авторську методологію успадкування культури – комплекс методів розвивального опрацювання унікального культурного простору, що базується на методах комплексного джерелознавства, порівняльного стилістичного аналізу та міждисциплінарного семантичного синтезу відповідно до загальної теорії систем. Результатами дослідження стали підтвердження континентальної поліцентричності руської етнополітичної традиції завдяки з'ясуванню її сутнісного змісту та основної візуально-графічної репрезентації на основі археологічних та геральдичних артефактів, сакральної етнімії та ономастики з визначенням основних локацій, пропозиції щодо побудови відповідних міжнародних культурних маршрутів. На цьому прикладі сформульовано методологічні засади геокультурного моделювання та термінологічні визначення щодо етнокультурної динаміки, які мають наукову новизну, ідейно-світоглядний зміст і практичну цінність для формування баз даних та алгоритмів у відповідних геоінформаційних системах, а також для міжнародного культурного співробітництва у цій сфері

Ключові слова: літописна «руська родина»; культурологічні узагальнення; геокультурне моделювання; етнокультура; релігійна геральдична символіка; Руське поле



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Historiography of the study of theatrical and decorative art in the theatrical culture of Transcarpathia in the 20th – first quarter of the 21st century

Abstract. The purpose of the study is to review and systematise the source base of research on theatrical and decorative art, to consider the dynamics of the latter in the theatrical culture of Transcarpathia in the 20th and first quarter of the 21st century. The research methodology is based on the cultural–historical method. The article reveals for the first time the historiography of cultural studies of theatrical and decorative art, summarises, systematises and periodises sources that deepen the understanding of theatrical and decorative art of the theatrical culture of Transcarpathia in the period of the 20th – first quarter of the 21st century in the cultural dimension, outlines the state of scientific development of the topic; reviews publications on theatrical and decorative art, the work of scenography figures and their artistic achievements. The scientific works that study the theatrical culture of the region in the 20th and first quarter of the 21st century are analysed and its influence on the formation of the region's scenic art is determined. The analysis of the historiography of theatrical and decorative art of the 20th – first quarter of the 21st century shows that the main problems faced by a modern researcher of this topic are the lack of a source base dedicated to the theatrical and decorative art of Transcarpathia of this period and the absence of its periodisation. Modern cultural studies and other researchers studying this issue can only rely on literary publications and other general sources, till april 2024 there is a lack of research on Transcarpathian theater and set design. The results of the study can be used in the preparation of generalised works on the history and theory of culture, the history of theater in Transcarpathia, as well as in the preparation of scientific seminars, lectures, advanced training courses

Keywords: regional cultural studies; cultural practices; theater culture; theater; performance; scenography; artist

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INTRODUCTION

Various aspects of studying the theatrical and decorative art of Transcarpathia became the subject of research on the theatrical culture of the region at the beginning of the 21st century. The Transcarpathian region with its specific features has always been perceived as a certain spiritual and cultural community, the key factors of which are its historical potential and socio-cultural opportunities. The ethnic composition of local residents creates the national and cultural diversity of regional culture. The study of the theatrical and decorative arts of Transcarpathia reveals its spiritual heritage, one of the most important components of which is theatrical culture, and provides an understanding of the multinational culture of the region with its own folk archetypes, traditions, etc. Therefore, the raised topic of deepening the cultural dimension of understanding the theatrical and decorative art of the theatrical culture of Transcarpathia, systematising the most constitutive source base in the context of cultural studies of theatrical and decorative art in the theatrical culture of Transcarpathia in the 20th – first quarter of the 21st centuries is very relevant.

The problems of the historiography of theatrical and decorative art of Transcarpathia in both Ukrainian and foreign art history and cultural studies have not been specifically considered, although their role in the overall artistic influence on the formation of a certain era, the structure of works has been noted to some extent. Thus, a number of scientific studies have been carried out that comprehensively reveal the historical, socio-cultural, and artistic prerequisites for the emergence of professional theater and the development of Transcarpathian theater culture. Many of them fragmentarily cover the historical and socio-cultural processes of the formation of the Transcarpathian theater and decorative art, and examine various aspects of the genesis of decorative art.

The analysis of publications from 2017 to 2024 showed that Ukrainian researchers A. Alisher, O. Kovalchuk, O. Rybchenko, O. Rogotchenko, N. Rudenko-Kraievska, and O. Tsyhorka paid attention to the problems of Ukrainian scenography and theatrical and decorative art. The authors studied theatrical and decorative art in the theatrical culture of Ukraine in the 20th and 21st centuries. In the works of these authors, there is a tendency to typologise the layers of art cultural studies and to distinguish its ideological and artistic foundations. At the same time, scholars pay considerable attention to the problem of the creative personality, theatrical culture, and the relationship between traditions and innovation in theatrical and decorative arts.

For example, an interesting study by O. Rogotchenko (2017) demonstrates the real picture of the life of a Ukrainian theater artist of the pre-war and wartime periods. O. Kovalchuk (2019), studying scenographic practices in the space of the 20th century on the example of Kyiv artists, notes that “he living practice of scenographic evolution, initiated by theater artists of the second half of the Twentieth century, continues to develop in time and space”.

A. Alisher (2021) notes in his study that “Ukrainian scenography is a global phenomenon, so it is important to consider its historical formation in the context of world scenic art”. The theatrical artist N. Rudenko-Kraievska (2021), studying the work of Honored Artist of Ukraine Tetiana Medvid in the context of the development of Ukrainian scenography in 1970–1990, noted that “the basis of the artist’s work was the principles of the method of fine art directing: visualisation of ideas, thoughts, perceptions, and modern trends in Ukrainian scenography”. An study by O. Tsyhorka (2022) reveals the role of scenery in theater productions, their types and features of their creation by a theater artist. O. Rybchenko’s (2024) work reveals a comprehensive study of folk traditions in Ukrainian stage design from the periods of the coryphaeus theater and the modernist era.

Particularly valuable sources in the study of the theatrical and decorative art of Transcarpathia in the 20th and first quarter of the 21st centuries are visual sources (programs, posters, costume sketches, decorations, and photographs of performances), stored in the current archives of the Transcarpathian Academic Regional Ukrainian Music and Drama Theater, Mukachevo Drama Theater, Transcarpathian Regional Hungarian Drama Theater, Transcarpathian Academic Regional Puppet Theater “Bavka” and in the personal archives of theater figures (O. Hrytsak, O. Zaitsev).

The purpose of the study is to highlight the source base of theatrical and decorative art, to consider the dynamics of the development of decorative art in the theatrical culture of Transcarpathia in the 20th and first quarter of the 21st centuries.

MATERIALS AND METHODS

The study of theatrical and decorative art in Transcarpathia employs a comprehensive methodological framework, integrating various analytical tools to provide a nuanced understanding of its cultural and historical significance. This methodology combines dialectical, analytical, cultural and historical, biographical, and comparative approaches, enabling a multifaceted exploration of the subject. Central to this methodology is the dialectical approach, which seeks to understand the development of theatrical and decorative art in Transcarpathia through the lens of contradictions and transformations inherent in its historical context. This approach acknowledges the dynamic interplay between cultural forces, socio-economic conditions, and artistic expressions over time. Furthermore, the analytical method is employed to dissect specific aspects of theatrical and decorative art, such as stylistic evolution, thematic preoccupations, and regional influences. By applying analytical tools, researchers can uncover underlying patterns and trends within the artistic production of the region. The cultural and historical method enriches the study by contextualising artistic developments within broader societal changes and historical events. This perspective illuminates how theatrical and decorative art in Transcarpathia both shaped and responded to cultural

shifts and political upheavals throughout the 20th and 21st centuries. Biographical analysis plays a crucial role in highlighting the contributions of key figures – artists, directors, designers – who influenced the development of Transcarpathian art scenes. By examining their lives and works, researchers gain insights into individual artistic trajectories and their impact on the collective artistic identity of the region. Comparative analysis complements these approaches by juxtaposing Transcarpathian theatrical and decorative art with other regional or international artistic movements. This comparative perspective fosters a deeper understanding of how local artistic practices relate to global trends and influences, as well as identifying unique regional characteristics. The data obtained from these methodological approaches are synthesised using a descriptive strategy, which involves categorising events and processes to reconstruct the cultural and historical narrative of Transcarpathian art. This narrative-driven analysis allows researchers to trace the evolution of theatrical and decorative art across different epochs, identifying pivotal moments and recurring themes. Ultimately, this methodological framework enables a retrospective analysis of the historiography of Transcarpathian theatrical and decorative art from the 20th century to the present. By critically examining existing scholarly interpretations and integrating new insights, the study aims to contribute to the ongoing discourse on regional artistic heritage. The scientific conclusions drawn from this comprehensive approach provide valuable insights into the richness and diversity of Transcarpathian cultural expression, emphasising its significance within the broader tapestry of global artistic traditions.

RESULTS AND DISCUSSION

The historiography of the process of forming the theatrical and decorative art of Transcarpathia outlines the diversity of the Transcarpathian theater, which served as the basis for Ukrainian theater art. In the narrow sense, historiography is a set of studies devoted to a particular topic. In case, it is about the Transcarpathian theater and decorative arts.

Till April 2024, theatrical and decorative art occupies an important place in the broader context of contemporary Ukrainian cultural studies. It is impossible to consider it without a thorough study of its cultural and historical origins, which are presented in the context of the historiographical paradigm of its study as a system of knowledge about the history of Ukrainian theater and fine arts, which is stored in written texts, historical facts, including the chronology of events. After all, theatrical and decorative art is a type of fine art associated with the artistic design of a theatrical performance, that is, the creation of a living environment on the theatrical stage in which the characters of a dramatic or musical-dramatic work act. As defined in the dictionary of artistic terms, “the main elements of theatrical and decorative art – scenery, lighting, props, costumes, actors’ makeup – make up a

single artistic whole that expresses the content and nature of the stage performance, subordinated to the idea of the performance” (Sotska & Shmelyova, 2016).

The study of the historiography of the art of theatrical scenery shows that, as a form of fine art in theatrical action and theater art, scenic art occupies a borderline position. It is no coincidence that it is theater artists who seek to express dramatic conflict in the spatial solution of a performance and turn to the artistic means used by painters, sculptors, and graphic artists. The historiography of theatrical and decorative art in the theatrical culture of Transcarpathia shows that there are currently no separate works devoted to the origins and research of theatrical and decorative art of Transcarpathia. Some articles in the periodicals do not give a complete picture of the stage of theater’s origin. At the same time, the available materials on the theatrical culture of Transcarpathia give grounds to identify four main stages, namely: 1906–1942; 1961–1981; 1990–2000; 2000–2021. Each of these periods is distinguished by the nature, subject matter, and intensity of research works.

The most significant contributions to the historiography of the problem are the works of I. Franko (1906), H. Hotkevych (1924), and E. Nedzelsky (1941). They were published in the first defined period – 1906–1942. These studies examine the origins of theater and theater and decorative art of the early 20th century in folk performances, such as the vertep or betlehem. It is worth noting that betlehem is a theatrical performance in which participants act out various skits on biblical themes and announce the birth of Jesus Christ. I. Franko (1906) noted that “having long historical traditions that originate from folk rites and customs, the ancient Ukrainian theater art became one of the sources of Ukrainian theater through the nativity scene”. H. Hotkevych (1924) observed that “the Transcarpathian betlehem is close to the Galician vertep ... the character is the same, the internal psychological work is the same, the external comedy is the same, but it is full of a peculiar mountain colour, shepherd’s life, the smell of a kolyba ... the noise of the Carpathian fir trees is heard”.

Scholar R. Pylypchuk (2019) noted that “under the sign of unity with the Ukrainian theater in the Russian Empire in the 80s and 90s of the early nineteenth century, the development of theater in the Austro-Hungarian monarchy took place ... in Transcarpathia at that time there were no manifestations of even amateur Ukrainian theater”.

Thus, until 1919, there was no theater in Subcarpathian Rus, only Hungarian and Jewish theater groups. Theatrical and decorative arts in the region were present only in the form of theatrical elements in the art of the nativity scene or betlehem (Fig. 1). The ability of the betlehem participants to work on the design of the Christmas performance using simple elements of theatrical and decorative art (costume, makeup, props) made it possible to use these skills in the design of amateur and professional performances in Transcarpathia. “Born of everyday life and customs, theater was alien to outside influences. The theater

in the life of a peasant moved to the stage and it was here that it confidently continued the same game that it played in everyday life: at a wedding, caroling, or at a funeral" (Nedzelsky, 1941).



Figure 1. Bethel in the village of Velykyi Bychkiv. 20–30s of the 20th century. The photographer is unknown

Source: based on M. Markovych (2022)

After the First World War, changes occurred in the theater culture of the region. Amateur theater groups began to emerge in the Prosvita society. It was cultural enthusiasts who became the founders of theatrical and decorative art and continued it in the post-Soviet period, in the new socio-cultural realities.

The second period of historiography should be considered the period of 1961–1981, when publications devoted to Ukrainian theater and decorative art began to be published. Thus, A. Drak's "Ukrainian Theater and Decorative Art" was the first monograph to reveal the work of theater artists V. Krychevsky, I. Buryachok, A. Petrytsky, I. Rabinovych, P. Zlochevsky, V. Meller, the main narratives of their productions, and methods of decorating Ukrainian performances, which would later find its stage continuation on the Uzhhorod stage (Drak, 1961). Important for study is the work "Ukrainian amateur theater in Transcarpathia in the 50s and 60s of the nineteenth century" by Ukrainian theater critic R. Pylypchuk (1966), in which the author presents a lot of generalised information about the origins and development of amateur theater in Transcarpathia.

A thorough examination of the theatrical and decorative art of Ukraine in the period under consideration is given in the multi-volume publication "History of Ukrainian Art". In particular, the work of scholar P. Tsybenko (1967) "Theatrical and Decorative Art of 1917–1941" demonstrates the stages of development of decorative art in the Soviet period on the stages of Ukrainian theaters and depicts the figures of theatrical artists: B. Kosarev, A. Petrytskyi, V. Meller, and O. Khvostenko-Khvostov, who would become the founders of Ukrainian theater and decorative art.

Art historian I. Verikivska (1981) reveals the evolutionary development of scenography, starting with the Theater of Coryphaei to the masters of Soviet scenography I. Buriachok, A. Petrytskyi, V. Meller, O. Khvostenko-Khvostov,

M. Drak, H. Tsapko, V. Shkliayev, set designer and cinematographer M. Umanskyi, and F. Nirod. These artists, as subtle interpreters of material culture, thought in significant categories, operated with specific features of theatrical and decorative art, added their expressive means, forms, and figurative formulas of special features of their own skills to the understanding of the environment in which the action takes place as the truth of life, the structure of a dramatic conflict, and not as a place of event.

The historiography of the third period, 1990–2000, is represented by the studies of I. Davydova, Y. Sherehiy, V. Rusnak, and M. Mykhalevych. Thus, I. Davydova (1991) presents in detail the history of the Mukachevo Drama Theater, which began in 1946, when the drama theater was transferred from the city of Bilhorod-Dnistrovskyi. Thanks to many reviews of the theater's performances, the figures of theater artists Y. Zholidiev, M. Zelensky, A. Kazak, V. Kozlovsky, V. Kulomzin, O. Levytska, A. Penkovsky, T. Radionova, and V. Shykharev appear. However, the researcher pays more attention only to the figure of the theater's chief artist Mykola Anishchenko. "Our Raphael" was the name given to the artist M. Anishchenko in the theater, because he was characterised by the style of spontaneous painting: light colours imperceptibly changed from one colour to another".

In 1993, the work of the director and chief director of the Nova Scena Theater, Y. Sherehiy, "An Outline of the History of Ukrainian Theaters in Transcarpathian Ukraine until 1945", in which the author demonstrates the difficult path of Transcarpathian theater from the Betlehams to the creation of the first professional Ukrainian theater in Transcarpathia (the Rus Theater of the Prosvita Society in Uzhhorod (1921–1930), the Ugro-Rus National Theater (Uzhhorod, 1936–1940), and the tragic activities of the Nova Scena Theater (Khust, 1936–1939). In addition, the author analyses the repertoire of the theaters of that time, thanks to which the figures of theater decorators (M. Konyk, M. Krychevsky, J. Bokshai, M. Morska, M. Fylyk, F. Manaylo, M. Ruda, M. Mykhalevych) appear in the theater culture of the region (Sherehiy, 1993).

Important materials are also the memoirs of the Ukrainian artist, decorator of the "New Stage" theater M. Mykhalevych (1997) in his autobiographical book "Steep turns to freedom", in which he recalls his stay in Transcarpathia and his work in the propaganda theater "Flying Variety" and in the "New Stage" theater (Khust) in 1938–1939.

The study of the theatrical and decorative art of the "Nova Scena" theater has shown that till 2024 there was no information about where the theater's decorative art is stored. After all, all the theater's property (scenery, costumes, library, props, sheet music) was arrested in 1939, and their fate is unknown. Thanks to photographs, press reviews of the time, and the memories of the theater's employees, it is possible to reconstruct the figures of the theater's decorators (Maria Ruda and Mykhailo Mykhalevych), who made a significant personal contribution to the development of the theater culture of the region (Fig. 2).



Figure 2. Set designer M. Mykhalevych.
Scene from the play “Over the Dnipro”. Khust. 1939.
The photographer is unknown

Source: based on Y. Sherehiy (1993)

Y. Baglay (1997) presents the history of the development of Transcarpathian theater culture in the figures of theater and decorative art: M. Mandzhula, F. Manailo, S. Usyk. In another work “The First Decorator of the Rus Theater of the Prosvita Society in Uzhhorod”, the author reveals for the first time the figure of decorator Mykola Krychevsky, who painted scenery (1921–1923) for the performances of the Russian Theater of the Prosvita Society under the direction of M. Sadovsky.

A separate group of historiography consists of studies (2000–2021) that cover the history of the Transcarpathian Regional Ukrainian Music and Drama Theater and present the figures of specialists in theater and decorative arts. Thus, the director of the theater V. Rusnak (1996) in the publication “Theater of the Silver Land: The Transcarpathian Regional Ukrainian Music and Drama Theater at the Half-Century Mark”, through reviews of theater performances, traces the stages of the theater’s development and demonstrates the design of performances by artists (V. Hres, M. Zelen-sky, M. Mandzhulo, S. Maslov, I. Paneyko, V. Stepchuk).

Theater worker H. Ihnatovych (2008, 2011) in his two-volume publication “From the Gaslight to the Ramp:

Essays on the History of Ukrainian Theater in Transcarpathia”, based on numerous documents, archival data, etc., reveals the origins and development of Ukrainian theater in Transcarpathia until 1945. Thus, in the essays “Premises, Stage” and “Decorations, Costumes”, the author examines the scenic design of the first performances and the working conditions of the theater staff. “Everything that was needed for the performance—setting, costumes, props, makeup, everything that created the appearance of the performance and testified to the era—was done on the spot by the performers of the performance”, the author notes. In the second volume, H. Ihnatovych analyses the professional activities of the Transcarpathian Ukrainian Theater from 1946 to 1975.

In the publication “The Love of the Spectator is the Highest Recognition”, cultural critic V. Kobal (2010) creates a series of essays about the figures of the Transcarpathian Ukrainian Drama Theater and representatives of theater and decorative art (V. Frankivska, I. Paneyko, V. Turytska, S. Maslov, V. Hres, S. Usyk, V. Stepchuk, and E. Zaitseva). The author argued that “an important means of organic unity of all components in the creative synthetic genre of human creative artistic activity as theater art is undoubtedly scenography, the art of creating a visual image of a performance”.

An important material for the study of historiography was the work of theater scholar V. Andriytsya (2006), in particular, in the publication “New Stage: The Theater of Carpathian Ukraine” reveals an important page in the national and cultural life of 20th-century Transcarpathia. The author explores the “Nova Scena” theater in Khust and reveals the creative figures of the theater’s decorators – Mykhailo Mykhalevych and Maria Ruda-Tushytska. In the monograph “Rus Theater of the Prosvita Society in Uzhhorod”, V. Andriytsya (2012) reveals in detail the history of the theater in Uzhhorod under the direction of director Mykola Sadovskyi and describes the theater’s milestone performances: “Zaporozhets Beyond the Danube”, “Martin Borulia”, “Natalka Poltavka” (Fig. 3), “Nahmarilo”, “Oh, Don’t Go, Hrytsia, to the Party”, “One Hundred Thousand”, “For Two Hares”, “Nazar Stodolia”, which were designed by the theater’s decorators (M. Krychevsky, M. Konyk, M. Fylyk).



Figure 3. Decorator M. Krychevsky. A scene from the play “Natalka Poltavka”.
Uzhhorod. 1925. The photographer is unknown

Source: based on Y. Sherehiy (1993)

One of the most recent studies is the work by R. Kolo-miets (2017) "Theater that Unites Hearts". The author reveals the dynamics of the creative life of the Mukachevo Drama Theater. Due to this, creative personalities of the theater's stage art appear in the stage space – M. Anishchenko, T. Hlukhova, Y. Zholudiev, M. Zelinsky, V. Kulomzin, O. Levytska.

In 2015, an anniversary edition of the "Puppet Theater of the Silver Land" was published in Uzhhorod, in which the authors provide general information about the activities of the Transcarpathian Academic Puppet Theater "Bavka" and introduce readers to theater artists V. Vodopian, O. Kondratiuk, P. Poludenna, V. Turitska, T. Ulynets, O. Farber, V. Yakubovsky (Petiya *et al.*, 2015).

In the same year, a cultural publication by V. Gaborets (2015) "Servants of the Melpomene" was published in Uzhhorod, in which the author pays attention to Transcarpathian theaters (Nova Scena, Transcarpathian Regional Ukrainian Theater, Bavka Puppet Theater, and Transcarpathian Hungarian Theater). In the essay "Master of Scenography", the cultural critic traces the creative path of Ukrainian theater artist Emma Zaitseva. "The young artist's responsibility to the Transcarpathian Theater and to the audience grew because of the fact that at one time the artists of the performances here were well-known and talented artists: People's Artist F. Manailo, M. Mandzhulo, S. Usyk".

During the 21st century, studies on theater and decorative arts and scenography began to appear in Ukraine. For example, S. Trikolenko (2016) in her dissertation analyses the scenic design of performances by the chief artist of the Transcarpathian Ukrainian Regional Music and Drama Theater, E. Zaitseva (Fig. 4). The scholar notes that "a common feature for all artists of the 21st centuries is the use of modern materials and technologies mastered by other types of fine arts in their designs, which gives grounds to comprehend their work as an integral part of the overall cultural process".



Figure 4. Stage designer E. Zaitseva.

A scene from the play "Nazar Stodolya". Uzhhorod. 2012.

Photographer P. Liakh

Source: based on O. Zaitsev & I. Popova (2017)

An important place in the historiography is occupied by O. Zaitsev works about the representatives of theater

and decorative art of the region. Thus, in the publication "Theater Artist Emma Zaitseva", based on historical and archival sources, periodicals, etc., the work of the chief artist of the Transcarpathian Academic Ukrainian Music and Drama Theater named after the Sherehiy brothers, Honored Artist of Ukraine Emma Zaitseva is revealed (Zaitsev & Popova, 2017). The anniversary edition "Theatrical and Decorative Art of the Transcarpathian Academic Regional Ukrainian Music and Drama Theater named after the brothers Yuriy-Augustine and Yevhen Sherehiy 1946–2021" reveals the history of the theater and for the first time presents creative portraits of the theater artists L. Belaya, H. Vasylov, H. Korbut, O. Kornienko, V. Kulomzin, M. Mandzhula, O. Plaksia, V. Stepchuk, S. Usyk, V. Frankivska, and others (Zaitsev & Zaitseva, 2021).

A valuable element in the study of theatrical and decorative art in the theatrical culture of Transcarpathia in the 20th and early 21st centuries are catalogs and booklets of theatrical performances by Victoria Hres and Serhiy Maslov (Lugova, 1990), E. Zaitseva (2005), and I. Paneyko (2020), which contain not only sketches of sets and costumes but also models of sets, posters, and props.

A serious source of various information is the materials of periodicals (Day, Dilo (Lviv), Zakarpatska Pravda (Uzhhorod), Zakarpatsky Kaleidoscope (Uzhhorod), Literary Sunday (Uzhhorod), Svoboda, "Words of Enlightenment" (Kyiv), "Silver Castle", "Sunday", "News of Transcarpathia" (Uzhhorod), "Uzhhorod", "Tribune" (Uzhhorod), Scenarium, Szinhaz and others, which are kept in the funds of the Transcarpathian Regional Scientific Library named after M. Potushniak and demonstrate the development of the theatrical culture of the region on the example of theatrical performances and creative portraits of theater artists.

Museum collections, private collections, and current archives are an important source for researching the issue raised in this article. For example, the Transcarpathian Regional Art Museum named after Y. Bokshai holds sketches of costumes and scenery by A. Kotska, F. Manailo, and paintings by M. Krychevsky. At the Transcarpathian Regional Museum named after T. Lehotskyi, a model of the set and sketches of E. Zaitseva's costumes. The current archives of the Transcarpathian theaters contain personal files of theater artists (V. Hres, H. Vasyliiev, V. Kulomzin, O. Malesh, M. Mandzhulo, S. Maslov, A. Penkovsky, V. Stepchuk, V. Turytska, T. Ulinets).

In 2024 changes are taking place in the contemporary theatrical life of Ukraine, and thus in the theatrical culture of Transcarpathia. They may be related to both wartime conditions and general social changes in Ukrainian society. "The change in attitude to the role of contemporary Ukrainian culture and the country's cultural heritage has resulted in the renewal and improvement of the system of state institutions and national cultural institutions. New genres and forms of artistic expression have appeared on the stages of theaters" (Sadovenko, 2023). The formation of a new stage of scenic art of the Transcarpathian Theater, connected with the life realities of today, continues.

CONCLUSIONS

The article for the first time highlights the historiography of research on theatrical and decorative art of Transcarpathia in the 20th and early 21st centuries, and identifies the current state of scientific research on the topic. The study gives grounds to assert that, despite the existing scientific research on the Transcarpathian theater, there is a lack of bibliographic, manuscript, and visual sources on theater and decorative arts in the theatrical culture of the region. As a result of the analysis of scientific sources, works on theater art, exhibition catalogs, and periodicals, historiographical materials were classified into certain areas. This led to the conclusion that there is still no comprehensive study that would allow us to trace the origins and development of scenic art, and Transcarpathian theater and scenic art is mentioned in these sources fragmentarily. Therefore, the study is essential for understanding the entire complex of cultural and artistic processes that took place in Transcarpathia in the 20th and early 21st centuries. Prospects for future research may include studies on the theatrical costume as one of the main elements of theatrical

and decorative art. After all, a theatrical costume, as well as a set, have different effects on the viewer depending on emotions. Therefore, it is necessary to continue research to determine the greatest impact of certain elements of the scenic design of performances, theatrical costume, etc. When studying, in particular, the development of theatrical costume in the theatrical culture of Transcarpathia, it is necessary to investigate the genesis and development of costume in theatrical collections stored in state museums in Uzhhorod and others. At the same time, one of the potential areas for future research is the semiotic analysis of the scenic art of Transcarpathia and the disclosure of the role of signs and symbols in the context of the development of theatrical cultural studies in Ukraine in the 21st century.

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CONFLICT OF INTEREST

None.

