

конкурса определяются Республиканским жюри в каждой номинации отдельно по 10–тибальной системе. Победители фестиваля–конкурса награждаются памятными дипломами и призами.

Важным в плане развития в регионе дирижерско–хорового профессионализма является конкурс «Юный дирижер». Он был создан в 2007 г. предметно–цикловой комиссией «Хоровое дирижирование» Симферопольского музыкального училища им. П.И.Чайковского.

Представляется возможным представить как проектную форму крымскотатарскую хоровую культуру. В регионе созданы все условия для развития национального хорового исполнительства, дальнейшей популяризации жанра хоровой обработки крымскотатарской песни (*И.Бахшиш, Э.Налбандов, Э.Сейтмеметова, М.Джафаров, Н.Касьмова, Н.Велишаев и др. авторы*), хоровой миниатюры и крупной формы, широкого использования хорового сопровождения спектаклей Крымскотатарского драматического театра.

Выводы. Нами выявлены следующие формы крымской хоровой культуры: дореволюционная модель государственного образования на территориях Крыма, крымские конфессиональные и этнические школы, крымские частные музыкальные школы, хоровые фестивали меннонитов в Крыму, крымское хоровое общество советского периода классифицированы нами как реликтовые формы хоровой культуры региона. Критерием для их выделения послужил фактор их исторической завершенности по отношению к хоровой культуре современности, но примечательны разные сроки рождения и умирания данных реликтов. Они еще остаются в памяти общества и таким образом обогащают современность, резонируя и насыщая современные формы бытия и хорового музицирования устоявшимися стереотипами музыкального сознания культуры.

Этнический плюрализм современной музыкально–культурной (вокально–хоровой) деятельности национально–культурных обществ Крыма, типы и концепции современных хоровых фестивалей Крыма, татарская хоровая культура представлены нами как проектные формы хоровой культуры. Они уже существуют и развиваются в регионе, но, на наш взгляд, обладают потенциалом для дальнейшего развития. Согласно критериев для выделения – творческая энергия, обнаружение вех для дальнейшего развития хоровой культуры региона, можно предположить, что список этих форм не является конечным. Именно проектные формы любой культуры – наименее запрограммированы, зависят во многом от силы творческих открытий и экспериментов.

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Chumachenko H.

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PHENOMENON OF CREATIVITY IN THE CONTEXT OF HISTORICAL DYNAMICS OF SOCIO–CULTURAL DEVELOPMENT (THE WEST EUROPEAN CONTEXT)

Summary. The article deals with the problem of phenomenon of creation in the context of historical dynamics of socio–cultural development (the West European context). The emphasis is laid on importance investigation of phenomenon of creative activity as means of search of new forms of self–expression of human activity, and the definition of creativity as form of interconnection between different cultural–information channels. With the help of analyses of separate concepts of creativity we traced the transition from homogeneous to heterogeneous understanding of the notion creativity. Beginning from Antiquity to the Renaissance creative activity had collective character. In the XVII – XVIII century creativity acts as means of individual perception and the relation to collective experience which displays acquisition by creativity of character of individual activity. In XIX and XX century aesthetics of individualism acts as the rights to freedom of creative activity which displays free display of own understanding by the artist of creative process. The phenomenon of creativity is investigated as a part of cultural process and is presented as socio–cultural phenomenon.

Keywords: creativity, influence, historical dynamics of socio–cultural developments, cultural–information channels, human activity.

Аннотация. В статье рассматривается проблематика феномена творчества в контексте исторической динамики социокультурного развития (западноевропейский контекст). Внимание акцентируется на определении творчества как способа поиска новых форм самовыражения человеческой активности. Определяется, что творчество выступает в качестве формы взаимосвязи между различными культурно–информационными каналами.

PHENOMENON OF CREATIVITY IN THE CONTEXT OF HISTORICAL DYNAMICS OF SOCIO-CULTURAL DEVELOPMENT (THE WEST EUROPEAN CONTEXT)

Ключевые слова: творчество, взаимовлияние, историческая динамика социокультурного развития, культурно-информационные каналы, человеческая активность.

Анотація. В статті розглядається проблематика феномена творчості в контексті історичної динаміки соціокультурного розвитку (західноєвропейський контекст). Увага акцентується на визначенні творчості як засобу пошуку нових форм самовираження людської активності. Визначається, що творчість виступає у якості форми взаємозв'язку між різноманітними культурно-інформаційними каналами.

Ключові слова: творчість, взаємовплив, історична динаміка соціокультурного розвитку, культурно-інформаційні канали, людська активність.

Creativity is activity of the person on creation new, and inherit the person requirement of art representation of the surrounding reality.

