Volodymyr VYTKALOV

DIMENSIONS OF BELONGING : A REGIONAL CULTURAL DISCOURSE

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The publication explores the essence and parameters of the organizational, artistic, research, pedagogical, and publishing activities of leading professionals—artists, local historians, cultural managers, and educators—within the regional cultural space, whose efforts actively transform the modern spiritual environment of the country. The study emphasizes the universal characteristics of these individuals, shaped by shifting social circumstances and their contribution to preserving regional cultural heritage. An attempt is made to identify the correlation between professional education and subsequent research or organizational practice. The work highlights the significance of family upbringing, the creative environment, and intercultural communication in the formation of a modern specialist, proving that social conditions significantly influence the activation of the «cultural code» of an artist or cultural organizer. The author offers a series of proposals aimed at improving the current state of the industry.

The research was conducted within the framework of the department's comprehensive scientific project, «Theoretical and Applied Issues of Cultural Studies»
(State Registration No. 0121U111130), developed by the author.

The book is intended for academic staff of higher education institutions of various accreditation levels, secondary school teachers, and everyone interested in the functioning of the regional cultural space in its diverse modern manifestations.

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Creative Agency in the Formation of Regional National Identity

The radical shift in the value paradigms of the modern Ukrainian state necessitates a re-evaluation of its fundamental socio-political, economic, and socio-cultural constants. It demands a search for new operational forms to actively implement these transformational changes within society. In this context, the Western Polissia ethno-region serves as a profound example of these transitions, where ongoing developments continue to generate innovative organizational structures. This process is significantly bolstered by local government reform, which aims to increase the social engagement of territorial communities and their leaders. Meanwhile, the war has become a decisive catalyst, compelling individuals—including those whose achievements are studied in this book—toward self-determination and the pursuit of new positioning strategies capable of improving the social landscape within their respective spheres.

The author's approach to presenting various representatives of diverse creative fields is highly representative, offering broad opportunities to identify cultural lacunae developing within Western Polissia and across Ukraine. Furthermore, the book provides persuasive recommendations derived from an analysis of specific leaders or cultural locations; their implementation will undoubtedly expand the region's potential and enhance its cultural appeal.

A key merit of this publication is its attempt to reconstruct socio-cultural practice in its diverse manifestations. By examining the activities of selected artists and cultural organizers against a broad historical background, the author demonstrates their most notable creative achievements relative to their professional roles and traces the evolution of civic engagement in modern society.

The study also features a correlation analysis between formal professional education, non-formal learning, and the influence of family and intercultural communication. These factors significantly shape the artistic, pedagogical, and managerial approaches of the subjects, allowing for a strategic forecast of their creative outcomes.

A substantial portion of the information is dedicated to the civic activity of regional cultural figures. This underscores a vital characteristic of contemporary spiritual life: that social circumstances stimulate artists, researchers, and organizers to adopt new functions, influencing

society as opinion leaders and drivers of transformation. The cultural space itself emerges as a living social organism, constantly evolving under the influence of this activity. For many of the individuals discussed, their cultural practice transcends professional duties, evolving into a mission-driven «social hobby» fueled by personal interest and a profound sense of social responsibility.

The book is rich with specific biographical, organizational, and artistic details that highlight the uniqueness of both the individuals and the regional cultural space. Within this broad socio-cultural context, Western Polissia is revealed as an original ethno-cultural territory, ripe for the development of cultural industries. The content reflects the author's high professional expertise, deep knowledge of the subjects, and patriotic commitment. Consequently, this work serves as a model for similar research in other regions, forming a new platform for the development of the state's cultural landscape.

Igor SAVCHUK – Doctor of Art History, Professor, Director of the Institute of Contemporary Art Problems of the National Academy of Arts of Ukraine, Chief Researcher of the Department of Spatial and Object Systems Research of the Institute of Contemporary Art Problems of the National Academy of Arts of Ukraine, Kyiv.

Masters of Art and Cultural Leadership in Rivne Region's Spiritual Practice

The Rivne region has long been celebrated for its multitude of creative personalities who, across different eras, have bestowed upon it a diverse artistic brilliance. This is vividly evidenced by the Martynenko family (Anatoliy and Artur), Orysia and Vasyl Ryabunets, Leonid Hrynboko, and a group of dedicated educators from the local art school—Natalka Drebot and Vira Nesteruk (Rivne), Nina Rabchevska (Krupove), Ivan Kovalenas (Varash), Mykola Bondarchuk (Dubno), Viktor Androshchuk, Halyna Lohoshchuk, Vasyl Poznik (Berezne), Yevhen Kukharets (born in Dubrovуця), and many others. Through their creative endeavors, the cultural identity of both the region and Ukraine has been significantly transformed, making the area increasingly attractive for tourism and positioning it prominently within the national cultural landscape.

Similar excellence is found in other cultural spheres: folk instrumental performance, traditional crafts such as wickerwork and «serpanok» (fine gauze) weaving, restoration practices, and numerous other creative initiatives pulsating within the region's environment. The festival movement of the Regional Philharmonic has long extended beyond the borders of the Rivne region, becoming a magnet for artists from abroad and elevating the spiritual culture of the local community.

The same can be said for unique artistic ensembles, particularly youth groups centered at the local Palace of Children and Youth. This institution has evolved from a national creative experiment into an independent architect of the region's cultural space. Its memorial festivals and other initiatives for the preservation and promotion of regional heritage have become hallmark models for the region's cultural image; their artifacts now grace art collections and cultural institutions worldwide. Furthermore, their creative work remains a consistent priority for executive authorities.

Significant promotional and educational work is currently carried out by the «Euro-Art» gallery and various art platforms, including the Rivne Regional Universal Scientific Library, the Regional Museum of Local Lore, and the City Palace of Culture. These institutions expand the perception of local craftsmanship, a trend echoed by countless other original cultural initiatives within territorial communities, through which the Rivne region continues to acquire new spiritual dimensions.

Local government support for artists and amateurs is manifested through several prestigious art prizes (named after Hryhoriy Kosmiadi, the Svitochi, and Oleksandr Khrapachenko), established to recognize the notable achievements of prominent figures. The region also hosts competitions to support innovative cultural organizers and specialists, offers personal scholarships to distinguished artists, and has seen many of its representatives receive high state honors.

This book serves not only as a record of regional achievements but also as a catalyst for the creative process itself. Featuring an artist or cultural organizer within these pages testifies to the high motivational impact of their work and demonstrates the effective conditions created by local authorities for talent to flourish. Simultaneously, this volume is a vital tool for preserving existing cultural experience, which must continue to be supported and popularized.

I wish the author, Serhiy Vytkalov—with whom regional management structures have maintained a long-standing partnership through his participation in heritage promotion, tourism, publishing, and international scientific forums—continued success in deepening the study of the region's cultural space through its personalities. It is these individuals who bring glory to this land, inspiring new generations of artists and organizers to contribute to the evolution of regional culture, thereby strengthening national identity and historical memory.

Lyubov Romanyuk: Head of the Department of Culture and Tourism of the Rivne Regional State Administration

The Architectonics of Authenticity: The Region's Socio-Cultural Code in the Coordinates of Modern Transformations

The current state of Ukrainian society represents a new «spiritual ferment,» profoundly deepened by the war and a multitude of socio-political and demographic factors that once again test the resilience of the nation's genetic code. Yet, the greater the pressure, the stronger the resistance. Despite their negative impact on public consciousness, these social cataclysms have simultaneously provided the Ukrainian intelligentsia with numerous opportunities to lead transformative changes, proving the endurance of national cultural traditions and their alignment with universal values. The challenges facing Ukrainian society are not merely a segment of negativity or a cause for despair; they represent broad opportunities for consolidation, the accumulation of creative energy to address specific social tasks, and the emergence of new forms of cultural dynamics within a modernized information space.

Methodological Approach. The primary algorithm for revealing changes in the regional environment, as presented by the author, is to view the problem through the lens of the organizational, cultural, or direct creative activity of specific individuals. These are captured in the form of «portrait outlines» of figures directly involved in this process.

Professionalization and the Artistic Sphere. This book is the result of a study of the changes unfolding in the country's regions, driven by significant social transformations that have activated virtually all spheres of socio-cultural practice. These shifts are most vividly manifested in various types of artistic creativity, with professional art serving as perhaps the best reflection of these movements. A defining characteristic of contemporary cultural practice is the profound professionalization of all spheres, enriched by new information technologies, formal artistic education, and its non-formal components. Regardless of the specific cultural activity under academic study, the focus remains on the high professional level of its participants and the organizational quality, multiplied by the influence of the market segment.

The Intellectual Portfolio of the Region: Musical Art. To substantiate this vision, the author forms creative portraits of prominent representatives, outlining an «intellectual portfolio» of the region.

Oleksandr Tarasenko: A Merited Artist of Ukraine and Professor at the National Music Academy of Ukraine. Born in the Rivne region, he deepened his expertise at the Tchaikovsky

National Music Academy of Ukraine. His career includes leadership roles as Head of the Choral Conducting Department, Director of the Music College, and Director of the Rivne Regional Philharmonic. Notably, as the artistic director of the «Voskresinnia» choir, he transformed it into a unique artistic ensemble with extensive touring practice. Currently, as a choral conductor at the National Opera of Ukraine and Chairman of the Mykola Leontovych All-Ukrainian Choral Society, he continues to bridge regional art with European standards through international festival programs and a global opera repertoire. The material reveals the interdependence of intercultural communication and direct creative experience gained through diverse artistic collectives.

Hennadiy Fiskov: The current Director of the Rivne Music College of RSHU and a Merited Artist of Ukraine. Having gained his initial musical education in Rivne and expanded his performance experience at the Lviv National Music Academy, he served for nearly 20 years as an Associate Professor at RSHU and leader of the «BREVIS» chamber orchestra. In his current administrative role, he maintains broad intersectoral contacts, initiating experimental vocal-instrumental programs both regionally and abroad. His activity demonstrates the transfer of organizational and cultural competencies into the pedagogical and creative practice of modern collectives.

contacts not only with the artistic groups of the mentioned educational and cultural and leisure institutions, but also through participation in a multitude of experimental vocal and instrumental programs organized in the regions and far abroad and on his initiative, transferring the acquired organizational and cultural competencies into the practice of working with the above-mentioned groups, including the pedagogical one. The author's text focuses on the attempts made to conduct correlation measurements between the acquired musical education, creative environment and further socio-cultural practice, as well as to reveal the essence and significance for the performing artist of the numerous samples of instrumental interpretation of world music prepared by him in the form of new musical compositions for the technical composition of his artistic groups, which help him constantly improve his own professional level. A correlation of the concepts of «creativity» and «interpretation» was also conducted and different levels of their use and perception were revealed.

Visual arts also occupies a prominent place in the regional cultural landscape. There are many reasons for this, including the traditional high organizational segment of all forms and qualification levels of special education for this practice, the presence of bright leaders in the industry, their constant experimental and exhibition activities, a number of art studios and educational institutions where one can not only acquire the basics of visual arts, but also master its deeper directions, wide cooperation of regional artists with representatives of other regions and art critics, as well as support of this segment of creativity by the mass media, etc., which stimulates the artists themselves to creative search and expands the boundaries of perception of visual arts by the local population. As a result, their cultural products are in high demand due to the presence of appropriate infrastructure in the region in the person of the private gallery «Euro-Art», a group of exhibition locations in the city and their wide direct popularization practice. Therefore, in this direction, an attempt was made to find, so to speak, thought leaders, to try to look at the modern problems of image creation in the region through their organizational and cultural activities using their example. Among the figures selected for consideration is the most famous regional artist and public figure, a manager by vocation and by nature, Viktor Hvozdynsky, who not only performs the consolidating functions of the creative community of regional artists, but also constantly participates in a wide variety of representative artistic forms: plein airs, including memorial ones

(in memory of colleagues), international biennials, group and personal exhibitions, including international and other public initiatives, demonstrating his own reputation as an active artist. Having received many reviews of his own work from foreign colleagues and over 50 reviews in Ukraine, he is a co-organizer of a number of specific regional and international programs such as "Paths of Ostrozhchyna", "Historical and Natural Monuments of Rivne Region" or "Historical Volyn" and personalized creative plein airs dedicated to popularizing the heritage of outstanding masters of Ukrainian art from different historical eras (G. Pinzel, Lesya Ukrainka) or contemporary artists or organizers of cultural activities (I. Mykolaychuk, B. Voznytsky). Among regional masters, he has perhaps the most foreign personal exhibitions.

The study explores the correlation between formal education, continuous professional development, and subsequent artistic and organizational trajectories. The author proposes integrating high-level artists into the general education system. Such a shift would provide a fresh perspective on regional cultural policy and stimulate patriotic consciousness within the social sphere.

The Prodanchuk Tandem: Synthesis of History and Emotion

The creative partnership of Viktor and Nataliia Prodanchuk (Lviv) exemplifies a synthesis of socio-cultural and historical-psychological segments.

Viktor Prodanchuk, renowned for restoring sacred landmarks (Dormition Cathedral of the Kyiv-Pechersk Lavra, St. Michael's Golden-Domed Monastery), explores experimental techniques while cultivating the spirit of ancient Ukrainian cultures.

Nataliia Prodanchuk works as a painter and fashion designer, utilizing an original technique on velvet and silk to weave symbolic imagery and ancient ornamentation into cohesive compositions. Their work demonstrates how intercultural communication and a high-quality artistic environment propel Ukrainian fine arts into the global cultural discourse.

Institutional Leadership: Mykhailo Bokotei Professor Mykhailo Bokotei, a key figure at the Lviv National Academy of Arts, is analyzed not just as an artist, but as a «diplomatic manager.» His organizational efforts—international glass-art residencies and his leadership of the Glass Museum in Lviv—have transformed the city into a significant European research center for glassmaking. The book focuses on the complex journey of becoming a modern cultural manager who possesses diverse competencies while remaining a specialist in a specific artistic field.

Multidimensional Identity: Olga Kashshai. The career of Olga Kashshai (Uzhhorod) serves as a profound example of the modern artist's evolution. Beyond her artistic training at the Transcarpathian Academy of Arts and LNAA, her background includes a legal degree and years of service in the regional tax office. Her example proves that the formation of a modern artist is a complex process of financial self-sufficiency and technical organization in spheres seemingly distant from art, ultimately reinforcing the resilience of the Ukrainian creative class under the social pressures of war.