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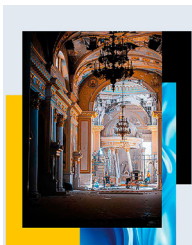
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Історіографія дослідження театрального-декораційного мистецтва в театральній культурі Закарпаття XX – першої чверті XXI століття

Анотація. Мета дослідження – розглянути та систематизувати джерельну базу дослідження театрального-декораційного мистецтва, розглянути динаміку розвитку останнього в театральній культурі Закарпаття у XX – першій чверті XXI століття. Методологія дослідження ґрунтується на культурно-історичному методі. У статті вперше розкрито історіографію культурологічних досліджень театрального-декораційного мистецтва, узагальнено, систематизовано та періодизовано джерела, які поглиблюють уявлення про театральное-декораційне мистецтво театральної культури Закарпаття періоду XX – першої чверті XXI століття у культурологічному вимірі, окреслено стан наукової розробки теми; здійснено огляд публікацій про театральное-декораційне мистецтво, творчість діячів сценографії та їх мистецькі здобутки. Проаналізовано наукові праці, в яких досліджується театральна культура регіону у XX – першій чверті XXI століття та визначено її вплив на формування сценічного мистецтва краю. Аналіз історіографії театральное-декораційного мистецтва XX – першої чверті XXI століття показує, що основними проблемами, з якими стикається сучасний дослідник цієї теми, є недостатність джерельної бази, присвяченої театральное-декораційному мистецтву Закарпаття зазначеного періоду та відсутність його періодизації. Сучасні культурологи та інші дослідники, які вивчають цю проблематику, можуть спиратися лише на літературні публікації та інші загальні джерела, до квітня 2024 року бракує досліджень, присвячених закарпатському театру та сценографії. Результати дослідження можуть бути використані при підготовці узагальнюючих праць з історії та теорії культури, історії театру на Закарпатті, а також при підготовці наукових семінарів, лекцій, курсів підвищення кваліфікації

Ключові слова: регіональна культурологія; культурні практики; культура театру; театр; вистава; сценографія; художник



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Art object – an integral component of shaping the architectural environment of a modern city

Abstract. Shaping the image of a modern city, its aesthetic and artistic qualities, improving its appearance and attracting the attention of residents and guests of the city to his certain parts with the help of traditional, modern and exclusive art objects is an up-to-date question. The main purpose of the research was to theoretical materials, explored art object characteristics, functions, role in modern city architecture, and residents' attitudes towards art object use in urban spaces. The research program included the following stages: preparatory, research and summarising with the integrated use of general scientific research methods. The methods included analysis of scientific literature, field research, analysis of architectural solutions, analysis of similar projects, and generalisation of previously proposed ideas for the formation of public space. As a result of the conducted comprehensive research, the main functions of art objects, the properties of art objects and the role of art objects in the formation of the architectural environment of a modern city in the system "art-objects – public space – residents" were summarised. The main characteristic features that art objects should have in the context of urban space are analysed and systematised. Through the survey of the city's population, it was established that existing art objects in cities require thematic and compositional adjustments, since a group of art objects and each of them individually form the image of the city, reflect its uniqueness and originality. The survey revealed that residents for the formation of the urban environment prefer art objects of historical and cultural themes. In order to take into account the culture and traditions of the city's residents during the design and placement of art objects, it is necessary to conduct a survey and expert evaluation, which should be an important part of the process of shaping the urban space. The theoretical and practical value of the research results lies in the fact that the materials, provisions and conclusions contained in it can be included in the preparations of educational materials on environment design and also used as recommendations for improving the process of forming of the image of the urban environment in the activities of government agencies, design organisations, and developers of regulatory documentation

Keywords: role of art objects; the image of a modern city; public space; functions of art objects; properties of art objects; characteristics of art objects

INTRODUCTION

The relevance of the research topic is due to the need to harmonise the visual urban environment with the help of art objects that meet the interests and current demands of residents, taking into account the history, culture,

tradition, legend of the society to create unique and exclusive visual effects that are able to interest and attract the attention of residents and guests of the city. The development of the planning structure of the urban environment

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is associated with changes in society, internal and external factors, which largely contribute to changes in the architectural appearance of the city.

In the broadest sense, the architectural environment is a complex hierarchical system that includes subsystems: spatial, territorial, residential, industrial, recreational and landscape, subsystem of small architectural forms, object environment, interior, infrastructure, artistic and aesthetic component as noted O. Kashchenko *et al.* (2020). At the same time, T. Penyaz & O. Sleptsov (2023) noted that the image of the urban environment is thought of as a category, the achievement of which is the work of an architect-designer. In architectural and design projecting, art objects are a means of attracting the attention of the urban population to a certain part of the city and beautifying the appearance of the architectural environment. Art objects use a wide range of expressive means and their possibilities in various types of art: architecture, garden and park art, sculpture, installations, graffiti, video art, multimedia art, etc. underlined S. Quesada-Garcia (2021).

The existing practice of architectural and design planning does not always take into account the real needs of residents, the available opportunities for transformation, development and improvement of the urban environment. As a result, the process of orientation in the city is complicated; the positive image of individual historical fragments is blurred, which leads to a negative impression of the city as a whole.

An additional argument for the relevance of this study is the growing interest of city residents in improving the image of urban space: recreational areas, public spaces, parks, squares and residential areas by placing various thematic small architectural forms in them.

Traditionally, an art object is understood as an architectural image of an object, its artistic solution. The most common art objects are paintings, stained-glass windows, statues, architectural elements, designer furniture, lamps and elements of artistic forging, etc., which are used in the formation of the urban environment. Based on the above, there is a need to investigate the role of conceptual art objects, which are dynamic and expressive, attract human attention in the formation of the urban environment and reveal the essence of the city, taking into account modern trends in architectural and artistic design in the system “art objects – public space – inhabitants”.

Many works are devoted to the study of the question of art objects, but a significant part of them considers an art-object as a work of decorative and applied art. At the same time, the harmonious inclusion of art objects in a specific urban environment, taking into account the culture, tradition, history and identity of the inhabitants, as well as the specifics of the city, has not been studied much.

The analysis of scientific publications shows that certain aspects of the study of the role of art objects in shaping the urban environment are covered in the works of many scholars, among them: O.V. Olkhovska (2020),

who in her paper outlined the peculiarities of the impact of art objects on the urban environment and the solution of the problem of urban development. In a joint article, V.A. Abyzov & N.L. Bazelyuk (2020) studied the significance of art design, in particular, art objects in contemporary Ukrainian culture. Practical recommendations for the use of art objects in the space of a modern city are covered in the work of N.B. Musienko (2020), who also substantiated the classification and specificity of contemporary public art. A.E. Alekseeva (2020) examines art objects in interaction with public space.

However, the studies conducted do not sufficiently cover the role of art objects in shaping the architectural urban environment, taking into account the culture and traditions of a particular city, as well as modern trends in architectural and design planning in the system “art objects – public space – residents”.

Among the foreign researchers and practitioners who have made a significant contribution to the study and practical application of art objects in public space, we can note the works of the following scholars. A.L. Baldini (2022) pointed out the importance of taking into account the factors of specificity and national identity of city residents when designing and selecting art objects. A.V. Simoes (2023) provided a detailed analysis of the world's experience with the placement of street art objects.

The aim of the research is to reveal the role of art objects in shaping the image of the urban environment, to identify the main functions, properties and characteristics of art objects and to find out the attitude of the population to different types of art objects by means of a survey.

MATERIALS AND METHODS

In accordance with the plan and purpose of the study, the methodological basis of the research was as follows:

- Conceptual analysis, review of literature sources on the theme of the researches. In order to reveal the topic of the study, the author analysed and studied archival materials, literary sources, scientific articles, abstracts, and monographs, which made it possible to systematise and summarise existing theoretical materials and to introduce new information based on the results of this study.

- Surveys and questionnaires. Practical research to collect practical information (oral and written surveys) to assess people's understanding of the role of art objects in shaping the urban environment and to find out how people feel about existing public space objects.

- Observation. Direct and indirect observation made it possible to systematise facts and compare different artistic styles of art objects.

- Classification of the collected data and general analysis – to draw up the final conclusions of the study.

From the Official portal of the City Council (2023), the master plan of the urban environment, photographic data, projects and materials of exhibitions, at which the city development plan was presented, also served as informational material.

The research was conducted during 2023 in order to determine the role of art objects in the formation of socio-cultural urban environment and to find out the attitude of city residents towards such objects.

In this study, the opinion of city residents was studied, which must be taken into account during the design and placement of art objects in the urban environment. For this, a survey was conducted among residents and guests of the city of Cherkasy (Ukraine). Semi-structured surveys were conducted among 397 participants. Two groups of people – experts and ordinary residents – were chosen to conduct surveys. The method of non-random sampling of experts and random selection among city

residents was used to select survey participants. The participants included 33 architects, 65 designers, 54 artists, 214 residents of the city and 29 visitors of the city (Table 1). The age category of respondents includes men and women from 16 to 70 years old. Respondents informed about their profession and age voluntarily. The geography of the respondents covered Cherkasy, Poltava and Kyiv regions (Ukraine) at the expense of students and guests of the city of Cherkasy coming from these regions. The survey involved mainly students of the Cherkasy State University of Technology. The survey was conducted in organisations among working people and on the streets of the city.

Table 1. Distribution of respondents by profession

Survey respondents	Educators	Students	Government employees	Business employees	Others	Total
Architects	3	5	8	11	6	33
Designers	7	16	9	15	18	65
Painters	6	8	7	12	21	54
Residents	15	28	16	71	84	214
City guests	1	3	6	14	5	29
Total						397

Source: prepared by the article's author

The criterion for selecting respondents among specialists in organisations and representatives of local authorities was targeted, and on the streets of the city was random, which allows covering the opinion of specialists and ordinary people.

Semi-structured surveys were conducted by the author and students who volunteered to help the author. In

accordance with the objectives of the research, respondents were asked six open-ended questions (Table 2) regarding the content and subject matter of art objects to be placed in the urban environment. The questions asked reflect the current situation in the cities. After completing the initial analysis of survey data, the author performed statistical processing of the results.

Table 2. List of survey questions

No.	Questions	Response options
1	In your opinion, should art objects appear in the formation of the image of the urban environment?	A. Yes B. Not necessarily C. I can't say
2	On what subject would you like to see art objects in the urban environment?	A. Historical and cultural topics of the city B. Branded European themes C. General international social and cultural topics D. Art objects of the future
3	In your opinion, can art objects visually transform urban space into a socio-cultural object?	A. Yes B. No C. Difficult to answer
4	Evaluate your attitude to the art objects in the city.	A. Positive B. They require topics – compositional adjustment C. Negative D. Neutral
5	How do you assess the importance of creating new art objects in the urban environment?	A. Essential B. There is no value C. Difficult to answer
6	Do you think it is necessary to discuss the type of art objects before placing them on the territory of the city with its inhabitants?	A. Necessarily B. Not so important C. Enough at the expert level D. Difficult to answer

Source: prepared by the article's author

At the time of the survey, participants were familiar with the concepts of art objects and knew the main types of such objects existing in the city. These respondents were considered well informed about the importance of their opinion for the implementation of urban design strategies. The study adhered to the principles of The Declaration of Helsinki (2013).

RESULTS AND DISCUSSION

With the development of cities, a person's need for a comfortable environment is increasing every time. Modern cities are actively developing and for many of them the problem of spatial environment organisation is particularly acute. The appearance of the spatial environment of the city is formed from many compositional details.

The development of urban spaces and the formation of the design of a modern city, taking into account the modern trend and the dynamics of the development of urban environment design tools, is the task of an architect-designer. The formation of the image of a modern city, its aesthetic and artistic qualities is achieved by the filling of various components. Art objects are one of the components of filling public urban space. Art objects act as an active compositional tool that creates an image of an emotional and harmonious urban environment. It is thanks to art objects that streets, parks and yards are transformed. Art objects form a brand and make a city recognisable.

P. Crowther (2021) emphasises that the semantic content of art objects is of paramount importance. The different object forms of each visual environment express the spatial, temporal and historical events of a given locality. Although the book refers to the reflection of the traditions and history of the community by art objects, the interpretation and perception by residents is not clearly stipulated.

A positive impression of the city for residents and visitors is created through the right choice and harmonious compositional arrangement of accentuating art objects in the urban public space in general. Understanding modern needs, taking into account the requirements of residents and choosing socially significant themes of art objects when shaping the urban environment makes the city unique. O.B. Roa *et al.* (2020) noted that the design of the architectural environment of urban landscapes greatly influences on the mood and behaviours of residents.

Community participation can help designers and architects fully consider history, regional culture, religion and people's needs. At the same time, Y. Liu *et al.* (2023) remarked that public participation in the discussion can also contribute to the sustainable development of urban infrastructure. V. Watchorn *et al.* (2023) propose to use the principle of universal design, which is aimed at creating maximum convenience for all categories of the population, and in order to achieve results, it is important to involve people with disabilities in the processes of discussion of urban environment projects.

A. Dornas (2019) emphasises that the design of the urban environment should reflect the identity and culture of the population and develop the aesthetic consciousness and aesthetic activity of society. C. Baumgarth & J.B. Wiek-er (2020) point out the importance of street art in organising urban space and reflecting the culture and history of a society, taking into account the public's attitude towards an art object. O.D. Pylypchuk *et al.* (2021) in a joint study analyse the importance of the colour range of the surface of art objects for harmonisation and creation of interrelation between the individual components of urban space. Thereby indicating that the appearance of art objects should be visually appealing in order to attract the viewer.

Every day we hear the term "Art object", which has become commonplace. It is often used to denote new manifestations in modern directions in architecture and art, superseding other commonly known terms such as "architectural monuments" or "works of art". The word "Art object" consists of two components: Art – "Art" and "Object". O.Ya. Prysiashniuk (2020) defines that, an "Art object" is a subject, thing or other object that is endowed with some artistic content. The term "Art object" is not clearly defined in the scientific literature, but is widespread in the publicistic sphere. I.V. Bulakh (2021) noted that the use of perspective modern trends, methods of organisation and architectural techniques of public space formation improve the overall appearance of the city. In modern society, the process of art design takes on a new meaning, as designers are constantly required to perform new; important tasks that meet current trends in the economic sphere add L. Bilozub *et al.* (2023).

I.M. Bosiy & N.S. Bryzhachenko (2019) in their works shared their experience of creating creative compositions on various topics using art objects made of wood and other materials to attract the attention of the population and create a harmonious environment. This emphasises that art objects are an important component in the formation of a harmonious urban environment

The research has shown that an art object is understood as a spatial architectural and artistic composition on various themes that evokes a vivid emotional response from the viewer. Art objects, unlike other art forms, are not subject to any precise rules. Spontaneity, impulsiveness, freedom are their basis. Looking at the art object, the townspeople, in addition to the opportunity to relax, get some useful information about the city, as well as an emotional feeling.

Modern society needs objects that can motivate and make people think. Art objects in the modern urban space are very diverse, but have some common features that are reflected in the concept of a visual solution. Art objects are unique valuable elements of the urban environment, serve as identifiers of space and bring modern features of art into the informational context. The art object reflects modern trends of striving for uniqueness, formation of a new style, directions of development and improvement of the concept of art in urban space. At the same time, art objects must perform certain functions (Fig. 1).

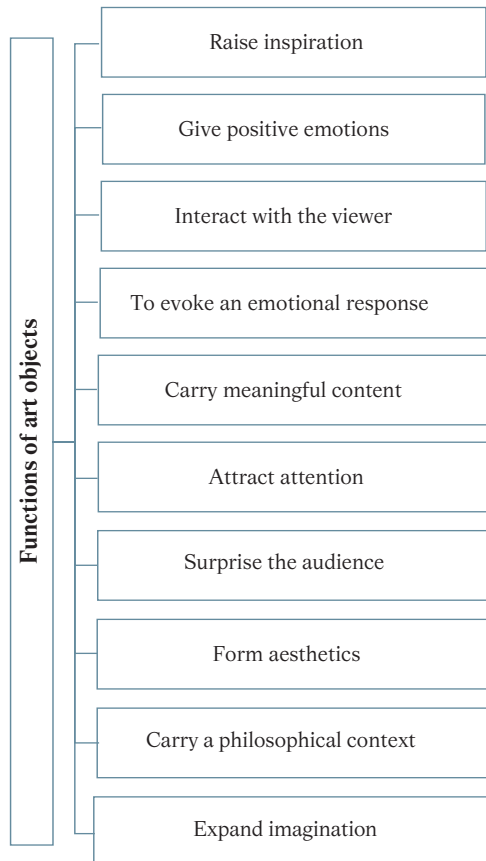


Figure 1. Functions of art objects in urban space

Source: prepared by the article's author

Each art object that is placed in the urban infrastructure must fulfil its main functions – attracting attention, creating a visual effect and adding zest to the urban environment. Attributes of an object that uniquely define it and allow it to be distinguished from similar objects by a number of features, such as parameter, shape, colour, artistic feature and other properties are an important part of the selection and design of art objects for their location in an urban environment.

In the context of the organisation of the urban environment, the aesthetic component and the public's perception of a particular object involved in the formation of the city's image are important. Many architects and designers practice the harmonisation of the architectural and landscape environment with the help of art objects.

O.D. Pylypchuk & A.P. Polubok (2022) emphasise that the external colour solution of art objects, as a means of creating a harmonious architectural environment, is one of the most important properties of art objects. In his monograph, O.V. Chepelyk (2019) describes the main themes of art objects and their properties that they should have in urban space. Researchers note that art objects are not just figures, but must also have certain properties.

Static and dynamic art objects in the urban space should have the following basic properties (Fig. 2).

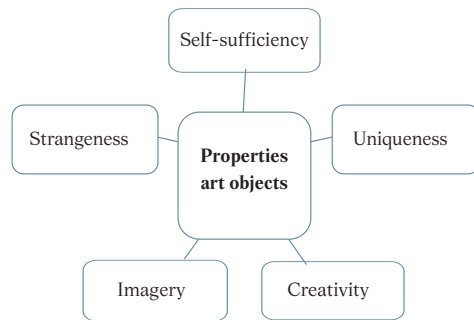


Figure 2. Properties of art objects

Source: prepared by the article's author

When mastering the main positive properties, the art object will become an accent of the urban environment and become more popular among the population.

An art object in the space of the city often becomes a semantic dominant. It attracts the eye, arouses interest and tells a story related to a specific place or event. At the same time, it directs the movement vector, becoming part of the planning of a park, yard, street or square. In addition, art objects are designed to evoke different emotional reactions of the viewer, to make him think, to look at everyday life from a new angle, that is, they must contain certain characteristics (Fig. 3).

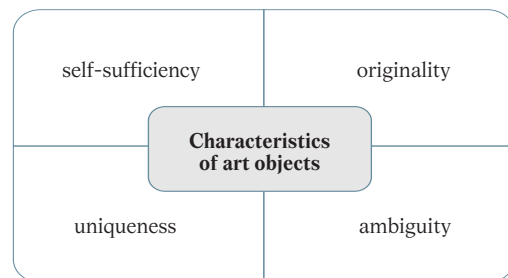


Figure 3. Characteristics of art objects

Source: prepared by the article's author

The formation of an art object is always based on its special, internal content and constructive-functional characteristics, when perceived, a harmonious content form emerges. The problem of the visual environment of cities is a subject of special attention not only for scientists, but also for society as a whole.

The modern socio-cultural reality has a global world character. Trends in the artistic design of urban space are also global. Art objects play an important role in shaping urban space. They can be accents or dominants, fit organically or work in contrast, can carry a philosophical undertone, be an expression of a certain urgent social problem, help to rethink the surrounding space. Harmonisation of the subject-spatial environment of the city is designed to solve the needs of residents based on universal values. When organising the subject-spatial urban environment,

various filling elements are used, among them: different types of vegetation; street furniture; non-capital stationary buildings; small architectural forms; navigation, video art, performances, many new genres, installations, art objects and much more.

A sociological study to find out the attitude of city residents to art objects created in the urban environment was conducted by means of a survey (questionnaire). The following results were obtained during the conducted research (Fig. 4). The research results showed a positive attitude of city residents towards the inclusion of art objects in public space. The need for art objects in the urban environment was determined by the majority, as citizens understand that art objects create a unique image of the city. The results of the public opinion poll on the thematic focus of art objects were also obtained (Fig. 5).

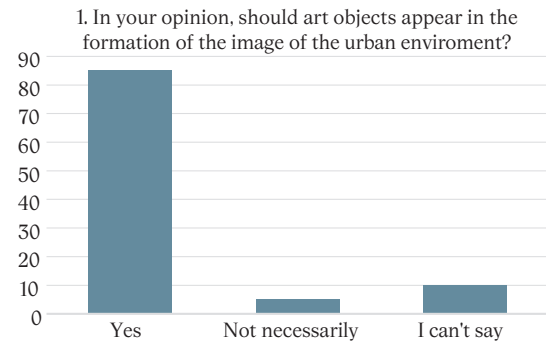


Figure 4. Evaluation of the opinion of residents regarding the inclusion of art objects in the urban space, %

Source: prepared by the article's author

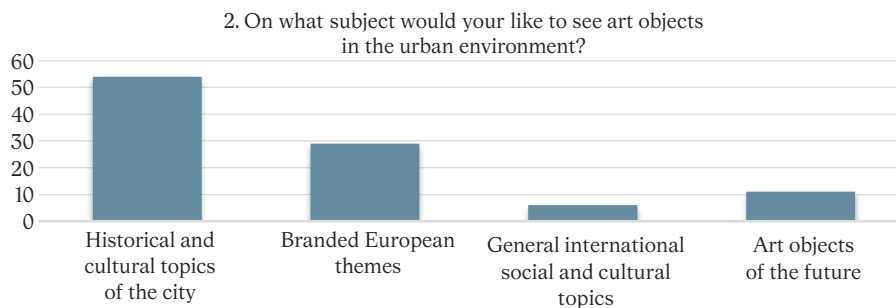


Figure 5. Evaluation of the thematic plot of art objects, %

Source: prepared by the article's author

The choice of predominantly historical and cultural themes of the city's art objects explains the preference among the urban population for socio-cultural solutions to the organisation of the urban environment. That is, the city needs its own brand; people want to promote their identity. Many respondents rate the presence of art objects in the city space highly. This shows that people can no longer imagine a city without these facilities (Fig. 6).

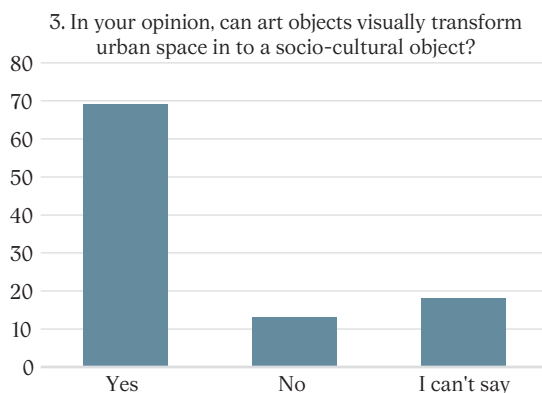


Figure 6. Assessment of residents' attitude to art objects, %

Source: prepared by the article's author

In general, the results of the sociological survey showed a positive attitude of citizens to the presence of art objects in the urban environment. An assessment of the public's attitude to the presence of art objects in the urban environment is shown in Figure 7.

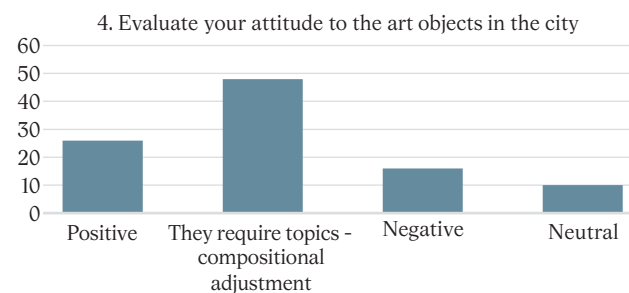


Figure 7. Assessment of existing art objects in the city, %

Source: prepared by the article's author

Defining the role of art objects in the city, the majority of respondents tend to believe that these objects require thematic and compositional adjustment, because a group of art objects and each one separately form the image of the city; reflect its uniqueness and inimitability (Fig. 8).

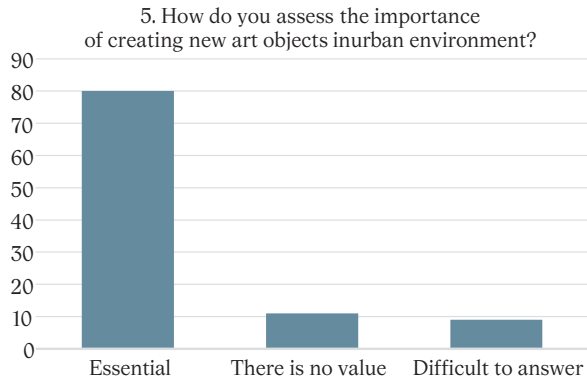


Figure 8. Assessment of the significance of art objects, %
Source: prepared by the article's author

Understanding the significance of art objects in the formation of the architectural environment of city spaces indicates that citizens take such objects seriously. To assess the opinion of the population on the issue of participation in the selection of art objects for placement in the urban environment, it shows that people understand the importance of art objects in shaping the image of the city and want to participate in their selection (Fig. 9).

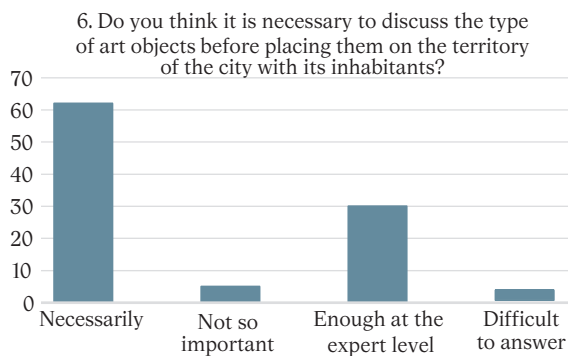


Figure 9. Assessing the coherence of art objects with the population, %

Source: prepared by the article's author

The survey results show that the majority of respondents believe that before placing art objects on the territory of the city at the stage of the preliminary design, it is necessary to discuss the theme and content of the planned art objects with the city residents. Public participation in

the selection and assessment of the quality of art objects is an important procedural component for further placement and formation of the urban image. The popularity of art objects in the urban environment largely depends on the degree of consistency with the opinion of experts and city residents.

CONCLUSIONS

Organisation of the urban environment and the role of art objects in the shaping of visual perception depend on the culture and traditions of the inhabitants of a particular city. As a whole, the art objects of each city should create a unique and unrepeatable image, which is distinguished by contrast, attractiveness and diversity with the use of innovative technologies and materials, as well as taking into account the culture and traditions of the inhabitants. The integrity and inseparable unity of each element, content and aesthetic component of art objects will create emotional exclamations of residents and guests of the city. In order to take into account the culture and traditions of the city's inhabitants during the design and placement of art objects, it is necessary to conduct a survey and expert evaluation, which should be an important component of the process of shaping the urban space.

The principle of interaction in the system "art objects – public space – residents" should be built by creating an environment that meets the high aesthetic demands of modern society. Art objects in the urban environment are the main element of identification of the urban space. Art objects, along with the solution of the organisation of the architectural and spatial task, serve as educational, cognitive, communicative, recreational components.

The prospect of further research on this topic is the preparation of relevant regulatory documents that control the placement of art objects in the urban environment, as well as the development of criteria for the participation of the urban population in the selection of art objects to be placed in urban space.

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CONFLICT OF INTEREST

None.