The subject of the phenomenon of creativity was interested many researchers, including A. Afanasiev, N. Dyachenko, L. Levchuk, O. Losev, N. Sokolova, B. Novikov, O. Onischenko, V Tatarkevich V. Sheyko, A. Flier and many others, but in terms of research issues of the phenomenon of creativity in the context of the historical dynamics of socio-cultural development (West European context), creative activity is defined as means of search of new forms of self-expression of human activity, and determines the relevance of this study.

The purpose of this paper is to investigate the phenomenon of creativity in the context of the historical dynamics of socio-cultural development (West European context).

Research objectives:

- Consider the idea of the phenomenon of creativity in the context of the historical dynamics of socio-cultural development.
- Determine that creative activity is a means of search of new forms of self-expression of human activity.
- Argue that creativity is a form of interconnection between different cultural-information channels.

Creativity is collective activity in primitiveness and Antiquity because of creative activity was actualized by a prevailing method in a context of collective actions that are rituals and ceremonies. The person takes partnership in collective actions but he does not understand itself as the individual creator in any case. The act of creation always attracted the attention of people revealing their inner essence. «The first examples of creative activities which reveal the essence of human nature were depicted in antic cultural tradition» [3, p 5]. O. Losev remarks, that creative activity was mostly realized in the form different rituals.

«With development of slave-owning in the ritual-game formula of creative activity there are corresponding elements of a reflexion in the form of author's attempts to separate some certain attributive characteristics of creativity»[3,p 5]. Creativity in Plato's concept is identified with divine magic gift. «Divine creativity, on Plato, occupies the higher position because it creates supreme values, human activity depends from divine» [1, p 43].

It is proved that in the classical period, in aspect of functional distribution of activity on public appointment (the concept of sophists, in particular Protagoras, Gorgias), creativity is the form of public appointment. Reorientation of education to real needs definitively occurs on times of Protagoras which proved, that the person is a measure of all things. On the basis of concepts of sophists, creativity acts as the form of personification of positions of the civil majority.

Considering of phenomenon of creative activity in a projection of concepts of the Hellenistic age, it is necessary to notice that in a projection of concepts Stoicism, Scepticism, Epicureanism creativity acts as the form of adaptation to social being. In the concepts Cleanthes, Seneca, creativity is studying of laws of the nature, logic of social life which is how to adapt for it better and to feel itself comfortably. Creativity is an ability of corporal and spiritual dissolution of the individual in socially natural order of life through the apathetic relation to it.

In II century BC creativity becomes the exemplary form of social behaviour and in due course and professionally class. It was assisted by that the policy of Roman Empire supported entertainments which were direct on external appeal, and thanks to it the requirement for increase of vocational training of actors and musicians was felt.

It is very important that there are distinctions of types of thinking in Hellenistic and east tradition. The bible wise man carried out world and god knowledge not by conceptually-logic judgement and life contemplation, but enduring life in depths of the spirit. This contradicting complex of purely human relations and experiences puts in the forefront in Christianity psychology, and personal psychology. In a projection of concepts of apologists of Tertullian, Clement of Alexandria, Origen, Justin creativity acts as the form of internally spiritual condition. In a context socio-cultural developments of late Antiquity creativity as the form of an internal spiritual condition, displays such phenomena as a problem of crisis of a slaveholding formation, decline of antique economy, process of correlative connection and reconsideration on the basis of the Greek-Roman culture Egyptian, Persian, ancient the Jewish ideas and cultural-historical traditions. All these specified forms during the Hellenistic age displays features of transition from is sensual-material Space to absolute – personal monotheism (Christianity).

In the early medieval creativity is charitable activity, in creativity professional skill in the form of abilities and habits to write behind the standards recognised as samples-canons as educational practice of church is appreciated. In creative activity advantage of typification before an individualization, i.e. instead of penetration into a variety of the vital phenomena is given, artists leave contrast terrestrial and heavenly. All most important elements of art creativity made some kind of religious hieroglyphs, and the artist not could full and use completely the imagination as the art theology was over all.

It is shown, that creativity acts as original spiritual discipline (Augustine) with the help of which presence of the divine maintenance is proved. Creativity is an ideal sample as mastering by this certain original discipline,

assists because the artist subordinates a material with which he works to the form of the ideal sample (Lactations). Creativity is considered as the sensitive form of knowledge of this sample, as an effective remedy of joining to transcendental knowledge (Lactations). Knowledge loses a kind formally – logic designs and is perceived the same as also all another of what God the created world is made, in figurative allegorically – the symbolical sensually certain form (Augustine). To IV century creative activity is considered as the private form and develops within ceremonial practice. In due course creative activity becomes the collective form (to it the beginning of building of churches in the form of specialised premises for the purpose of their collective visiting assists).