Ethno-Folklore and Research-Driven Publishing: Valeriy Voitovych Valeriy Voitovych represents a transition from fine arts to profound ethnographic and publishing practices. His extensive research into Ukrainian mythology and regional history—honored with «Book of the Year» awards—expands the understanding of regional cultural potential. The author suggests new organizational forms for working with such independent researchers to better integrate their scientific and artistic findings into the academic and tourism sectors of the Volyn region.

Management of Cultural Infrastructure: Mykola Fedoryshyn. The professional trajectory of Mykola Fedoryshyn reflects a move from the study of ritual calendars and folk traditions to managing a regional Cultural and Archaeological Center. His expertise in documenting

archaeological artifacts and organizing international festivals offers a new perspective on regional cultural practice. His ability to navigate international communication systems underscores the role of the modern manager as a bridge between local heritage and global awareness.

The Emergence of the «Volunteer Intellectual» Ultimately, this research argues that consistent, diverse activity—often driven by a volunteer spirit—is forming a new type of individual for whom the study of the regional cultural space is both professional self-realization and a life's mission.

The Model of Situational Leadership: Ruslan Aleksiyuk. A distinct chapter of this research is dedicated to figures whose creative essence lies in «situational leadership» within the cultural field. This represents a modern precedent: the emergence of a new type of manager capable of professionally addressing multifaceted functions that arise as a reaction to contemporary challenges. Ruslan Aleksiyuk exemplifies this role.

Amidst the war, his practice has extended beyond traditional events to include the large-scale production of audiobooks, serving as a vital factor in community consolidation and providing a «relaxation segment» essential for the adaptation of local residents and children to wartime conditions. His activities provide a basis for modeling the situational leader who expands the cultural environment through the «culture of everyday life.»

The Transformation of Methodological Structures: Feodosiy Vasechko The author critically examines the network of regional methodological bodies, traditionally responsible for supporting folk art and leisure. Using the «organizational-cultural portrait» of Feodosiy Vasechko—a long-standing leader in this field—the book analyzes the current state of the Regional Center for Folk Creativity. The author argues that without strategic reform, such institutions risk becoming «vestiges of a bygone era» that lose touch with the actual needs of leisure networks. The study proposes a transition from bureaucratic functions to proactive management that addresses the socio-economic and psychological challenges faced by territorial communities today.

The «University-Industry» System in the Era of Reform. The state of regional leisure is intrinsically linked to its socio-pedagogical personnel. While regional institutions like Rivne State University for the Humanities and local colleges traditionally train cultural specialists, the «University-Department-Industry» relationship has been strained by territorial reforms, decentralization, and the economic pressures of war. Low wages and a weak material base often drive graduates toward private business and the «event industry.» Consequently, there is an urgent need for specialists capable of rapid problem-solving and consolidating institutional assets.

Art Photography: From Local Initiative to Global Discourse Art photography occupies a unique position due to its ability to react instantly to events. In the Rivne region, a group of masters formed in the late 20th century (including S. Buslenko, O. Potianok, A. Pokhyliuk, V. Zakharova, O. Kupchynskyi, V. Luts, and others) has elevated this medium to a phenomenon of global scale. Their initiatives in the festival movement and the study of local heritage—ranging from natural monuments to the «culture of everyday life»—have integrated regional narratives into a worldwide information space.

The Transformation of Photographic Art and Final Reflections Oleksandr Kharvat: Redefining the Lens. The impact of art photography is most extensively revealed through the creative and organizational activities of Oleksandr Kharvat. He has fundamentally shifted the societal perspective on photography, elevating it to a leading role in documenting both regional and global cultural history. As a pioneer of numerous initiatives, Kharvat established a new status for reportage photography within the international festival

movement. His efforts led to the institutionalization of this art form through the creation of the Museum of Photography and its integration into academic curricula and socio-cultural institutions. By fostering a new generation of specialists and stimulating original social practices—such as art cafes and community-based exhibitions—he has significantly expanded the region's information landscape. A similar foundational role is noted in the work of Oleksandr Kupchynskyi, who stood at the origins of this practice in the region.

Conclusion: The Global-Regional Synergy. In summary, by selecting a personalized array of regional specialists, the author demonstrates that the modern state of the global creative industry—deeply rooted in its regional dimensions—has fundamentally evolved. It now encompasses broad directions ranging from ethnographic research and publishing to situational responses to social challenges (as per Arnold J. Toynbee's «Challenge and Response» theory). The individuals profiled in this book exemplify a readiness for such transformations, actively participating in both non-formal education (masterclasses, plein-airs, international conferences) and traditional academic systems. This exploration of personal agency in the face of shifting social parameters constitutes the core mission of the book. P.S. Acknowledgments. I wish to express my deepest gratitude to everyone who contributed to the conceptual preparation of this edition, particularly Eleonora Stetsenko, Leonid and Alla Voloshun, and their creative managers. I am also grateful to the staff of management structures, reviewers, and those involved in the pre-printing and publishing processes for providing necessary materials and technical support.

Special gratitude is reserved for my father, Professor Volodymyr Vytkalov, Head of the Department of Event Industry, Cultural Studies, and Museum Studies. His encouragement was not only the stimulus for this book but his editorial and technological oversight were instrumental in shaping its final form and content.

Volodymyr Vytkalov — PhD in Pedagogical Sciences, Professor, Head of the Department of Event Industries, Cultural Studies and Museum Studies, Rivne State University of the Humanities.

CHAPTER I. THEORETICAL AND APPLIED ASPECTS OF REGIONAL CULTURAL SPACE RESEARCH

Relevance of the Problem. The national and cultural processes that originated in Ukraine in the late 1980s have undergone profound intensification and transformation during the war imposed by the Russian Federation. These events have impacted the entire system of ideological, political, and cultural constants, necessitating a re-evaluation of spiritual heritage, its potential, and the current organization of living space in all its manifestations. This, in turn, stimulates further reflection and the search for new paths of socio-cultural development and national self-identification.

On the other hand, the contemporary state of life across most of the continent and Ukraine's European integration processes have significantly shifted the country's developmental vector. The expansion of interregional, international, and intercultural contacts has activated the social engagement of a significant portion of the population, encouraging a realization of personal involvement in the social shifts occurring within the country and the world, particularly regarding the war.

In this context, the impact of the war on the regional cultural space is both destructive and constructive. While the physical destruction of monuments weakens the material foundations of culture, the war—as a profound social trial—activates the emergence of new forms and means of cultural activity. These activities become vital elements of resistance and recovery, influencing changes in the population's value orientations and fostering motivation for these transformations. For instance, the Ukrainer project demonstrates how territorial communities in the south and north of the country form local cultural initiatives, such as street art or festival movements, aimed at bolstering public morale. Such initiatives demonstrate the adaptability of the regional cultural space to existing conditions. Given that culture represents not only a collection of artifacts but also a system of institutional practices, it shapes national identity through the practical activities of cultural infrastructure. The creative labor of its representatives stimulates new forms of preservation: the emergence of specialized international organizations and a broad-spectrum volunteer movement that mitigates the impact of critical segments, including war.

These processes were further accelerated and deepened by the local self-government reform (decentralization), which highlighted urgent issues regarding the organization of public space and patriotic education. This reform is linked not only to the changing territorial structure of the country and its regions—and thus new formats of local infrastructure—but also to the emergence of new modes of operation and rapid response to social challenges. Furthermore, it involves a significant number of new subjects among internally displaced persons (IDPs) and a substantial redistribution of local financial flows. This shift in the funding paradigm has allowed community leaders to become either the initiators of organizational breakthroughs that meet the needs of local residents or, conversely, a «brake» on development, leading to social tension when leaders fail to understand the parameters of their tasks.

This, in turn, has placed the re-evaluation of the electoral system on the agenda, particularly at the regional level, along with the formation of new local political elites. These elites are expected to foster new conceptual foundations by consistently accounting for local experience, potential, and field information, as well as international communication and social activity, thereby strengthening the regional segment of influence. While the war has slowed the implementation of these issues, it has not changed the direction of

preparation; rather, it has made European integration processes even more attractive. In territorial locations where these trends have not yet yielded visible results, the cause is often found in the passivity of the population due to low social consciousness, corruption (the retention of those incapable of productive work), and a lack of understanding by leaders that the progress of a territorial unit depends on them. Furthermore, a lack of necessary competencies—such as professional education, interregional ties, social activity, continuous professional development, intersectoral communication, and the formation of a high-quality personnel corps—prevents these communities from realizing their intended goals.

In this context, the regional cultural segment of Western Polissia has intensified in all its manifestations. A multitude of private-sector educational, cultural, artistic, sports, and leisure conglomerates has emerged, seeking to organize their activities differently based on existing experience, new interregional connections, innovative business models, economic freedom, and the vast potential of the cultural and creative industries. These processes have also been significantly influenced by the influx of internally displaced persons (IDPs) into the region, who brought a different cultural segment, perspective, and value system. This has notably shifted the role of existing organizational structures [14] and led to attempts to involve this population in regional activities. A corresponding evolution is occurring within the state sector of the industry.

Despite a catastrophic lack of funds, the material and technical base of cultural institutions is gradually but rapidly modernizing. This process is enriched by extensive international communication, sporadic contacts with local businesses, and the constant migration of specialists, which leads to an infusion of new information. Furthermore, there is an active supply of specific cultural resources into Ukrainian society—such as sheet music, musical instruments, and information technologies—expanded through participation in numerous masterclasses, competitions, festivals, joint international projects, and art forums.

In the process of implementing these, new experience is rapidly gained across all cognitive dimensions of creativity. The existing regional cultural infrastructure, aimed at providing organizational and technical support for this creativity, has also activated, viewing this as an opportunity for financial viability, expanded employment for the local population, and new forms of regional promotion through tourism and potential investment. This, in turn, necessitates a revision of existing norms and criteria for evaluating creative activity and a shift away from long-standing organizational standards. However, this segment remains the least developed and provides fertile ground for negative factors, such as corruption. Domestic artists, drawing on national ethnic heritage and modern art technologies, have co-organized a series of new initiatives in Europe. This has stimulated the emergence of original artistic compositions, unique sound production techniques, and other technological components of creativity enriched by this international experience. However, the primary result is the discovery of Ukraine by the European continent as a country with a powerful layer of folk-cultural heritage, unique professional and folk artists, traditional crafts, and a significant motivational drive to preserve and augment this spiritual climate.

The thematic range of domestic artistic practice has shifted, becoming noticeably enriched by intercultural representation based on a nearly inexhaustible local cultural background. This is particularly evident in the Western Ukrainian dimension, which maintains strong ties to ancient national cultural achievements—the foundation of the popular «green» tourism supported by various regional targeted programs. Under the support of regional management structures, there is a revival of forgotten forms of leisure, crafts, and trades. A new generation of composers, theater directors, art critics, event agency representatives, and producers has emerged, filling the public's spiritual life with unprecedented cultural meaning. The business segment in cultural practice has radically improved the situation, outlining new horizons and trends.

There is a revitalized interest in studying and popularizing regional cultural

heritage, including traditional lifestyle practices (folk costumes, cuisine, festive rituals, and everyday culture). This unexpectedly sparked significant interest among IDPs and stimulated the search for new forms of representation for the global community, where the Ukrainian ethno-product has caused admiration for its novelty and depth. This has motivated structures that previously showed little interest in local engagement due to financial constraints.

Similar processes have spread to the network of primary and secondary education, stimulating the research and popularization of local cultural centers and personalities. New types of museum options have emerged, responding to community demands with original activities and making leisure time socially conscious and active. All of the above has led to a fresh look at the carriers of these processes—the organizers of their study and popularization [15]—viewing this experience as a vital factor in promoting Ukrainian culture globally. Modern management and marketing have become essential technological tools for social transformation, representing a significant research gap for local academics and regional historians.

At the same time, a rapid stratification is occurring within the artistic intelligentsia between those capable of leading this movement and those who have stepped back from active positioning, citing various circumstances.

The practice of artists obtaining higher forms of artistic education abroad has expanded, driven by social challenges and intercultural communication. This pursuit has become more deliberate, increasing the potential for learning foreign languages and cultural experiences, while sometimes causing concern among local administrators striving to maintain traditional educational standards. Such shifts force the domestic network of professional art education to seek new ways to develop and compete for students whose values are changing. Competition in the labor market, despite its lack of full structure, has stimulated this process, leading to a shift in the rankings of educational institutions and the redistribution of specialists into other fields.

Consequently, Ukrainian artistic creativity and its new cultural products have begun to enjoy consistent success on the world stage. This has encouraged artists to expand their creative experiments and supply original content to the market, bypassing old artificial barriers. This process has been significantly deepened by the use of Internet technologies and Artificial Intelligence, which, while creating challenges, have liberated artists from the dictates of artistic unions or similar administrative structures. All of this has fostered a new value system among the general public, increasing interest in historical and cultural heritage and national identity

Ultimately, it has become clear that this path offers a way to overcome the remnants of the old political-economic system based on corruption, even though corruption today remains diverse and sophisticated. In this regard, groups of local activists supported by the media have become an effective factor in changing the situation for the better. A real opportunity has arisen to eradicate ignorance and unprofessionalism in the emotionally saturated sphere of artistic creativity. Although this remains difficult due to the lack of a critical mass of active society members for further change, the process of gradual social transformation has undoubtedly begun and is visible in all spheres of artistic expression.

Thus, this book serves as a logical continuation of the author's series of scientific and publicistic inquiries, including a range of extensive specialized reviews aimed at deepening the understanding of the region's cultural potential. This potential is embodied in creative figures, amateur and professional artistic ensembles, and the international festival movement, all contributing to a specific portfolio of the region's intellectual and artistic capacity. Today, Western Polissia stands as a quintessential ethnocultural location of Western Ukraine, sharing a nearly identical cultural heritage, infrastructure, historical fate, and numerous socio-political components. Therefore, studying its organizational and cultural experience—and its array of challenges—through the prism of its most original representatives allows this algorithm to be extended to other regions, stimulating spiritual

exchange and reshaping the country's cultural map.