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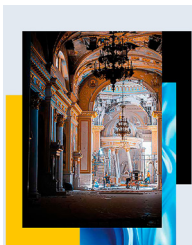
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Арт-об'єкти – невід'ємний компонент у формуванні архітектурного середовища сучасного міста

Анотація. Формування образу сучасного міста, його естетичних і художніх якостей, покращення зовнішнього вигляду та привернення уваги мешканців і гостей міста до його окремих частин за допомогою традиційних, сучасних та ексклюзивних арт-об'єктів є актуальним питанням. Основна мета дослідження полягала у вивченні теоретичних матеріалів, дослідженні характеристик, функцій, ролі арт-об'єктів в архітектурі сучасного міста, а також ставлення мешканців до використання арт-об'єктів у міському просторі. Програма дослідження включала наступні етапи: підготовчий, дослідницький та узагальнюючий з комплексним використанням загальнонаукових методів дослідження. Методи включали аналіз наукової літератури, польові дослідження, аналіз архітектурних рішень, аналіз аналогічних проєктів, узагальнення раніше запропонованих ідей щодо формування громадського простору. В результаті проведеного комплексного дослідження було узагальнено основні функції арт-об'єктів, властивості арт-об'єктів та роль арт-об'єктів у формуванні архітектурного середовища сучасного міста в системі «арт-об'єкти – громадський простір – мешканці». Проаналізовано та систематизовано основні характерні риси, якими повинні володіти арт-об'єкти в контексті міського простору. Через опитування населення міста було встановлено, що наявні арт-об'єкти в містах потребують тематичного та композиційного коригування, оскільки група арт-об'єктів та кожен з них окремо формують імідж міста, відображають його унікальність та неповторність. Опитування виявило, що мешканці, для формування міського середовища, надають перевагу арт-об'єктам історико-культурної тематики. З метою врахування культури та традицій мешканців міста під час проєктування та розміщення арт-об'єктів необхідно провести опитування та здійснити експертну оцінку, що має стати важливою складовою процесу формування міського простору. Теоретичне і практичне значення результатів дослідження полягає в тому, що матеріали, положення і висновки, які містяться в ньому, можуть бути включені при підготовці навчальних матеріалів з дизайну середовища, а також використані в ролі рекомендацій для вдосконалення процесу формування образу міського середовища в діяльності органів влади, проєктних організацій, розробників нормативної документації

Ключові слова: роль арт-об'єктів; образ сучасного міста; публічний простір; функції арт-об'єктів; властивості арт-об'єктів; характеристики арт-об'єктів



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Theatre effectiveness calculation

Abstract. With its origins dating back to ancient times, theatre faces competition from more modern and technological forms of entertainment in the 21st century. Consequently, the question of genre demand and its effectiveness – both mental and economic – is quite relevant. For Ukrainian theatre, which has faced the challenges of a full-scale invasion, the issue of effectiveness is even more significant. This study aims to determine the main indicators for assessing the effectiveness of theatres by analysing key performance indicators and financial aspects of institutional management. Using such methods as statistical analysis, comparison, synthesis, and forecasting, the research examined the current state of the industry and its economic indicators. As a result of the study, an increase in indicators of gross income, the number of employees, and personnel costs in Ukrainian theatres during 2015–2018 was proven, and the impact of COVID-19 on the activities of institutions was assessed using the example of Lviv. Separately, the impact of the war on the industry was studied, the mistakes made by Crimean theatres during the temporary occupation were assessed, and an analysis of the repertoire of relocated institutions on new stages was conducted. A unified system for comparing the economic indicators of various objects of performing arts was also developed, which is based on such a universal unit of measurement of goods as one spectator seat. The practical significance of the study lies in the creation of a set of economic effectiveness indicators – such as sales, cost, and troupe occupancy – which can be useful for relevant ministries and departments in calculating actual financial indicators and planning

Keywords: performing arts; creative industry; economy; charitable performances; ticket sales

INTRODUCTION

In the 21st century, the number of entertainment options, primarily of a technological nature, is increasing almost daily. Against this backdrop, the study of the economic effectiveness of such a conservative art form as theatre becomes quite relevant to understanding how to retain and expand the audience.

In addition to purely technological competition, at the beginning of the 2020s, the world's contemporary theatre faced the problem of the COVID-19 pandemic and related restrictions, while Ukrainian theatre faced the challenges of a full-scale invasion and the temporary occupation of additional territories. Under the new circumstances, some Ukrainian theatres were forced to cease operations, some

managed to relocate from the East and South to safer regions, and some revised their repertoire and operating hours. Nonetheless, the economic impact following the start of the full-scale war in February 2022 was felt by all Ukrainian theatres without exception. The effectiveness of theatres, which was significantly affected by these crises, required an updated calculation system to respond promptly and effectively. Moreover, there emerged a need for measurement tools that would allow for the comparison of different theatre institutions.

The topic of theatre's existence in crisis conditions has already been addressed by leading Ukrainian scholars in their research. For instance, B. Mochurad *et al.* (2021), by

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analysing the website of the Maria Zankovetska National Academic Ukrainian Drama Theater, developed their own methodology for calculating the profitability of the website from 2018 to 2020. The study examined trends in the number and duration of sessions, page views, as well as the impact of the coronavirus pandemic on these indicators.

With the restoration of Ukraine's independence in 1991, independent theatrical organisations emerged, which, unlike the outdated post-Soviet structures, possessed not only artistic but also economic acumen. M. Yakovenko (2022) in her research proved that increased competition positively influenced the development of managerial skills of the leadership of both new and traditional theatres, transforming a purely subsidised industry into a series of successful commercial projects with their own brands, communication strategies, and predictable profits.

Social theatre, as a phenomenon that does not aim for economic profitability, was studied by Y. Soroka & A. Savchenko (2021). Using the example of Kharkiv's forum theatre and playback theatre projects, the authors studied the therapeutic impact of such social events and the individual transformations of participants – both actors and spectators. The study proved that it is precisely in times of crisis – pandemic, occupation of Crimea and Donbas – that theatre turns into a means of psychological relief, where people, through catharsis, have the opportunity to get rid of some of their problems.

Exploring Ukrainian examples of implementing postmodern theatrical practices during the pandemic, Y. Bekh *et al.* (2021) proved the need to search for new types of communication and create a balance between the actor and the audience that would correspond to the new historical realities. One such solution during the pandemic was online broadcasts of theatrical performances, where the audience could be “present” without violating quarantine restrictions. At the same time, ticket sales for such remote events helped several theatres to receive funding and ensure their own effectiveness. V. Kovpak & N. Lebid (2022) considered the creative industry, which includes theatre, as a component of the creative economy and studied the processes occurring in this ecosystem: the formation of a corresponding entrepreneurial culture, the creation of social capital, the institution of reputation, etc. It was proven that one of the indicators of efficiency in the creative industry is the ability to monetise one's own talent.

When discussing the efficiency of theatre, it's important to consider this term not only in its financial sense but also in the context of achieving goals, one of which is to emphasise the features of Ukrainian national identity in the European cultural space. O. Mosendz *et al.* (2022) dedicated their study to analysing compositions that spread truthful narratives of the war to European audiences and, through art, convince the community of the need for urgent assistance to Ukraine.

Thus, the question of the efficiency of Ukrainian theatre has been the subject of scientific research multiple

times; however, it has not been studied in the context of developing an economic toolkit. The goal of this research is to determine the key indicators for evaluating the effectiveness of the activities of performing arts institutions.

MATERIALS AND METHODS

In the process of conducting this research, the features of the effectiveness of theatrical troupes and collectives were considered both in regular operation before 2020 and during the crisis challenges of the pandemic and full-scale invasion. In particular, to analyse migration processes in the theatre sphere and the conditions for restoring the repertoire in a new location, the method of synthesising individual cases of theatres in Kharkiv, Luhansk, and Sevastopol was employed. Additionally, through the method of comparison, current effectiveness indicators of key theatres in Lviv from 2018 to 2022 were contrasted. Such economic indicators as the number of performances per year and the number of spectators were compared dynamically.

To obtain objective data and calculate economic indicators, statistics from the Directorate of Creative Industries of the Ministry of Culture of Ukraine (2018) were used, which include data on the added value of theatrical and concert activities from 2013 to 2018. Since, according to the Official Letter of the Ministry of Culture and Information Policy of Ukraine No. 429/A-460/23-3III (2023), the MCIP did not collect official administrative reports on theatres during 2020–2022, more up-to-date information was collected from open unofficial sources or calculated using the extrapolation method.

In the course of the study, the analysis method was also used to identify the challenges faced by the national theatre – both at the regional level, such as the Kyiv City State Administration (Official portal of Kyiv..., 2023) and the activities of municipal theatres in the first year of the full-scale war; and at the national level, according to the statistics of the MCIP (2024) regarding damaged cultural infrastructure objects in Ukraine.

In addition to the above, the materials involved in conducting this research included operational data from the Ukrainian Cultural Fund (2024), the project for creating a digital theatre archive Theatre.Com.Ua (2020), the Official website of the State Statistic Service of Ukraine (2017), as well as Order of the State Statistics Service of Ukraine No. 318 “On Approval of the State Statistical Observation Form No. 9-nk (annual) ‘Report On the Activities of the Theatre for 20__’” (2013).

To objectively assess the effectiveness, which encompasses such diverse aspects of theatre operations as sales volume, income, social component, and labour resource involvement, the following indices were introduced: Sales Efficiency (*Es*), calculated as the ratio of tickets actually sold for performances to the total number of tickets; Cost of Goods (*Cg*), which is the ratio of total annual capital investments to the total number of tickets; Cost Efficiency (*Ec*), as the difference between cost of goods and the average cost; Efficiency of Employee Workload (*Eew*),

calculated as the actual workload of the troupe divided by the standard workload in man-hours; Labour Intensity (*LI*), which is the ratio of the standard workload in man-hours to a unit of product, understood as such a universal indicator as one spectator seat. Additionally, using forecasting methods, based on the obtained statistics of existing trends and expert opinions, the future prospects of theatrical arts in Ukraine were predicted.

RESULTS

Despite constant external pressure, Ukraine has managed to form a distinctive theatrical culture and a rich history of its own theatre. Starting with the first interludes of Iacob Gawatthowic in the 17th century, the Poltava theatre under the leadership of Ivan Kotlyarevsky, the syncretic “Theatre of Coryphaei” of Mykhailo Starytskyi, Marko Kropyvnytskyi, and Ivan Karpenko-Karyi, and ending with the legendary “Berezil Theatre” of Les Kurbas in the 20th century – Ukraine, since the restoration of independence in 1991, has inherited a rich theatrical legacy. As of 2017, there were 113 state and municipal theatres in the country (Theatre.Com.Ua, 2020).

When calculating the effectiveness of theatrical events, the Directorate of Creative Industries of the Ministry of Culture of Ukraine (2018) prepared an Analytical Report on the calculation of economic indicators in the creative sector. The dynamics of the volume of gross income from operating activities, taking into account subsidies for production in the theatre and concert industry, is shown in Figure 1. The data in the graph indicates that after two years of relative stagnation caused by the beginning of the war and the temporary occupation of part of Ukrainian lands in 2014, there was a recovery of economic indicators, and the effectiveness of theatre and concert activities increased almost threefold to 1.8 billion UAH. Another important indicator of the industry's development is the number of employees working in it. According to the data of the Directorate of Creative Industries of the Ministry of Culture of Ukraine (2018), this indicator was also on a positive trend in “pre-COVID” Ukraine (Fig. 2). To understand not just the literal number of staff but the effectiveness of their work, it is important to include another indicator – expenditure on personnel for business entities (Fig. 3).

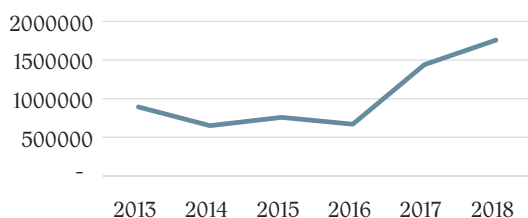


Figure 1. Added value by production costs in the theatre and concert sector, thousands of UAH

Source: compiled by the author based on data Directorate of creative industries of the Ministry of Culture of Ukraine (2018)

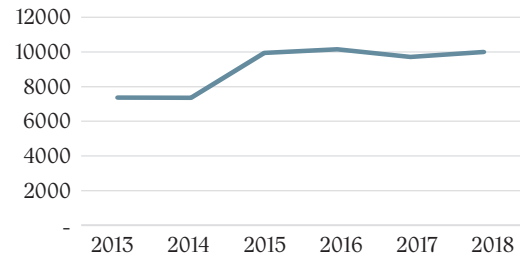


Figure 2. Number of employed theatre and concert workers in Ukraine

Source: compiled by the author based on data Directorate of creative industries of the Ministry of Culture of Ukraine (2018)

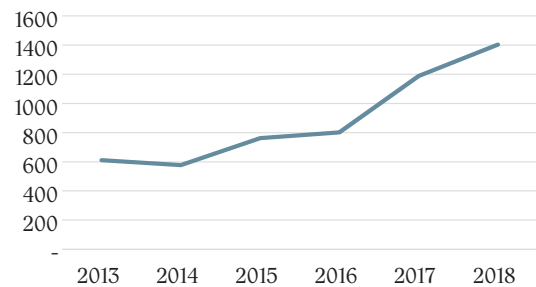


Figure 3. Expenditure on personnel for theatrical and concert sector entities, million UAH

Source: compiled by the author based on data Directorate of creative industries of the Ministry of Culture of Ukraine (2018)

It is worth noting that according to the graphical indicators, although the number of employees (Fig. 2) fluctuated within the margin of statistical error during 2015–2018, expenditure on personnel (Fig. 3) showed a significant upward trend. Thus, with a nearly static quantitative indicator of theatre workers, the wage fund increased significantly, and accordingly, the efficiency of their work.

The COVID-19 pandemic and associated quarantine restrictions significantly impacted all spheres of human activity, but the cultural and mass sectors suffered the most, leading to the suspension or even closure of a number of theatres. However, the full-scale military invasion in February 2022 dealt an even greater blow to Ukrainian culture. According to official data from the Official website of the Ministry of Culture and Information Policy of Ukraine (2024), as of March 2024, in just two years, the enemy had damaged and destroyed 1946 cultural infrastructure facilities, including 38 theatres, cinemas, and philharmonics. Notably, the Theatre.Com.Ua website still lists the Donetsk Academic Regional Drama Theatre of Mariupol and mentions its own festival “Theatrical Gate”, held in 2019, despite the theatre’s destruction by occupiers in 2022 being one of the most well-known crimes against the civilian population. Thus, Ukraine’s theatre industry has suffered significant losses, which has significantly affected its economic indicators.

To survive and maintain their functionality, a significant number of theatres relocated from temporarily

occupied territories or regions close to the frontline. Lviv, as the largest city in Western Ukraine with established theatrical traditions, attracted the attention of many troupes that were forced to flee the war. Moreover, Lviv theatres immediately responded to the full-scale invasion and adjusted their repertoire to the new realities. For example, just a month after the start of the war, in late March 2022, the Varta theatre presented the premiere of "The First Day of the War", and in the summer, the large stage of the Lesya Ukrainka Lviv Academic Drama Theatre hosted the premiere of Dmytro Zakhochenko's topical play-concert "Imperium Delendum Est". The new art space Jam Factory also included contemporary theatrical projects by young playwrights in its repertoire. All this demonstrates the ability of the Lviv theatre school to combine classical works with the most pressing challenges of the modern world, making it extremely effective and, accordingly, allowing it to gain economic benefit even in the face of difficult challenges.

Returning to the issue of relocants, one notable figure from the Kharkiv academic school who found refuge in Lviv during the great war is director Artem Vusyk. Thanks to him, the independent theatre Varta emerged in Lviv in 2022, bringing together artists who were forced to move to Lviv due to the war. Another Kharkiv team, the authors of the Parade Fest, published the collection "Anthology 24", consisting of dramatic texts about the war, created after February 24, 2022. Several texts from the "Anthology" were later presented on the stage of the Lesya Ukrainka Theatre in the format of staged readings. These topical projects had a noticeable economic effect and financially stimulated their participants.

The Luhansk Regional Ukrainian Academic Music and Drama Theatre was forced to relocate twice – after the beginning of the occupation of Luhansk in 2014, the troupe, preserving its own effectiveness and ability to work, moved to Severodonetsk, and in 2022, with the enemy approaching, relocated further West, to Sumy. By staging 6–7 of their own performances per month, the Luhansk Theatre in Sumy was able to return, at least, to the break-even point, resumed touring activities, and is building economic calculations for the restoration of the destroyed theatre in Severodonetsk after the victory and de-occupation.

When evaluating the effectiveness of Ukrainian theatre, it should also consider the paradox that occurred with institutions that remained in occupied Crimea. Unlike other regions where buildings were destroyed by tanks and bombs of the occupiers, Crimean theatres did not suffer from the hybrid annexation of 2014 and continued their work under the occupation authorities. All nine professional theatres with their own troupes, repertoire, and stationary stage continue to operate in Simferopol, Yevpatoriia, and Sevastopol. For ten years now, they have been operating at the expense of the occupying country, staging performances and promoting anti-Ukrainian values. It is crucial to recognise that after de-occupation, the question of returning these institutions to the Ukrainian cultural space will be very challenging.

To protect Ukrainian culture at all levels – mental, economic, and physical – and to avoid repeating the mistakes of Crimea, where a hybrid attack on the native language and national cultural codes was supported for decades, significant changes are taking place in the theatrical environment. Classic works from the occupying country have been removed from repertoires, the Ukrainian language environment has been fully restored, and theatres that bore the mention of an enemy state have been renamed. Besides the purely moral sense of justice, these changes have also affected the economic efficiency of the theatrical institutions – since the beginning of the full-scale aggression, in the consciousness of the average Ukrainian theatregoer, the works and language of the occupier have been moved to the marginal plane, and they are no longer willing to pay money for such a dubious cultural product.

A separate dimension of art monetisation is the spread of NFTs (Non-Fungible Tokens) products in Ukraine in the early 2020s. Such digital assets, which can be, for example, images of characters from performances, serve three important functions at once: they add an economic dimension to an art object, act as a voice for Ukrainian interests, and turn into a chronicle of contemporary art (Official website of Binance, 2022). The Ukrainian charitable NFT project "Meta History: Museum of War" (2024), with the support of the Ministry of Digital Transformation of Ukraine, accumulates art objects depicting the war and funds the restoration of cultural monuments.

Changes in key economic indicators of theatres in the years before the war and immediately after its beginning can be traced using the example of the Statistics of municipal cultural institutions of Lviv City Council (2022), in particular, such cultural institutions as the First Academic Ukrainian Theatre for Children and Youth, The Voskresinnia Lviv Academic Theatre, Les Kurbas Lviv Academic Theatre, Lesya Ukrainka Lviv Academic Drama Theatre, Lviv Theatre of Variety Miniatures "Both People and Puppets", and Lviv Municipal Theatre, Art Research and Educational Center "Word and Voice". The total number of performances changed as follows: in 2018, the mentioned institutions performed 731 performances, in 2020 – almost 1200, in 2021 – 752 performances, and in 2022 – 673. Accordingly, the full-scale war did not have a critical impact on the Lviv theatre community. Another important indicator of a theatre's effectiveness, the number of spectators per year, is also on an upward trend for the six mentioned municipal institutions. If in 2019 the total number of spectators was less than 10 thousand, then in 2020 this number increased to almost 25 thousand, in 2021 – to 29 thousand, and in the crisis year of 2022, the number of spectators per year increased to 47 thousand. These indicators demonstrate, firstly, the effectiveness of the theatres' work even in the conditions of a pandemic and war, and secondly, the society's demand for art. After all, the more difficult the situation is, the greater people's desire to escape from reality, switch to art, and experience catharsis.

As reported by the Official portal of Kyiv City State Administration (2023), the capital, even under martial law, managed not only to maintain the operation of theatrical institutions but also to establish an effective management system. During the crisis and extremely challenging year of 2022, municipal theatres presented 57 premieres to the residents and visitors of Kyiv and showcased over 2500 paid performances to 256000 spectators. Separately, 79 charity performances were also demonstrated, which were attended by almost 11 thousand people.

When transitioning on to the practical calculation of a theatre's economic efficiency, it is worth applying the same principles as for analysing the efficiency of any enterprise. Following the specifics of intangible production, it is necessary to develop a certain scale of measurement, a unit of a conditional product, thanks to which it is possible to compare institutions with different numbers of actors, stages, and performances. Such a unit is one spectator seat – a unit of product (UP) that theatres sell. In addition, each theatre has such physically limited constant indicators as the maximum amount of product (MP) sold per year (i.e., the number of working days multiplied by the number of seats in the hall) and the maximum annual income MI (the number of products per year multiplied by the average ticket price).

Thus, the Sales Efficiency indicator (Es) can be calculated, which is the ratio of the actual amount of product sold (AS) to the maximum amount of product (MP):

$$Es = AS/MP. \quad (1)$$

At the same time, another important index, Cost of Goods (Cg), is calculated as the ratio of total annual capital investments (AC) to MP per year:

$$Cg = AC/MP. \quad (2)$$

Since the lower the cost price, the higher the efficiency, the difference between the average price (AP) and the (Cg) is an indicator of another universal calculation index – Value Efficiency (Ev):

$$Ev = AP - Cg/100. \quad (3)$$

To prevent situations where a theatre actor, having performed in only 10–15 performances a year and worked 40 actual hours, receives a full salary, it is worth paying attention to the workload of the staff. Since the average workload of the troupe should be a measure of efficiency, the calculation requires multiplying the number of actors by the number of working hours per year to determine the workload standard in man-hours (MH). Thus, if the sum of the hours worked by all actors per year is the actual workload of the troupe (AW), then the Efficiency of Workload (Ew) will be equal to:

$$Ew = AW/MH. \quad (4)$$

Another key indicator of efficiency, reflecting labour costs per unit of product, is Labour Intensity (LI):

$$LI = MH/UP. \quad (5)$$

All calculated indices are fundamental for assessing the efficiency and competitiveness of theatres. They provide a sufficiently complete and objective picture, as they cover such diverse aspects of theatre operations as ticket sales, profitability, expenses, as well as the workload of employees and stages. By evaluating theatres using these indices, it is possible to conduct a comparative analysis of different institutions and determine their effectiveness in various aspects. These economic indicators, in combination with the indicators of effectiveness studied above, such as the elasticity of the repertoire and the ability to quickly adapt to external challenges, will be useful in the post-war reconstruction of the industry.

The concept of theatre effectiveness encompasses several fundamental components. There are purely economic parameters that demonstrate the institution's ability to cover its costs and generate a certain profit. There is also a measure of effectiveness that reveals deeper aspects – such as the ability to influence society, the desire and ability to reflect topical issues and to evoke an emotional response in the audience.

DISCUSSION

The global scientific literature has attempted to find answers to each of these questions. For instance, C. Castiglione *et al.* (2023), investigating the enhancement of efficiency and productivity in the performing arts across eleven European countries using a stochastic frontier approach, demonstrated that overall theatre productivity in the European Union countries increased over the studied period. At the same time, technological changes in the industry demonstrate either a minimal level or zero level. S. Greer (2021), who studied the UK's policy on financing artistic events, emphasised the advantages of a “mixed cultural economy” in which the combination of government grants, earned income, and private sponsorship is called the key to sustainable growth. These observations are important for understanding the general European trend, but they are difficult to extrapolate to Ukraine, where martial law is in effect.

Research by S. Rathje *et al.* (2021) has proven that attending live theatre improves empathy and makes the audience's behaviour more pro-social. During their field studies, the authors recorded an increase in charitable donations among citizens who attended a performance, compared to a control group whose members had not been to the theatre for a long time. In the Ukrainian context, this indirect economic indicator should also be taken into account and used to increase donations to the Armed Forces of Ukraine (AFU).

The activities of traditional theatres with their standard ticket sales mechanics, whose efficiency indices were

derived above, are relatively familiar for evaluation. The complex process is to calculate the efficiency of non-commercial and social theatres. A. FitzGibbon (2021), who researched the effectiveness of management in such institutions, notes a large number of stakeholders in the field of non-commercial performing arts – such as government bodies, private investors, marketers, and both full-time and freelance workforce. According to the obtained data, the author believes that it is the social theatre that is the vanguard of change in the modern management of non-profit organisations.

The COVID-19 pandemic and associated quarantine restrictions have significantly impacted the performing arts industry worldwide. Theatres were forced to either close to avoid losses or transition to a digital format. This transformation, according to some experts, had an apocalyptic undertone in 2020 – because in the first months of the pandemic, no one knew how long such “remote art” would remain relevant. Although A. Shipman & A. Vogel (2024) believed that when cultural events go online, the “chemistry” between the actor and the audience is lost, from an economic standpoint, selling tickets for remote access proved to be a worthy alternative to closing theatres. L. Bissell (2023) also wrote about the effectiveness of performances during the pandemic. Her research on cultural events in Germany, Poland, and the United Kingdom illustrated the economic effectiveness of events not only when transitioning to digital platforms but also in outdoor venues.

However, from an economic standpoint, the forced pandemic innovations had their advantages – the number of viewers at such a “virtual” performance is almost unlimited, and thus the effectiveness of this format compared to traditional, in-person performances increases exponentially. M. Pietrzak-Franger *et al.* (2023), using the example of the British theatre, proved that although the quarantine affected the usual liveliness of performances, it instead attracted a large number of new adherents to the ranks of theatregoers. The initiative “National Theatre at Home”, which allowed viewers to watch performances for free via YouTube, opened the theatre to a new audience, who after the end of the restrictions began to attend performances offline. According to the statistical data of Lviv theatres of that period, which was noted in the study, COVID-19 did not have a powerful impact on the number of performances or viewers, in particular thanks to technological solutions.

The full-scale war in Ukraine has also not escaped the attention of foreign arts researchers. For example, S. Graf (2024) in their article dedicated to the work of the Meta History: Museum of War project, explores how the museum uses NFT tokens to accumulate additional sources of funding for the restoration of Ukrainian theatres. As E. Olzacka (2024) noted, the development of Ukrainian cultural policy was also facilitated by radically reformed or even newly created institutions – the

Ukrainian Cultural Foundation (2024), the State Agency of Ukraine for Arts and Art Education, and the National Union of Theatre Artists of Ukraine. All of them contributed to strengthening the self-consciousness of Ukrainians as a political community and mobilised them to fight for the integrity of the Ukrainian state. Moreover, it was this that contributed to the recognition of Ukrainian culture as independent from Russian, which was crucial for obtaining financial international support after February 2022.

Regarding the problems that traditional theatre faces with demand from the younger target audience, W.J. Wesels (2021) has written. As the author managed to prove, the decision of the youth segment to purchase theatre tickets is highly dependent on opinion leaders and social media. Accordingly, to increase the effectiveness of the theatre’s influence on young people and stimulate their financial contributions to the industry’s economy, it is necessary to connect marketing mechanisms with the involvement of authoritative trendsetters.

Returning to the specifics of the purely financial efficiency of the theatre industry, it is worth mentioning the Italian experience of state subsidising the culture sector. C. Castiglione *et al.* (2024) proved that the impact of state funds on the technical efficiency of theatre firms is positive and significant, and the profitability of subsidies in this area reaches, on average, 90%. This information to some extent intersects with the data of the Ukrainian MCIP, according to which the volume of gross income of theatres from operating activities, taking into account subsidies, had a positive trend.

K. Smolny & M. Galecka (2021) investigated the relationship between productivity and labour costs using the example of public theatres in Poland. The authors found that the growth of productivity of troupe members directly depends on labour costs, in particular – overtime pay. This fact is confirmed by the calculation of the Efficiency of Workload carried out in this study.

The topic of increasing the effectiveness of theatrical activities through the integration of cutting-edge technical solutions was explored by Y. Bai *et al.* (2023). Their project “Smart Theatre”, which includes the functions of intelligent building management and creates a new ideology of scientific and technical servicing of the performing arts, deserves attention and has all the prospects for implementation in Ukraine in the process of post-war reconstruction. Another innovative approach in the performing arts that should be adopted in the future is crowdfunding. S. Handke & C.D. Chiesa (2022), who considered this increasingly popular means of attracting investments in the context of financing theatrical activities, concluded that this method of accumulating funds, among other things, contributes to the popularisation of culture among young people. Accordingly, this approach should also be taken into account when planning the financing of future Ukrainian art projects.

CONCLUSIONS

Despite the powerful development of modern technologies, theatre remains a sought-after genre of art and one of the few artistic forms where the viewer has the opportunity for live communication and experiencing emotions in real-time. Ukrainian theatre has demonstrated stable performance indicators both in terms of the number of theatres, the number of employees and their incomes, as well as the total economic gross income from operational activities.

The COVID-19 pandemic, which temporarily forced performances into an online mode, did not ruin the theatre industry. On the contrary, it fuelled interest in traditional art and helped attract new audiences after the lifting of quarantine restrictions.