The relation of the person to the nature in the early medieval culture is not the relation of the subject to object, and the finding is faster than itself external to the world, i.e. perception of space as subject. The unity of the person from the Universe appears in harmony penetrating them. Both over the person and the world space music which expresses harmony whole and its parts supervises. Music is a regulator of a state of mind of the person, a structural principle which provides integrity of the Universe through its careful work on the daily behaviour. But music submits to number. Both the person and the world are represented by means of identical geometrical figures which symbolise perfection of the Divine creation. So, the structural principle Christian Gnosis, becomes the form of creative activity, and extends on political life. The state also assimilated to an organism, and citizens – to its members (John Solterberijsky). The organic unity of a political body demanded interaction of all conditions which were by then. Contentions between them, from the point of view of thinkers of the Middle Ages threatened integrity of all world order.

In the concept Gvido from Arezzo ability to interpret the text is the integral quality of the intellectual of the middle Ages. Interpretation acts as the form of creative activity. If symbolical interpretation of the Writing remains mainly business of seminary students symbolism of church premises, their registration, all it has been directed on that to set all Christians in secrets of belief. In IX–X century there is a conceptually–methodological substantiation of aforementioned forms on the basis of practical experience.

Development of urban population with new, more rational style of thinking starts to change this traditional perception of the nature. Plan tendencies of complication of practical activities of the person, there is a process of more active and purposeful influence on environment which assists improvement of tools of work. Process secularization functions of creative activity, on the basis of communication of creativity with practical needs of a society (Anselm's concept, Abelard's concept) starts to occur.

In XII – XIII century in connection with growth of needs of consumers' growth of city crafts is marked. From work to order handicraftsmen pass to work to the market. During this period specialisation of crafts starts to deepen, the technique is improved. On the foreground the guild culture starts to leave. The guild systematised experience of creative activity in this or that sphere of this activity. Creativity acts as the accumulation form of socio–cultural experience which displays occurrence of the private initiative, qualities which characterises the medieval master under conditions of a time of the late Middle Ages.

All these specified forms in a context of the Middle Ages display features of transition from spiritual to a practical way of life.

With gradual transition from the Middle Ages to the Renaissance creativity ceases to be collective activity, creativity becomes means of individual perception and the relation to collective experience which gives the grounds to creativity examining as individual activity. On the basis of examining of concepts Lorenzo Valla, Pico della Mirandola, creativity is defined by the form of an individualization of collective experience. This connected that testing importance of collective experience of the past, during the Renaissance time is considered originality penetrations of the artist into a variety of the vital phenomena.

«The new perception of the person has received in XVII century dualistic an orientation, how it was used» [1, p 255]. In this various to the world of the nature and human mentality could be underlined its irrational, emotional party, its illusiveness, sensual qualities. Such way conducted to Baroque style. But the accent could be put and on mind which overcomes passions. Such way conducted to classicism (R. Descartes' concept). In this aspect creative activity acts as the right of individual interpretation of collective experience.

Within the limits of classicism the tendency of individual interpretation by artists of collective experience was outlined. It testifies that creativity of the and artists represented itself as the right of individual interpretation of collective experience to boundary XVII–XVIII of centuries, and has displayed the statement on a rationalistic basis of the new art outlook, dismissed from church dogmatism which considered service to a society as propagation of ideas of patriotism, virtues, an important place taking away art, confirming its moral–aesthetic and didactic values.

Creative activity is the human form of display of natural gift of creativity through collective experience and the theoretical inheritance of the nature. In this aspect actual there are concepts of moral feeling and divine enthusiasm of the theory of Shaftsbury, (divine enthusiasm the allocated heroes, the state men, orators, poets and even philosophers). Harmoniously developed person who unites physical, moral, intellectual development is an ideal for Shaftsbury.

In paper shown that the genius of the artist is the human form of display of natural gift of creativity through collective experience and the theoretical inheritance of the nature. The genius of the artist consists not in skill of performance, and in ability to excite, awake but by means of inheritance deep feelings. In the theory of Baumgartner as the general distinctive feature of the artist ecstasy, fury, enthusiasm acts.

Romantics saw in the genius the exclusive person, capable to lift a nature rule, but Kant sees in the genius born inclinations of soul because of which the nature gives to art a rule. Genius is a spiritual exclusiveness. The maintenance of its creativity consists in created corresponding art samples that should be in the future a criterion and norm of estimation.