Furthermore, this work attests to the real, rather than merely declared, processes of national-cultural revival in Ukraine and its regions [31]. It highlights how real figures and phenomena involved in the multifaceted demonstration of cultural life have become subjects of scientific research and the foundation for new repertoires on the theatrical and artistic stage. At the same time, it appears that a certain segment of the population, including some of its leaders, proved unready for these transformations, unable to lead the movement or take responsibility for creative experiments directed toward the future, remaining instead mired in a state of social uncertainty.

A significant portion of the book is dedicated to the various facets of this space, its trends, and the problems encountered during the war. It examines forms of organizational, methodological, and artistic activity necessitated by the shifting value paradigms of all participants in the artistic process. The book serves as a record of regional masters of folk art and cultural representatives—a record that must be continued and deepened after the war to preserve the regional segment as a vital factor in fostering patriotism, popularizing national heritage, and shaping identity in its regional dimension [30].

The spiritual essence—the very foundation of creativity and the positioning of its carriers—has changed, giving rise to new forms of influence on the community. Social activity, alongside moments of confusion and apathy, has become a decisive factor in an individual's positioning within society. Patriotism, an appeal to national foundations, and the ability to utilize them within the complex system of intercultural communication have emerged as the primary characteristics of the modern Ukrainian citizen and artist. Although these processes are currently unfolding quite diversely in terms of presentation, the mastery of new methodologies, and their subsequent results.

The author's primary principle for selecting specific artists or public leaders was their broad, exponential activity (concert, artistic, or organizational), their impact on the cultural environment, and the public's response to their positioning. This also included firsthand acquaintance with their work through participation in expert committees for local arts awards (e.g., the O. Khrapachenko, G. Kosmiadi, and Svitochi prizes). This approach was further deepened through other forms of professional communication based on new regional information and social activity.

Undoubtedly, such a focus is somewhat subjective and leaves many other brilliant personalities outside the scope of this review—individuals whose creative contributions are equally worthy of attention but, due to various circumstances, did not become the subject of this specific scientific reflection. Therefore, the author hopes that the preparation of such publications will be continued and deepened by other interested specialists. This is especially pertinent as social networks in the regions constantly pulse with information about a new generation of carriers of the Ukrainian cultural code, whose creative reflection will provide a fresh impulse to this process.

While it is theoretically impossible to produce a publication that offers an exhaustive characteristic of every regional artist or cultural location—as the present day constantly brings new problems and figures to the forefront—it is through this very path that the portfolio of national cultural potential is formed. It is a process of constant enrichment by the present, where primarily that which meets the tactical and technological parameters of the era remains. In other words, the relevant cultural segment.

Some of the personalities discussed in this book, or specific aspects of their work, have previously been subjects of the author's study in various contexts, particularly in periodicals and social media [2, p. 499-624]. However, modernity brings new corrections to all spheres of life, changing the perspective on individual figures whose creative parameters and legacies continue to expand. These carriers of cultural ideas are evolving, acquiring new traits and producing new artifacts in response to contemporary challenges.

In short, modern Ukrainian society has acquired unprecedented characteristics, becoming remarkably mobile and socially vibrant. This is precisely why it enjoys such

powerful support from the global community—as a society that responds rapidly to challenges and undergoes visible change—becoming a new politico-cultural and ideological phenomenon forged through deep social upheavals. Thus, modern Ukraine, maintaining this bipolarity through its regional segment, has every reason not only to transform rapidly—as its neighbors once did in critical historical moments [40]—but also to attempt to lead various directions of European transformation, provided there is consolidation among its diverse social groups. Recent events convincingly confirm this.

As mentioned, the information base of this study is multifaceted and diverse. Following the recent publication of several of the author's books [1], [2], the first focused primarily on the establishment of the Rivne State Institute of Culture (specifically the Department of Event Industries, Cultural Studies, and Museology) as an educational structure that has trained personnel for the region's cultural sector over a significant historical period. Today, Western Polissia owes its historical changes and its socio-cultural infrastructure to these efforts. The second book continued and deepened this theme, shifting the focus to the creative self-realization of the department's faculty and students within the context of the state humanitarian university. This educational conglomerate continues to train professionals based on new algorithms of social life and contemporary challenges. In the global historical and social consciousness, the university has always been associated with the center of cultural space—the epicenter of social shifts and a stimulus for change. It is within these contexts that special attention is paid to specific specialists and graduates of this institution.

Today, the positioning of academic staff has undergone significant changes; their interregional and international contacts and practical expertise have expanded, much of which is passed on to the youth pursuing professional education at the university. In turn, students continue to implement these guidelines, relying on acquired professional competencies and their own level of professional and general culture, thus responding to the system of their professional formation.

Returning to the reasons for publishing this book, it should be noted that both the first and second editions extensively presented a modern historiographical (built on a new methodological basis) and source base of the author's research search. This was aimed at highlighting the general cultural state of the region's development and its cultural industry, which serves as the foundation for changes in spiritual life and the preparation of these inquiries.

This book represents a specific informational (verbally illustrative) «appendix,» in which the author attempts to reveal the issues of the region's cultural progress—emphasized in the aforementioned publications—through the life and diverse creative forms of its most prominent representatives. During this study and analysis, the author identifies professional challenges and industry trends while formulating relevant proposals. Graduates of various specialties are also mentioned; however, the book in the reader's hands focuses not only on the alumni of the institute or the humanitarian university and its department.

Several other figures (for example, O. Kashshai, M. Bokotey, and partially O. Tarasenko), who are not originally representatives of Western Polissia, were deliberately included for consideration because they are connected to our region through exhibition, concert, promotional, or general organizational-cultural activities. Their creativity and organizational-cultural practice actively contribute to intercultural communication and the expansion of the regional segment's creative potential. Furthermore, today it is practically impossible to find an individual whose organizational-cultural positioning is linked exclusively to a single location, as life itself implies broad intersectoral communication in all its directions and forms—a typical characteristic of a modern active individual, not just an artist or a manager of a cultural space. These changes lie at the heart of any modern transformation.

A significant portion of this book's informational base consists of modern doctoral dissertations [4]—current scientific inquiries that traditionally analyze the broad cultural

field. Against this backdrop, the authors unfold their scientific search regarding the regional spiritual lacuna in all its dimensions, including specific regional figures.

The author is directly acquainted with the vast majority of the degree candidates whose works are referenced here, having served as an opponent for their research, participating in the meetings of the Specialized Academic Council D.26.807.02 at the Kyiv National University of Culture and Arts or other higher education institutions—either as a member or chairman of «one-time» specialized academic councils—or through critical discussions of their texts in the final stages of preparation. Other forms of organizational-creative communication include composing reviews for dissertation abstracts [10] or editing and arranging their scientific articles for departmental journals in collaboration with the scientific editor.

These studies are primarily interesting because they encapsulate a powerful layer of professionally selected and structured historiographical (or iconological) information, critically reinterpreted under new social circumstances. They outline the main contours of regional cultural issues, which become the subject of study for a new generation of scientists with a different set of values dictated by changing social priorities. A comparative analysis or correlation with the general Ukrainian or European context confirms the relevance, importance, and intensity of this research. It also affirms the interregional segment of communication between domestic researchers and their foreign colleagues, allowing the author to better perceive their own research orientations and challenges.

In this regard, attention should be paid to the shift in the core search paradigms of modern scientific practice, vividly reflected even in the titles of defended dissertations, particularly those presented at leading Ukrainian universities [13]. This is an important characteristic of how the problem or the state of spiritual life in a specific location is perceived, shaped by its new content.

Notably, the majority of dissertation studies the author has encountered [2, pp. 716-723], especially recently, are distinguished by a powerful modern historiographical and source (iconographic) foreign base. The active citation of these sources proves not only a significant shift in the composition of the new generation of young domestic scientists but also their profound mastery of modern foreign research methodologies. This is critically reinterpreted during the characterization of their own research toolkit and the search for common ground with regional Ukrainian scientific problems. Most importantly, they introduce new, critically assessed information into scientific circulation, forming a new algorithm for scientific inquiry. Additionally, we include selected modern monographic scientific works [5] (as the total volume is too vast to cover entirely). These works reflect the urgency of the industry's transformation, the application of new algorithms, and forms of perceiving modern cultural products and their carriers. They also address the principles of organizing the cultural environment and its retrospective, while attempting to integrate Ukrainian cultural achievements into national and European contexts. References to these are provided directly within the text of the creative profiles. Consequently, the department's website (kulturologiya.rshu.edu.ua) serves as a specific and rapid confirmation of the diversity, intensity, and depth of this process, as well as the role of regional academic staff and local historians within it. This form of communication remains a convincing testament to the activity of the department's faculty and students and their influence on the educational and cultural environment. Professional scientific journals, such as «Ukrainian Culture: Past, Present, Ways of Development» [6] and «Current Issues of Cultural Studies» [7], both chaired by the author, have provided original and powerful informational support for this book. The scientific editor (of both this book and the journals) works in tandem with the author to transform these publications into specific hubs of cultural experience. Given their broad scientometric presence (18 databases), their content is gradually becoming an asset of the international scientific community. These journals—whose content has noticeably deepened in the interregional and international segments in recent years—concentrate unique information on the state and problems of Ukraine's cultural life in historical retrospect. They offer

correlative characteristics with international experience, present new facts, names, and dates regarding the regional spiritual space, and highlight the increasing role of specific cultural locations and the efforts of their leaders to actively position cultural practices in modern society.

The content of these publications correlates significantly with the findings of numerous international researchers who, in an increasing trend, enrich the research discourse with high-quality cross-cultural information. This provides Ukrainian scholars with a valuable model of profound respect for national heritage and encourages the promotion of its best examples within the global scientific community. By adopting new international trends that eventually evolve into novel cultural phenomena, this process has become a defining feature of university life and the current state of the spiritual dimension of society, both regionally and nationally. In other words, it facilitates the formation of a shared cultural space aimed at ensuring safety and quality of life through high social organization and responsibility.

In preparing this book, the author drew upon a range of scholarly works examining the biographical aspect of personality development (a crucial contemporary research gap) and its role in artistic creation. These works explore how biography influences various forms of social positioning and emphasize the importance of the cultural environment and family upbringing in the formation of an artist or a person with an artistic mindset [8]. Although creative talent in any field develops through similar algorithms, the specific sphere of its realization provides it with its own sign (significative) system and a distinct «charm» in subsequent creative expression. A substantial amount of analogous information was gathered through the author's direct communication with leading figures from the region, Ukraine, and Europe. These individuals define the primary directions and forms of the sociocultural sphere, particularly in music, serving as benchmarks for comparative analysis. A partial list of these figures and the various aspects of their influence on the author are detailed in the aforementioned publications [1-2], national periodicals, and the department's website. A separate group of identical sources is used directly within the chapters of this book, confirming the «intimate,» non-public informational aspect of the specific process of creative personality formation.

This research is further supported by scholarly works identifying the roles of management, marketing, digital technologies, and other modern forms of administration and promotion of cultural products. These elements are gradually taking root in the Ukrainian spiritual landscape [9], becoming subjects of meticulous study by domestic specialists and bringing Ukraine closer to pan-European and global cultural constants. The information base is expanded by a series of international scientific-practical conferences co-organized by the author for many years [3]. These meetings—which recently included Ukrainian academics displaced by the war who have joined scientific and educational structures in Western Europe, the USA, and Canada—serve as platforms for discussing urgent cultural problems, trends in organizational forms, staffing issues, and the adaptation of foreign educational systems to Ukrainian realities. After all, domestic problems are often perceived differently from a cross-cultural and temporal distance.

These mobile two-day scientific gatherings also explore the possibilities of adapting foreign cultural experiences to Ukrainian social structures and the local mentality. This form of verbal communication is perhaps the most vital today, as it facilitates the rapid clarification of international perspectives on specific phenomena and acts as an effective form of «soft diplomacy.» These international forums generate a vital research platform where local problems are reconsidered, allowing for the reformatting of the author's own activities. They provide a model for the modern domestic cultural organizer by presenting the best examples of global and European experience.

The informational field of this study is also supported by publications outlining the contours of contemporary artistic culture within the realm of human relationships

[16]. The use of a relevant regulatory framework for its critical reflection is timely [17]. Furthermore, the local government reform, as a component of European integration processes, highlights the gaps that require urgent resolution [18].

The work also utilizes a significant array of information disclosing the potential of specific locations that shape the cultural diversity of the region and the cultural map of Ukraine. This material is primarily embodied in regional Programs for the Preservation of Cultural Heritage and Digitalization [34], which reflect the evolution of managerial thinking and a shift toward the cultural segment. The source base is interdisciplinary, including legislative acts, international documents aimed at harmonizing Ukraine's cultural interaction with the European creative community, artistic samples, and analytical/statistical blocks [17, 20, 34]. These sources form the basis for comparative characteristics (correlations) of the creative and organizational activities of the individuals under study.

The source base of this scholarly inquiry is inherently interdisciplinary, encompassing several strategic dimensions. These include national legislative frameworks and regulatory acts, alongside local administrative documentation that delineates the legal parameters of cultural organization both regionally and nationally. Furthermore, it incorporates international instruments aimed at harmonizing Ukraine's cultural engagement with the European creative community—a process essential for meaningful integration. Parallel to these, the author examines specific artistic artifacts as primary evidence to reconstruct the creative profiles of the individuals studied. A dedicated analytical and statistical corpus [17, 20, 34] provides the empirical foundation for establishing correlations between the creative output and organizational activities of these figures within the broader context of regional practices.

In synthesizing this informational foundation, particular emphasis must be placed on the sources that define the methodological boundaries of this research. In this regard, the works of international scholars and contemporary global analytics concerning the implementation of Ukrainian legislation within the global arena serve as a critical benchmark. They highlight the remaining systemic lacunae that must be addressed for Ukraine's successful integration into the European and global cultural ecosystems [19]. Simultaneously, domestic researchers provide a robust methodological toolkit for the promotion of Ukrainian cultural products abroad, conducting extensive fieldwork and emphasizing the nation's unique strategic advantages in the global cultural dialogue [20].