However, it was the Ukrainian theatre, its traditions, heritage, and tangible and intangible assets that faced additional, even more complex challenges – with the beginning of the war in 2014 and, subsequently, its full-scale phase in 2022. The performing arts industry, like the country as a whole, managed to withstand the first, most difficult months of the invasion and find new artistic means and approaches. A number of theatres that were relocated from dangerous and occupied areas were able to resume their activities at new venues and continue their effective work. In this case, by effectiveness, means not only the ability to generate financial profit but also the therapeutic

work of restoring the mental health of people affected by the war, primarily young people.

Even though the majority of young people remain a “challenging” audience and require additional persuasion to attend live performances, contemporary theatres are finding ways to encourage them and are demonstrating their effectiveness in this direction.

Regarding the calculation of purely financial indicators, it is worth using a universal unit of goods – a spectator seat – thanks to which it is possible to compare the economic parameters of different theatres with different repertoire densities, troupe compositions, and price categories. In this case, the most informative indices are Sales Efficiency, Cost of Goods, Value Efficiency, Efficiency of Workload, and Labour Intensity. To improve these indicators, it is necessary to employ a full range of modern marketing technologies, without waiting for the end of the war and post-war recovery. A complex of such advertising measures for the additional popularisation of Ukrainian theatre, which will affect its popularity and attract a new audience, can be the topic of the next study.

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CONFLICT OF INTEREST

None.

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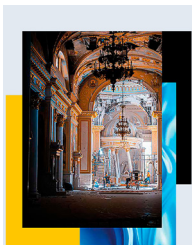
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Розрахунок ефективності театру

Анотація. Театр, що веде свій початок ще з античних часів, у XXI столітті вимушений конкурувати з більш сучасними та технологічними розвагами. Відповідно, питання затребуваності жанру, його ефективності – як ментальної, так і економічної – є досить актуальними. Для українського театру, що зіштовхнувся з викликами повномасштабного вторгнення, тема ефективності є ще більш значущою. Мета даної роботи полягає у визначенні основних індексів для оцінювання ефективності театрів шляхом аналізу ключових показників ефективності та фінансових аспектів управління закладом. Завдяки таким методам як статистичний аналіз, порівняння, синтез та прогнозування, було проведено дослідження актуального стану галузі та її економічних показників. В результаті дослідження було доведено зростання індикаторів валового доходу, кількості працівників та витрат на персонал протягом 2015–2018 років в українських театрах, а також оцінено вплив COVID-19 на діяльність закладів на прикладі Львову. Окремо було досліджено вплив війни на діяльність галузі, оцінено помилки, зроблені кримськими театрами під час тимчасової окупації, а також проведено аналіз репертуару релокованих закладів на нових сценах. Також було розроблено уніфіковану систему порівняння економічних показників різних об'єктів сценічного мистецтва, що має за основу таку універсальну одиницю виміру товару як одне глядацьке місце. Практична значимість дослідження полягає в створенні комплексу економічних індексів ефективності – продажів, вартості, завантаженості трупи тощо – які можуть бути корисні для профільних міністерств та відомств під час розрахунків фактичних фінансових показників та планування

Ключові слова: сценічне мистецтво; креативна індустрія; економіка; благодійні вистави; продаж квитків



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Church music of Kyivan Rus in the formation of religious-aesthetic ideals and mental-ideological attitudes of Orthodoxy

Abstract. In 2024, the church music of Ukrainian Orthodoxy requires a thorough analysis of its impact on cultural identity and spiritual development over the centuries. Church hymns, through the synthesis of arts and sacraments, facilitated the interaction between music and liturgical text, enriching liturgical practice and the spirituality of Kyivan Rus. In 2024, the problem of the spiritual revival of the nation, its cultural identity through the involvement of hesychast traditions in Orthodox church practice acquires new relevance and expediency. The purpose of the article is to carry out a comprehensive analysis of the religious-aesthetic, theological, and cultural ideas of hesychia, which were manifested in the church-musical practice of liturgical services and influenced the spirituality of the Orthodox person over the course of a thousand-year history. The study applies art history and cultural studies approaches, uses methods of analysis, synthesis, comparison and interaction of cultural affiliation and spiritual progress of the nation. It has been scientifically proven and substantiated that the musical art of the Kyivan Rus became the personification of spiritual transformations, formed the mental and ideological constructs of Eastern Christianity in its ancient Old Rus form thanks to Orthodox liturgical music. According to the results of scientific analysis, it appears that the adoption of Eastern Christianity in Kyivan Rus became a fundamental milestone in the development of its musical culture, which was significantly influenced by the patristic doctrine and spirituality, in particular hesychast views and customs that came to Rus from Athos. It is proved that church music in Kyivan Rus was filled with God's light, spiritual "energy", peace-making harmony, balanced tempo-rhythm and soulful melody, it was a manifestation of "sonorous" divine silence, "singing with thoughts". This research will be appropriate in curricula on the history of music, on the history of sacred art, on Christian ethics and aesthetics, for further scientific and educational research of church Orthodox chants and their relationship with Byzantine hesychast practice in the context of mutual influence on mentality, worldview, religious and aesthetic ideals

Keywords: liturgical chants; hesychasm; spirituality; cultural identity; ethno-national mentality; Eastern Rite Christianity

INTRODUCTION

In 2024, when the Russian Federation is waging an aggressive and terrorist war to destroy the Ukrainian state, its national identity, cultural memory, destroying infrastructure and killing the gene pool, the problem of the spiritual and religious revival of the Ukrainian nation, which rises

like a phoenix from the ashes of war, becomes urgent, acquires both practical and scientific relevance. It should be noted that certain works of the founders of the study of church singing are equivalent in significance and fundamentality. The theological works of the Ukrainian scholar

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and Metropolitan of Kyiv Yevhenii Bolkhovitinov, in particular "Historical Judgments in General on the ancient Christian Liturgical Singing and especially on the Singing of the Russian Church" are recognised as the main basic studies (Dyatlov, 2017). With regard to modern research on these issues, the works of scholars on the origin of church singing, who traced the formative principles of church monody in Ukrainian musical medievalistics, deserve attention.

The issues of structuring church songs of Byzantium and Kyivan Rus in terms of their notations are the subject of an article by art critic M.I. Kachmar (2015). The author believes, that linear-mensural notations contribute to the structuring of musical forms, this is a common heritage of ancient times and early modernity. Such a parallel can be drawn in relation to the creation of chants, melodies, and voices.

Researcher L.V. Tereshchenko-Kaidan (2012) outlines the Byzantine musical heritage through the prism of the perfect, sacred, noting that such an artistic example is authentic and inviolable in relation to the traditions of hesychia, melody notation, and texts throughout the thousand-year history of Ukrainian Orthodoxy. Among the modern cultural studies of historical and art retrospections of sacred music, it is worth mentioning the scholars O.M. Antonenko & M.M. Antonenko (2018). These scholars, studying the temple art of Orthodoxy, focus on the synthesis of architecture, painting and liturgical chants, considering church music to be the most significant component of this influence, which brings together musical culture and spirituality. According to the authors, the sacred music of the Orthodox tradition over the centuries gradually freed itself from religious influence and formed, in addition to liturgical, also paraliturgical and extra-liturgical genres of Orthodox singing.

According to the scientific research of O.L. Zosim (2018), the means of transforming church texts in liturgical practice from the Middle Ages to the Renaissance and Baroque were demonstrated for the first time. The author researches that in the Middle Ages, the sacred texts of divine services syncretically combined the verbal and the transcendent, where the latter is represented through the aesthetic component. Spiritual and aesthetic communication in the medieval liturgical church took place, according to the author's, through the dimension of the sacrament of the Eucharist, which surpasses any cognition. In this regard, the author defines the prayer-meditative component as a priority, and pushes the verbal impact of liturgical prayers into the background. Partially consonant with the researcher's conclusions regarding the transcendence of the sacred during divine services, it is worth noting that the musical and poetic (texts of prayers, psalmodies) were the first to equally ensure spiritual and aesthetic progress in the Middle Ages.

Researcher V.V. Voskoboinikova (2008) emphasises the principle of inclusion in music as a symbolic ritual action that generates in a person a sense of involvement in unearthly mysteries. The hesychia of the Byzantine tradition became widespread in the musical asceticism of Kyivan Rus, assimilated, enriched with creative customary colours and feats of self-sacrifice and self-denial.

The problem of the role of hesychasm in church art is highlighted by Ukrainian scientists V.A. Lychkovakh, L.S. Usikova. Thus, the modern scientist-aesthetician L.S. Usikova (2015), studying the influence on the worldview of Orthodoxy of the period of Kyivan Rus, indicates quite logically and provably, the trends in the synthesis of traditional folklore and Christian worldview, which had a decisive effect on the features of aesthetic thought of that time. Cultural processes were accompanied by corresponding aesthetic shifts in art, which gave Christian virtues a meaningful spiritual meaning and symbolic artistic forms. As the author notes: hesychasm as a culture of silent prayer with the heart by nature coexists and cooperates with the musical universe, because it is a kind of voice, singing with the heart and soul. The combination of "mute" and "voiced" prayer has a projection on the interaction of the energies of Silence and the Word, which breathes the peaceful hesychast prayer of Jesus Christ.

Aesthetician scholar V.A. Lychkovakh (2011) examines the problem of implementing hesychast postulates in church liturgical Orthodox practice. The scientist points out the special role of hesychia in church music, which is based on mystical contemplation, pacification and enlightenment within each person and in its external manifestations in art and creativity. It manifests itself vigorously in synergy, has a practical expression in the "litany of the mind" that leads to catharsis. Such a prayerful practice of hesychasm is peculiar to monasticism, it is the most optimal form of existence for it, since in prayer with the heart, in the acquisition of the Holy Spirit, silently, mentally, the "heartfulness" of concelebration with the Lord, the universe, the inner "I" is cognised.

Art critic I.L. Sakhno (2013), comparing church liturgical music and secular music, in particular its instrumental types, notes the divine origin of liturgical chant, in contrast to instrumental music, which "arose in times of active formation of material goods and generates the accumulation of negative emotions, anger, and lies". The scholar believes, that Orthodox church chants and secular academic music are antagonists, opposite objects, they separately develop according to their own laws.

The well-known theologian and theologian St. Gregory of Nyssa believed that hesychasm at the dawn of the formation of Christianity helped to realise the manifestations and secret needs of the human soul to rise to God, to comprehend Him with the help of church music. The saint emphasised that the world was created in musical euphony, which was created by the Creator. Each person carries within himself a small harmonious world that radiates energy and interacts with the melody of the universe (Filaret, 2011). However, it is worth noting the insufficiency of culturological religious and aesthetic works on the introduction of the ideas of hesychasm into the spiritual practice of church hymns throughout the entire period of development of Ukrainian Orthodoxy. The purpose of research is to determine the presence of the hesychast doctrine in the formation of the worldview content and

aesthetic sphere of Ukrainian spiritual culture, to characterise the features of the introduction of the principles of hesychia into liturgical church music. The scientific novelty lies in the theoretical comprehension of the issues of artistic and aesthetic development of Orthodox church singing in Ukraine as a musical cultural evolution; in the combination of socio-cultural and musical-aesthetic approaches to the study and enculturation of the ideas of hesychasm in the spiritual space of Ukrainian Orthodoxy; in the implementation of cultural and artistic reflection on the church music of Ukrainian Orthodoxy.

MATERIALS AND METHODS

The main developed methods that provided us with an understanding of the multi-level structure of spiritual culture, in particular, mental and ideological attitudes and religious and aesthetic preferences, the influence of the Byzantine traditions of hesychasm on aesthetic culture, the emotional and sensual sphere of the Ukrainian mentality, were cognitive, cognitive, value-oriented, evaluative-interpretive and creative-synthesising methods of scientific cognition. All fundamental methods have a component structure and interact with each other (Table 1).

Table 1. Main research methods

Cognitive method	This method helped to expand the circle of research for scientific, musicological and theological information, deepened interest in it. He contributed to the fact that a large amount of scientific literature of theological and liturgical orientation was processed, in particular, also those authors who are presented in the introductory part of this study. He determined the degree of interest and depth of scientific thought in expanding the musical spectrum of liturgical musical literature of the Middle Ages, which ensured a certain level of artistic erudition and combinatoriality in the formulation of his own judgments, the adoption of certain musicological and philosophical scientific statements about the essence of hesychasm, the history and characteristics of its manifestation in four gradations.
Cognitive-gnostic method	This method contributed to the conscious perception of liturgical works of church practice, namely Orthodox hymns. He helped to combine imagination and logic regarding "prayer of the heart" and "silent hesychast prayer". He provided awareness of the understanding of Jesus' hesychast prayer: "Lord Jesus Christ, Son of God, have mercy on me, a sinner", spiritual narratives and creative searches, made it possible to embody a certain level of personal musical erudition and moderation in determining the conclusions of the study.
Method of accumulation and awareness of the spectrum of phenomena	This method intensified interest in church singing of the Kyivan tradition, ensured the generation of general musical knowledge about significant, everyday, monodic singing in church and encouraged the originality of the manifestation of new songs, the avoidance of stereotypical judgments about the importance of church music in the formation of the cultural identity of Ukrainians; ability to search and efficiency of obtaining and defining new philosophical, religious, aesthetic and musicological information; development of skills in processing and searching for the source base presented in this research; the ability to express oneself creatively in the interpretation of musical liturgical songs, where the literary spirit prevails; openness to new scientific perspectives.
Method of emotional and sensory catharsis	This method ensured the translation of empathic musical impressions into aestheticised judgments regarding hesychia, vocal singing according to Octoichus; activated creative perception, experience, associative and figurative vision and separation of the musical component, in particular the church song in the synthesis of arts and sacraments (Divine Liturgy); creation of internal conditions for the regulation of associative images of the presence of God during personal "sonorous" and "silent" prayer.
Value-oriented method	This method helped to accumulate a spectrum of aesthetically valuable samples of church music of the Orthodox tradition in personal representations; to realise the aesthetics of Orthodox church hymns, its manifestation in mystical contemplation, admiration and inner enlightenment (catharsis). He contributed to the translation of aesthetic value judgments into the expression of his own scientific style; determination of the artistic and aesthetic value of the received and processed research information; contributed to the expression of aesthetic value judgments, the ability to synthesise an assessment of the perfection of the cultural process as a whole.
Evaluative and interpretive method	This method transformed the processed artistic and theological information into a personal scientific style of presentation; helped in building his own model of views on artistic processes and historical facts of assimilation of Byzantine musical Orthodox traditions in Kyivan liturgical singing practice, which provided an understanding of the continuity of the processes of ecclesiastical and national-cultural identity of Ukrainians over the centuries; contributed to the inclusion of artistic values in the aspect of Eastern Rite church music in a personally significant system.
Creative synthesis Method	This method ensured the dominance of the intellectual need for acquaintance with vocal works of church art, their theoretical-musicological and historical-philosophical comprehension; integrity of perception, understanding of spiritual cooperation in inseparable connection with the epoch. It prompted the realisation that personal conversations with the Lord at the level of hesychast synergy appear as spiritual co-creation, cooperation full of grace in terms of purification, kenosis, self-sacrifice, "good-making" as the highest hesychast feeling.

Source: developed by the author

The research methods used helped to determine the structure of spiritual culture, the peculiarities of the processes

of defining the spiritual and national-cultural identity of Ukrainians, which have been going on for several centuries.

RESULTS AND DISCUSSION

The church music of the ancient Rus, its influence on the spirituality and self-identification of the people, in particular, through the introduction of the ideas of hesychia into church hymns, had a decisive influence in satisfying religious needs, contributed to the purification of the believer, the restoration of spiritual primordially and purity of the “new Adam” in him (the Bible). According to well-known modern Byzantine scholars O. Shumylo (2020), A.V. Tsarenok (2019), there are four different interpretations of the concept of “hesychasm”. In ancient Christian manuscripts, he interpreted solitude, that is, the special essence of personified monasticism, different from that which was lived in monasteries. In the 13th and 14th centuries. Hesychasm is interpreted as a certain psychological way of creating the Lord's prayer: “Lord, Jesus, Son of God, have mercy on me, a sinner”. Here one can speak not of solitude, hermitage as such, but directly of the theological school of the invocation of the Holy Spirit, a spiritual feat that is inherent and can be manifested both in the self, in monasteries, and in secular life. The present interprets hesychasm as the doctrine of “uncreated” energies (Filarct, 2012). And the last meaning of the use of this term is the name of a whole movement of zealots of the faith, who in the Middle Ages spread their hesychast practice in Eastern Europe. Therefore, hesychasm is an extremely multifaceted, multidimensional phenomenon that embodies the deepest manifestations of the soul of the Orthodox believer and his worldview.

The Holy Fathers of the Church created many church hymns, such as Ephraim the Syrian, Roman the Sweet Singer, John of Damascus, John Chrysostom, Patriarch Isidore. On the territory of Kyivan Rus, Kyivan Pechersk ascetics wrote their own hymnography: Metropolitan Ephraim of Pereyaslav, St. Macarius, Gregory the scribe, who created canons, and others. According to the hesychasts, to single out the “musical light” is to create musical perception as a source of the search for knowledge and comprehension of the beauty of Creation, to activate the synergistic desire to get closer to the Father, Truth, and Goodness as the pinnacle of creativity. Asceticism is also creativity, but creativity of the highest quality, the deepest symbiosis of the Spirit and the Image of God in a living spiritual experience. It leads to catharsis of the soul. Therefore, likeness to God in this case takes place most fully. Such postulates of asceticism and impassivity were embodied in divine services. The teachings of the Eastern Church have Greek-Byzantine roots and constitute the spiritual and aesthetic basis of the culture of the ancient Rus, it cultivates attention to the inner world of the believer. Such a theme is the leading one and permeates the entire philosophical and anthropological science of Orthodoxy for centuries. Each person has the image and likeness of God, endowed with divine essence, therefore his spiritual growth and desire for moral and aesthetic self-realisation in imitation of the highest spiritual standards, the feats of the Holy Fathers through asceticism, the feat of fasting appears as a complex process

of sensual contemplation into the inner being, into one's own essence. The ancient Ukrainian sacred musical practice inherited the musical rules of the Greek and Byzantine traditions, entered into interpenetration, showed indistinctness, merging in the “cultural dialogue”: antiquity – Byzantium – Kyivan Rus.

It is worth noting that the institution of Byzantine Orthodoxy was interpreted as the basis for the spiritual development of a strong, one-person and indisputable power. The Church as an institution was considered the personification of God on earth, the giver of fundamental spiritual guidelines, rules, ideas, solving problems by the rule of law at the convocation of the Councils of the Holy Fathers. The highest manifestation of the common decision-making of the church were the Ecumenical Councils, at which controversial requests were considered and rules of dogmatic, ecclesiastical-political and judicial-disciplinary content were adopted. Local small churches, church communion, and parishioners were also delegated to such meetings. The Old Rus Orthodox tradition adopted from Constantinople philosophical and religious-theological dogmas, freedom of religion, free will in making decisions regarding self-determination, religion, philosophical interpretation of holiness, asceticism, hesychia, which occupied a fundamental place in the church musical culture of Kyivan Rus. There was an interconnection and mutual influence of all structures: the church, the government, the individual, so conciliarity was positioned as an important basis of Orthodox church culture. The initiation of conciliar decisions in Byzantium was intended to form and multiply spiritual musical and aesthetic traditions, common life creativity, and collective salvation.

All aesthetic and religious configurations of spirituality, culture and art were perfected in combination as a manifestation of syncretism, coexistence of power and church institutions with man, therefore conciliarity (community) is the fundamental engine of the Orthodox world. The same is true of church musical traditions. God is the perfect external subject, and the Church is a manifestation of his inner worldview, but both the Creator and the Church of Christ, filled with God's creation, appear as one, inseparable, “receive the body of Christ, eat the fountains of the immortal” (Gospel), and all creation “glorify the Lord from heaven, for He is merciful, for His mercy endures forever”, “Praise Him with a melodious choir, praise Him with singing, let everything that breathes praise the Lord” (Psalms of David). Church liturgical music is also symbolic, transcendental, full of empiricism, it appears as a peculiar form of manifestation of the literary, verbal origin in the reproduction of the Word, the Logos, the movement of thought, a sonorous manifestation of hesychia. Knowledge of the supernatural, divine, hesychast in music is manifested in the relationship between the subject of musical perception and a certain conditional form created in his imagination, which has symbolism and causes a moment when he becomes the subject of synergy – peace, tranquility, balance. Such hesychast ideas gave rise to the

aesthetics of Byzantium, later they became widespread in the musical liturgical practice of the Orthodox of the Eastern rite, and soon spread to Kyivan Rus.

Thus, the musical aesthetics of Orthodox liturgical chants, which found its expression in the symbiosis of spirituality and creativity, was explicated on the fertile Kyivan Rus land and had self-expression in church music. The culture of liturgical singing in the Orthodox Church of the Kyivan Rus period was introduced from ancient Greek musical experience and teaching. When the all-powerful empire of Rome collapsed, the territories of settlement of Bulgarians, Serbs, Syrians and other peoples in one way or another explicated the Byzantine church custom, a kind of spiritual culture. The Greek system of liturgical singing came to ancient Rus through Bulgaria. Prince Vladimir, the Baptist of Kyivan Rus, brought with him to Kyiv the first Metropolitan Michael, who was a Bulgarian, and other bishops, bishops, and singers who had been sent to Rus by the Patriarch of Constantinople.

Rusichi was ambiguously placed before the ancient Greek model of Orthodox songs. Authoritative scholars of church singing by D.A. Bolgarskyi (2002), O.S. Tsalai-Yakymenko (2004), L. Korniy (2010) indicate that there were three main trends. The first is a pro-*visantius*, as it was trimmed by the aristocratic and episkopical commodity of the Kiyans. The idea is to accurately reach the Greek-Oriental traditions in the writings with the use of the elements of *melismatics*, ornamentation, specifics of the vocal manner of interpretation and sound creation. The offensive was radically visibly navigating the view of the first. Its specificity is the interpretation of liturgical canonical texts at one's own discretion and taste. The peculiarity of another trend in the interpretation of church singing was the combination of the two previous ones, which became the basis for the creation of their own, ethnic liturgical singing of the Rusichi. On the ancient Rus cultural soil, the best achievements of the system of church singing of the Greek tradition were introduced and assimilated (Fig. 1).

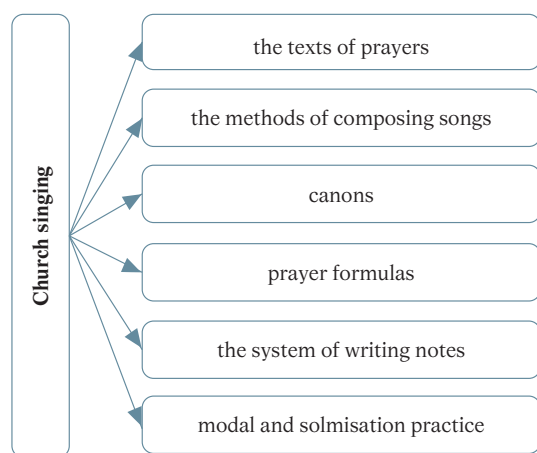


Figure 1. The main achievements of the Greek church singing system

Source: developed by the author

The empire of the Church of Constantinople subsequently declined, sowing faith in mysticism and doubts about the ephemerality of the universe and God's providence. This, in turn, contributed to the spread and consolidation of hesychast traditions and the practice of spiritual hesychia.

It should be noted that Christian virtues, including pious and penitential life, are inherent in all churches of the Eastern rite, however, in the Ukrainian Orthodox liturgical tradition, the most representative aspects are distinguished, including: "prayer with the heart", veneration of the faces of saints, special grace of priests, church fathers, seven sacraments of faith (baptism, communion, confession, wedding, anointing), church rule, liturgical calendar. A large part of the Orthodox belief is accompanied by rituals, where Jesus Christ is fundamental (requires, prayers, sacraments, burials). The hesychast tradition of spiritual life took root and was perfected in ancient Russian church music. This was facilitated by the deep ritual and customary nature of the musical scale of the ancient Russians, composed of the sounds of melody, harmony, and tempo.

The peculiarity of church singing lies in the specificity of the forms and rules of artistic expression that operate in it. For example, the law of rhythmic symmetry, on which classical sacred music is based, is not applied in most cases in singing during divine services. This is due to the arbitrary textual tempo rhythm, where there is no division into stressed and unstressed syllables, as in the literary poetic word, and church liturgical music is not associated with the rhythm of movements. The liturgical text is not divided into meter, the rhythm is arbitrary, there is no sequence of stressed and unstressed beats (strong and weak), since the musical text depends on the literary, on the semantic textual stress, which is always excluded by the symmetry of bars, periods in the grouping of a musical phrase, etc. This contributed to the appearance of a special system of "chants" in the *znamenny* chant, which exists only in church singing. These chants are specifically grouped, put into the tempo rhythm with the help of phrases, combined into one whole or divided into fragments—chants depending on the structure of the text and its semantic load. Thus, church music is a self-regulating spiritual and aesthetic sphere, which manifested itself and was realised in a specific system of voices-melodies – *Octoechos* (Octoglass) (according to O. Shevchuk (2007)).

The ancient church singing of Kyivan Rus was manifested in an integral and self-sufficient concept, built exclusively according to the rules and canons of liturgical prayers. The performance of church hymns during the Orthodox liturgy was considered angelic singing, the embodiment of the image of which was the "znamenny chant", in the self-expression of the idea of hesychia, silent prayer, "spiritualised singing". It was considered inappropriate to have an academic musical interpretation of the work, including pitch, tempo, duration, dynamic shades, agogy, etc. The theory of singing of Kyivan Rus did not operate

with individual sounds, but told about the peculiarity of the process of making music. The static scale of music was contrasted with the dynamic “sound scale of the phrase”. The system of *glas* (*poglasitsa*) was based on Greek musical modes, but it represented not only a melodic, but also a liturgical and calendar concept, since the melodic material of the Voices was formed according to the liturgical rite and calendar. *Osmoglas* is a system of voices that served to decorate the service. Every eighth day after the feast of Easter (Sunday liturgical service), hymns were sung to a special chant or melody – *Glas*. The cycle of the eighth day was also repeated every 8 weeks from Easter, which extended to the entire calendar year. *Octoichus* became the book where all liturgical texts and melodious voices are recorded, which are a combination of individual melodic formulas and principles that arise behind a specific sacred action or text. It is precisely this law of grouping the variety of modified values that is laid down in the system of *octopus* (*Octoechos*).

The system of melodic chant formed the basis of cathartic and ethical manifestations of church music, in the transformed forms of cognition of the hesychast way of Orthodox ascetic life. Therefore, it can be noted that the “*znamenny chant*” received such a name not only because of the system of its writing in the form of special signs – banners, but also because it was also a symbol, a sign of special angelic singing, which was decisive in the experience of hesychasts. That is why singing during divine services in medieval Rus-Ukraine was called *Yangeloglasnym* and *Yangelopodibnym*. Relevant to our Kyivan Rus mentality and conscious hesychia, *Yangeloglasnym* and *Yangelopodibnym* nature were due to the characteristic features of the *znamenny chant*, which were manifested both in the specifics of the melodic mode and in certain features of its structure. Church singing was distinguished by the dominance of verbal prayer text over musical phrases, so church chant, melody, phrase is primarily chant, recitation, and recitation of a verbal text.

In the times of Kyivan Rus, people involved in church service, and, especially, in church liturgical singing, were considered chosen, wise, consecrated, perceiving church singing itself as one of the sacraments. The difference between everyday music-making and liturgical songs was interpreted in such a way that liturgical singing contributed to the mood of the layman for diligent prayer, while everyday music-making was necessary for pleasure.