Revolutionary events which have taken place in France in 1789–1795 have certainly affected formation of new tendencies of development of the French art and all West European culture in general. Legislatively fixed by

revolution equality of all before the law has pointed a question the definitions of the person connected with a problematic as persons in socio-political aspect. Creativity as the most influential means of improvement of the public relation should be direct on all-round, stage-by-stage development of individual endowments. Discussion between Vinkelman and Lessing, concerning an ideal of the new person leads to new understanding of the person as fighter for freedom, hero, and active person. The big role in the course of education of the person in a context socially – a political priority it is taken away theatre.

With deep arguments that comprehension of the social importance of art creativity as corresponding force which influences not only formation of the person, but also public thought in general increases. Idealisation of ability of the artist in education of mankind which was generated thanks to influence of romantic philosophy assisted an exit on the foreground of a problem of formation of the person, which capable to change public orders. Education of the person by means of creativity is corresponding basis for improvement of the public relation. Creativity assists not only to spiritual development of the subject, and a society as a whole. All these specified forms display innovation urgency as generalisation of experience of history in a context of philosophical anthropology XVII–XVIII century, and also universal ideas of education of the person as a socio-political priority.

«The aesthetics of individualism XIX – beginnings XX represents itself as the right to freedom of creative activity» [4, p 99].

Existentialism becomes an exclusiveness embodiment. Thus, creativity gradually starts to be considered in aspect orientation on transfer of internal dynamics of changes in feelings which it displays (concepts of F. Nietzsche, S. Freud and others). Creative activity how the form of transfer of internal dynamics of changes in feelings, displays search forms of corresponding means for an embodiment of psychological life separated from others and concentrated in itself individual «I». Creativity becomes means which allows getting into the forbidden spheres of consciousness, i.e. in sphere inaccessible, but intuitively experienced true.

Concepts of representatives of a positivistic direction displays corresponding stages of formation and development of a naturalistic direction, and also have displayed certain debatable aspects, concerning formation of aesthetic ideals of naturalism and an aestheticism.

In the concept of representatives of the theory intuitionism creative activity is considered by A. Bergson. «It is connected with the context of questions of aesthetic intuition and perceiving abilities of spirit that predetermines ability of artists to see much deeper, than it usual people» [4, p 103]. Also Bergson's ideas, concerning exclusiveness of the artist (the artist himself creates the validity) whence and interpretation of creative activity as forms of search of necessary and most effective means of influence on the modern spectator.

Considering creativity in aspect psychological parameter it is necessary to underline attention to the importance of concepts of S. Freud, A. Adler. Creativity is as means of formation of certain moral installations (musical creativity has possibility to address to hidden in human subconsciousness which gives the chance to influence more actively human mentality and as consequence to form at the person certain moral installations). Creative activity is as means of overcoming of an inferiority complex (A. Adler). It is necessary to notice that the problematic of creative activity in a context of analytical psychology was comprehended in two aspects. In the first – theoretical which before all was identified with idea of typology of K. Jung, and it is art-interpretation, thanks to which influence of deep psychology on art of end XIX– of beginning XX was carried out century.

In a context of a discourse of a postmodern creativity acts as means of search of new forms of self-expression of human activity. Creativity is a form of interconnection between different cultural-information channels. The artist is understood any more as the creator of the original text and as the interpreter of a language fundamental principle where its activity is reduced to search of variants of the language means, capable to open a social context with which they are connected.

To the concept of poststructuralists as the right to creativity freedom leads to that prominent feature of creative process in a postmodernism is observance of tendencies, concerning an illegibility of oppositions between existence and a word, the text and a body. The given tendencies have a great influence on theatrical art of a postmodernist time. The tendency of destruction of humanistic border of classical theatre is traced, the role of the actor is reconstructed, and the opposition the author-actor, the actor-spectator disappears. Gradually the attention is switched from the rational maintenance of a word to its flesh, and the theatre comes back on verbal level, i.e. the way to the postmodernist theatrical letter visually-plastic is slightly opened. Thanking creativity as means of search of new forms of self-expression of human activity have taken place changes in tendencies of registration of park system, i.e. in park design gradually there were attractions and ecological artefacts.

In this paper we considered the understanding of the phenomenon of creativity in the context of the historical dynamics of socio-cultural development. Beginning from Antiquity to the Renaissance creative activity had collective character. In the XVII – XVIII century creativity acts as means of individual perception and the relation to collective experience which displays acquisition by creativity of character of individual activity. In XIX and XX century aesthetics of individualism acts as the rights to freedom of creative activity which displays free display of own understanding by the artist of creative process. We determined that the creative work is a means of search of new forms of expression of human activity. It was argued that creativity is a form of interconnection between different cultural-information channels.