The pragmatic framework of this study is significantly bolstered by the author's initiative in establishing a collaborative network of twenty-three academic institutions. This partnership allows faculty members and researchers in the fields of «Culture and Art» and «Humanities» to engage in a wide array of professional activities within the educational network. This participation grants them a more nuanced understanding of industry dynamics, not only through a regional lens but also through the lens of national scientific and educational structures. For the author, this collaborative model served as an invaluable mechanism for analyzing the «tactical and technological» organizational characteristics of partner institutions, providing a vital alternative for academic exchange during periods of restricted domestic mobility. Such interaction remains a cornerstone for expanding the informational landscape and refining the researcher's own conceptual constants.

A defining characteristic of this monograph is its reliance on primary, authentic evidence rather than secondary scholarly interpretations. Instead of transcribing pre-existing academic viewpoints, the author meticulously reconstructed the subjects' profiles from a diverse and multifaceted source base. This includes concise media reports on cultural initiatives, extensive interviews, personal dialogues [11], memoirs, and direct observations of rehearsals and artistic programs. Furthermore, the research utilizes internal documentation from cultural institutions, professional concert organizations, and creative unions, as well as private archives, press releases for festivals and exhibitions [12], and the substantial informational flow of social media platforms.

While these sources inherently carry the imprint of the professional or organizational culture of their creators—and thus do not claim absolute objectivity—they provide an

unparalleled level of granular detail. They offer profound insights into the creative identity of the subjects, their perceptions of industry-wide challenges, and their specific roles in both regional and international artistic processes. In essence, these texts function as the most comprehensive informational repositories, enriching the scholarly narrative with «private» dimensions of information that are often absent from traditional academic discourse.

Furthermore, this approach fully captures the unique intellectual allure and specific character of a field where creative methodology prevails over rigid standardisation. In this sphere, the dominant creative paradigm necessitates a broad interpretative framework for evaluating outcomes. From the author's perspective, such a principle is significantly more representative and insightful than traditional methods, as it incorporates a wealth of original, lived specificities that a single source—such as a conventional textbook—cannot provide. While this introduces an element of subjectivity, it is precisely this subjectivity that constitutes a core component of the study's scientific novelty. It offers an original vantage point for the impartial reader, who may already be acquainted with these cultural figures but will now perceive their sociocultural impact through a different, perhaps more nuanced, lens. Ultimately, the creative persona rarely conforms to the «Procrustean bed» of established societal or spiritual standards.

A substantial corpus of information was gathered through direct engagement with industry professionals—the colleagues and partners of the featured personalities. The author's long-standing involvement in attending creative events, participating in organizational committees as an arts expert, and promoting cultural initiatives has provided a vital correlational segment for constructing these creative portraits. This firsthand material served as a refining element, allowing for a high degree of precision in capturing the essence of each individual's professional image

In addition to formal research, the study benefited from a series of regular educational tours across the country, organized by the author for over 170 participants annually. These excursions, alongside visits to theaters, concert halls, and private cultural hubs with higher education students, represent vital forms of non-formal education. Such interactions facilitate a dynamic exchange of expertise, revealing dominant trends and systemic challenges within the artistic landscape. This is further complemented by the author's active participation in the international festival movement, often serving as a jury member in various regions, which allows for a real-time assessment of the shifting sociocultural climate in Ukraine.

Crucial data was also derived from ongoing communication with alumni who remain active in the creative sphere. This dialogue is maintained through their participation in international scientific conferences and global educational programs featuring guest lecturers and professors from Canada, Italy, Germany, Poland, Kazakhstan, and the USA. Furthermore, cooperation agreements with a network of other higher education institutions, which the author has spearheaded for many years, provide a multifaceted perspective on the role of creative figures within the modern educational and cultural infrastructure.

In essence, this book embodies a distinct authorial concept for investigating the regional cultural space, viewed through the prism of individual creative contributions and their evolution. The frequent citations of the author's own scholarly and journalistic publications function as necessary commentaries on the book's theoretical frameworks. Moreover, as a member of the National Union of Local Lore Specialists and the National Union of Journalists of Ukraine, the author has had the privilege of witnessing creative experiments and industry developments «firsthand,» ensuring the authenticity of the regional cultural discourse.

Given the deeply personal nature of the subjects—artists and cultural organizers—the author has deliberately eschewed a strictly lapidary, formal scientific style in favor of a more narrative-driven, publicistic approach. This stylistic choice aims to engage a broader audience, particularly the youth and students, without compromising the scholarly depth of the analysis. The inclusion of creative portraits and vivid visual inserts is intended to enhance the reader's understanding of each figure's work. This format ensures that the research remains accessible and engaging for various levels of artistic taste while simultaneously introducing new, vital information about the catalysts of regional culture into the broader scientific discourse.

The information base of this scholarly inquiry is presented in a specialized academic format, utilizing thematic groupings of sources both at the conclusion of the introduction and within individual chapters. This structural choice is designed to provide the reader with a comprehensive source-based foundation for the study of each personality, thereby validating the relevance and the rigorous stage of development of the subject matter.

The aim of the research is to identify and characterize the organizational and cultural achievements of prominent figures in regional creative life, examined through the multifaceted lens of their artistic, publishing, scholarly, pedagogical, and exhibition activities.

To achieve this aim, the following objectives were established:

To select a representative group of individuals based on their professional milestones, influence on the cultural environment, and social impact;

To construct a methodological algorithm focused on the organizational-cultural (artistic, ethnographic, concert-based) activities of the individual;

To determine the correlative dependency between family environment (upbringing), value systems, creative circles, formal/non-formal education, and subsequent creative trajectories;

To evaluate the most significant achievements of each person and their transformative impact on the broader cultural context;

To highlight the role of Ukrainian artists and cultural managers in positioning national identity within the European and global space under contemporary conditions;

To formulate strategic proposals aimed at enhancing the organizational-cultural vector of personal creative development and professional positioning.

The methodology is grounded in a complex approach integrating historical methods—namely biographical, historical-chronological, comparative, and prognostic—with iconographic and iconological analysis. The study adheres to the principles of objectivity and logical consistency, viewed through the prism of socio-anthropological determinism and the dialectical interconnection between the socio-cultural environment and the «life-world» of the individual.

Supplemental methods include:

In-depth interviews, used to clarify biographical nuances that refine the conceptual image of each subject;

Content analysis of contemporary periodicals and administrative records (including private archives), facilitating the construction of a «spiritual profile» and social ranking of the personality;

Source-based analysis of artistic programs, musical scores, exhibition catalogs, and regional policy documents, providing empirical evidence of the individual's contribution to the cultural landscape.

The culturological approach serves as the primary analytical tool, allowing for the interpretation of regional cultural practice as a vital segment of the broader spiritual field. This field actively shapes social consciousness, historical memory, and political culture, thereby preserving national traditions and identity markers in response to modern societal challenges [36].

The subject of the research is the regional cultural and artistic milieu that fosters creative potential.

The object of the research consists of specific regional artists and cultural organizers representing publishing, visual arts, music, folklore, local history, and academic pedagogy.

In light of the current socio-cultural crises and the ongoing war, a notable trend of universalism has emerged. Many creative figures have increasingly turned to publishing and promotional activities to disseminate regional heritage and strengthen national identity. This heightened social activism, coupled with intensified cross-cultural communication, marks a significant transformation in the contemporary Ukrainian cultural process.

The scientific novelty of this research is established by the following first-time contributions:

- Identification and reconstruction within the proposed context of the artistic and organizational-cultural achievements of artists, educators, local historians, and cultural managers within the regional landscape;

- Application of specialized explication techniques that synthesize factual data with an

emotive-figurative narrative, offering an interpretation of documentary material through the lens of a distinct authorial perspective;

- Presentation of original methods and forms of positioning for the selected individuals within the regional cultural space, with a particular emphasis on its educational dimension;

- Introduction into scholarly discourse of the significant results of creative and organizational activities of figures realizing their potential in contemporary art and cultural management;

- Formulation of strategic proposals based on the findings, intended to improve professional conditions for specialists and enhance the cultural standing of the region and the nation;

- Implementation of correlative measurements regarding the organizational and cultural activities of individuals engaged in identical practices (e.g., publishing or exhibition activities).

On this basis, a specialized intellectual portfolio of the region has been constructed. The author posits that applying this research algorithm to other cultural locations would enable the creation of a comprehensive «encyclopedia of cultural experience.» Such a database is critically needed during the ongoing war and social transformations as Ukraine establishes new political, ideological, and cultural dominants. This effort aligns with the author's previous successful implementation of programs such as «Traditional and Folk Dances of Ukraine» [29] and «Decorative and Applied Arts of the Rivne Region,» which archive the profiles of leading traditional masters.

Furthermore, this study resonates with high-impact research projects currently supported by the Ministry of Education and Science of Ukraine, such as:

«Digital Preservation and Representation of the Architectural and Artistic Heritage of Kharkiv» (O.M. Beketov National University of Urban Economy);

«Visual Narratives, Commemoration of War, and Strategies of Resistance» (Zaporizhzhia National University);

«Deconstruction of Russian Narratives in Temporarily Occupied Territories» (State University of Trade and Economics).

The research further clarifies the forms and outcomes of the sociocultural activities of the studied figures, identifies the challenges associated with their professional positioning, and refines the terminological framework of the scientific inquiry aimed at transforming the regional cultural environment.

The study further develops the thesis that the broader and more democratic the cultural environment becomes—complemented by diversified forms of organizational, financial, and creative support—the more profound and impactful the results of individual professional activity appear, particularly within the framework of interregional cooperation. It is emphasized that the ongoing territorial reform provides Ukraine with a unique opportunity to catalyze numerous cultural initiatives at the local level by harnessing the potential of prominent figures and stimulating social agency. This process facilitates the transformation of local communities into creative, self-sustaining structures. However, a critical reassessment of the implementation of this reform and the introduction of legislative adjustments to address emerging challenges remain essential prerequisites for sustained transformational growth.

The practical significance of the research lies in its capacity to construct, based on the established algorithm, a «creative portrait» of a region viewed through the prism of the sociocultural activities and professional challenges of its key figures. This methodology can be extrapolated to other regions of Ukraine, systematically building a comprehensive national portfolio of the cultural sector. Furthermore, the findings serve as a valuable resource for higher education students enrolled in programs such as History of Ukrainian Culture, Regional Cultural Practice, and History of Museology. It also offers cultural and educational practitioners a robust framework for the popularization and dissemination of contemporary professional expertise.

The structure of the study includes:

An Introduction, which delineates the relevance of the problem, provides a comprehensive

overview of the historiography and source base, and defines the research aim, objectives, subject, object, and methodology. It also substantiates the scientific novelty and practical utility of the work.

The Main Body, which reconstructs the essence of the artistic, organizational, pedagogical, publishing, and research activities of the subjects in historical retrospect. This section evaluates the effectiveness of their contributions and identifies the systemic challenges encountered during the analysis of contemporary cultural practices. It offers a series of strategic proposals for creative self-realization that are of significant interest to professionals across the cultural sector.

Conclusions, which synthesize the overarching results of the research. Specific recommendations regarding the future trajectory of scholarly inquiry into creative self-realization and the broader evolution of the industry are integrated at the conclusion of the analysis of each individual's professional activity.

The list of references and the source base of this study are strategically placed following the profile of each personality within the main sections. This formatting enhances the reader's engagement, allowing for immediate clarification of specific points after reviewing the narrative. A separate list of foundational sources is provided in the introduction to establish the research's relevance and define its «tactical and technological» parameters.

In accordance with the author's previous methodological adjustments, a comprehensive terminological debate has been omitted from the introduction. Instead, specific terminological nuances are integrated into the chapters where they are most contextually relevant. The study primarily employs established academic terminology consistent with the author's prior works [1, 2], focusing on the following conceptual pillars:

«Creativity» (Tvorchist): The author connotes this term not merely as the production of a novel cultural artifact but as a fundamental attitude toward organizing cultural practices (impresarios) and a mode of personal self-realization. This creative dimension is equally vital to scholarly and pedagogical activities; without it, professional work risks becoming a banal information exchange. It is through artistic interpretation and an original perspective that a person emerges as a distinct personality, capable of capturing the interest of a broad audience in an era where raw data is universally accessible via smartphones.

«Cultural Potential of a Region»: Within this research, this concept is viewed as a critical segment of national and regional development that directly influences a territory's image, infrastructure, and investment appeal. In the Rivne region, this is exemplified by extensive «green tourism» and unique folk traditions such as «serpanok» (fine linen) weaving, beekeeping (bortnytstvo), and local culinary arts. Similar patterns are observed in the Hutsul region, where authentic traditions are seamlessly integrated with modern tourism practices [23], making the area uniquely attractive to international visitors and business investors.

Creative Economy Framework: While Western research traditions, notably as articulated by Richard Florida, define these resources as the fuel for a creative economy, they emphasize the «creative class» (artists, musicians, designers, architects) as the primary engine of 21st-century societal development. This class is defined by its ability to generate new cultural meanings and creative products [28, pp. 25-29].

«Region»: In the Ukrainian academic discourse, a region is defined as a territorial unit and a community possessing distinct natural, economic, and cultural characteristics [21]. In the context of this study, a region is understood not merely as a geographic or economic entity but as a cultural space governed by a specific system of spiritual values, symbols, and traditions. It is through these cultural practices that a region acquires a unique identity that distinguishes it from other territories [22].

Consequently, the term «region» is interpreted here not merely as an administrative or economic unit typical of traditional geographical sciences, but as a vibrant sociocultural organism. Within this organism, traditional and contemporary segments, local initiatives, and global trends actively interact. Regional identity is thus constructed through a system of cultural codes—language, ritual calendars, customs, symbols, and diverse artistic forms—which provide the community with a profound sense of belonging. In this regard, the Rivne region

(specifically Western Polissia) represents a unique ethnocultural landscape where archaic layers of cultural heritage remain functional. These include the ancient «Kust» wedding rite, traditional crafts, local dialects, unique folk costumes, and a specific musical language (such as polyphonic singing and instrumental ensembles). These elements define the region's uniqueness and cultural appeal, positioning Ukraine as a nation with a potent and resilient national-cultural essence.