It should be noted that church music, from the stage of introduction in Kyivan Rus to the end of the 17th century was the only musical direction that had a professional basis. Liturgical singing developed rapidly, during its existence it was marked by the development of an Orthodox liturgical school at churches, monasteries, and rural parishes. The church practice of liturgical singing contributed to the emergence of educational centers, schools, and academies of Orthodox orientation in Kyivan Rus, cultivated church singing traditions, and provided the basis for the development of new trends in art.

During the reign of the Kyiv prince Volodymyr the Great, the first children's parish schools were opened, and the first Orthodox liturgical services and a capella church singing were held. Graduates of the school became well-known singers and choir directors, conductors (choir directors) of parish choirs, *zocrema* and monasteries (historical developments to know about the choir director's school at the Kyiv Church of the Tithes for the hours of Volodymyr the Great; such schools were distorted under other monasteries, as from the Epiphany, Ostroz, Pechersk monasteries). The spiritual prowess and perfection of the monks during the liturgical church hymn was a support, first of all, of their prayerful status and as such was described in the works of saints, monks, martyrs and confessors of the Orthodox faith. Psalmody was a consolation and help for monks (especially novices), they contributed to a deeper awareness of heartfelt secret prayer; psalms were necessary for hesychast monks like oars in calm weather for a boat in the whirlpool of passions (Filaret, 2011).

Church singing fulfilled a spiritual mission – the awakening and development of the “gift of tears”, which appear as meaningful and secret movements of the soul with regret for the sins committed, capable of cleansing sins and restoring in a person the true essence – the image and likeness of God/“For a psalm carves tears out of a heart of stone, a tear is the product of thoughts, and the father of thoughts is meaning” (Listvychnyk, 2022).

Inner silent singing is a guide for the prayer practice of hesychast ascetics, where singing is seen, first of all, as a synergistic path of the human soul to the Lord, this movement is hidden, in its innermost thoughts it is in tune with the Lord's Spirit. This movement is soulful, incorporeal, but it can take on an artistic manifestation, embodiment, manifesting itself in melodic and verbal origin. However, from the point of view of hesychia, it should remain an attribute of the spiritual labours of the individual, his work of the soul, the secret and pleasant in the spiritual movements of the “sweetness of silence”, which was cultivated by hesychast prayers, ascetics of the Orthodox faith.

As noted by P. Matsenko (1994), Yu. Yasinovsky (2011), theologians of the hesychast doctrine emphasised the special value of tears as “weeping of the heart”, “zealous pain and regret”. Thus, there was a personal and general expression of prayer, which was also emphasised by the theologian and St. John of the Ladder, describing the role and tasks of liturgical hymns. The inner plane of prayer is a prayerful mood, lofty thoughts, holy impulses, and deep feelings. Truth and sincerity are manifested in that prayer that rises not with a voice, but silently, in silence, from the heart. Such prayer is not made by the power of sound or bodily movement, but by inner zealous regret for sins, heartfelt tears, and sent from the depths of the soul (Listvychnyk, 2022). It was precisely this prayer connection that was promoted by the zealot of hesychase traditions, the venerable saint of the Ukrainian land Paisius Velychkovsky, he in the 17th century wanted to revive the practice of prayer with the heart, hesychast sacred silence in

monastic monasteries (Brychka, 2019). Wordless, mute, intelligent, heartfelt prayer gives rise to the singing of psalms. Such a psalmist also has an external sensual manifestation, and an internal, secretive, hesychast one.

CONCLUSIONS

The church music of Kyivan Rus was based on common Christian, cultural, ethno-national values, being under the influence of the church musical tradition, which was consonant and created a symbiosis with the Byzantine spiritual heritage. Spiritual chants became a conductor of religious and aesthetic ideals and mental-ideological interpretation of the world of Eastern Rite Orthodoxy in its Kyivan Rus manifestations, which affected the continuity of the processes of cultural and ethno-national identity. Church music has become a manifestation of the undefiled thoughts and thoughts, repentance, it helps a believer to work with the soul, to perfect the inner work in prayer with the heart, personal silence, listening to the efforts of his soul and creating in himself the image of God, cooperating with his own energy with the Lord. It is addressed to God and to every believer at the same time. In the understanding of music, the hesychast presence is justified by the fact that the heart of music is its spiritual dimension, which is realised in the "illumination of the soul" as the highest goal of quiet sophistication, hesychia.

Pan-Christian tendencies also influenced the religious and aesthetic mentality, spiritual practice of musical Orthodoxy of the period of Kyivan Rus. Musical liturgical rules prompted their development and symbiosis with ethnic spiritual models, in particular under the influence of the church musical tradition, which has its roots in the Byzantine spiritual heritage. The principal milestone in the development of church hymns of the ancient Rus was their adoption of the Eastern rite, which was characterised by the spirit of the patristic doctrine and orientation

towards the highest, absolute moral values, including hesychast traditions, adopted from Mount Athos and culturally realised in the spiritual space of ancient Ukraine. Hesychast ideas in sacred music are justified by the fact that its heart is not external melodic forms, but its inner essence in the illumination of the soul becomes the meaning and goal of hesychia.

The peculiarity of the verbal expression of thought, the Word, the Logos, the artistic manifestation of the meaning of hesychia is the church hymn, since it empirically, semantically, symbolically fills with unknowable factors and meanings. In order to cognise musical hesychia, it is necessary to interact with a person as a construct and subject of perception and the symbolic form created by him in the imagination, which will cause and determine the moment of spiritual-aesthetic, emotional-sensual catharsis, harmony and inner peace. These hesychast ideas were embodied in the church musical practice of Eastern Christianity, and with the passage of time they were established in our ancient Ukrainian Orthodox environment of the times of Kyivan Rus.

Promising in further scientific research will be the study of the influence of church music of the Orthodox tradition on the development of Ukrainian academic singing art. The significance of future scientific research is seen in the deepening of the analysis of the spiritual, moral, aesthetic, cultural content of Orthodox church music with the projection of awareness of the processes of transferring hesychast ideas into the worldview and musical-aesthetic culture of Orthodoxy.

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CONFLICT OF INTEREST

None.

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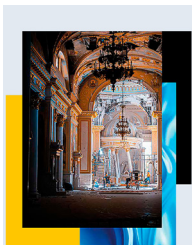
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Церковна музика Київської Русі у формуванні релігійно-естетичних ідеалів та ментально-світоглядних установок православ'я

Анотація. У 2024 році церковна музика українського православ'я потребує ґрунтовного аналізу її впливу на культурну ідентичність та духовний розвиток протягом століть. Церковні піснеспіви через синтез мистецтв і тайнств сприяли взаємодії музики і богослужбового тексту, збагачуючи літургійну практику і духовність Київської Русі. У 2024 році проблема духовного відродження нації, її культурної самобутності через залучення ісихастських традицій до православної церковної практики набуває нової актуальності та доцільності. Мета статті – здійснити комплексний аналіз релігійно-естетичних, богословських та культурологічних ідей ісихазму, які проявилися в церковно-музичній практиці богослужінь і вплинули на духовність православної людини протягом тисячолітньої історії. У дослідженні застосовано мистецтвознавчий та культурологічний підходи, використано методи аналізу, синтезу, порівняння та взаємозв'язку культурної приналежності та духовного поступу нації. Науково доведено та обґрунтовано, що музичне мистецтво Київської Русі стало уособленням духовних перетворень, сформувало ментальні та світоглядні конструкти східного християнства в його давньоруській формі завдяки православній літургійній музиці. За результатами наукового аналізу з'ясовано, що прийняття Київською Руссю східного християнства стало фундаментальною віхою в розвитку її музичної культури, яка зазнала значного впливу святоотцівського віровчення та духовності, зокрема ісихастських поглядів і звичаїв, що прийшли на Русь з Афону. Доведено, що церковна музика в Київській Русі була наповнена Божим світлом, духовною «енергією», миротворчою гармонією, врівноваженим темпо-ритмом і проникливою мелодикою, була виявом «дзвінкої» божественної тиші, «співом думками». Дане дослідження буде доречним у навчальних програмах з історії музики, з історії сакрального мистецтва, з християнської етики та естетики, для подальших наукових та освітніх досліджень церковних православних піснеспівів та їх взаємозв'язку з візантійською ісихастською практикою в контексті взаємовпливу на ментальність, світогляд, релігійні та естетичні ідеали

Ключові слова: богослужбові піснеспіви; ісихазм; духовність; культурна ідентичність; етнонаціональна ментальність; християнство східного обряду



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Humanitarian strategies in culture in forming the newest tendencies in the Ukrainian cultural space

Abstract. The actuality of the study is stipulated by the need to establish appropriate facilities for the humanitarian advancement of the country, to form a favourable cultural space for the disclosure of the personal creative potential of each citizen on the basis of substantiation of priority humanitarian strategies in culture. The aim of the research is to identify the peculiarities of humanitarian strategies in culture as factors in the formation of the most relevant trends in the ongoing development of the modern Ukrainian cultural space. Research methods: method of theoretical analysis comparative method, system method, method of generalisation. The main results of the study are that, from the theoretical standpoint of cultural knowledge, the concept of 'humanitarian strategies in culture' is interpreted as priority areas of humanitarian and cultural development, which are specified by defining the goals, methods, mechanisms and tools for their implementation, aimed at revealing human creativity, forming human capital for creating a creative cultural space. The humanistic nature of the content of art education, its focus on the comprehensive development and creative potential of society is substantiated. It is determined that the actualisation, protection and restoration of the national cultural heritage is a key factor in the formation of national identity. The process of knowledge, research, preservation and restoration of the national cultural heritage is an important humanitarian strategy in culture. Cultural diplomacy is an important resource for the humanisation of culture, an effective tool for establishing intercultural communication among the main agents – artists from different countries, creative teams, civil society institutions, and the expert community. The creative industries are a platform for the country's economic recovery. The importance of certain humanitarian strategies in culture for the creation of an innovative, competitive Ukrainian cultural space in the post-war recovery of the country is proved. Through innovation and the introduction of the latest technologies, a creative humanitarian space can be formed based on common cultural and humanistic values

Keywords: art education; cultural heritage; cultural diplomacy; creative industries; creative economy; creative personal development; cultural innovations

INTRODUCTION

In any historical period, Ukrainian culture has been a source of preserving the national spirit and an environment for creativity. Its focus on people, their needs and spiritual

development makes culture an integral part of the humanitarian space. This explains the essence of cultural studies as a science of culture within the humanitarian discourse.

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Modern cultural studies address broad humanitarian issues, identifying key areas of research. Considerable attention is paid to socio-cultural transformations due to Russian armed aggression and the recognition of culture as a weapon of spiritual resistance and a source of national identity. The central focus is on the individual as a creative person, using his or her potential to develop new cultural approaches. It is important to identify and justify priority strategies in culture focused on human development.

It is worth noting that this issue is highlighted in various policy documents, analytical materials, scientific reports, and studies. The humanitarian sphere is seen as a space for the realisation of the spiritual and creative potential of a person and is a key priority of the state policy. Thus, pursuant to the Decree of the President of Ukraine No. 837/2019 "On Urgent Measures for Reforming and Strengthening the State" (2019), the Ukrainian Institute for Policy Analysis and Management developed and submitted to the Verkhovna Rada of Ukraine the "Concept of the Humanitarian Strategy of Ukraine". The main tasks of the Concept are defined at three levels: state, society and citizen. The key approach to solving these tasks is human-centred, which is defined as the basis for ensuring human and civil rights and freedoms.

It should be noted that similar analytical materials are developed by state institutions in many countries to create a strategic vision for the development of important areas for the country, including humanitarian and cultural areas. For example, the Ministry of Culture, Media and Sport of the United Kingdom presented "The Culture White Paper", a document in which culture is seen as a powerful means of revitalising the development of society and the economy at the national and local levels. In addition, Arts Council England, as the national agency responsible for the prospects of cultural development in the country, has proposed the "Let's Create" Strategy, which formulates a vision for the future development of creativity, creativity, and culture for 2020–2030.

The authors Y. Kaplan & Y. Tyshchenko (2020) analytical report is devoted to the analysis of the main current problems in the humanitarian sphere of Ukraine: cultural, educational and scientific. The issues of strategic priorities of the modern cultural policy of Ukraine as an important cultural factor in the implementation of the tasks of consolidating society, developing human potential and creativity, introducing innovations and establishing a productive, meaningful dialogue are considered in the context of the leading humanitarian policy strategies of the country (Kaplan & Tyshchenko, 2020).

The collective monograph "Cultural and Humanitarian Strategies for the Development of University Education in the Context of Dynamic Social Transformation" by I.V. Stepanenko *et al.* (2018) is devoted to the problem of forming a modern system of high education in Ukraine that meets the current needs of the country's socio-cultural development. The researchers note that high education should have cultural and humanitarian content and be

implemented on the basis of personal growth. The monograph emphasises that cultural and humanitarian strategies are crucial for the future development of educational politics and the humanisation of education.

The role of art education as a creative environment for the self-development of a modern personality and the basis for sustainable humanitarian development of society is considered in the article by I. Lyashchenko (2020) "Art Education as a Direction of Sustainable Development". The author substantiates the idea of the need to form a new person of the 21st century, the need to educate a creative personality. The strategic direction for this is art education, the main tasks of which are considered through the prism of the concept of sustainable development.

The key trends in the development of the system of modern art education in the context of globalisation and cultural transformations are considered in the study by Zh. Denysiuk (2023) "Art education in the context of globalisation and cultural transformations of modernity". The new opportunities and challenges that arise in the context of globalisation create the preconditions for the modernisation of art training and provide opportunities for the growth of the creative abilities of each individual. This creates the preconditions for further transformations of the cultural space.

N. Musienko (2021) focuses on the value and communicative dimensions of cultural heritage that contribute to the consolidation of society. In the author's interpretation, cultural heritage appears as a basis of commonality in both the European and Ukrainian contexts.

In the context of revealing the culture-creating potential of cultural diplomacy, it is important to refer to the works devoted to the study of this phenomenon. The article by A. Tatarnikova (2023) proves that cultural diplomacy is an effective tool for disseminating the achievements of Ukrainian culture and its traditions, playing an essential role in the formation of intercultural relations, and thus acts as a powerful humanitarian strategy.

Creative industries are a promising humanitarian strategy in culture. This is pointed out by researchers T. Vlasenko & M. Pozniak (2020). The authors emphasise that cultural industries promote the economic advancement of society through the use of digital technologies in the field of culture, and stimulate the revelation of the creative capacity of the individual.

The development of humanitarian strategies in culture should focus on restoring culture, overcoming the traumas of society and engaging the potential of creative industries. It is necessary to create a favourable cultural space for unlocking the creative potential of every citizen, which justifies priority humanitarian strategies as a basis for developing conceptual provisions of the state's humanitarian and cultural policy.

The aim of the research is to justify the prospects for the evolution of humanitarian strategies in the context of the current trends of the modern cultural space of Ukraine. Tasks of the study:

- to substantiate the role of modern art education in the development of creative and intellectual potential of society;
- to characterise the humanistic essence of cultural diplomacy;
- to reveal the role of creative industries in creating an innovative, competitive Ukrainian cultural space.

The scientific significance of the study is that for the primary time in Ukrainian cultural studies the essence of the concept of 'humanitarian strategies in culture' is interpreted.

MATERIALS AND METHODS

At the stage of studying the degree of research of the problem, the method of theoretical analysis was used to study theoretical concepts that reveal the essence of humanitarian strategies in culture, interpretation of scientific theories and conceptual provisions of scientific works, as well as information documents and analytical materials aimed at developing the content of the concept of humanitarian development. Based on the method of theoretical analysis, the author analysed the legal acts regulating the principles of forming humanitarian strategies in culture.

For this purpose, the study used important provisions of the Law of Ukraine No. 3152-IX (2023) and Law of Ukraine No. 3136-IX (2023). On their basis, the definition of key concepts for the study such as "art education", "cultural industries", "cultural heritage" was substantiated. The analysis of these phenomena allowed to identify further directions of their development as humanitarian strategies.

The regulatory functions in the field of culture are performed by such important legal documents as Decrees of the President of Ukraine, Orders of the Cabinet of Ministers of Ukraine, and Orders of the relevant ministries. In order to determine the main tasks and goals of the proposed humanitarian strategies in culture – art education, national cultural heritage, creative industries – the study analysed the Order of the Cabinet of Ministers of Ukraine No. 265-r (2019), the Order of the Ministry of Culture of Ukraine No. 686 (2018).

The comparative method is used to compare different approaches to understanding the phenomenon of the humanitarian in culture. The method was used to study and compare approaches to the application of humanitarian strategies in Ukraine and other countries. This allowed us to identify common and distinctive features of humanitarian strategies, to expand our understanding of further ways to improve and implement humanitarian strategies in the cultural space of Ukraine.

The systemic method was used to analyse the links between different humanitarian strategies and their impact on cultural development. This method was used to identify possible ways of implementing various programs based on humanitarian strategies, and to determine the prospects for their application. To this aim, the study analysed the "Long-term Strategy for the Development of Ukrainian culture – Strategy of Reforms" (2016), which

outlines the essence of the country's priority reforms in the field of culture. To determine the prospects for the development of the humanitarian sphere in Ukraine, the study examined the "Concept of the Humanitarian Strategy of Ukraine" (2019), developed by the Ukrainian Institute for Policy Analysis and Management. The presented documents became the basis for analysing the strategies presented, potential application, and determining the further development of cultural subsystems.

The method of generalisation is used to systematise information on various aspects of humanitarian strategies in culture, to identify key areas for the development of humanitarian and cultural policy. Based on the method of generalisation, conclusions are drawn about the results and further directions of the study of humanitarian strategies in culture.

RESULTS AND DISCUSSION

The development of the Ukrainian state fundamentally new conditions of civilisational change necessitates the search for cultural foundations and value orientations of Ukrainian society. The global challenges it faces require fundamental changes in many areas – economic, social, political, and legal – as key to the implementation of the conditions necessary for the intellectual and creative potential of a person. Based on this approach, the Ukrainian state needs a comprehensive humanitarian development policy that will meet the current modernisation challenges and promote the realisation of the intellectual and creative potential of its citizens as the basis for the state and nation's competitiveness in the world.

The key area where the necessary conditions for this should be created is the cultural sphere. By combining the humanitarian and cultural aspects, the cultural needs of individuals and opportunities for their creative expression can be met. The humanitarian aspect of culture in its practical dimension also allows for the participation of the general public in building regional creative centres, developing social cultural initiatives and cultural practices.

In the scientific space, the turn of research interests to the concept of "humanitarian" is associated with the expansion of the discursive field of cultural studies, its humanistic essence, as well as the expansion of modern knowledge about culture as a creative environment of human existence. In the context of study, it is important to combine the concept of "humanitarian" with the definition of cultural strategy, which involves the elaboration of the concept of humanitarian development and thus promotes the growth and realisation of the creative potential of a person as a subject acting in a cultural environment. The entry of modern independent Ukraine into the global post-industrial space also leads to the study of the possibilities of expanding international cultural relations as a means of dialogue between cultures in the space of the multicultural world (Tymoshenko, 2015).

The unity of humanitarian and cultural factors determines the format of the activities of state institutions –

central legislative and executive bodies. Thus, among the wide range of areas in which the legislative work of the Verkhovna Rada Committee on Humanitarian and Information Policy is carried out, worth noting cultural and educational activities, cultural and artistic activities, protection of cultural heritage, information and information security, as well as the protection of children, families, freedom of conscience and religious organisations (Official website of Committee of the Verkhovna Rada of Ukraine, 2024). In general, despite the fact that previously this Committee of the Verkhovna Rada was directly involved in issues of culture and spirituality, state's humanitarian policy now includes the sphere of culture, as well as issues of children's rights, family protection, language preservation, and freedom of conscience and religious organisations.

The Ministry of Culture and Information Policy of Ukraine is the central executive body coordinated by the Cabinet of Ministers of Ukraine and aimed at implementing humanitarian strategies in the cultural space. The main areas of activity of the Ministry are the implementation of government policy in culture, restoration and preservation of national memory, arts, protection of cultural heritage, museums, import and return of cultural property, as well as in the media, information and publishing sphere.

The key function of the Ministry as an executive body is to formulate urgent strategies for the improvement of

these areas, organise and implement the required activities, and manage processes aimed at fulfilling priority tasks that provide opportunities for creative development of both individuals and entire systems and industries that are affected by the humanitarian situation in the country. The document that defines the strategy for the growth of Ukrainian culture and thus outlines its prospects is the Order of the Cabinet of Ministers of Ukraine No. 119-p (2016). The adoption of this Long-Term Strategy is based on an understanding of the role of culture in the realisation of human rights, and the desire for creative expression and self-realisation: "The sphere of culture is the most sensitive indicator of the realisation of human rights, in particular, the right to identity, national memory, self-esteem and social harmony. It is the culture that encourages the most diverse forms of creative expression and, at the same time, the study and renewal of traditions, that promotes the development of a creative economy, innovation policy and active public participation in building a modern and democratic state" (Order of the Cabinet of Ministers of Ukraine No. 265-r, 2019). The adoption of this document by the Government of Ukraine was a recognition of culture as a centre of state interests and national policy, and of the role of culture in the socio-economic development of Ukraine. Thus, the Long-Term Strategy identified the main directions of reforms in the field of culture (Table 1).

Table 1. The main directions of reforms in the field of culture

1	Strengthening the interaction and responsibility of state bodies for the state of culture, as well as international cooperation and intercultural dialogue
2	Improvement and modernisation of legal, structural and financial instruments to support culture
3	Ensuring access to culture through traditional and new forms of cultural activity; ensuring state support for Ukraine's cultural diversity
4	Ensuring state support for the national cultural product and the leading role of artists and cultural managers in the creation, dissemination and preservation of the national cultural product
5	Support for innovations, new knowledge, creative industries that meet the challenges of the 21 st century

Source: based on Order of the Cabinet of Ministers of Ukraine No. 119-p (2016)

Thus, the development and adoption of strategies at the state level – documents that outline prospects and priorities in various important sectors for the country – indicates the need to develop a vision of goals, plans and stages of their achievement, taking into account specific tasks formed at a certain stage of the country's historical, economic, social and cultural development.

In Ukraine's cultural sector is undergoing active innovation processes driven by conceptual technological innovations, reaching new boundaries of interdisciplinary interaction between different creative practices, active artistic experimentation and the development of new levels of creativity. All this, in a global context, opens up the horizons of technological possibilities. On the other hand, it requires understanding of the humanitarian factor as a key factor in the formation of a new type of culture. Thus, the integration of the humanitarian and cultural is becoming crucial in guiding future cultural development and thus

actualises substantiation, both in theoretical and practical terms, of the defining humanitarian strategies that can significantly change the landscape of the Ukrainian cultural space in the near future.

To solve these problems, it is necessary to formulate their theoretical basis and provide a terminological justification for the concept of 'humanitarian strategies in culture'. It should be noted that the concept of 'strategy' is widely used in the works of theorists and practitioners representing various scientific fields. Thus, by origin, it is a military terminology, but it has acquired different connotations. So, the definition of strategy is presented by scholars in many variants and interpretations, which are determined by the context in which this concept is used.

In the theory of management, the term "strategy" is defined as a model of action, as a system of principles and methods that help achieve the long-term development aims of an organisation (Porter, 1990). M. Porter (1990), one

of the most authoritative scholars in strategic management, using the idea of a value chain, proposes to consider strategy as an analysis of internal processes and interactions between different components of an organisation in order to determine how and where value is added. At the same time, the strategy, according to the scientist, is the positioning of the organisation in relation to the industry environment.

Experts in various fields – management, economics, foreign policy, etc. – have made attempts to exhaustively define the term “strategy”. According to Ukrainian experts in the field of strategic management Z. Shershniova & S. Oborska (2004), “strategy is a long-term direction of the development, a way of achieving the goals that it sets for itself, based on its own considerations within the framework of its politics”. In the authors’ opinion, the essence of the strategy is determined by the presence of the following components: determination of directions for achieving goals; establishment of interaction with the external environment; determination of the complexity of the internal structure; formation of strategic plans and changes in the organisational structure of management; constant refinement in the course of the enterprise’s activities. From the point of view of M. Martynenko & I. Ignatieva (2006), “economic strategy is a general strategy of activity and behaviour of an organisation that defines the rules and methods of ensuring the effective achievement of strategic goals. Such a strategy is aimed at developing rules and techniques for the implementation of strategic goals, which are based on the interest of all participants in the process of developing and implementing strategic programmes in their effective achievement”. Presenting the comprehensive Foreign Policy Strategy of Ukraine, Foreign Minister D. Kuleba stressed that the Strategy is an important tool that structures thinking and perceptions of the world (Official website of Ministry of Foreign Affairs of Ukraine, 2020). However, the main thing is that it structures, first of all, actions. The presented definition of strategy implies that strategy is not so much the result of planning as the result of understanding strategic goals and objectives.

Thus, a strategy is a set of priority long-term goals, directions and developed tools by which the defined goals are achieved. The strategy can also be seen as a certain core around which the defined goals, essence and content are concentrated, which depends on the scope and conditions of the strategy implementation, specific opportunities that ensure its successful implementation.

The need to develop and implement humanitarian strategies is driven by the need for new approaches to the realisation of human potential and the reproduction of the country’s human capital. This is due to the fact that, as a European nation by its civilisation, the Ukrainian nation must rely on the European human-centred system of values, which has repeatedly proved its effectiveness. It is in the context of the European worldview that intelligence, education, professional experience, and social mobility are recognised as the main component of national wealth

and the main resource for the country’s socio-economic development. These traditional indicators of competitiveness have been supplemented by the ability to be creative, to attract innovations, and to develop the intellectual and creative potential of society.

These humanitarian factors are decisive both in the overall humanitarian development of the country and in its integral component – the cultural sphere. In view of this, humanitarian development will be considered as a model of development that is focused on maximising the potential of each individual and society as a whole, and provides for the creation of decent conditions for the realisation of all intellectual, cultural, and creative capabilities of a person and a nation. Thus, the humanitarian sphere ensures the realisation of the spiritual potential of the human personality and its development in the time-space of modern culture.

The need for a new understanding of culture, namely as a phenomenon that actualises the development and application of the latest information technologies, shapes the creative potential of the cultural economy, ensures the preservation of the national identity of a person and a citizen – all this contributes to the integration of human development in its cultural dimension. In this sense, humanitarian development means: ensuring the disclosure of human creativity and broad access to cultural heritage; actualisation of historical and cultural heritage; preservation of cultural diversity, etc. However, the development of humanitarian strategies in culture has a more global scope of implementation and defines the key areas of humanitarian development in the field of culture.

In these conditions, humanitarian strategies are diverse not only in various forms of actions, media presentations, and communication practices, but also by the sequential implementation of events designed to support and intensify the humanitarian development of society: ensuring the growth of human creativity, expanding the activity of human consciousness, and shaping spirituality in relation to the priorities and national goals of the state. Thus, humanitarian strategies in culture should be understood as priority areas of humanitarian and cultural development, which are specified by defining goals, methods, mechanisms and tools for their implementation, aimed at unlocking human creativity, forming human capital to create a creative cultural space.

Humanitarian strategies in culture define a concept of human development that ensures the ultimate convergence of the processes of culture creation and human creation in the special value and meaning dimensions of culture. Among the key humanitarian strategies at this stage of the country’s socio-cultural development are: art education, national cultural heritage, cultural diplomacy, and creative industries.

Art education is one of the leading humanitarian strategies in culture, the implementation of which, in the context of global economic transformations, the increasing role of new technologies, and in a multicultural

world, is becoming the main means of forming new generations capable of rethinking, preserving and enriching the world's cultural heritage. In general, education that meets the needs of society plays a powerful role in human development, as it helps to develop the ability of each person to quickly adapt to modern socio-economic realities and ensure an adequate quality of life. Art education is becoming a unique environment for the comprehensive creative development of the individual. The skills, values, and competences promoted by art education are more important than ever. According to UNESCO, creativity, work, and creative problem-solving build resilience, foster an appreciation of cultural diversity and freedom of expression, and develop innovation and critical thinking skills (Official website of UNESCO, 2024). Being a vector of dialogue in the highest sense, art and art education accelerate social integration and tolerance among multicultural societies. With this in mind, the 36th session of UNESCO's General Conference in 2011 proclaimed the fourth week of May as the International Arts Education Week (UNESCO International Weeks, 2024).