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Яковлев О.В.

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НАЦІОНАЛЬНА ПАРАДИГМА КУЛЬТУРИ В УМОВАХ ГЛОБАЛІЗАЦІЇ ІНФОРМАЦІЙНОГО ПРОСТОРУ: ДОСВІД НАУКОВОЇ ДІЯЛЬНОСТІ НАЦІОНАЛЬНОЇ АКАДЕМІЇ КЕРІВНИХ КАДРІВ КУЛЬТУРИ І МИСТЕЦТВ

Анотація. У статті аналізується наукова діяльність Національної академії керівних кадрів культури і мистецтв в аспекті нової національної парадигми культури в умовах світової глобалізації та інтеграції України в європейський інформаційний простір. Представлена міжнародна співпраця кафедри теорії, історії культури і музикознавства з європейськими інституціями в контексті обміну культурною спадщиною минулого через сучасні засоби інформації.

В якості прикладів наводиться презентація в електронному середовищі українських книжкових раритетів: «Апостол» (Львів. 1574 р.), нотні рукописи ірмологонів, хоріві концерти А. Веделя.

Ключові слова: архівні документи, стародруки, старовинні нотні рукописи, процеси глобалізації, інформаційні технології, наукова діяльність, інформаційний простір, українська культура, Українське відродження, інтеграційні гуманітарні стратегії, національна парадигма культури.

Анотация. В статье анализируется научная деятельность Национальной академии руководящих кадров культуры и искусств в аспекте новой национальной парадигмы культуры в условиях мировой глобализации и интеграции Украины в европейское информационное пространство. Представлено международное сотрудничество кафедры теории, истории культуры и музыковедения с европейскими институциями в контексте обмена культурным наследием прошлого через современные средства информации. В качестве примеров приводится презентация в электронном пространстве украинских книжных раритетов: «Апостол» (Львов, 1574 г.), рукописные нотные ирмологионы, хоровые концерты А. Веделя.

Ключевые слова: архивные документы, старопечатные книги, старинные нотные рукописи, процессы глобализации, информационные технологии, научная деятельность, информационное пространство, украинская культура, украинский ренессанс, интеграционные гуманитарные стратегии, культурный диалог, национальная парадигма культуры.

Summary. Ways and forms of scientific experience in the National Academy of Managerial Personnel of Culture and Art are represented in the article, are defined international aspects and problems of humanitarian strategies as one of the most important factors of cultural intergration in a globalized information space.

International activity of the department of the theory, history of culture and musicology, cultural dialogue between Ukraine and Europe is represented. Presentation of Ukrainian old printed book and music manuscripts of the orthodox church in the digital space is given. The article gives foundation of studying of national cultural paradigm phenomenon and its specific for modern Ukrainian culture.

The historical–cultural reconstruction of the process of the development of Ukrainian book heritage is carried out on the basis of studying and generalization of archive sources, the most part of which was introduced to the scientific use for the first time. The role of archive and book sources as the significant pointer of the development of culturological process of the Ukrainian Renaissance of 21st century is founded out. The expediency of using book publishing of 1920^{es} years in the modern socio–cultural terms of independent Ukraine is clarified.

In the article author looked into many previously unknown materials preserved in Ukrainian archives and located abroad. The author opened up unknown music and archive documents of E.Bilogradska, M.Beresovsky, V.Zaremba and others.

Using the varied types of information carriers for creation the collections of digital copies of old printed books and manuscripts as well as possibility of access by network vastly raises efficiency of work with historic and cultural library funds, assists an international scientific cooperation. The digital copy of Lviv's "Apostle" the first printed Ukrainian book (1574) is situated on VNLU Web–site (<http://www.nbuv.gov.ua/rarity/apostol/index.html>) for the free access of users.

The return of the Ukrainian music of the past is connected to the study of the pre–printed period of a handwritten book. The criterion for the selection of musical works for putting them to the Internet space is their originality as the cultural property of not only the Ukrainian people but also of the whole mankind.

We show deep roots of our spirituality and involvement to the world civilization addressing the study of the past and transferring the brightest properties of the Ukrainian musical and book culture to the world information space.

Keywords: archive documents, old printed book, old music manuscript, globe processes, informative technologies, researching activity, information space, Ukrainian culture, Ukrainian Renaissance, intergrational humanitarian strategies, cultural dialogue, national cultural paradigm.

Процес відродження української державності вимагає як розбудови сучасної політичної та економічної системи України, так й комплексного вивчення її культури. На сьогоднішній день актуальною є проблема повернення українському народу всіх духовних цінностей, створених попередніми поколіннями.