The scholarly terminology of «Management» and «Marketing,» relatively new to the Ukrainian academic context, is employed in this text not merely as synonyms for «administration,» but as a new dimension of human resource management. This dimension is enriched by cross-cultural experience and involves the formation of new strategic linkages based on economic, informational, and educational factors. This conceptual framework extends to the terms «leadership» and «volunteering» [35]. A leader is defined here as an individual who spontaneously emerges at the forefront of organizational activity, possessing the intuition and charisma to identify optimal solutions with minimal organizational or financial expenditure. While the author believes these core competencies (rooted in character and pragmatic thinking) are difficult to teach, certain elements can be cultivated through targeted practical training and the limitless opportunities provided by non-formal education.

Furthermore, the «festival movement» is examined as a sophisticated artistic practice that synthesizes creative performance, emotional collective communication, recreational activity, and the economic stimulation of specific territories [24]. Having superseded the «concert season» model of previous decades, the festival phenomenon has significantly democratized access to cultural events and provided a vibrant palette for creative realization.

From a culturological perspective, the contemporary festival fulfills several vital functions: Communicative Hub: It facilitates active interaction between tradition-bearers and the public, serving as a center for cultural transmission [25].

Institutional Presentation: It provides a platform for artistic ensembles and individual performers to present their unique creative visions [26].

Spiritual and Educational Platform: It acts as an organizational core for retransmitting knowledge, competencies, and social experience, thereby shaping the aesthetic taste and sociocultural consciousness of the participants [27].

Crucially, in the context of the ongoing war, the festival serves as a vital emotional and spiritual anchor, providing a necessary sense of celebration and psychological relief, particularly for the younger generation.

Recently, the festival has increasingly been identified as a specialized economic platform. Its implementation offers a viable mechanism for bolstering local budgets by creating jobs, stimulating local employment, and fostering social mobility and community consolidation. This paradigm shift also compels organizers to refine their managerial competencies, positioning the festival movement as a vital component of the creative industries (the creative economy)—a transformative direction in organizing regional social spaces.

Regarding the terminological discourse surrounding «Cultural Space» and «National Cultural Space,» the author relies on the foundational research of O. Hrytsenko [38] and O. Stepanova [39], who examine these concepts against a broad historical backdrop. Terminology is viewed here as a «living organism» that evolves in direct response to contemporary challenges.

The total volume of the study is [?] pages. Due to the decentralized placement of references within specific chapters, the bibliography comprises 471 entries. The text is supplemented by a visual series designed to enhance the reader's understanding of the «portrayed» figures and the programs they have initiated. The Appendices contain the author's professional reflections on festival activities organized by the Rivne Regional Philharmonic and other cultural institutions.

Postscript: Throughout the compilation of this work, the author observed that the achievements of contemporary regional artists and cultural managers appear more multifaceted and thematic intensive than those of their predecessors. This phenomenon is likely not due to a disparity in talent, but rather to the unprecedented activation of the socio-cultural environment.

The emergence of diverse new tools for creative representation—unavailable 30 or 40 years ago—combined with a dramatic increase in societal challenges, demands a rapid and diverse response. This heightened complexity necessitates the kind of rigorous scientific reflection presented in this volume.

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Chapter II. THE REGIONAL MUSICAL AND MUSIC-PEDAGOGICAL ECOSYSTEM: STRATEGIES FOR CREATIVE SELF-REALIZATION IN THE CONTEMPORARY SOCIO-CULTURAL CONTEXT

Art, as a semiotic system in all its dimensions and forms, exerts a paramount influence on both collective and individual consciousness, fundamentally altering psychological states while shaping and enriching the spiritual essence of the human being. However, as an aesthetic category, art necessitates a specialized level of professional preparation to fully decode its underlying parameters. Consequently, in every historical epoch and society, two primary forms of artistic practice have traditionally coexisted.

The first form is oriented toward the refined taste of a select group of professionally trained individuals who possess a sophisticated understanding of the semiotic system inherent in this social practice. This group typically includes both the creators of these primary forms and their connoisseurs—individuals for whom advanced artistic expressions serve as the most attractive medium for personal growth and intellectual leisure.

The second form addresses a significantly larger segment of the population, finding expression in traditional directions: folklore and ritual practices, festive entertainment complexes, and various local events shaped by regional traditions. These forms were often refined under the influence of the Church, which, despite its historical skepticism toward «diabolical» secular amusements, was compelled to support specific modes of cultural relaxation for its congregation. This dynamic was particularly evident in the Western Ukrainian territories in preceding eras.

Regardless of the form, the perception of or direct engagement with art requires specialized experts capable of cultivating a proficient level of audience comprehension—essentially, teaching the «language» of this cultural phenomenon. It is through these trained masters, who influence diverse socio-demographic groups, that artistic practices have evolved into their contemporary state.

This study explores these two vectors of the musical system's development within the ethno-regional context of Western Polissia. Specifically:

The first vector focuses on the cultural and organizational activities of the renowned professional musician and spiritual leader of Ukraine's musical space, Oleksandr Tarasenko

The second vector shifts the focus to the regional professional artist and manager, Hennadii Fiskov. As the Director of the Music College of the Rivne State University for the Humanities, Fiskov integrates the music-pedagogical aspects of artistic labor with modern management strategies, continuing his professional musical practice through a contemporary organizational lens.

2.1. THE ARTIST'S ETHOS IN A SHIFTING SOCIO-CULTURAL SPACE: ARTISTIC STRATEGIES AND SPIRITUAL VERTICALS OF OLEKSANDR TARASENKO

The article analyzes the organizational, cultural, and artistic activities of the prominent Ukrainian conductor and choirmaster Oleksandr Tarasenko. The study traces his professional trajectory, specifically focusing on his tenure at the Rivne Music College of the Rivne State University for the Humanities, the National Music Academy of Ukraine, and his significant contributions as a choirmaster at the National Opera of Ukraine.

Special emphasis is placed on the vital role of organizational and cultural management within the choral field under contemporary conditions. The author highlights the revitalization of the Mykola Leontovych All-Ukrainian Choral Society, which aims to restore historical best practices while expanding

into modern directions: the organization of international choral competitions, the enhancement of specialized artistic education, the revival of children's choral centers, and the establishment of permanent creative laboratories designed to preserve and institutionalize Ukraine's national artistic heritage.

The study argues that supporting regional choirs focused on sacred music significantly fosters interfaith reconciliation—a task of critical importance for the country today. By analyzing the conductor's work with diverse types of ensembles, the research identifies distinct methodologies in managing professional versus amateur artistic structures. The systematized material serves as a conceptual foundation for further scholarly works documenting the organizational expertise of Ukraine's leading cultural figures and the formation of a comprehensive encyclopedia of national artistic experience.

Key words: Oleksandr Tarasenko, choral art, performance, sacred music, social cataclysms, war, organizational and cultural activity, Mykola Leontovych Society, management.

The intensity of contemporary life and the ongoing search for effective responses to global challenges create unexpected perspectives for professional adaptation. Today, an artist must not only find a unique niche within a self-renewing system of semiotic coordinates and the broader cultural space but also significantly expand their functional responsibilities. As a driver of socio-cultural change, the Artist remains a central figure. Thus, the «Artist – Cultural Space» paradigm continues to accumulate creative energy and scholarly interest, offering new models of artistic leadership.

Analysis of Recent Research and Publications. There is a notable lack of specialized scholarly literature providing a comprehensive analysis of Oleksandr Tarasenko's persona, beyond periodic reviews and the work of H. Suprun [2010]. Methodologically related studies, such as O. Komenda's dissertation [16], explore the universality of the creative personality in Ukrainian music. Scholars like Ikonnikova, Mykulanynets, Emelianova, Popovych, and Kopytsia emphasize the importance of biographical data, family values, and epistolary heritage in defining the essence of artistic creation.

Source Base of the Study. This research utilizes a diverse range of primary sources to reconstruct Tarasenko's «personalized cultural portrait»:

Epistolary Heritage: Letters to the «Voskresinnia» Choir members (2011), revealing the artist's rehearsal techniques and repertoire choices.

Archival Materials: Internal documentation of the Mykola Leontovych All-Ukrainian Choral Society, including minutes of board meetings, strategic plans, and cultural projects.

Professional Certifications: Reports from the National Opera of Ukraine and the National Music Academy of Ukraine, confirming his impact as a choirmaster and conductor.

Artistic Output: A comprehensive discography of 81 works, along with scores and sketches, which provide empirical evidence of his artistic evolution.

Modern cultural phenomena serve not merely as artistic genres but as mechanisms of cultural communication and intercultural dialogue, significantly amplifying Ukraine's presence in the global arena. In this regard, the artistic and managerial activities of Oleksandr Tarasenko at the National Opera of Ukraine represent a vital segment of this communicative paradigm.

Research Objectives:

To identify the developmental stages of O. Tarasenko as a professional conductor whose career originated within student ensembles;

To examine his organizational leadership as a choirmaster of the National Opera of Ukraine and Chairman of the Mykola Leontovych All-Ukrainian Choral Society

To reconstruct the artist's creative achievements amidst significant social upheavals and war;

To analyze the parameters of his management that stimulate regional research and performance practices

The Essence of the Regional Musical Landscape. Ethno-cultural regions act as reservoirs of cultural energy, providing the national palette with unique «artistic pigments.» In Western Polissia, this energy is primarily manifested through vocal and choral traditions. For decades, this region has cultivated a professional Choral School rooted in the ethnic soundscape. Key figures of the Rivne State University for the Humanities, such as Professors V. Pekar, V. Tolkaniov, M. Datsyk, and B. Derevianko, along with numerous specialists in amateur and academic choral

art, established a robust foundation for group singing and choral performance that continues to evolve through the work of their successors.

The Phenomenon of «Voskresinnia» Choir in the Context of Regional School
The creative trajectory of Oleksandr Tarasenko began in 1991 in Rivne, where he founded and led the «Voskresinnia» (Resurrection) Hierarchal Choir for 21 years. Under his leadership, the ensemble became a laureate of three national and six international competitions, affirming the high standard of the regional choral school. His professional achievements earned him the honorary title of Honored Artist of Ukraine in 1994.

Artistic Merit vs. Political Context. The author refutes the notion that Ukrainian artistic victories in the 1990s were facilitated by purely political sympathy for the newly independent state. In the professional European musical environment, «art either exists or it does not,» regardless of domestic political or economic hardships. Tarasenko's success was the result of rigorous intellectual labor and the powerful socio-cultural enthusiasm that characterized early post-Soviet Ukraine.

Evolution of Artistic Communication

A unique aspect of Tarasenko's leadership is his «epistolary communication»—letters to the choir members that reveal his philosophy of art, repertoire selection strategies, and vision for spiritual music. His career highlights include prestigious performances at festivals in Spain, France, and Finland, and a significant collaboration with the Krakow Theatre «STU» (2007–2011), showcasing the choir's versatility beyond traditional liturgical performance.

Analysis of Repertoire Policy and the Nature of Artistic Motivation
The repertoire palette of the artistic ensemble under Oleksandr Tarasenko's baton is striking in its conceptual integrity. It is not a random collection of pieces but a series of thematic programs successfully tested on leading concert stages. A profound resonance within the audience was triggered by large-scale choral cycles such as: «Five Centuries of Ukrainian Sacred Music,» which presents the continuity of the national tradition from Partes singing to the contemporary era; «Sacred Music of the 20th Century,» emphasizing the complex intellectual quest of modernist composers; and «Sacred Music of European Romantic Composers,» which unveils the emotional and sensory dimensions of sacral art.

It is noteworthy that this choral ensemble is, by its status, essentially an amateur group. Unlike academic structures within educational institutions or philharmonic societies, it lacks the administrative resources for regular rehearsals and has no guaranteed financial support. This places the leader before immense organizational and methodological challenges. However, it is precisely here that a key distinction of contemporary creativity emerges: the dominant role of motivation. Thanks to O. Tarasenko's leadership qualities, a powerful value-based foundation has been formed within the collective, allowing it to transform an amateur association into a professional artistic unit capable of resolving financial and managerial issues that often become insurmountable barriers even for state-funded structures.

Critical Reflection on Artistic Presence within the Imperial Space
In evaluating past achievements and victories on the territory of the modern Russian Federation, we must proceed from the position of decolonizing musicological thought. These performances and awards cannot be simply ignored or erased from a biography, as they serve as convincing documentation of the high professional standard of the Ukrainian school. In these artistic competitions, Ukrainian artists demonstrated not merely technical mastery but a civilizational superiority of the domestic performing tradition.

Historical retrospection proves that the predatory policy of the northern neighbor has always relied on the exploitation of Ukrainian intellectual and artistic resources. For centuries, the empire appropriated the names of our conductors, composers, and clergy, erasing their national identity. Furthermore, the ideological narratives of the Soviet era deliberately restricted the development of professional periodicals in the Ukrainian SSR. Until the mid-1960s, a Ukrainian artist essentially lacked a platform to publicize their achievements, except for the central journals in Moscow, which demanded strict compliance with ideological dogmas. Therefore, the contemporary use of these sources must be accompanied by a clear commentary: this is a documented fact of Ukrainian triumph under conditions of forced informational centralization.

Evolution of Artistic Persona: From Regional Leader to Academic Master

In the life of every prominent artist, there comes a moment of «shifting coordinates,» necessary for acquiring new artistic colors and intellectual renewal. For Oleksandr Tarasenko, such a transformational stage was his artistic and pedagogical activity at the Rivne Music College (1992–2005). Fifteen years of experience as a department chair and leader of the student choir became the foundation for his unique organizational and artistic style. The student ensemble of the college, though formally belonging to the secondary level of education, is essentially a professional environment where the foundations of professional ethics and technique are laid.

This vector logically led the artist to the Tchaikovsky National Music Academy of Ukraine (2005–2006). His status as the chief conductor of the Academy's student choir opened a completely different socio-cultural landscape. Here, the choirmaster's work shifted into the realm of pure professional interpretation. The conductor was faced with already formed specialists possessing deep knowledge of musical epochs and styles. The leader's task was not simply to «teach» but to «embody» a complex artistic vision that would serve as a benchmark for future graduates.