The Law of Ukraine No. 3152-IX (2023) defines art education as "specialised education in the fields of culture and arts". However, the main provisions of the functioning of the art education system in Ukraine are regulated by a number of legal acts as well as Resolutions of the Cabinet of Ministers of Ukraine and Orders of the Ministry of Culture and Information Policy. For example, according to the Order of the Ministry of Culture of Ukraine No. 686 (2018), an art school is an institution of out-of-school education in the field of culture and carries out its activities in the areas of out-of-school education: artistic and aesthetic, which ensures the improvement of creative abilities and the gaining of practical skills by students, the acquisition of knowledge in the field of national and world culture and arts. The artistic direction of out-of-school education ensures that students acquire special artistic performance competencies in the process of active artistic activity. In the opinion of the authors O. Bezghin *et al.* (2019), understanding the ability of art education to transform the humanitarian space defines the tasks for modern humanities and allows professional art education as a social institution of society to carry out educational activities in intellectual and general cultural directions, to act as a channel for the transmission of hereditary forms and a factor in the development of cultural innovations.

The art education system of Ukraine has an extensive and developed structure and is divided into educational levels: primary art education, specialised art education, vocational pre-university art education, and higher art education. At each of these levels, students acquire skills in various types of art: music, visual arts, decorative arts, choreography, circus, theatre, film/television, and multimedia. It is important to note that the educational process involves the acquisition of professional competences, personal creative development of each student of art education, the formation of their worldview and value

orientations, and the ability to comprehend the value of the cultural heritage of mankind. Thus, the system of art education as a subsystem of culture, due to the humanistic nature of the content of education, ensures the formation of the creative potential of society, performs an important function of human creation, and determines innovative directions for the development of humanitarian and cultural policy of the state.

National historical and cultural heritage is another important humanitarian strategy in culture. The policy documents of the UNESCO World Heritage Centre state that "heritage is the heritage of the past that we live with today and that we will pass on to future generations. The global scope of application is what makes the idea of World Heritage exceptional. World Heritage sites belong to people all over the world, regardless of where they are located" (Official website of UNESCO, 2024).

The Law of Ukraine No. 3136-IX (2023) states that cultural heritage is a set of cultural heritage objects inherited by humanity from previous generations. It is important to reassess the role and importance of Ukraine's cultural heritage, as it is the historical and cultural capital of the nation, on the basis of which its national self-identification and national and cultural self-determination are built. The destruction of cultural monuments, cultural values, objects of national cultural heritage, its material and spiritual assets, and damage to cultural institutions that perform the function of preserving the national cultural heritage pose a threat of losing the national historical cultural roots and national cultural memory.

In the context of Russian armed aggression, when 1062 cultural heritage sites in Ukraine, including monuments of architecture and urban planning, history and archeology, monumental art, architecture and landscape gardening, have been affected, a new level of awareness of the importance of cultural heritage is being formed, which is becoming the object of a civilisation war aimed at destroying a stable system of worldview values, destroying the collective historical and cultural memory of the Ukrainian nation, and levelling the established mechanisms of self-identification (Official website of Ministry of Culture and Information Policy of Ukraine, 2024). This is yet another attempt in the historical development of Ukrainian culture to destroy its heritage, historical evidence of its existence and identity, and thus deny the very existence of Ukrainian culture. This violates the foundations of national spiritual unity and leads to the threat of losing cultural identity, and with it Ukrainian statehood. This is emphasised in the article "Protection of immovable objects of cultural heritage in the conditions of aggressive war: Theoretical and practical aspects" by researcher M. Mishchenko (2023).

The actualisation and restoration of the national cultural heritage, including through the use of modern digital technologies, contributes to its transformation into a key factor in the shaping of national identity, teaching of young people on the basis of knowledge of the historical

memory, and the awareness of the originality and identity of Ukrainian national culture. As T. Horbul (2024) notes, the digitalisation of cultural heritage makes it possible to preserve it for future generations and the world community. All of this allows us to consider the process of learning, research and restoration of the national cultural heritage as an important humanitarian strategy in culture that ensures the development of the creative potential of both individuals and the entire Ukrainian society.

In the context of Russia's full-scale armed aggression (2014–2024), cultural diplomacy has proved to be not only an effective weapon, but also an important strategy of the state cultural policy for shaping the image of the state in the international arena. At the same time, cultural diplomacy has become an instrument of communication and information policy within society. This has led to a paradigm shift in the understanding of culture and an awareness of its importance in the fight against the enemy on the information and cultural front. Thus, the internal and external vectors of cultural diplomacy together form a powerful humanitarian strategy that is implemented through the activities of artists, experts, cultural critics, curators of creative events, cultural managers, heads of cultural institutions, etc.

Cultural diplomacy as a state policy received a special impetus with the recognition of the fact that the potential of culture is capable of addressing important state interests. On the one hand, it is a product and, on the other hand, a mechanism for ensuring the functioning of foreign policy instruments, since it is not only applied at all levels, but also has a unique ability to shape the world's opinion about the culture of a particular state, its national cultural traditions and cultural development strategies in general. Studies of this issue have revealed not only the importance of cultural diplomacy as a "soft power", but also its problems and prospects. M. Kushnariova (2023) emphasises the need to attract new forms and directions of popularisation of Ukrainian culture.

Thus, cultural diplomacy is an effective humanitarian strategy in culture. An important resource of cultural diplomacy is the establishment of intercultural communication among the main agents of cultural diplomacy – artists from different countries, creative teams, cultural institutions, and the expert community. In the opinion of a well-known researcher on cultural diplomacy, O. Rozumna (2016), the artist should become a mediator between different cultures, and his or her art should act as a guide to the latest views on the directions and ways of art development. Such artistic interaction through various forms of cultural exchange will contribute to the formation of the humanitarian essence of cultural diplomacy. The humanitarian development of the nation is ensured through the involvement of various forms of its implementation – popularisation of Ukrainian culture, promotion of the national cultural product of Ukraine, and

expansion of creative contacts of Ukrainian artists. The post-war development of Ukraine will require the use of both economic and cultural capital. In this regard, the use of creative strategies is of great importance, as they will define the success of the country's socio-economic recovery and the prospects for the formation of its creative economy. The basis of these processes is the ability to propose original ideas and turn them into a cultural product that is in demand. Despite the fact that the creative industries sector suffered a catastrophic drop in creative output with the onset of Russian armed aggression, the further development of the country's creative economy depends on its recovery (Hryhorenko, 2023).

Cultural industries are a key component of the creative economy, as they have the strategic potential to attract investment, develop creative projects, and create innovative laboratories for the development of cultural products. In the modern economic system, it is the creative industries that can become an important component of the economy, ensuring the production of cultural products and services (Marukhovska-Kartunova, 2023).

The Law of Ukraine No. 3152-IX (2023) defines creative industries as follows: "Creative industries are types of economic activity aimed at creating added value and jobs through cultural (artistic) and/or creative expression". The types of economic activity that belong to the creative industries are defined by the Order of the Cabinet of Ministers of Ukraine No. 265-r (2019).

The creative industries sector is an important driver of innovation. The creative industries foster innovation through the implementation of creative ideas, which allows for the generation of new products, creative goods and services. In this way, they encourage the production of fundamentally new artistic directions, thereby increasing their productivity and competitiveness. They promote the development of flexible, mobile networks for the implementation of contemporary cultural and artistic projects. This is also facilitated by the spread and use of artificial intelligence in the cultural industries.

At the same time, the promotion of creative industries requires a wide range of cultural product creators – artists, cultural managers, and organisations focused on creating original ideas. Their availability is ensured by a long process of forming human capital and creative problem-solving skills through the provision of competitive education, including art education, modernisation of cultural policy, and promotion of social and civic activity. It is the level of creative and intellectual potential of society that determines the success of the development of creative industries. All of this allows us to define cultural industries as a powerful humanitarian strategy that shapes the latest trends in the modern Ukrainian cultural space.

The Ministry of Culture and Information Policy (2024) has identified the following as promising areas for the creative industries (Fig. 1):

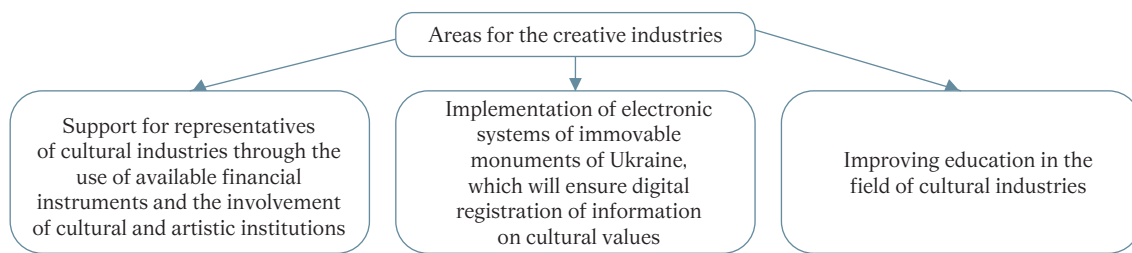


Figure 1. Main areas of the creative industries

Source: developed by the author based on The Ministry of Culture and Information Policy (2024)

Thus, providing financial, organisational and institutional conditions can become a platform for the country's economic recovery through the development of the creative economy, thereby contributing to the formation and realisation of the creative potential of representatives of the Ukrainian artistic environment. All of this proves that through the potential of creativity, innovation, development of creativity, and the use of the latest technologies, a creative humanitarian space can be formed based on common cultural values.

CONCLUSIONS

Humanitarian strategies in culture are the determining factors that shape the conceptual vision of the directions of development of the state's humanitarian and cultural policy. In the theoretical aspect, from the standpoint of cultural knowledge, humanitarian strategies in culture are interpreted as priority areas of humanitarian and cultural development, which are specified by defining the goals, methods, mechanisms and tools for their implementation, aimed at unlocking human creativity, forming human capital to create a creative cultural space. It is substantiated that humanitarian strategies define a concept of human development that ensures the ultimate convergence of the processes of culture creation and human creation in the special value and meaning dimensions of culture.

It is proved that the system of art education as a subsystem of culture, due to the humanistic nature of the content of education, ensures the comprehensive development of the creative potential of society, performs an important function of human creation, and determines innovative directions for the development of humanitarian and cultural policy of the state. Updating, preserving and restoring the achievements of the national cultural heritage is a key factor in the formation of national identity. This is facilitated

by educating young people on the basis of knowledge of the historical past, awareness of the originality and identity of Ukrainian national culture. The process of learning, research, preservation and restoration of the national cultural heritage is an important humanitarian strategy in culture. Cultural diplomacy, as an important area of the country's cultural policy, carries out the function of humanising culture. The tools of cultural diplomacy help to establish intercultural communication, develop creative contacts between artists from different countries, creative teams, civil society institutions and the expert community. Such artistic interaction contributes to the formation of the humanitarian essence of cultural diplomacy, expanding its influence through intercultural communication both within the country and abroad. Creative industries are a platform for economic recovery of the country through the development of the creative economy. This will contribute to the formation and realisation of the creative potential of the Ukrainian artistic community. The introduction of innovations and the newest technologies allows us to form a creative humanitarian space that determines the prospects for the development of cultural and humanistic values.

Promising for the further development of the problem of humanitarian strategies in culture is the substantiation of the role of national cultural memory in the formation of cultural identity, the impact of modern media on the national cultural space, the latest forms and content of the activities of modern cultural and artistic institutions in the conditions of war.

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CONFLICT OF INTEREST

None.

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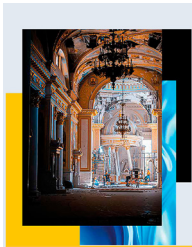
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Гуманітарні стратегії в культурі у формуванні новітніх тенденцій українського культурного простору

Анотація. Актуальність дослідження зумовлена необхідністю створення належних умов для гуманітарного поступу країни, формування сприятливого культурного простору для розкриття особистісного творчого потенціалу кожного громадянина на основі обґрунтування пріоритетних гуманітарних стратегій у культурі. Мета дослідження – виявити особливості гуманітарних стратегій в культурі як чинників формування найбільш актуальних тенденцій розвитку сучасного українського культурного простору. Методи дослідження: метод теоретичного аналізу, порівняльний метод, системний метод, метод узагальнення. Основні результати дослідження полягають у тому, що з теоретичних позицій культурологічного знання поняття «гуманітарні стратегії в культурі» трактується як пріоритетні напрями гуманітарно-культурного розвитку, які конкретизуються через визначення цілей, методів, механізмів та інструментів їх реалізації, спрямовані на розкриття творчого потенціалу людини, формування людського капіталу для створення креативного культурного простору. Обґрунтовано гуманістичний характер змісту мистецької освіти, її спрямованість на всебічний розвиток і реалізацію творчого потенціалу суспільства. Визначено, що актуалізація, охорона та відновлення національної культурної спадщини є ключовими чинниками формування національної ідентичності. Процес пізнання, дослідження, збереження та відновлення національної культурної спадщини є важливою гуманітарною стратегією у сфері культури. Культурна дипломатія є важливим ресурсом гуманізації культури, ефективним інструментом налагодження міжкультурної комунікації між основними агентами – митцями різних країн, творчими колективами, інститутами громадянського суспільства, експертним середовищем. Креативні індустрії є платформою для економічного відновлення країни. Доведено важливість певних гуманітарних стратегій у культурі для створення інноваційного, конкурентоспроможного українського культурного простору в умовах післявоєнної відбудови країни. Завдяки інноваціям та впровадженню новітніх технологій можна сформувати креативний гуманітарний простір, заснований на спільних культурних і гуманістичних цінностях.

Ключові слова: мистецька освіта; культурна спадщина; культурна дипломатія; креативні індустрії; креативна економіка; творчий розвиток особистості; культурні інновації



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Innovative features of corporate identity development

Abstract. In 2024, a clear and recognisable visual identity becomes a key factor for success for any brand. Traditional approaches to developing a corporate style are no longer as effective as they once were, so there is a need for fresh and innovative solutions. This research aims to elucidate the interrelationships between various elements of corporate identity. The methodology encompasses generalisation, identification of common patterns based on acquired data, and logical analysis of existing knowledge. The research methods employed include a comprehensive analysis of specific works to isolate fundamentally similar operations. Furthermore, model the commonality of corporate style and its components as an integrated system to identify the forms of new elements. This study involves an in-depth examination of theoretical materials and a detailed analysis of case studies, focusing on key features that render the development of corporate identity innovative. These include visual identity, flexibility, storytelling, authenticity, universal design, personalisation, VR, AR, AI, and sustainability. Visual identity ensures brands are recognisable and memorable. Flexibility allows brands to adjust their visual elements across various platforms, maintaining consistency. Storytelling and authenticity build trust and loyalty by conveying a brand's history and values. Universal design enhances reach by being inclusive. Personalisation tailours identity to individual preferences, creating relevant experiences. VR and AR offer immersive experiences, enhancing brand engagement. AI facilitates dynamic brand elements that evolve based on real-time data. A sustainable approach aligns brands with consumer demand for eco-friendly practices. In summary, the innovative development of corporate identity is characterised by a multifaceted approach that integrates visual identity, adaptability, storytelling, inclusivity, personalisation, immersive technologies, AI, and sustainability. Each of these elements contributes to a cohesive and compelling brand presence that resonates with contemporary consumers. Implementing these innovative principles to carry out projects will help create a unique and dynamic corporate style that stands out in the competitive market, emotionally influences the audience, and contributes to success

Keywords: innovation; design; branding; marketing; visual identity

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INTRODUCTION

In 2024, where competition is constantly increasing and consumers are becoming more discerning, a clear and recognisable visual identity is a key factor for the success of any brand. Traditional approaches to corporate identity development are no longer as effective as they once were, necessitating fresh and innovative solutions. The development of corporate identity is becoming a crucial stage in building a successful business. Innovations in this process can significantly enhance a company's perception and make its brand more memorable and attractive to customers.

S. Di Lauro *et al.* (2020) examined the growing importance of storytelling in developing a strong corporate identity. The researchers argue that in 2024, consumers will engage with brands on an emotional level, and companies that are able to create compelling stories around their values and goals will be able to strengthen relationships with their target audiences. The authors' analysis shows that incorporating storytelling elements into visual brand identity, messaging and marketing campaigns can enhance brand memorability and foster emotional connections with consumers.

X. Wang & L. Zhang (2021) investigated the increasing influence of user-generated content (UGC) on corporate identity. Scientists argue that social media platforms have empowered consumers to become active participants in shaping brand perception. Companies need to consider how UGC like customer reviews, social media posts, and brand mentions influence their corporate identity. Their findings support the notion that a successful corporate identity development strategy must be adaptable and responsive to external factors. The authors suggest that companies can leverage UGC to gain valuable insights into consumer preferences and adapt their corporate identity accordingly.

The researcher J. Müller-Brockmann (2021) highlights that creating a unique corporate identity is a crucial factor for brand success in the market. His research focuses on the significance of structuring visual elements using modular grids, which ensures harmonious and functional design. The author's emphasis on the importance of proper spacing and keystroke to enhance text readability aligns with findings that a well-structured and visually appealing corporate identity can significantly boost brand recognition and customer loyalty. Research supports his conclusion that continuous innovation in corporate identity is essential for maintaining relevance and attracting consumer attention.

S. Heller & S. Chwast (2011) explore the influence of surrealism on contemporary design, tracing its evolution from the works of Salvador Dali to the application of artificial intelligence in design. They argue that surrealist elements in contemporary graphics can create unique and memorable corporate identities, which is supported by research. Incorporating innovative and surreal design elements can attract the attention of the target audience and increase brand recognition. The author's analysis shows how surrealism can promote personalisation in design,

supporting the conclusion that personalisation helps to build closer and longer lasting relationships with customers, increasing customer loyalty and satisfaction.

The author R. Poulin (2020) provides practical recommendations for creating effective layouts in corporate identity development. He covers various aspects of layout design, including typography, colour schemes, and composition. The author's emphasis on practical exercises to master layout skills complements findings on the importance of detailed planning and execution in corporate identity development. His work highlights that a well-designed layout not only improves aesthetics but also enhances communication effectiveness, which aligns with conclusion that systematic and detailed planning in corporate identity is crucial for market success.

V. Papanek's (2020) book focuses on the social and environmental responsibility of designers. He advocates for design that is not only aesthetically pleasing but also socially useful and environmentally sustainable. The author's principles are directly relevant to research, which emphasises the role of ethics and sustainability in corporate identity. Findings indicate that an ethical and sustainable corporate identity increases trust in the brand and attracts consumers who value corporate responsibility. V. Papanek's (2020) work underscores the importance of integrating ethical considerations into corporate identity to build a positive brand image and foster consumer loyalty.

The official website of DaliWin (2022) discusses the benefits of visual identification for business, emphasising that a well-designed corporate identity helps create a unique brand image that stands out in the market and increases consumer awareness and trust. This aligns with findings that innovative and personalised corporate identity elements enhance brand recognition and competitive advantage. This source emphasis on the importance of a unified visual style supports conclusion that comprehensive planning and a systematic approach to corporate identity development are essential for achieving market success.

Developing a corporate identity in modern environment has become a challenging task for businesses. Rapidly changing consumer tastes and preferences, constant technological development and the growing globalisation of markets put constant pressure on companies trying to stand out from the competition and attract consumer attention. The main problem is that traditional approaches to corporate identity development are no longer always effective in 2020's market. Changing consumer preferences and expectations require companies not only to analyse their needs, but also to actively respond to them by developing innovative solutions and a creative approach to branding. The globalisation of markets also creates new challenges for companies in developing their corporate identity. Companies need to consider their audience not only locally but also internationally, ensuring that their brand is universal and understandable to different cultural and geographical consumer groups.

Finally, the growing emphasis on social and environmental responsibility requires companies to reflect these values in their corporate identity. This means not only creating an aesthetically pleasing design, but also reflecting the company's social and environmental initiatives in its brand. Developing an innovative corporate identity requires companies to be flexible, creative and open to innovative approaches.

The purpose of the publication is to identify innovative features of corporate identity development.

MATERIALS AND METHODS

The research conducted in this article is based on a comprehensive multi-level methodological approach, which includes the presentation and research of scientific facts, comparison of design creation and review processes, modelling of different identity formation possibilities and analysis of corporate identity formation systems. Each of these research methods was chosen to provide a deep understanding of the complex processes involved in the development of innovative corporate identity, as well as to identify the key factors that contribute to this process. The research involved the presentation and examination of academic evidence. This involved an in-depth analysis of existing scholarly literature and publications highlighting current trends and approaches to corporate identity development. The scholarly evidence gathered at this stage informed the subsequent stages of the research (Melewar & Jenkins, 2002). Particular attention was given to exploring the key elements influencing corporate identity innovativeness, such as visual identity, flexibility and adaptability, storytelling and authenticity, universal design, personalisation, use of virtual reality (VR) and augmented reality (AR), artificial intelligence (AI) and sustainability (Di Lauro *et al.*, 2020).

The next step was to compare the design creation and evaluation processes. For this purpose, a comparative analysis of different processes of creating and evaluating corporate design in leading companies was conducted. This enabled the identification of best practices and approaches to corporate identity development. The comparison process took into account various aspects including conceptualisation, design approval and review processes, and the impact of these processes on the final outcome. Particular attention was paid to how different companies adapt their visual elements to ensure consistency and coherence across different platforms and contexts (Kapferer, 2012).

One of the key stages of the research was modelling different possibilities of identity formation. To do this, we used a modelling approach that allowed us to develop and test different approaches to corporate identity creation. The modelling involved creating different options for visual identity, flexibility, adaptability, storytelling and authenticity, universal design, personalisation, and the use of VR/AR and AI (Fombrun & Rindova, 1998). Each of these options was evaluated in terms of its effectiveness in achieving its objectives as well as its impact on the target audience's

perception of the brand. The modelling helped to identify the most promising approaches to corporate identity development, as well as the potential risks and challenges that companies may face in implementing these approaches.

The fundamental and main research method was the analysis of existing corporate identity systems. This method reached its peak through the abstraction and concretisation of the phenomena inherent in corporate identity. The analysis of the systems included a systematic review and synthesis of information from various sources, which allowed us to identify general trends and innovative approaches (Müller-Brockmann, 2021). Particular attention was paid to the study of how different elements of corporate identity interact with each other to create a single and coherent system. The analysis also included a study of the impact of external factors, such as cultural, social and economic conditions, on the processes of corporate identity formation.

Research has shown that visual identity is a key element in ensuring brand recognition and memorability. Flexibility and adaptability allow brands to easily adapt their visual elements for use on different platforms and in different contexts, which helps maintain consistency and integrity (Aaker *et al.*, 2001). Personalisation has become a significant trend, allowing brands to customise their identity according to individual user preferences and behaviours, creating more engaging and relevant experiences (Hamari *et al.*, 2014). Using these research methods, it was determined that, the introduction of VR and AR technologies has revolutionised the way brands interact with consumers, offering immersive experiences that enhance brand perception and engagement (Manovich, 2002). Artificial intelligence plays a key role in developing innovative brand identities as AI tools and algorithms facilitate the creation of dynamic and adaptive brand elements that can change based on real-world data and user interactions (Fombrun & Shanley, 1990).

In addition, a sustainable approach to corporate identity development emphasises the importance of environmentally friendly practices, which ensures that brands are in line with growing consumer demands for environmental responsibility. This includes the use of environmentally friendly materials and technologies, as well as the implementation of strategies that help reduce negative environmental impact.

The use of a multi-level methodological approach allowed us to comprehensively study the processes of corporate identity development and identify the key factors that contribute to its innovation. Presentation and research of scientific facts, comparison of design creation and review processes, modelling of different possibilities of identity formation and analysis of corporate identity formation systems provided a deep understanding of the complex processes involved in the development of an innovative corporate identity. Thus, an innovative corporate identity is the result of a comprehensive approach that includes the consideration of many factors and the use of various research methods.

RESULTS AND DISCUSSION

Corporate identity development is becoming a crucial stage in building a successful business. Innovations in this process can greatly improve the perception of a company and make its brand more memorable and attractive to customers. Flexibility and adaptability are key aspects in developing a corporate identity. It should be easily adaptable to different media formats and platforms, including print materials and social media. The use of animation and interactive elements for digital platforms is also an important step. Research and study of proportions, scale, rhythm, statics and dynamics, symmetry and asymmetry, contrast, nuance, identity; colour harmonious combinations.

Corporate identity is a set of colour, graphic, verbal, typographic and permanent elements that provide visual and semantic unity of goods (services) and all information coming from the company and its internal design. Traditional approaches to corporate identity based on standards and rules have their advantages, but in the rapidly changing world of 2024, they can become a limitation for brands. For example, the use of static logos and fixed colour schemes provides stability and brand recognition, but also makes it difficult to adapt to rapid changes in the marketplace (Olins, 2017).

Visual identity is an important aspect of any brand, as it is its face and the first element that consumers notice. This system includes various elements that together create a unique brand image and convey its identity. The main components of visual identity are the brand name or logo, which is the main visual symbol of the company, as well as the colour palette and typography that complement and reinforce the brand perception. In addition, the visual key includes other visual elements, such as graphic elements, templates, photo style, etc., that help create consistency and unity across all visual brand communication. It is important that these elements are consistent and reflect the brand's uniqueness and identity, revealing its history, values, and character. This approach helps to stand out from the competition and creates a strong association between the brand and its audience.

In a world where technology and consumer trends change at high speed, the need for constant flexibility becomes critical. Traditional methods can slow brands' response to new market conditions and demands, as they do not provide mechanisms for rapid adaptation. This can lead to a loss of competitive advantage and a loss of connection with audiences. As noted by C. Fombrun & V. Rindova (1998), developing innovative approaches to corporate identity that promote greater flexibility and adaptability becomes an important challenge for brands in the 2024 business environment.

The lack of interactivity in traditional approaches to corporate identity can be a serious limitation in audience engagement. Modern consumers, becoming increasingly demanding, expect active and engaging interactions with brands. Innovative corporate identities can fulfil these expectations by becoming interactive and engaging for

audiences. This means that brands need to create special interaction formats that encourage consumer participation in the brand's life. These formats can be very diverse, including games, surveys, interactive applications, or even open dialogues (Hamari *et al.*, 2014). For example, creating interactive websites with gamification elements can make the process of getting to know a brand more exciting and interesting for users. This approach helps to increase consumer loyalty and engagement, as they actively interact with the brand and feel part of its community. In particular, the authors S. Deterding *et al.* (2011) investigated the historical origins of the term gamification and how this phenomenon is related to game design in general.

It is also important to note that interactivity allows brands to better understand the needs and preferences of their audience. With the help of surveys and feedback, companies can collect valuable information that will help them to constantly improve their product or service. Thus, innovative approaches to corporate identity development not only increase brand flexibility, but also ensure its closer connection with the audience, which is a key success factor in modern dynamic market environment.

Being tied to a human brand ambassador is a great example of interaction for both small and large companies. It can be a show host on a specific channel, a content creator for a large company on social media, or even the head of the company who actively communicates with the audience through online platforms. The person representing the brand becomes the face of the company and a reflection of its values and approaches. If this personality shows a smiling, positive, cheerful and intelligent nature, then all these positive traits are automatically associated with the brand. This approach not only increases brand awareness, but also helps build trust and a deeper connection with the audience. When consumers see that there is a real person behind a brand with a strong personality and opinions, they feel more like and willing to engage with it.

A good example of interactivity is the ability for consumers to communicate with the brand, especially when it comes to a large brand. For example, a chatbot with support managers that operates around the clock allows customers to get fast and effective help at any time. Answers to frequently asked questions can be presented in a "specific comment-answer" format, which helps consumers find the information they need quickly and easily. In addition, infrequent public displays of loyalty to specific customers, such as discounts, gifts, or personal positive comments, create an emotional connection with the brand. This not only increases loyalty, but also fosters a sense of attachment to the company and positive brand perception. Such interactivity and personalisation help create a deeper connection between the brand and its consumers (Pharmaceutical encyclopaedia, 2024).

Creating a visual identity for a brand is a multifaceted and delicate process that requires attention to detail and careful planning. A unique visual identity becomes a kind of face of the brand, which is perceived by consumers

and defines its identity in the market. A well-built identity allows a brand to stand out among competitors and create a unique image that attracts attention and leaves a lasting impression on consumers. The first step in creating a visual identity is to carefully study the goals and target audience of the brand. It is necessary to understand what ideas and values it seeks to convey and what emotions it wants to evoke in its consumers. This information serves as the basis for developing a design concept that reflects the brand's characteristics and appeals to its target audience. The next step is to select key elements of visual identity, such as a logo, colours, fonts, and graphic elements. Each of these elements should fulfill its function and contribute to the creation of a coherent brand image. The logo, for example, should be easily recognisable and associated with the brand, while colours and fonts should emphasise its personality and style.

It is also important to ensure that visual elements are used consistently across all media and in all brand communication materials. This helps to maintain the unity and clarity of the brand image and ensures its successful recognition among consumers. Innovation in creating a visual identity lies in the ability to reproduce brand features through modern technologies and a creative approach to design. It allows brands to go beyond standard approaches and create unique and engaging images that attract attention and leave a lasting impression on their consumers. In global context, since the 2010s, many huge corporations have had their own virtual worlds where they provide interactive experiences for users from all over the world: demonstrations of new projects, previews and even concerts. The augmented reality system is also actively used as a tool for unique displays and improving the existing reality in the desired format. History and authenticity play a key role in the development of innovative corporate identity, as this approach allows brands to recreate their unique story and highlight their authenticity. This approach creates a favorable environment for building trust and loyalty among consumers.

Focusing on brand storytelling allows companies to connect with their consumers by sharing their roots, values, and vision. Telling the brand story not only reflects the journey the company has been on, but also helps

consumers better understand the company's mission and empathise with its goals. An in-depth understanding of the brand story stimulates an emotional connection between the company and its customers, which helps build long-term relationships.

Emphasising authenticity allows brands to establish trust among consumers as they perceive the company as honest, open, and reliable. The alignment between how a brand presents itself and how consumers perceive it creates a compelling brand image. Authenticity is becoming a key factor in building sustainable customer relationships, as it is reflected in every aspect of a brand's interaction with its audience. Innovative brand identity, based on telling your own story and emphasising authenticity, allows brands to stand out from the competition and attract the attention of consumers who value openness and honesty in their interactions with a company. Universal design is a step forward in corporate identity, as it not only promotes inclusivity, but also opens the door to a larger audience (The power of storytelling..., 2024). This concept ensures that the brand's products and services are accessible and convenient for everyone, regardless of their needs or limitations. The innovation lies in the fact that designers not only create aesthetically pleasing products, but also take into account the needs of different user groups, including people with disabilities. The principles of universal design aim to ensure that a product or service is accessible and understandable to all users, regardless of their age, gender, level of physical or cognitive abilities. This means that the design should be flexible and adaptive, providing different ways of interaction and perception for different users. The innovation in this approach lies in understanding and implementing new technologies and design methods that contribute to the creation of more inclusive products and services. For example, the use of smart technologies can help create products with interfaces that are easy to use by people with different types of disabilities. Also, innovations in materials and designs can make products more ergonomic and user-friendly. Universal design is a key component of innovative brand identity, as it allows brands to create products and services that meet the needs of different users while ensuring unity and consistency in brand representation (Table 1).

Table 1. Main features of universal design

Feature	Description	Example
Universal design	A key component of innovative brand identity that allows brands to create products and services that meet the needs of different users while ensuring unity and consistency in brand representation	1. Accessibility and convenience for all users: Companies can create products and services that are accessible to people with disabilities, such as ramps, Braille signage, and websites with screen readers
		2. Expanded target audience: By considering the needs of a wider range of users, brands can reach a larger market and increase their customer base
		3. Increased competitiveness: Companies that adopt universal design principles can gain a competitive edge by offering products and services that are more inclusive and user-friendly

Table 1. Continued

Feature	Description	Example
Innovative brand identity	A unique and memorable brand identity that reflects the company's values and mission. It should be consistent across all touchpoints, including packaging, marketing materials, and employee interactions	1. Unity and consistency: The brand identity should be visually and conceptually consistent across all platforms, creating a cohesive brand experience for consumers
		2. User-centered design: The brand identity should be designed with the user in mind, ensuring that it is easy to understand, navigate, and interact with
		3. Emotional connection: The brand identity should evoke positive emotions and create a sense of connection with consumers
Benefits of combining universal design and innovative brand identity	A company that designs its website with universal design principles in mind will make it easier for people with disabilities to use, which will improve their overall experience	1. Improved user experience: Users are more likely to have a positive experience with a brand that is both accessible and appealing
		2. Enhanced brand reputation: Brands that demonstrate a commitment to accessibility and inclusivity are perceived more favourably by consumers
		3. Increased brand loyalty: Consumers are more likely to be loyal to brands that they feel understand and value them

Source: developed by the authors

Personalisation is becoming not only an important but also a necessary component of innovative corporate identity in the modern business environment of the 21st century. This approach involves taking into account the individual needs and wishes of each customer to create a unique experience that meets their unique expectations. Using personalisation gives companies the opportunity to interact with customers on a more personal level, which helps to improve their satisfaction with the service. This includes creating customised offers, recommendations, and promotions that

meet the specific needs and interests of each customer. A key aspect of personalisation is the use of data and analytics to understand customer behavior and preferences. This allows companies to create more effective and agile customer acquisition and retention strategies that meet their individual needs and expectations. Personalisation of customer interaction not only increases business efficiency, but also allows you to build strong and long-term relationships with customers, which is becoming an important success factor in 2020's competitive environment (Table 2).

Table 2. Features for personalising customer interaction

Feature	Description	Benefit	Example
Personalisation of Customer Interaction	Using data and analytics to tailor products, services, and interactions to individual customer needs	Increased Business Efficiency & Strong Customer Relationships	* Companies can offer targeted promotions and discounts. * Personalised product recommendations can lead to increased sales
Innovative Corporate Identity with Personalisation	Creating a brand identity that focuses on personalised customer interactions	Capture Attention & Build Long-Term Relationships	* Personalised greetings and communications can make customers feel valued. * Loyalty programs with personalised rewards can incentivise repeat business

Source: developed by the authors

The use of the latest technologies, such as virtual reality (VR) and augmented reality (AR), opens up many opportunities for brands to create immersive and memorable experiences for users. These technologies are transforming the way brands interact with their audiences, turning ordinary interactions into immersive and emotionally charged events. Virtual reality offers users the opportunity to enter a virtual world where they can move freely and interact with a brand's products or services in a fully immersive environment. For example, companies can create

virtual tours of their stores or showcase their products in virtual spaces. This allows consumers to have a realistic and immersive experience without leaving home. Augmented reality really allows users to augment the real world with digital objects or information, which opens up new opportunities for brand communication. For example, with AR, users can use their smartphones to view virtual elements such as 3D product models or interactive usage instructions. This creates an opportunity for brands to interact with their audience in a new, engaging, and innovative way.

On the other hand, augmented reality also allows users to supplement the real world with digital objects and information. For example, using AR apps on smartphones allows you to view virtual instructions or demonstrate products in real time. Brands can create AR filters for social media, allowing users to try their products or interact with brand characters virtually. This approach of using the latest technologies, such as virtual and augmented reality, opens up great opportunities for brands to create memorable and immersive experiences for their audience. This strategy not only makes brand engagement more interesting and efficient, but also helps to create a deep and memorable impression of a product or service among consumers.

Augmented reality, which allows users to interact with the real environment by supplementing it with digital objects and information, creates new opportunities for creative marketing and audience engagement with the brand. In particular, the use of AR technologies in marketing campaigns allows creating interactive virtual elements that attract users' attention and stimulate their activity. In general, the use of the latest technologies, such as virtual and augmented reality, expands the capabilities of brands. This not only helps to increase user engagement, but also allows you to attract their attention and deepen their interaction with the brand. This approach is becoming an effective tool for achieving marketing goals and increasing brand competitiveness in the modern digital environment.

Artificial intelligence and machine learning turn corporate identity into a personalised experience for users. Developing a brand-specific AI script helps brands tailor their communications and content to the unique needs and interests of each user. With the help of algorithms that analyse large amounts of data, brands can create individualised offers, recommendations, and content that increases customer engagement and satisfaction. Artificial intelligence also conducts additional analysis and summarises the results and draws an accurate conclusion close to human performance.

The visual hierarchy is not only an important but also a necessary element of any corporate identity, as it determines the way users perceive and understand the brand. This hierarchy determines which design elements attract attention first, how they are positioned relative to others, and how they interact with each other to form an overall impression. A clear visual hierarchy makes a corporate identity more understandable, easy to perceive, and memorable. When a user browses brand materials, such as a website, advertisement, or product packaging, a visual hierarchy helps them quickly navigate and focus on the most important elements. For example, using a large headline, contrasting colours, or highlighting keywords can draw the consumer's attention to the main brand message. A well-built visual hierarchy also enhances the effectiveness of brand communication. It helps convey key ideas and messages with greater clarity and efficiency, making them

more understandable and accessible to consumers. This, in turn, contributes to a positive impression of the brand and strengthens its status in the minds of the target audience.

The main aspects of visual hierarchy include the placement and size of elements, colour, font, contrast, proportions, and other important visual characteristics. A clear hierarchy allows you to separate important elements from less important ones, managing users' attention and providing a logical structure to the information. For example, using different font sizes or colours can emphasise headlines and key messages, making them more visible and eye-catching. Also, the proper use of space and the arrangement of elements can improve the readability and comprehension of content. A clear visual hierarchy helps consumers navigate a page or brand materials faster, reducing the time it takes to find the information they need. It also helps to create a consistent and professional impression of the brand, which can positively enhance its perception and reputation among consumers.

An eco-friendly approach to corporate identity design opens up new perspectives for brands seeking to improve their environmental impact. Using eco-friendly materials and reducing emissions is becoming not only a strategic step to preserve natural resources, but also an important element of sustainable development. This approach reflects the brand's commitment to environmental issues and responsibility to society and nature. It helps brands to positively influence their audience by promoting awareness of the importance of preserving the environment. In addition, sustainability becomes a key component of a brand's identity, emphasising its values and principles. This allows brands to build deeper and more meaningful connections with consumers who care about the environment and value sustainability.

The use of eco-friendly materials in the process of creating a corporate identity reflects the brand's desire to reduce its environmental footprint and contribute to the conservation of natural resources. This may include the use of renewable materials, recycled paper, biodegradable polymers, etc. It is important not only to use such materials, but also to implement them properly in the design, which allows maintaining the aesthetic level and quality of the brand. Waste minimisation strategies in the corporate identity process help to reduce the environmental impact of production. This may include improved waste management, the use of renewable energy sources, and the use of recycling and reuse of materials. This approach helps brands reduce their environmental footprint and contributes to building a positive environmental image. Thus, an eco-friendly approach to corporate identity is not only a strategic decision for a brand, but also an important part of its corporate identity. The practice of using environmentally balanced materials and waste reduction strategies contributes to the creation of a more sustainable and environmentally responsible brand that has a positive impact on consumers and society as a whole. In general, the use of eco-materials and waste minimisation strategies in corporate

identity design allows brands to maintain their environmental responsibility, reduce their ecological footprint, and meet the requirements of sustainable development.

The results of the study are a valuable contribution to understanding the current challenges faced by brands in developing their corporate identity. It was found that traditional approaches that were once effective no longer meet the requirements of the modern market. Changes in consumer preferences, the rapid pace of technological development and the globalisation of the economy require

brands to adopt new, more flexible and innovative strategies. Traditional methods are now expected to be able to adapt to rapid changes in the environment and use new opportunities to communicate effectively with the audience.

Research reveals the needs and priorities of brands in the context of modern market dynamics, which allows us to better understand their needs and aspirations. This paves the way for the development of new strategies and tools aimed at improving their brand identity and market competitiveness (Table 3).

Table 3. Key innovative features in the development of corporate identity

Feature	Description	Benefit	Example
Adaptability & Versatility	The identity must work well across various media (print, web, mobile, social media).	Consistent brand experience across all touchpoints.	A logo that can be easily resized and retains its impact.
Emotional Connection	The identity evokes positive emotions and associations in the target audience.	Creates a stronger brand connection with consumers.	Using warm colours to evoke feelings of comfort and trust.
Interactivity	Incorporates interactive elements like animation, 3D modeling, or AR.	More engaging and dynamic brand experience.	A website with interactive product demos.
Attention to Detail	All elements (visual and non-visual) are carefully considered and harmonised.	Creates a professional and polished brand image.	Consistent use of brand fonts across all materials.
Ethics & Sustainability	Reflects the company's commitment to ethical practices and environmental responsibility.	Builds trust and loyalty with socially conscious consumers.	Using recycled materials in product packaging.
Personalisation	Tailors the identity to individual customers using dynamic elements or messages.	More relevant and engaging brand experience for each customer.	A website that personalises product recommendations based on browsing history.
Collaboration with Audience	Involves the target audience in the development process through surveys, focus groups, etc.	Identity that better resonates with the target audience.	Conducting customer surveys to understand brand perception.
Openness to Change	The identity should evolve alongside the company and its audience.	Maintains brand relevance and adapts to market trends.	Periodic updates to the logo or brand voice to reflect company growth.

Source: developed by the authors

Implementing these innovative features into corporate identity opens up numerous opportunities for creating a deep and meaningful connection with target audience. Consequently, brand will not only attract attention but also actively influence the emotional sphere of consumers. Thanks to innovative approaches in corporate identity, brand will become a symbol not only of style but also of modernity and openness to innovations. Interactive elements and the use of cutting-edge technologies will create a unique brand interaction experience that will attract audience's attention and make their interaction with the brand more enriching and memorable. Additionally, considering environmental aspects in the development of corporate identity will allow brand not only to express its responsibility towards the environment but also to attract the attention and support of consumers who value eco-friendly solutions and sustainable development.

Overall, an innovative corporate identity opens wide horizons for brand's development and market positioning. It will create a strong foundation for building relationships

with the audience and enable brand to become a true force that influences society and contributes to achieving your goals. Research results underscore the necessity for brands to engage in constant innovative activities in corporate identity development. This allows companies not only to remain relevant in the market but also to positively influence the perception and attention of their target audience.

Introducing innovative elements in corporate identity development such as adaptability, emotional connection, interactivity, attention to detail, ethics, sustainability, personalisation, collaboration with the audience and openness to change, opens up new opportunities for brands. Scholars C. Fombrun & M. Shanley (1990) point out the following functions of corporate identity development such as increasing awareness and loyalty, which means that an effective corporate identity that is emotionally connected to the target audience makes the brand more recognisable and memorable. This leads to increased brand loyalty and strong customer relationships. J.M.T. Balmer (2001) points out the connection between corporate identity and

corporate brand and notes the differences between product brands and corporate brands. S. Heller & S. Chwast (2011) note that a unique and innovative corporate identity can be a competitive advantage that sets a brand apart from its competitors. Researchers S. Di Lauro *et al.* (2020) indicate that social media has created a multitude of ways for organisations to develop and communicate their corporate and organisational identity. J.-N. Kapferer (2012) points out such a function as increasing the emotional engagement of the audience, which means that interactive elements and emotional design in corporate identity make the interaction with the brand more interesting and exciting. This leads to increased emotional engagement of the audience and the formation of positive attitudes towards the brand. In her article, H. Stuart (1999) investigates the importance of various models for conceptual thinking about corporate identity. Based on the existing models, she suggested developing a clearer model of the corporate identity management process.

J. Aaker *et al.* (2001) and J. Nielsen & H. Loranger (2006) highlight brand trust building as a function: an ethical and sustainable corporate identity demonstrates that the company fulfils its obligations to society and the environment in a responsible manner. This increases trust in the brand and makes it more attractive to consumers. The next function is to provide a personalised experience for customers: the use of personalised elements in the corporate identity allows you to create a more individual experience for each customer. This makes brand interaction more enjoyable and valuable for customers (Poulin, 2023).

Emphasising the importance of careful planning and an integrated approach in the process of developing a corporate identity, it is worth noting that this stage determines the company's future success in the market. A clear definition of goals, target audience and key brand characteristics plays a crucial role in building a competitive advantage. Authors V. Papanek (2020) and J. Müller-Brockmann (2021) note that planning should be systematic and detailed, covering all aspects – from visual identity to communication strategy. The involvement of leading design, marketing and communication experts is essential for successful corporate identity innovation, as T. Melewar & E. Jenkins (2002) and J.-N. Kapferer (2012) point out. Their expertise helps to ensure that the plan is executed flawlessly and that the style is unique and memorable to the target audience. K.L. Keller (2009) notes that in order for marketers to successfully manage brands, it is important to use the customer-centric brand equity model. Emphasising the powerful impact of innovative elements on business development, S. Fombrun & S. Shanley (1990) and J.M.T. Balmer (2001) point out that they become a source of competitive advantage and brand differentiation in the market. Their implementation enables companies to attract consumer attention, strengthen market position and achieve greater success in modern business.

The discussion of the research results demonstrated that developing a corporate identity in 2024 is not only a

significant element in forming a company's image but also a key factor for its market success. Traditional approaches to this process no longer meet the needs of modern business, as the environment continuously changes and requires new strategies.

CONCLUSIONS

The development of corporate identity transcends merely shaping the external façade of a company; it is a fundamental aspect of the company's overall identity and its perception within the market. This multifaceted process involves various innovative features that collectively enhance the brand's presence and resonance with its audience. The primary innovative features of corporate identity include visual identity, flexibility and adaptability, history and authenticity, universal design, personalisation, virtual reality, augmented reality, artificial intelligence, and eco-friendly approaches. Visual identity is a cornerstone of corporate branding, ensuring that a company's visual elements are distinct and easily recognisable. This includes logos, colour schemes, typography and other graphic elements that create a cohesive and memorable brand image. Flexibility and adaptability are crucial in rapidly changing marketplace of the 21st century, allowing brands to maintain consistency across platforms and devices, and to be able to seamlessly adapt their identity to different contexts and audiences.

The incorporation of history and authenticity into corporate identity helps establish a deeper connection with consumers. By embedding the company's story and core values into its brand elements, authenticity fosters trust and loyalty among customers. Universal design principles ensure that the corporate identity is inclusive, making the brand accessible to a wide range of audiences, including those with disabilities, thereby broadening its reach and impact. Personalisation has become a significant trend in corporate identity development, enabling brands to customise their identity elements to meet individual consumer preferences and behaviors. This tailored approach enhances user engagement and creates a more personalised brand experience. The integration of virtual reality (VR) and augmented reality (AR) technologies has revolutionised the way brands interact with consumers, offering immersive and interactive experiences that elevate brand engagement and perception.

Artificial intelligence (AI) is increasingly playing a pivotal role in the development of corporate identity. AI-driven tools and algorithms allow for the creation of dynamic and responsive brand elements that can evolve based on real-time data and user interactions, thereby ensuring the brand remains relevant and engaging. An eco-friendly approach to corporate identity emphasises the importance of sustainable practices, reflecting the growing consumer demand for environmental responsibility and enhancing the brand's reputation as a socially conscious entity.

In conclusion, the development of corporate identity is a complex and multi-dimensional process that involves

a blend of innovative features. Each of these features – visual identity, flexibility and adaptability, history and authenticity, universal design, personalisation, virtual reality, augmented reality, artificial intelligence, and eco-friendly approaches – plays a critical role in shaping a cohesive and compelling brand presence that resonates with modern consumers. The integration of these elements not only strengthens the brand's market position but also contributes to building a lasting and meaningful relationship with its audience.

The findings open up new perspectives for further research in this area and opportunities for innovative solutions aimed at supporting the development of brands in the digital age.

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CONFLICT OF INTEREST

None.

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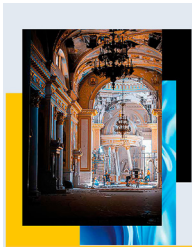
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Інноваційні особливості розробки фірмового стилю

Анотація. У 2024 році чітка та впізнавана візуальна ідентичність стає ключовим фактором успіху будь-якого бренду. Традиційні підходи до розробки фірмового стилю вже не такі ефективні, як раніше, тому виникла потреба у свіжих та інноваційних рішеннях. Це дослідження має на меті з'ясувати взаємозв'язки між різними елементами фірмового стилю. Методологія включає узагальнення, виявлення загальних закономірностей на основі отриманих даних і логічний аналіз наявних знань. Використані методи дослідження включають комплексний аналіз конкретних робіт для виділення принципово схожих операцій. Крім того, моделювати спільність фірмового стилю та його складових як цілісної системи для виявлення форм нових елементів. Це дослідження передбачає поглиблене вивчення теоретичних матеріалів і детальний аналіз прикладів, фокусуючись на ключових особливостях, які роблять розробку фірмового стилю інноваційною. До них належать візуальна ідентичність, гнучкість, сторітелінг, автентичність, універсальний дизайн, персоналізація, VR, AR, AI та сталий розвиток. Візуальна ідентичність забезпечує впізнаваність і запам'ятовування брендів. Гнучкість дозволяє брендам налаштовувати свої візуальні елементи на різних платформах, зберігаючи послідовність. Сторітелінг і автентичність створюють довіру та лояльність, передаючи історію та цінності бренду. Універсальний дизайн розширює охоплення завдяки інклюзивності. Персоналізація адаптує особистість до індивідуальних уподобань, створюючи відповідний досвід. VR і AR пропонують захоплюючий досвід, підвищуючи взаємодію з брендом. AI сприяє динамічним елементам бренду, які розвиваються на основі даних у реальному часі. Сталий підхід узгоджує бренди з попитом споживачів на екологічні методи. Таким чином, інноваційний розвиток фірмового стилю характеризується багатогранним підходом, який об'єднує візуальну ідентичність, адаптивність, сторітелінг, інклюзивність, персоналізацію, імерсивні технології, штучний інтелект та стійкість. Кожен із цих елементів сприяє створенню цілісної та переконливої присутності бренду, яка резонує з сучасними споживачами. Впровадження цих інноваційних принципів у реалізацію проєктів допоможе створити унікальний та динамічний фірмовий стиль, який виділяється на конкурентному ринку, емоційно впливає на аудиторію та сприяє успіху

Ключові слова: інновації; дизайн; брендинг; маркетинг; візуальна ідентичність



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Communicative potential of stop-motion animation in the practice of modern design

Abstract. The relevance of the research is determined by the need to substantiate and implement effective visual-narrative media formats for creating effective visual communications capable of clearly conveying messages and ideas to the viewer. The purpose of the work is to reveal and evaluate the communicative potential of stop-motion animation in the context of audiovisual practices of modern design. Research methodology is formed by general scientific and special methods, in particular, comparative and historical analysis, scientific analysis and synthesis, methods of visual observation, modeling, art history and content analysis. The research substantiates the technical techniques, formal and artistic approaches of stop-motion and reveals their influence on the communicative potential of animation in the context of various project tasks. The effectiveness of the tools of stop-motion animation in modern audiovisual design practices for increasing the emotional involvement of the audience and improving the perception of content due to attractiveness and experimentation has been proven. The ability of stop-motion animation for detail, visual saturation, expressiveness and emotional expressiveness can play a key role in solving design problems where a deep narrative impact needs to be achieved. The paper substantiates the expediency of using the main technical techniques of stop-motion animation in the implementation of specific conceptual project tasks, in particular in short animated films of various genres, in advertising videos, in art projects, where the goal can be achieved due to the high artistic characteristics of the visual series, interactivity and emotional interaction with the viewer. The practical value of the work is determined by the possibility of implementing the research results into practical recommendations for the implementation of specific projects. The results of the research can be useful in the academic community for the further development of the theoretical foundations of stop-motion animation and the expansion of project approaches in educational courses related to audiovisual art and visual communication

Keywords: audio-visual art; visual communication; object animation; experiment; project task; props; technical approach

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INTRODUCTION

The rapid development of technological innovations in the 21st century has a significant impact on project processes in the design of visual communications. This adjusts and changes creative approaches and methods in the process of forming effective visual messages that can accurately relay ideas and meanings to the viewer. The animation industry is also changing regularly, showing new forms, the feature of which is not only computerisation and the expansion of the scope of application, but also the intention to strengthen creative possibilities through established approaches. Therefore, the problem of practical implementation of the most effective visual-narrative media formats, as well as their theoretical and scientific justification, is being updated.

As a part of the film industry with a long history, in the first decades of the 21st century, animation is perceived not simply as a technical way of shooting or a spectacular attraction. It represents a new self-sufficient type of audiovisual art with its own design tools and figurative language, means of emotional expressiveness and influence, capable of forming a new reality and existence in a new space-time. In the process of searching for the most expressive design forms, traditional technologies of frame-by-frame animation and the search for effective design methods for their application in modern design become relevant.

The question of stop-motion animation is part of the general problems of the development of modern art and design related to animation and audiovisual projection. Therefore, the scientific base of the research consists of publications containing theoretical and practical aspects of the development of animation and stop-motion design. Research by E. Gure (2019) actualises stop-motion animation as a field of application of ecological materials and as a field corresponding to sustainable development. Also, the author proves the effectiveness of the technique for media and education. L. Yilmaz (2019) considers stop-motion in the context of design tasks, investigates its unique aesthetic qualities in the context of the formation of a movement metaphor and the influence of these factors and the visual series. Researchers D.A. Purwaningsih & B. Yekti (2020) consider the peculiarities of working with props and demonstrate the advantages of using recycled and re-used materials. N. Luniya *et al.* (2022) explore the technical characteristics of the stop-motion technique.

In the Ukrainian scientific discourse, the topic of stop-motion animation is poorly covered and represented by the more general problems of motion design in the studies of M. Opaliev & K. Savina, M. Murashko, V. Oliynyk. In the study of M. Opaliev & K. Savina (2014), attention is focused on the possibilities of using motion design in the context of working with branding and art objects. At the same time, the authors emphasise experiments with animated typography. M. Murashko (2017) examines the design and artistic tools of motion design; clarifies the terminological apparatus, raises the question of space as an active element of motion design, but the stop-motion

technique remains outside her scientific attention. In the work of V. Oliynyk (2022), motion design products are classified into art objects, commercial and informational objects, the styles and software arsenal are described, at the same time, the problems of the frame-by-frame animation technique remain undisclosed.

At the same time, these publications highlight project specifics and general issues of motion design, including in the context of the Ukrainian media segment, and enable the extrapolation of certain conclusions to the field of stop-motion animation. In general, it is possible to state that the issue of stop-motion animation as a direction of motion design and the field of audiovisual design is insufficiently studied in the scientific literature.

The purpose of this work is to substantiate the technical, formal and artistic techniques of frame-by-frame animation and to reveal their influence on the communicative potential of an audiovisual product in the context of various project tasks.