Continuity of Traditions and the Formation of a New Generation

It is essential to emphasize that O. Tarasenko's activities within the Academy unfolded in the context of a powerful choral school shaped by world-class figures such as Oleh Tymoshenko. Professional continuity through the names of M. Krechko, V. Dzhenkov, L. Venedyktov, and V. Rozhok created a unique atmosphere of intellectual academicism at the Academy. A key postulate of this school, which Oleksandr Tarasenko transmits to the younger generation, lies in the universality of the conductor. A true master must possess practical experience working with both elite professional groups and amateur ensembles. It is precisely such a wide range of activities that allows the artist to feel the pulse of the times and effectively shape the cultural environment of contemporary Ukraine.

Oleksandr Tarasenko's return to the Rivne State University for the Humanities (2006–2011) marked a new stage of professional reflection. Unlike the conservative academic school of the NMAU, the Institute of Arts offered the artist a chance to work within the specific socio-cultural landscape of Western Polissia. The student body here was largely composed of young people raised on authentic regional traditions, which sometimes diverged from the canons of academic singing but provided the performances with a unique patriotic expression and a deep understanding of ritual folklore.

His tenure as the Head of the Choral Conducting Department (since 2010) required him to master complex organizational and methodological tools: developing educational strategies and managing scientific-pedagogical activities under limited resources. This experience of «constant force majeure» formed a unique ability to combine administrative leadership with artistic experimentation, with the «Voskresinnia» choir remaining his primary experimental base.

The «Good Tidings of Peresopnytsia» Festival as a Management Platform

A landmark event testing Tarasenko's capacity for large-scale cultural engineering was the international choral festival «The Good Tidings of Peresopnytsia.» Here, he acted not only as the chief conductor but as a strategic manager handling logistics—from hosting foreign delegations to aligning conceptual repertoire plans.

The triumphant presence of ensembles like «Oreya» (Zhytomyr) under Oleksandr Vatsek and the choir led by Yuriy Kurach created a refined artistic environment where the Ukrainian choral school demonstrated absolute superiority over foreign participants (notably from Russia and Serbia). The innovative sound management techniques demonstrated by «Oreya,» such as spatial placement of performers, became an artistic revelation for the region, forever altering the canons of local cultural life. This success led to Tarasenko's appointment as Director of the Rivne Regional Philharmonic (2011), where he gained invaluable experience in panoramic cultural management.

The National Opera of Ukraine: Between Academic Canon and Artistic Freedom

Tarasenko's invitation to the National Opera of Ukraine (since 2012) was a logical pinnacle of

his career, yet it presented new challenges. Working in the nation's premier theatre provides access to a powerful intellectual resource and world masterpieces but simultaneously limits a conductor's individual initiative within the rigid frameworks of the repertoire plan.

Nonetheless, his list of productions is impressive: from the classic «Zaporozhets za Dunayem» to the complex canvases of Verdi («Macbeth,» «Nabucco») and the modern children's opera by Yuriy Shevchenko, «Puss in Boots» (2023). The international resonance of his work was confirmed by the production of Wagner's «Lohengrin» at the Teatro Comunale di Bologna (Italy, 2022), an act of high-level cultural diplomacy. The final chord of his contemporary ethos was the performance of Benjamin Britten's «War Requiem» (2025)—a work that, in the context of the ongoing war in Ukraine, acquired a tragic and prophetic resonance, demonstrating the artist's ability to find in classical music a profound alignment with the most painful challenges of modern times.

Undoubtedly, every artistic ensemble, much like an educational institution, is unique in its organizational structure, corporate traditions, and interpersonal dynamics. In this regard, the Tchaikovsky National Music Academy of Ukraine (NMAU) served as an unparalleled experimental platform for Oleksandr Tarasenko. However, despite the virtually limitless technical capabilities of performers at the National Opera, the choirmaster's role often exists within «predefined circumstances,» limiting absolute interpretative freedom.

Nevertheless, as confirmed by interviews (2020, 2025), a creative personality always identifies a niche for innovation. Tarasenko remains drawn to the individual conductor's practice of a «chamber» nature—focused on the meticulous refinement of specific compositions, where years of accumulated artistic potential find their most concentrated expression.

Pedagogical Practice as a Space for Intellectual Synthesis
His teaching practice at the NMAU expands this professional space, serving as an additional dimension for pedagogical experimentation. By maintaining extensive creative contacts with foreign educators and «fitting» their expertise into the Ukrainian cultural soil, Tarasenko stimulates a profound discourse on the status of the teacher-artist. This practice encourages reflections on the teacher's role in a specialized institution and the vital importance of involving students in high-level concert performances, bridging the gap between academic theory and professional stage reality.

Art Amidst Existential Challenges: Pandemic and War
Paradoxically, the succession of social upheavals—namely COVID-19 and the total war imposed by the northern neighbor—acted as catalysts for new organizational and artistic forms. The pandemic necessitated the mastery of digital communication technologies to deliver musical texts to the public. Conversely, the war became a pivotal segment in cultural practice, stimulating non-typical forms of artistic expression and reorganizing ensembles amidst massive migration. This period saw the emergence of a new value-oriented listener and a radical shift in repertoire policy. Tarasenko did not merely adjust to these changes but took a leading role in proposing artistic responses, backed by strong international political and cultural support.

Evidence of this proactive stance is found in his recent diverse programs. A solo concert marking the 100th Anniversary of the Autocephaly of the Ukrainian Orthodox Church (Kyiv, 2019);

The «Christmas a cappella» series with the National House of Music (Kyiv, Rivne, 2022–2023);

The conceptual cycle «100 Years of Ukrainian Liturgy» (2024);

The presentation of the sheet music edition «Oleksandr Tarasenko. Christmas Notebook» (Lviv, Rivne, 2024).

These milestones confirm that the current stage of his career is characterized by an integration into the highest standards of global musical practice, enriched by profound intercultural communication and a steadfast commitment to national spiritual heritage.

The period of 2022–2025 in Oleksandr Tarasenko's career is marked by the realization of high-profile projects that synthesize academic rigor with innovative presentation. Significant milestones include the production of Yevhen Stankovych's «Silska Opera» (Rural Opera) at the Rivne Philharmonic (2022) and the final gala of the «Cathedral Bells» National Festival (Ivano-Frankivsk, 2025), organized with the methodological support of the Institute of Campanology

at Vasyl Stefanyk Precarpathian National University. The revitalization of the National Opera's current repertoire—featuring masterpieces by Myroslav Skoryk, Giuseppe Verdi, Georges Bizet, and Giacomo Puccini—demonstrates that social cataclysms and the ongoing war have catalyzed, rather than hindered, Tarasenko's artistic positioning in both Western European classics and contemporary Ukrainian music.

A cornerstone of his professional reputation is his extensive discography, comprising over 80 recordings. These works represent more than mere audio documentation; they are the outcome of sophisticated organizational and artistic endeavors. Key highlights include recordings of sacred music by A. Vedel, D. Bortniansky, and K. Stetsenko, alongside prestigious projects under the patronage of the President of Ukraine, such as O. Koshyts's «Chants and Psalms of the Ukrainian People.» The recording of «Sing unto the Lord a New Song» (2013) stands as a testament to his ability to manage complex artistic processes within authentic sacred acoustic environments.

Social Advocacy as an Instrument of Cultural Leadership. The contemporary model of the artist embodied by Tarasenko aligns with the European tradition dating back to the 17th century, where the Creator functions as a leader of public opinion. His leadership as Chairman of the Mykola Leontovych All-Ukrainian Choral Society (since 2016) focuses on consolidating the professional community and promoting national heritage. In the context of the war, this civic engagement has evolved into a form of cultural resistance, fostering deep intercultural dialogue with foreign musicians who have increased their presence in Ukraine as an act of solidarity. Ultimately, Oleksandr Tarasenko's organizational and cultural ethos serves as a vital factor in shaping the political culture and civic consciousness of modern Ukrainian society.

Modern cultural shifts, characterized by a lack of traditional state funding and a move toward results-oriented management, have rendered the role of nominal «ceremonial leaders» obsolete. They are being replaced by a new class of leaders: «cultural technocrats.» These are professionals who view the preservation of national heritage not merely as a formal duty but as a vital act of deconstructing ideological layers and restoring the «cultural gene pool.» In this context, Oleksandr Tarasenko represents this new type of artist-manager, whose mission is to reconstruct national memory and secure cultural self-identification within the spiritual space of Ukraine.

The author argues against the «undifferentiated condemnation» of all Soviet-era artistic achievements, a trend that led to the silencing of profound intellectual and artistic layers of Ukrainian culture. The modern mission, as exemplified by Tarasenko's leadership of the Mykola Leontovych All-Ukrainian Choral Society, is to revitalize these suppressed elements, particularly during the Society's centenary.

Consolidation Projects: From Archival Research to Global Diplomacy
Under Tarasenko's guidance, the Society has transitioned from a formal structure into a powerhouse of cultural strategic initiatives:

The Landmark Publication: The compilation and release of the Complete Collection of Musical Works by Mykola Leontovych (2019), which includes his sacred compositions and epistolary legacy. This publication is a singular event in Ukrainian history, providing a composer with a level of documentary coverage previously unseen.

Reviving Methodological Foundations: The restoration of the «Tonika» Methodist Association (2017), which reunited 85 regional choral leaders, and the successful execution of the «Musical Encounters» festival (2020).

Cultural Diplomacy and the «Shchedryk» Brand: Strategizing the narrative of the «World Triumph of Shchedryk,» including high-profile events in Vinnytsia—the birthplace of Oleksandr Koshyts's legendary mission. The establishment of the «Shchedryk-Fest» choir competition serves as a systematic approach to popularizing national classical miniatures.

The Creative Registry and Spiritual Continuity

A critical ongoing initiative is the mapping of Ukraine's choral ensembles to create a «Creative Registry,» an essential database of the nation's current regional potential. This organizational effort reached its spiritual zenith during the national commemoration of the

100th anniversary of Leontovych's Liturgy. Through the efforts of the Society and its leader, this masterpiece was performed in every major cathedral across Ukraine, reclaiming the spiritual vertical of the nation and re-establishing the continuity of Ukrainian choral history through the living sound of prayer.

Institutionalizing the Choral Field: The Congress and the «Tonika» Strategy
A pivotal milestone was the Congress of the Mykola Leontovych All-Ukrainian Choral Society (2021), dedicated to its centenary. This event served as a professional forum for addressing the urgent issues of choral performance and its global positioning. Under Tarasenko's leadership, the Organizing Committee developed a strategic action plan centered on child choral education. By utilizing the «Tonika» association (dir. R. Tolmachov) as a nationwide platform for international promotion, the Society aims to lobby for choral interests within state educational programs at all levels. The 2024 Expert Commission on Arts Education at the Ministry of Education and Science of Ukraine has already begun producing new specialized literature, marking the establishment of a robust managerial «vertical» in the field.

Educational Innovations: The «Summer Choral Academy»

Tarasenko's organizational portfolio includes the 250th-anniversary festival of Artem Vedel and the groundbreaking «Summer Choral Academy» (Odessa, Lviv, Kharkiv). This project functions as a form of dual education, where students from across Ukraine work under the guidance of prominent European conductors to premiere new Ukrainian and global compositions. The project seeks to build an independent artistic space, free from historical distortions, facilitating vital information exchange between national music academies, critics, and international experts.

Regional Revitalization and Scholarly Reflection

A significant focus of O. Tarasenko's work is the reactivation of regional branches of the Society. He identifies the regions as the primary reservoirs of unique choral vocabulary and specific performing traditions (church choirs, folk ensembles). The recent surge in local research and doctoral studies provides a substantial source base for analyzing the national artistic potential. This academic and organizational effort aims to formulate a cultural policy—both regional and national—that is adequately aligned with the current era and the intellectual needs of the «higher art school.»

The strategic vision of the Society, under O. Tarasenko's leadership, involves transforming the Choral Assemblies into a permanent Mykola Leontovych International Choral Competition. This initiative aims to bolster the domestic choral movement and categorize it across age and socio-demographic groups, drawing on deep-rooted traditions like the «Dudaryk» Lviv Academic Choir. The official recognition of the Leontovych Society as the representative of the Ukrainian choral community to the World Youth Choir (2019) solidifies Ukraine's agency on the global stage.

Synthesizing Secular and Sacred: Healing the Cultural Divide

The author posits that this modernized format of international representation seeks a fundamental shift in values. A primary goal is to bridge the artificial chasm between secular and sacred musical practices—a divide that was historically non-existent in Ukrainian culture from the Kyivan Rus' era to the Baroque. Restoring the parity between the organizational principles of secular and spiritual music will provide fresh momentum for inter-confessional dialogue and de-politicize the relationship between the state and the church.

Sacred Education as a Catalyst for Social Harmony

Integrating sacred heritage into secular educational and concert spaces serves to alleviate psychological tensions within society and reposition the Church as a leader in modern spiritual practice without political instrumentalization. This comprehensive approach, manifested through the organizational and artistic activism of Tarasenko and the Society, fosters healthy creative competition and re-establishes Ukraine's status as a nation defined by its profound intellectual and artistic content.

The efficacy of Tarasenko's pedagogical method is validated by the successes of his pupils, who currently define the face of Ukrainian choral art on the global stage. The professional

mastery of NMAU graduates has led to numerous international victories. A prime example is Mariia Koval, whose achievements with the Mykola Lysenko Specialized Music School boys' choir and other ensembles (Grand Prix at «European Talents 2020,» victories in Hungary, Turkey, Romania, and Slovakia) attest to a supreme standard of training. Equally significant are the results of Anna Korniienko (laureateships in Slovakia, Italy, and Ukraine) and the success of young conductors Mariia Khomytska and Bohdan Prytula in prestigious professional competitions.

The connection to regional roots is further exemplified by graduates of the Rivne Music College, including Merited Artists of Ukraine Mykhailo Semeniuk-Brunskyi and Oleksandr Los. This proves that the artistic experience of a mentor directly correlates with the quality of training for specialists capable of representing Ukraine as a nation of profound intellectual and artistic depth.

Strategic Challenges of War and Cultural Diplomacy. The war has necessitated the «re-manifestation» of suppressed pages of national history, where music serves as a tool for emotional patriotism and cultural diplomacy. As a civic leader, Tarasenko emphasizes the adaptation of domestic education to global practices through artistic residencies and international internships. A critical task is the restoration of musical art—specifically choral singing—to the general school curriculum as a vital «safeguard» against antisocial behavior in society.