MATERIALS AND METHODS

The research methodology is composed of both general scientific and specialised methods, allowing for a comprehensive analysis of stop-motion animation's evolution, techniques, and applications in contemporary design practices. Historical analysis was employed to trace the evolution of animation techniques and their subsequent influence on modern design. This method provided a foundational understanding of how historical developments have shaped current practices in stop-motion animation. The processing and generalisation of information from scientific sources were conducted using scientific analysis and synthesis. These methods facilitated the extraction and integration of relevant data, ensuring a coherent and thorough review of the literature. Empirical material was carefully selected to illustrate the historical stages of stop-motion animation development, its various types, and its effectiveness in addressing specific design challenges. This selection process ensured that the study encompassed a wide range of examples and applications. The method of visual observation was utilised to gather primary information. This involved compiling empirical statements regarding the current state of stop-motion technique use in audiovisual practices. Visual observation allowed for direct insights into contemporary applications and trends. The formal-typological method was applied to analyse empirical material. This method enabled the identification of characteristic features and techniques of stop-motion animation, as well as the substantiation of its typology. Through this approach, distinctive elements and methodologies were systematically categorised. To assess the potential of stop-motion animation in performing specific project tasks, various methods were employed, including modeling, art history analysis, and comparative and content analysis. These methods facilitated a multi-faceted exploration of stop-motion animation's

capabilities and applications. The phenomenological method contributed to identifying elements or characteristics of stop-motion animation that captivate viewers. This method demonstrated the impact of these elements on the viewer's emotional state and overall perception within the narrative context. By focusing on the viewer's experience, the study highlighted the emotional and perceptual effects of stop-motion animation. The comprehensive approach to analysing and utilising stop-motion animation in modern projects allows for the consideration of various aspects of its impact on viewer perception. This holistic perspective ensures the effective harnessing of stop-motion animation's potential across diverse fields, including art, science, and advertising. By integrating multiple methodological approaches, the research offers a well-rounded understanding of stop-motion animation's role and significance in contemporary design practices.

RESULTS AND DISCUSSION

Against the background of the development of technical capabilities and formal and figurative innovations in audiovisual communicative practices, the corresponding public demand and reception of their perception is expressed. In particular, in the context of sending a high-tech product in the field of audiovisual art, the intention to reveal new artistic values in traditional forms is actualised. In the 2020s, this form is represented by the technology of stop-motion animation – sequential filming of physical objects made of material that is easily subject to the mechanical influence of the animator. It is not just a technical method of spectacular attraction, which is traditionally considered experimental, it is an independent type of audiovisual art, which creates communication through some author's artistic reality and opens up unlimited possibilities for the creative embodiment of imaginative ideas and meaningful concepts.

Stop-motion as a technique attracts the attention of researchers due to its unique possibilities to express complex artistic concepts and convey emotions with the help of frame-by-frame shooting. In a fundamental study, C. Webster (2005) examines the principles of animation, avoiding the technical aspects. The author rightly believes that technical development and production is happening too quickly. Instead, the key principles and techniques, including issues of timing, audio synchronisation, camera work, transitions, etc., remain the same. Stop-motion theoretician and practitioner T. Gasek (2013) examines the historical aspects of the development of the technique, the stages of production, and the means to implement the idea. He does this by analysing the practical experience of modern directors and artists working with stop-motion animation. This monograph is an important study on the topic, the author gives a lot of practical information about the processes and results. Instead, in this study, the emphasis is more on revealing the possibilities of expressiveness and communicative potential of the technique. Often, researchers turn to the technical aspects of stop-motion

and the creation of props, because it is the main artistic and formal object in the frame. T. Brierton, S. Shaw in their seminal works focus on character development for animation. At the same time, S. Shaw (2004) emphasises the need to understand movement and emotion, while researcher T. Brierton (2004) focuses on processes, materials and techniques. Researcher V. Yekti (2017) considers the importance of visual tactility of stop-motion animation objects in the context of 3D printing. In his opinion, all the originality and imagery of the stop-frame technique is based on some imperfection of the frame. At the same time, the need to keep the viewer's attention prompts creators to search for methods of improvement and improvement of animated objects, including with the help of 3D printing. J.M. Barker (2009) emphasises the uniqueness of the stop-motion technique in conveying a message due to its special materiality, tactility, and physical imperfection. A. Gambrell (2011) explores the almost artisanal processes of stop-motion animation, referring to the metaphor of the "invisible hand" as an element of self-regulating tendencies. The interdisciplinarity of technology and its possibilities in educational processes are considered by G. Hoban & W. Nielsen (2014), which sets a new vector for studying it in the context of communicative potential. Animation has always been an important form in the film industry "...prompting, informing and responding to each of the technical innovations in production" (Chong, 2008). Researcher A. Chong (2008) interprets it as a modernist form of art that interacts with culture and society and rethinks and reflects complex aspects of human experience. The main core values of all filmmaking were the creation of a narrative, the development of characters and the search for a visual aesthetic of the environment in which to place them.

Animation plays an important role in various social, cultural and artistic spheres. In media and entertainment, it has become a key element of visual content, providing exciting and creative ways to tell stories. In the field of marketing, animation helps brands to create effective advertising campaigns, capturing the attention of the audience and strengthening their emotional connection with the product or service. Animation is also widely used in education, where it provides opportunities to visually explain complex concepts and enriches the learning process. In the field of medicine, it is used to create interactive simulations and visualisations that help in increasing the level of understanding and effectiveness of treatment. Thanks to a wide range of technical approaches and ways of realising the scenario, animation is a powerful tool for communication, education and influence, expanding opportunities in various fields of activity and social spheres. Thanks to a wide range of technical supports and ways to implement the scenario, animation is a powerful tool for communication, learning and influence, expanding opportunities in various fields of activity and social spheres.

The main technical approaches and ways of implementing the scenario in animation videos are: 2D animation, which is used to create two-dimensional animated

objects and characters moving in one plane; 3D animation, which provides the ability to create three-dimensional models that move in three-dimensional space, which gives greater realism and depth of the image; computer graphics used to create graphic images and scenes animated using special software; rotoscoping, which allows you to reproduce the movements of real actors or objects using an animated drawing based on filming; motion-capturing, which involves capturing real movement and turning it into an animated image with the help of special sensors and cameras; stop-motion animation, which requires physical modeling of objects, which are then shot frame by frame to create the effect of motion (Pettigrew, 1999; Moltenbrey, 2014).

The technique of stop-motion animation stands out among the mentioned techniques, as it allows the creation of a unique and authentic visual narrative with the help of physical models that are shot frame by frame. This method allows you to achieve a special aesthetic effect and expressiveness and attracts the attention of the viewer with its unpredictability, experimentation, artistic value, and the feeling of the invisible presence of the creator.

Stop-motion is a continuous frame-by-frame shooting. The basis of shooting are material objects made of one or another material (plasticine, loose materials, any objects that can be manipulated in the frame). This is a technique in which an object is physically manipulated and photographed in one frame so that it appears to be moving independently. Since the release of the first animated film by British directors J. Stuart Blackton and Albert E. Smith "The Humpty Dumpty Circus" (1897), which in the simplest way moved inanimate objects (wooden toys – animals and dolls), and to this day, this cinematographic method develops synchronously with technical innovations, experiments with materials and plots (Maselli, 2018). Initially, the artisanal aesthetics of this technique (since it was about the manufacture of appropriate props) with the increase in the use of digital technologies gradually evolves to more complex hybrid forms, where the quality of movement in the frame and the appearance of the props change synchronously with the general audiovisual message, leveling the boundary between the artificial and real environment.

In the 2020s, stop-motion animation demonstrates the synergy of traditional and innovative design methods. The experimentalism inherent in the technique allows to use in a single format the classic tried-and-tested and

quite innovative technical and artistic techniques. The global video archive, formed over more than a century, allows us to single out several main technical directions of frame-by-frame animation, which are formally consistent with modern 2D and 3D computer animation. That is, the manipulation of images (flat or three-dimensional) takes place on a plane or in the middle of the scene.

The first animation technique with frame-by-frame shooting is considered to be the "layout" which gives mobility to two-dimensional puppet figures composed of separate parts. Technically, the animation is formed within the two-dimensional scene where the plot action unfolds. The formal characteristics of such animation are flatness; fixed shooting angle; linearity of movement; limited perspective. Such a technique creates an emotional response in the viewer due to the possibility of using complex, detailed characters and the originality of artistic and figurative approaches to the visual message of the moving series (Furniss, 2017). Emile Cohl's innovative film "Fantasmagorie" (1908) is considered one of the first most famous films in this technique. Visually, the simplest almost schematic animation of a white line on a black background, which transforms from one object to another through visual morphing, makes a strong emotional impression even in 2024. In addition, the author-artist appears several times in the frame, whose hands first create with a pencil, and then outline the shape and movements of the little man – the main character of the animation.

The same planar language is characteristic of silhouette animation; loose or sand animation, for painting in various techniques (watercolour, oil, acrylic, painting on glass); pixelation techniques (animation of sequential photographs). Sand animation involves applying thin layers of sifted sand to the glass, which create an image, and the light surface gives the frames the necessary contrast and expressiveness. The technique was invented in the 1960s by the Canadian animation director Caroline Leaf and is still used to a greater extent in non-commercial artistic or social projects, as well as in advertising. An example of the commercial use of sand animation is the advertisement of the Ukrainian private medical institution "Oxford Medical" (N. Arnaut. Sand animation. Oxford Medical, 2018). However, in this film, sand animation does not convey all its form-creating possibilities and visual potential, as it is edited in synthesis with other techniques that weaken its communicative characteristics (Fig. 1).

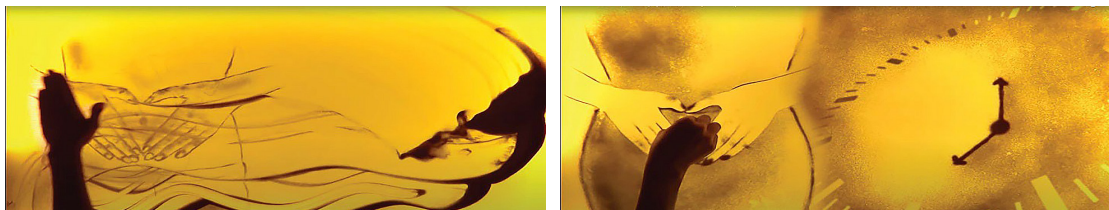


Figure 1. Advertisement of a medical center using sand stop-motion animation

Source: N. Arnaut. Sand animation. Oxford Medical (2018)

The animation of paintings, applications and collages in the stop-motion technique acquires expressive visual effects (Fig. 2). The frame-by-frame filling of the screen with graphic elements forming the environment and plot captures attention, as it introduces the viewer to the process of creating a work of art. Examples of such work are tapes by animator designer Lukas Rooney, where a paper collage comes to life and becomes a full-fledged environment for an animated film (*Lost sheep*. Paper stop-motion short film, 2023). The absence of the artist in the frame and the gradual filling of the compositional field with images and plot keeps the viewer's attention, as it creates the impression of a living world where the work of art tells its own story. This approach not only creates a unique visual experience, but also allows you to feel the very process of creating an artistic masterpiece, involving the viewer in the active perception and understanding

of the story unfolding before his eyes. Such integration, involving the viewer in the depth of the work, maximises the communicative potential of animation. Another method of pixelation allows you to give movement to sequentially taken photographs. For example, the technique of pixelation of a person's image was used in Norman McLaren's experimental film "*Pas de Deux*" (Animation: Norman McLaren's *Pas de Deux*, 1968). Pixelation is used to divide frames into pixels, which gives the visual material discreteness and forces the viewer to perceive the movement as a sequence of individual frames. In "*Pas de Deux*" this method is used to recreate the movements of the dancers, allowing you to explore and analyse their graceful movements with precision and detail. This creates the impression of a deeper immersion in the scene and facilitates the understanding of the mechanics of movement through visual representation.

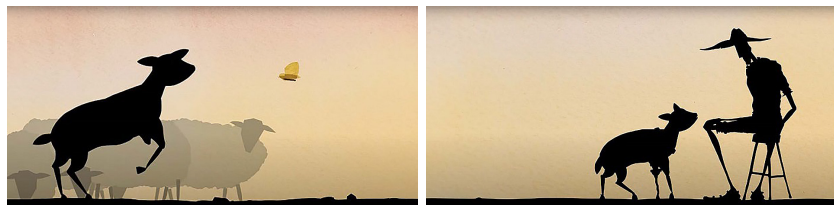


Figure 2. Paper stop-motion short film by Lukas Rooney

Source: L. Rooney. *Lost sheep*. Paper stop-motion short film (2023)

These techniques ensure the accurate transmission and depth of the ideological content of the film thanks to the technical features and artistic imagery inherent in classical works of art. At the same time, the means of influencing the viewer are an aesthetically expressive and attractive unusual visual form, the rhythm of the moving sequence and musical composition, symbolism that enriches the plot and strengthens its subtext, as well as the use of the language of colour, light, perspective to create an atmosphere and convey a mood. These techniques allow complex concepts and emotions to be expressed through images and symbols, making animation a powerful tool for communication and audience impact.

The three-dimensionality of the image, going beyond the boundaries of the plane and the formation of three-dimensional moving scenes in the environment make possible the techniques of puppetry, plasticine and subject (object) animation. These techniques demonstrate work with real material forms, which successively acquire movement in the frame and, together with direction, scenography and soundtrack, form an audio-visual story.

One of the first animations of this type is "*The sculptor's nightmare*" (1908, Director Wallace McCutcheon). In the film, the stop-motion technique is used to create an impressive effect of transformation and movement of inanimate objects. According to the plot of the film, a sculptor tries to create statues from a block of marble, but they transform into strange and illusory images that reflect his nightmares. Thanks to the use of the stop-motion

technique, the marble sculpture dynamically transforms into various forms, creating the impression of a living and magical process (Fig. 3). This film illustrates how the stop-motion technique can be used to create fantastical situations, images and reflect the inner conflicts and emotions of a person. It allows the viewer to immerse himself in a fantasy world using only physical objects and animation techniques (*The sculptor's nightmare*). In the films "*King Kong*" (1933), "*Star Wars*" (1977), "*Honey, I Shrunk the Children*" (1989), the stop-motion technique was used to create visual tricks – special effects of filming.



Figure 3. The subject (object) animation.

Sculptor's nightmare (1908) short

Source: Classics of world cinema. *The sculptor's nightmare* (1908) (2018)

It is important to note that puppetry and plasticine animation require careful work with props for each specific project. There are both established and experimental approaches to prop creation, which can vary greatly depending on script requirements, aesthetic priorities, and

technical constraints. For puppet animation, for example, props are often made of wood, fabric, and other materials, and may include additional details such as moving parts or accessories. Also, the 3D printing technique is relevant in the 2020s, which has a significant impact on the sector of the creative industry and with the help of which you can get the most realistic and suitable doll characters for various projects. In any case, regardless of the method, careful creation of props remains an important aspect of the animation process that adds depth and realism to any project. Each item of props must be created with attention to small details, as they can be exposed to the camera on a large scale. Careful work with props allows you to create atmospheric, lively and expressive objects that complement the plot and add depth to characters and scenes. As a result, the ability to create props becomes an important aspect of the animation process that adds a touch of craftsmanship and creativity to every project. Scientists and practitioners A. Gambrell (2011), B. Yekti (2017), L. Yilmaz (2019), studied the issue of props in their research. It is worth noting that both traditional hand-crafting and the use of 3D printing have their advantages and challenges when creating props. Traditional hand-crafting allows animators to realise their unique ideas and add a personal touch to each object. This method allows you to control every detail and interact with the material directly, which contributes to greater expressiveness and authenticity of the prop. However, this approach can require a lot of time and effort to manufacture each element, especially in the case of complex or detailed objects. On the other hand, the use of 3D printing allows you to create props faster and more efficiently, especially when you need to make many objects of the same type. This method also opens up opportunities to create more complex and detailed objects with the help of computer modeling. However, the downside can be less personality and authenticity that hand-crafting can have. The visual tactility that stop-motion carries when communicating is important. It is provided by a sense of the materiality of objects and the possibility of touch, formed depending on materials and textures; atmosphere, which is provided by imperfection in the frame; the opportunity to feel the evidence of human intervention in the animation process, which helps bring the audience even closer to the perception of the film (Yekti, 2017). Famous examples of puppet stop-motion animation using 3D printing technology are, in particular, "ParaNorman" (2012) from the Laika studio; "Frankenweenie" (2012) by Walt Disney Pictures. Despite the use of modern technological tools such as a volume optimiser or articulation fabricator along with 3D printing, the use of stop-motion in the mentioned films pays tribute to the classic style of film production due to the appearance of various creative non-standard elements. In particular, special attention is paid to the detailing of scenography and characters. In "Frankenweenie", subtle shades of black and white colour not only honor the aesthetics of old horror films, but also create a unique atmosphere that enhances the emotional impact on the viewer.

The plot in the short film "Bottle" by Kirsten Lepore (2010), where the characters are created by hand, acquires special communicative power. The plot of the film shows a transoceanic conversation between two characters made of sand and snow. They communicate using objects in the bottle. Through the magical world created by the author, this deeply psychological film gives the viewer the opportunity to feel the depth of friendship between completely different personalities and the tragic ending of this friendship. The visual depth, materiality and realism of the characters in a real natural environment have a convincing effect on the viewer and form a visual message that is difficult to achieve using exclusively digital methods. Hand-crafted and animated, the characters have a unique expressiveness and emotion.

In the case of plasticine animation, props can be made of modeling clay or silicone, in order to provide flexibility and the ability to change shape during filming. This type of animation provides a truly unique visual appeal and tactility that is difficult to achieve with other types of animation. Because each frame is created by hand, the animators need to demonstrate a high level of detail and precision so that the characters and elements of the scenes smoothly transition from one movement to the next. This adds a special "live" quality to the final product. Morphing is often used in such animation – characters and objects dynamically change, merge with each other, acquire completely different forms and meanings. Using plasticine or silicone allows animators to easily modify the shapes, facial expressions and poses of characters between frames, creating the illusion of continuous movement. This method also provides great freedom in experimenting with expressions and movement dynamics, which is critical for conveying the emotional state of the characters and the dynamics of the plot. Plasticine animation is especially popular in children's films and cartoons, as well as in commercials, where a bright, colourful and instantly attention-grabbing visual style is required. Soft three-dimensional shapes and vivid colours can create an interesting and memorable image that will remain in the minds of consumers. Such animations can be particularly effective in attracting the attention of children and young people. In addition, plasticine animation allows you to easily bring to life any idea or concept, even the most unconventional. It provides many opportunities for a creative approach and experiments with visual effects. Thus, it can be used to advertise any product or service, from children's toys to food or cars. Also, it is successfully used in social projects and advertising. As an example, the "Dumb ways to die" project of the Melbourne Railway (Australia) is designed to raise awareness about railway safety. An interesting example is the English cartoon "Creature Comforts" by Aardman Animations. The plot of the cartoon episodes is built around interviews with animals in their natural habitat and has a social context. At the same time, the soundtrack of the film was created by superimposing real interviews of real people on a video with plasticine animation. In general,

plasticine animation in advertising is a powerful tool for creating attractive, emotional and memorable advertising materials that can significantly increase the effectiveness of marketing or social campaigns.

Puppet and plasticine animation require careful work with props for each specific project, on the other hand, objective animation, manipulating ready-made objects in the frame, almost does not require additional equipment. The relative affordability and simplicity of the technique, as well as its visual characteristics, make it in demand, in particular, in the advertising industry. It ensures the broadcast of the advertising idea through the focus of the plot in the conditions of real entourage and real objects. One of the advantages of subject animation is its ability to evoke an emotional response from the audience due to the visual impact and realism of the images. It can help make a product or service more attractive to consumers by showing it in real situations and environments. In addition, object animation can be a fairly economical option for advertising agencies, since it does not require complex processes, invited models, trips to filming locations, and expensive special effects. This allows you to effectively use a limited budget to create advertising content, without losing the quality and effectiveness of advertising.

Famous examples of modern advertising using the stop-motion technique are, for example, the advertisement "The Cog" for the car brand Honda. A complex sequence of movements, which clearly demonstrates the interaction of various car components, forms an exciting visual sequence, holds the viewer's attention, and forms a holistic understanding of the connection between technology and product quality (Honda Suisse, 2013). In the Nokia advertisement "Dot: The world's smallest stop-motion animation character shot on a Nokia N8" stop-motion animation was used to present the powerful technical capabilities of the camera, which captures the movement of small details in

a story clip (Nokia No8 Fan Club, 2010). Such advertising communications with the techniques of moving inanimate objects in a frame where there is no person can keep the viewer's attention much longer due to unexpected scenarios, dynamism, expressiveness and emotional saturation of the frame. The viewer delays looking at the ad, hoping for a decisive moment in the development of events, which increases the overall time of interaction with the ad and improves its effectiveness (Fig. 4).

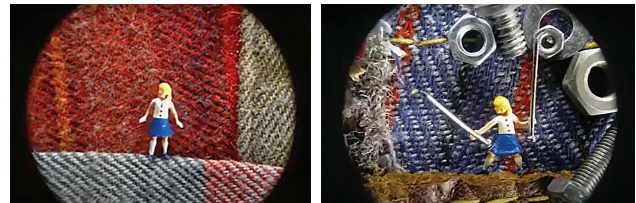


Figure 4. Holding the audience's attention due to an unexpected scenario. Dot. The world's smallest stop-motion animation character shot on a Nokia N8
Source: Nokia No8 Fan Club. Dot. The world's smallest stop-motion animation character shot on a Nokia N8 (2010)

Stop-motion animation allows you to create a unique visual form of a communicative message, giving a significant level of control over every aspect of visual expression, however, this process requires, unlike linear video or video graphics, considerable time and effort.

The design tasks of audiovisual works using stop-motion animation can be diverse and depend on the specific goals and context of use. In particular, these can be short animated films, advertising videos, art projects and installations, educational programs and interactive demonstrations (Table 1). Each of the tasks in these areas has specific requirements for visual style, technical complexity and way of interacting with the audience.

Table 1. Implementation of communicative tasks in audiovisual works in the stop-motion technique

Type of audiovisual work (genres, subtypes)	Scope of use	Characteristics of project approaches	Peculiarities of using stop-motion for effective communication
Short animated films (musical, story, concept, adapted, etc.)	Music industry, corporate communication, film festivals and contests, social campaigns	Require in-depth development of the script and characters, as well as attention to detail in creating a visual atmosphere. Both aesthetic and narrative aspects must be considered to ensure the film's integrity and appeal	The stop-motion technique reveals the story through the interaction of original images. Their artistic content acquires special expressiveness. Such projects can use both planar and object animation and achieve a communicative goal due to high artistic characteristics
Advertising animated videos (commercial, social)	Television, Internet, external dynamic advertising, mobile applications	The goal is to quickly and effectively attract the attention of the consumer. They are usually short and require a high level of impact in a minimal amount of time, so stop-motion animation in this context can be used to create vivid, memorable scenes that will be easily associated with a product or brand	The technique allows you to show a product or service in detail, to emphasise their features and advantages, to emphasise uniqueness due to an original visual presentation, to evoke an emotional response from the viewer. Stop-motion advertising is qualitatively different from standard video and animation techniques, increases the trust of the viewer, as it creates the effect of a friendly, almost family story

Table 1. Continued

Type of audiovisual work (genres, subtypes)	Scope of use	Characteristics of project approaches	Peculiarities of using stop-motion for effective communication
Art projects (video art, installation)	Museums and galleries, cultural and art festivals, public and commercial spaces	It is important to achieve a certain atmosphere or convey a deeper philosophical or social message. Animation can serve as a way to explore form and movement, as well as give new meaning to familiar objects or materials	The use of stop-motion animation in art projects can add a new level of expressiveness and interactivity to works of art, allowing viewers to interact with animated objects and scenes, see dynamic changes in the created image, forming a new unforgettable experience
Educational programs and interactive demonstrations (educational, entertaining, educational)	Education, professional development, corporate training, inclusive training	The need to create resources that increase audience engagement are easily perceived and assimilated	Stop-motion helps create clear and interactive visuals that help students better understand complex learning material. Animation in this context performs not only an educational function, but also becomes a means of attracting attention and increasing interest in the subject

Source: developed by the authors

In conclusion, it can be noted that the communicative potential of stop-motion animation is ensured by such characteristics as visual comprehensibility (transmission of complex ideas, author's messages and concepts through a clear visual representation); emotional expressiveness; ease of perception by a wide audience; completeness of information transmission (due to the possibility of detailed reproduction of objects and actions); the ability to create a special viewing atmosphere; high artistic characteristics.

Animation (commercial or non-commercial) is traditionally considered to be a self-sufficient work, and motion design is part of a system with a clear utilitarian meaning. The technology of stop-motion animation ensures the implementation of these two relevant project strategies and allows solving communicative problems of different levels, demonstrating an idea or meaning in an understandable, emotionally effective artistic way.

CONCLUSIONS

Stop-motion animation is an effective tool in modern audio-visual design practices. It increases the emotional involvement of the audience and improves the perception of communication content due to its attractiveness and experimental nature. The detail in the frame, the visual saturation of the story, the expressiveness and emotional expressiveness inherent in this technique contribute to the solution of design problems where a deep narrative impact needs to be achieved. This animation technique allows for the creation of visually rich and intricate scenes, each frame meticulously crafted to enhance the storytelling experience. The tactile and tangible quality of stop-motion, achieved through the use of physical models

and materials, provides a unique aesthetic that can evoke strong emotional responses from viewers. Stop-motion animation's ability to convey complex emotions and subtle nuances through detailed character movements and facial expressions makes it a powerful medium for conveying intricate stories. Its versatility allows designers to experiment with different textures, lighting, and perspectives, creating a visually captivating experience that can effectively communicate the desired message.

It was found that in the 2020, the techniques of two-dimensional (overlapping, silhouette, loose, painting, pixelation) and three-dimensional (doll, plasticine, object) stop-motion animation remain relevant, which provide a wide range of opportunities for creative expression and communication with the viewer. Design tasks for audiovisual works using stop-motion animation include short animated films, commercials, art projects and installations, educational programs and interactive demonstrations. The effectiveness of the communicative potential of the technique is ensured by visual clarity, emotional expressiveness, ease of perception by a wide audience, the ability to create a special viewing atmosphere, as well as by high artistic characteristics. The issue of the communicative potential of stop-motion animation in the context of project tasks of audiovisual art considered in the article proves its effectiveness and lays down prospects for further research.

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Комунікативний потенціал стоп-моушн анімації в практиці сучасного дизайну

Анотація. Актуальність дослідження визначається необхідністю обґрунтування та впровадження ефективних візуально-нарративних медіаформатів для створення дієвих візуальних комунікацій, здатних чітко доносити повідомлення та ідеї до глядача. Мета роботи – виявити та оцінити комунікативний потенціал стоп-моушн анімації в контексті аудіовізуальних практик сучасного дизайну. Методологію дослідження формують загальнонаукові та спеціальні методи, зокрема, порівняльно-історичний аналіз, науковий аналіз і синтез, методи візуального спостереження, моделювання, мистецтвознавчий та контент-аналіз. У дослідженні обґрунтовано технічні прийоми, формальні та художні підходи стоп-моушн та виявлено їхній вплив на комунікативний потенціал анімації в контексті різних проектних завдань. Доведено ефективність використання інструментів стоп-моушн анімації в сучасних практиках аудіовізуального дизайну для підвищення емоційної залученості аудиторії та покращення сприйняття контенту за рахунок привабливості та експериментальності. Здатність стоп-моушн анімації до деталізації, візуальної насиченості, експресивності та емоційної виразності може відігравати ключову роль у вирішенні дизайнерських завдань, де необхідно досягти глибокого нарративного впливу. У роботі обґрунтовано доцільність використання основних технічних прийомів стоп-моушн анімації при реалізації конкретних концептуальних проектних завдань, зокрема у короткометражних анімаційних фільмах різних жанрів, у рекламних відеороликах, в арт-проектах, де поставлена мета може бути досягнута за рахунок високих художніх характеристик візуального ряду, інтерактивності та емоційної взаємодії з глядачем. Практична цінність роботи визначається можливістю втілення результатів дослідження в практичні рекомендації для реалізації конкретних проектів. Результати дослідження можуть бути корисними в академічному середовищі для подальшого розвитку теоретичних засад стоп-моушн анімації та розширення проектних підходів в освітніх курсах, пов'язаних з аудіовізуальним мистецтвом та візуальною комунікацією

Ключові слова: аудіовізуальне мистецтво; візуальна комунікація; об'єктна анімація; експеримент; проектне завдання; реквізит; технічний підхід

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