According to the author, the primary focus of the Mykola Leontovych All-Ukrainian Choral Society must shift toward the school network. Music, as a performative art, possesses a unique visual and emotional impact capable of shaping the spiritual value system of young people. Integrating the experience of training church regents with the secular choral traditions of the late 19th and early 20th centuries could fundamentally alter stereotypes regarding the role of arts education, transforming it into a powerful instrument for national consolidation.

Global educational standards dictate that the primary education sector should employ top-tier professionals—elite performers, art historians, and cultural managers. It is they who can instill the «alphabet of art» in an emotionally engaging way, sparking a lifelong desire for cultural depth. By rooting this process in the folk (identitarian) segment, they solidify the national cultural code. For Ukraine, one of the world's most naturally musical nations, adopting this model is crucial for influencing all facets of spiritual development through aesthetic engagement.

Modern musical language is an intricate and evolving semiotic system that can only be effectively communicated by professionals who embody this system in their own creative practice. The primary attraction for students lies in their direct participation in the creative process under expert guidance. The successes of Germany, Korea, and China—nations with the highest per capita participation in symphonic and choral music—stem from treating the primary school as a laboratory for high-level artistic experimentation.

The «New Educator»: Professional Mobility and Psychological Youth
A defining trait of the modern arts educator must be «psychological youth,» regardless of biological age. This implies a capacity for continuous learning, high professional mobility, and active presence in the current cultural field. The decline of interest in traditional choral forms in Ukraine is often due to a failure to utilize a contemporary «sign system»—a musical language that evolves alongside global transformations. Digital social networks currently offer a diversity of content that local humanities education, hindered by outdated infrastructure, struggles to match.

Art as a Social Safeguard: Lessons from Japan and the UK A fundamental shift requires a significant increase in school hours dedicated to the arts. Japan and the United Kingdom, where the arts segment in general education exceeds 40%, have demonstrated that artistic mastery enhances performance in the «natural sciences» block as well. Ukrainian schools need charismatic, creative personalities who can foster self-sustaining cultural environments. This shift also mandates a radical revision of compensation models for creative labor. Only healthy, financially incentivized competition can transform art into an effective tool for cultural

diplomacy and national consolidation during times of socio-economic hardship.

The historical precedent of the 19th century confirms that professional societies in Odesa, Kyiv, Kharkiv, and Lviv served as the bedrock of the national cultural movement. Today, the Mykola Leontovych Choral Society, led by O. Tarasenko, continues this mission by advocating for modern methodologies within the regulatory framework of arts education. Increasing the hours dedicated to artistic disciplines in schools is not merely an aesthetic choice but a strategic imperative for fostering a socially and physically healthy generation capable of high-level intellectual competition.

The Concept of a «Choral Biennale» and New Forms of Representation
The author posits the necessity of introducing a «Choral Biennale» format in Ukraine. Unlike traditional competitions, a biennale allows for the presentation of choral practice as a synthetic art form. A historical parallel can be drawn with the Archaeological Congresses of the late 19th and early 20th centuries, where the display of artifacts (such as V. Khvoyka's Trypillian discoveries) was integrated with performances by kobzars, folk ensembles, and the demonstration of authentic national costumes. Modern Ukraine possesses a limitless regional potential for such large-scale cultural products, necessitating the emergence of a new generation of «choral art curators.»

Intercultural Communication and the Volunteer Vector
A prime example of the successful transformation of choral language is the «Oreya» Municipal Lab (dir. O. Vatsek), whose expertise in intercultural communication should be scaled nationwide. In the context of the ongoing war, a vital aspect of Tarasenko's activism is the organization of charitable programs supporting the Armed Forces of Ukraine. Notably, the Easter project «We Are!» (2022), realized in collaboration with the Rivne Regional Philharmonic, demonstrated the efficacy of horizontal creative links between national-level artists and regional institutions.

Furthermore, the role of the Rivne Philharmonic's new director, Eleonora Stetsenko, is crucial. She has transformed the Hall of Organ and Chamber Music into a field of continuous creative experimentation. By securing international grants and involving renowned masters like Tarasenko in regional initiatives, she is forging a new existence for Ukrainian culture, turning regional institutions into powerful platforms for patriotic education and professional growth [18].

The successful execution of the 3rd «Rivne Classical Residencies» festival (June 2025), featuring German conductor Frederike Kienle, marked a significant milestone for the Rivne Regional Philharmonic. The performance of monumental works—Beethoven's Symphony No. 3, Schumann's Piano Concerto, and Chausson's Poème—necessitated expanding the chamber ensemble into a full symphony orchestra, involving 30 guest musicians from Lviv, Kyiv, and Stuttgart. This expansion signifies the emergence of new constants in the institution's artistic practice. The ability to resolve complex organizational and financial challenges during wartime serves as a direct indicator of professional maturity and the profound shifts within Ukrainian society.

The Model of the European Artist: Competence and Universalism
The involvement of EU artistic masters establishes a new standard of professional conduct for regional musicians. The European model exemplifies the universal artist: proficiency in multiple instruments, active educational outreach in schools and media, and high professional mobility. This not only elevates the performance standards of local ensembles but also fosters a shared European cultural space, where Ukrainian artists participate as equal partners in intercultural communication.

A Cultural «Klondike» and Educational Prospects. The author argues that Ukraine's higher music education network must recalibrate its curricula to align with these global trends. Our nation's unique, centuries-old expertise in vocal and instrumental training must not be diminished by current financial constraints. Instead, developing clear evaluation criteria for creative labor and expanding opportunities for young professionals can transform Ukraine into a genuine «cultural Klondike» for international initiatives. Focusing on the international segment and engaging diverse societal groups is the only way to preserve and enhance the

nation's intellectual and artistic capital.

Art as a Sphere of Leisure and Mental Rehabilitation As Ukraine aligns itself with European socio-economic standards—a path pursued with immense sacrifice—the management of increasing leisure time becomes a vital social issue. In this light, art serves as the ultimate guarantor of a nation's spiritual health. The statistical data from the Rivne Hall of Organ and Chamber Music, showing nearly 100% attendance between 2019 and 2026, confirms a profound societal demand for classical music. This is particularly evident among internally displaced persons, for whom the concert hall provides a space for psychological adaptation and the acquisition of a new artistic vocabulary.

The Integrated Approach: Synergy of Music, History, and Enlightenment The modern strategy of the Rivne Regional Philharmonic is rooted in a comprehensive approach where musical performance is seamlessly integrated into large-scale cultural initiatives. Key components of this system include:

The Children's Philharmonic and «Children's Season Tickets»: Projects initiated by V. Marchenko continue to play a crucial educational role, cultivating a future audience by instilling an appreciation for high art in the younger generation.

Intellectual Residencies and Lectures: The 3rd «Rivne Classical Residencies» festival (2025) transcended traditional formats by incorporating historical research (e.g., Svitlana Kalko's study «In the Place of Three Shrines») and avant-garde art theory (e.g., Svitlana Oliynyk's exhibition-lecture «Graphic Scores»).

Local History and Identity: Collaborations with photographer Oleksandr Kharvat emphasize the historical and cultural heritage of the Rivne region through the lens of its prominent figures across different eras.

This synthesis of verbal, visual, and musical segments represents the most effective method for societal engagement available to modern cultural institutions. It transforms the philharmonic into a powerful platform for national identity formation and intellectual advancement.

The artistic reputation of the Rivne Regional Philharmonic now transcends local boundaries, evolving into a model national institution capable of systematically shaping a sophisticated cultural environment. Even episodic collaborations with Oleksandr Tarasenko serve as a catalyst for mutual enrichment: the artist gains diverse «field» experience, while the philharmonic performers acquire innovative forms of interpretative practice. This underscores a key tenet of the Western tradition: a city's attractiveness and its creative industries are defined not by industrial capacity, but by its socio-cultural infrastructure and the presence of unique personalities.

The Academic Vector: From Professorship to Liturgical Education A new chapter in Tarasenko's career began with his appointment as a Professor at the Tchaikovsky National Music Academy of Ukraine (September 2024). This role enhances his capacity to influence the National Opera's repertoire through professional talent selection and necessitates fresh approaches to the educational environment. A critical, yet under-resourced niche is the training of church choir regents—an area currently lacking methodological support in the regions. Tarasenko's vast experience in sacred music could serve as the foundation for a nationwide center for liturgical education, diversifying the academic student body and addressing a pressing societal need.

Transformational Potential and Modern Challenges Tarasenko's participation in the 2025 competition for the Chief Conductor of the Veryovka National Choir, where he emerged victorious in the final round (despite subsequent procedural ambiguities), highlighted his readiness to reform iconic national ensembles. Even such esteemed institutions requires a transformation of their «folk» representative forms to meet modern challenges.

In the current global context, Ukraine is increasingly perceived not as an epilogue to a bygone era, but as the Prologue to a new life. The multifaceted activities of Oleksandr Tarasenko—as a conductor, educator, and public figure—stand as powerful evidence that Ukrainian art remains competitive, dialogic, and instrumental in the process of national consolidation.

The analysis of the source base and the results of Oleksandr Tarasenko's organizational, cultural, and artistic activities allows for the following conclusions:

1. Synthesis of Professional Education and Organizational

Experience as a Factor of Professional Development. It has been proven that for the formation of a modern leader in the arts, quality academic education and creative charisma alone are insufficient. A decisive factor is extensive experience in organizational and cultural management, which allows the artist to analyze sectoral issues systemically. For O. Tarasenko, his tenure as Head of the Choral Department at the Music College and Head of the Vocal and Choral Art Department at Rivne State University of Humanities was a period of deep integration of artistic practice into a broader socio-cultural context.

This transformed him from a specialized choir conductor into a new type of artist—an individual capable of transcending local programs to formulate global concepts for popularizing national culture. This expansion of creative potential was reflected in the organization of the «Blaga Vist Peresopnytsi» International Festival (2010), extensive international touring, and professional work on the «choral architectonics» of operatic productions, significantly broadening the horizons of Ukrainian performance art.

2. It has been established that O. Tarasenko's tenure as the director of a regional philharmonic acted as a catalyst for expanding his organizational and cultural competencies, defining his subsequent professional trajectory. This provided the foundation for a transition to a qualitatively new level: the position of choirmaster at the National Opera of Ukraine and his election as the Chairman of the Mykola Leontovych All-Ukrainian Choral Society. In these roles, the artist successfully implemented a strategic mission: revitalizing regional branches and establishing a clear management «vertical,» which ensured systemic improvements in the country's choral landscape.

The analysis of Tarasenko's activities at this stage reveals a profound understanding that individual artistic realization is inextricably linked to the modernization of the broader cultural content. His efforts were directed toward stimulating the development of arts education, supporting children's creativity through the integration of modern pedagogical technologies, and activating the festival and competition movement. This signifies a paradigm shift in the artist's activity: moving from purely performance-based work to a conceptual and educational approach aimed at transforming societal value orientations and fostering a sustained public interest in high art.

3. The Emergence of a New Type of Artist-Manager Amidst Existential Challenges. It is summarized that a modern cultural leader is an individual with profound creative motivation whose portfolio extends far beyond formal job descriptions. The analysis of O. Tarasenko's «life algorithms»—specifically his repeated transitions between professional and amateur artistic spheres—reveals not illogicality, but a deliberate search for new competencies and an original artistic language. This multifaceted experience produces a universal artist-manager capable of responding adequately to complex societal challenges and managing conglomerates of performers within experimental frameworks.

The study highlights the artist's role in popularizing the contemporary repertoire shaped by the war (works by Z. Almashi, V. Sylvestrov, Ye. Stankovych, I. Aleksiychuk, R. Grygoriv, and I. Razumeiko). This «new cultural code,» forged by military events, requires active integration into both metropolitan and regional stages. Being at the heart of the modern Ukrainian artistic environment (the National Music Academy of Ukraine and leading art centers) and maintaining active collaboration with the revitalized Rivne Philharmonic, O. Tarasenko emerges as a pivotal figure. He is uniquely positioned to translate these new artistic meanings into foreign cultural environments, transforming Ukrainian music into a potent instrument of cultural diplomacy and national reflection.

The Artist as a Subject of Global Cultural Dialogue

This is the definitive profile of the modern Ukrainian artist: an individual for whom continuous organizational and cultural inquiry is an essential component of creative longevity. The emergence of a new cultural experience, driven by European integration

and the existential challenge of war, provides a profound impetus to this process. Extensive intercultural communication allows Ukraine not only to integrate into the global sphere but also to clearly define its own horizons in a globalized world, offering unique and resonant artistic meanings.

Prospects. for Future Research Continued study of Oleksandr Tarasenko's multifaceted activities provides a foundation for a deeper theoretical understanding of the modern conductor's organizational and cultural role. Future research will focus on identifying new patterns in the functioning of artistic institutions within the national cultural space and developing effective models of cultural management adapted to the challenges of the future.

This material is a significantly expanded and revised version of the author's article originally published in the Journal of the Tchaikovsky National Music Academy of Ukraine (2020). The expansion of the text is necessitated by the emergence of new factual data regarding O. Tarasenko's activities, the transformation of the socio-cultural context under the conditions of full-scale war, and recent organizational achievements of the Mykola Leontovych Choral Society.

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ETHOS OF THE ARTIST IN A CHANGING SOCIO-CULTURAL SPACE: ARTISTIC STRATEGIES AND SPIRITUAL VERTICALS OF OLEKSANDR TARASENKO

The relevance of the problem is determined by the increased attention to the artist as an opinion leader and their consolidating role in society. In this context, the paper analyzes the organizational, cultural, and artistic activities of the regional conductor and choirmaster Oleksandr Tarasenko. The study explores his path in art, specifically at the Music College of Rivne State University of the Humanities, his tenure as Head of the Department of Choral Conducting at the same university, his role as Director of the Regional Philharmonic, his professorship at the National Music Academy of Ukraine, and his creative work as a choirmaster at the Mykola Lysenko National Opera of Ukraine. The methodology of the research is based on several methods, including historical reconstruction, content analysis, and comparative characteristics. These methods allowed for the formation of a comprehensive creative portrait of a contemporary Ukrainian choral conductor.

The scientific novelty of the study lies in the attempt to reveal the importance of a choirmaster's organizational and cultural activities in modern conditions. These activities significantly influence the cultural landscape of Ukraine, namely: the revival of the Mykola Leontovych All-Ukrainian Choral Society. Today, its members strive to restore the best historical practices of the Society while expanding its scope: returning to the organization of international choral competitions to promote choral performance; emphasizing specialized arts education to shape new value orientations among the population; and restoring children's choral centers and permanent creative laboratories. These laboratories aim to preserve Ukraine's artistic heritage in this field, creating a "bank of ideas" and practical experience. The effectiveness of this work reinforces the necessity of such structures in the country's cultural practice. This also includes organizational and cultural activities aimed at supporting regional choirs that primarily focus on sacred music, as this promotes interfaith reconciliation—a highly relevant issue for the country today. Based on the analysis of the conductor's work with various types of ensembles, the study identifies differences in a choirmaster's approach to professional versus amateur structures.

The practical significance of the research. The collected, processed, and critically analyzed material

can serve as a foundation for future scientific and journalistic works regarding the organizational and cultural activities of leading Ukrainian artists, contributing to a peculiar encyclopedia of national artistic and organizational experience.

Key words: Oleksandr Tarasenko, professional education, choral art, performance, sacred music, social cataclysms and war, organizational and cultural activity, Mykola Leontovych Society.

2.2. MUSICAL CREATIVITY IN THE VECTOR OF MODERN CHANGES: ORGANIZATIONAL-CULTURAL AND ARTISTIC-PEDAGOGICAL DIMENSIONS OF ACTIVITY GENNADIYA FISKOVA

The specifics of the functioning of the modern regional cultural space, due to the deepening of the national identity of the local population, are considered through the prism of the artistic activity of the famous regional conductor, the leader of the chamber orchestra «Brevis» of the city Palace of Culture «Textilnik» - Gennady Fiskov; his creative potential is revealed in the process of providing original cultural and artistic events, in particular the choreographic performance-installation «Lyalkar» or touring concerts in the cities of Ukraine; the potential capabilities of this musician are emphasized in a new status, namely in the position of director of the Music College of the Rivne State Humanitarian University; the possible artistic work of the conductor in the expansion of the regional cultural space through the organization of certain structures existing in the cultural practice of other regions of the country is emphasized; analogies are given regarding the importance of creative interpretation in the activities of an artistic collective or an individual artist.

Key words: national identity, music, organizational and pedagogical activity, G. Fiskov, regional cultural practice, information technologies, intercultural communication, management, personality, creative industries.

The relevance of the problem. The present is changing rapidly, which is caused not only by numerous pandemics that test the power of the genetic code and the gene pool of the nation, but also by the information revolution and its result - globalization, the basis of which is the unification, leveling of the own cultural face of an individual, country or the world. This segment is also deepened by broad intercultural communication, as a result of which the country quickly accumulates international experience in almost all areas of its manifestation. And to preserve the national creative face at different levels or dimensions means to remain within one's own national and cultural coordinates, to have reliable cultural protection capable of keeping Ukraine, like any other country, in the process of frantic pressure from foreign cultural multidirectional factors. At the same time, to preserve the country or region's own cultural face, to counteract foreign cultural expansion by means of glocalization, specific individuals who are able to offer an original program of actions aimed at resisting the indicated trends, and thus - and the formation of their own identification features, preserved and deepened by intercultural interaction, help or can do this. And the more such figures in each specific location, the brighter the cultural space becomes, the faster this territory turns out to be attractive not only for the local population, tourists, but also for investments, transforming it into an original creative space (region).

One of these is the current director of the Music College of the Rivne State Humanitarian University, a professional musician, Honored Artist of Ukraine, associate professor of the local humanitarian university - Gennady Fiskov.

Analysis of recent research and publications. Our time is characterized, among other things, by increased attention to regional cultural practice, the reason for which is not only the reform of local self-government, the main emphasis of which is directed at stimulating social activity, releasing the spiritual energy of the local population in the issue of its participation in changing the cultural situation in the places, self-employment, but also the gradual expansion of the role of regions in the state policy of Ukraine. This can be confirmed by many scientific studies with new tools, which are based on a fundamentally different approach to identifying the role of the individual in the new cultural space of the state [V. Chernets, 2016] and its impact on changing the situation.

This includes thorough scientific research by A. Assman (2016), E. Bystytsky (2020), O. Vasyuta (2021), S. Vytkalov (2014, 2024), S. Dychkovsky (2020), P. Herchanivska (2017), N. Zhukova (2010), O. Kopiyevska (2014), A. Kravchenko (2020), etc., as well as a collection of analytical material on decentralization in culture edited by O. Honcharenko (2023), the subject of the authors' attention is a new paradigm of the functioning of cultural policy, an interdisciplinary approach to the study of problems of modern musicology, consideration of trends noticeable in the cultural practice of modernity, identification of the role of the individual in cultural activity in general, emphasis on national identity, the deepening of which was stimulated by the war, which led to the formation of a separate field of scientific research - personology (2015). Let us add to this series the fundamental classical work of G. Kogan (1971), dedicated to the study of the phenomenon of creativity of F. Busoni as, in fact, an outstanding musician-interpreter, an artist who set himself the goal of expanding the boundaries of perception of the creative process of a particular composer, bringing his creativity closer to a new generation of performers of subsequent generations precisely through interpretation, that is, a new sign system, based on the artistic code of another cultural era. In other words, to expand the boundaries of perception of this composer's creativity by introducing new information into the artistic author's text. And the algorithm of the approach to the study of a musical work, its perception and subsequent «presentation» to the public in a new version, proposed by this composer, is actively used even today in instrumental world musical practice, thus expanding the boundaries of perception and the musical environment.

In the context of the expansion of the cultural space, we should also mention the active publication of collective monographic studies ("The Phenomenon of Culture in Humanitarian Discourse", (Chernivtsi, 2020), "Culture in the Context of Practical Forms of Human Being", (Kyiv, 2022), "Inter-sectoral Communication in the System of Functioning of Cultural Practices", (Rivne, 2024), "Architectonics of Socialization: Man in the Landscape of Culture", 2026), etc., compiled in regions, the authors of which also offer their own ways of changing the humanitarian situation in the country in the context of modern globalization challenges, based on local experience, which is now coming to the forefront of Ukraine's life, enriched with new technologies and foreign cultural content. Their characteristic difference is that the authors of these works try to consider other ways of solving topical regional or all-Ukrainian artistic problems, based on the existing and infinitely diverse local experience, enriched by intercultural interaction, making an attempt to creatively comprehend it, as well as to comprehend foreign (non-cultural) programs of this direction and find the proper place of the region or country, inscribing their spiritual structure into the system of world civilization. And the emergence of dissertation research with new research tools is also timely (K. Kovtun, O. Krasnenko, M. Golovkova, etc.) and also serves as an important reference point in changing the principles of the approach to organizing the scientific segment aimed at studying the industry. For the most part, the material of the scientific research of the named authors is embodied, usually, in their doctoral or candidate dissertation research, which testifies to both the breadth of vision of the problem chosen for consideration by each of them, and the thoroughness and structure of the conclusions formulated as a result of the searches. This array of special literature is complemented by regional periodicals, whose authors aim to identify only certain aspects of cultural activity, to clarify and analyze the artistic achievements of individual figures, whose creative efforts change the cultural paradigm of regions or the state as a whole [Vytkalov, 2015; Vytkalov, 2017, 2024-2025]. Therefore, the information concentrated in some of the above-mentioned publications confirms the significant activation of the regional cultural segment, the efforts of its participants to become leaders of the socio-cultural transformation movement; it also testifies to the true revival of national critical thought, which, after decades of searching for its own expression and positioning, was able to find its way to the reader, thus expanding the potential of Ukrainian regional science in solving the pressing problems of our time.

The purpose of the study is to identify the potential capabilities of the regional teacher and conductor Gennady Fiskov in the context of his creative activity as the artistic director of the orchestra of the MPK «Textile» «Brevis» and the director of the Rivne Music College of the Rivne State Humanitarian University. The object of scientific research is Gennady Fiskov as the head of the Rivne Music College of

the Rivne State Humanitarian University, a conductor and a musician-interpreter. The subject is the peculiarities of organizing his professional artistic and organizational and cultural activities. The research methodology is based on the use of a number of methods of scientific knowledge, including biographical, which allowed us to reconstruct the main pages of the creative biography of this artist and organizer of the cultural process; historical reconstruction, the main principles of which allowed us to restore individual stages of organizational, cultural and creative activity; content analysis - based on a mosaic of responses to the forms of positioning of G. Fiskov in the cultural space of the region; a prognostic method that involves determining possible scenarios for the development of socio-cultural activity in the region.

Other methods of scientific knowledge were also used, with the help of which the author managed to form the contours (outlines) of the creative portrait of another original personality. Presentation of the main material of the study. An attempt to research and clarify the main parameters of any creative personality is based, as a rule, on the study of his family environment, which to a large extent lays the main aspects of his future education and development as a specialist. And this is almost a defining feature in the field of artistic (creative) professions, when the basics of art are acquired mainly in an informal environment, the most favorable for the assimilation of professional information: through communication with artists, attending rehearsals, concerts, presence at discussions of performances, etc. That is, the formation of an algorithm that is assimilated, in fact, through communication. Both world memoir literature and even regional experience fully confirm this, leaving us with high-quality and vivid examples for imitation or organization of our own pedagogical process and space. The educational practice of the network of primary or secondary special art education is based on this, as the most convincing pedagogical system, leaving us with original art schools in various areas of cultural practice, the popularity of which shapes the attractiveness of a particular teacher, as well as the educational institution as a whole. Future educational segments can also be added to this, since it is they who largely determine the direction of a young person's professional activity. After all, professional education, especially that provided in reputable classical art institutions, is to a large extent a determining factor in a person's further professional life. And even if this activity later changes the previous vector (as is typical today for individual representatives of regional local history or specialists in other, mainly «managerial», organizational spheres or professions, since modern self-realization provides each individual with the opportunity to familiarize themselves with a multitude of new technologies, specific techniques, digital tools, etc., and also offers a new form of creative self-expression), the initial educational factors still remain decisive, since they lay the foundation for a person's appropriate algorithm for future professional activity and gradual (gradual) movement through the professional ladder. And if these starting segments are also conditioned by the family environment, that is, by the existing cultural situation or a system of constant and professionally directed, rather than permanent, influence, then the organizational and cultural effect of such training is significantly increased. And this is noticeable in the examples of organizing the educational space by the «family» environment in a number of special educational art institutions of Ukraine or its regions, in particular Uzhgorod, Lviv or Kyiv, not to mention local cultural and educational units with a significant ethnocultural tradition of preserving local crafts of Reshetylivka, Opishne, Bili Kamen, etc.

The above is perhaps the most characteristic of individuals with an artistic mindset (type), since the family environment shapes the attitude towards the future profession, transmits to the young person a multitude of algorithms for perceiving the relevant material at the initial stage of its formation, gradually introduces into the creative environment in which the representatives of this family live, or their environment, a new circle of professional communication for them, which helps this person later to more quickly master the alphabet of the profession, the least interesting for learning at its first stages, when the technical components of the profession must be mastered, but one without which active further movement is not possible. And the mechanism of perception of professional information, worked out for many years, helps such a person to quickly master new horizons of the profession, since the alphabet of technological techniques was also acquired

under the supervision (influence) of representatives of his family, avoiding unnecessary time for «organizational» own experiments, which «take» a considerable part of physical time for this mastery. However, life provides many other examples when a young person, growing up in a typical (non-artistic) environment, however, having received any, almost random, but extremely bright informational push or impulse, changes the main vectors or professional plans and begins his own professional movement in an unexpected direction even for him, maximally mobilizing his own abilities and efforts. But even in this case, this impulse was also conditioned by the appropriate cultural environment in which it was able to arise. There are other examples that confirm the entry into the sphere of professional art in adulthood and the achievement of convincing results in it. However, then only her personal qualities (motivation, abilities, professional stubbornness in achieving the tasks set for herself, etc.) help her independently master the most complex and at first glance uninteresting technical outlines or components of the profession. After all, any art, as is known, consists of at least two parts: technical-mechanical and, in fact, aesthetic. And without mastering the first perfectly, you cannot achieve noticeable success in the second, even if you are a genius. However, they are the ones that deepen her motivation and give her new dimensions in acquiring professional competencies. Although the technical or technological component is of extraordinary interest to many artistic personalities as a lacuna and for technical experimentation, an attempt to find in a matter that is not interesting at first glance, her own algorithm and continue experiments in this direction. And world practice also fully confirms these narratives.

After all, many famous personalities remained in the history of culture almost exclusively due to their composition of original or even unique technical (technical-mechanical) collections (studies), aimed at the technological component of mastering a specific type of art (K. Czerny), often transforming these technical samples into completely original works of art (F. Chopin, F. Liszt). And if, for example, in the State Music Academy or even secondary specialized musical educational institutions (professional lyceums), teachers teach a young musician the most effective "finger technique" or form the basic algorithm for the creative (composer) process, then later the recipient of this education himself tries to find his own and original path in this direction. In confirmation, we can mention the technological approach to mastering the most complex levels of musical performance by the 19th-century Western European composer Ferruccio Busoni, whose technologies are actively used in modern performance practice, even forming a specific «school» of the most appropriate use of the technical component in music.

So let's try to verify the above maxims on the example of the object of our interest - Gennady Fiskov, who, after graduating from a local music school, where he went through the traditional path of formation (acquiring) technical skills and mastering the alphabet of art, received secondary vocational education at the Rivne Music School in the class of the famous regional teacher D. Glotko, specializing in «Orchestra Conducting» (accordion) (1992–1997) - an instrument that is most popular in the youth «pop environment» along with the electric guitar and drums or double bass, which confidently established themselves in the youth environment in the form of leading musical instruments of vocal-instrumental ensembles in the late 60s - early 80s of the last century. However, it is precisely on this reputation that the educational practice of educational music institutions was built in the vast majority.

This creative achievement, which, as a rule, determines almost everything in the formation of a young performer, given the decades-long regulated educational process and space characteristic of music schools (colleges), continued his studies at the Lviv National Academy of Music named after M. Lysenko in the specialty «Opera and Symphonic Conducting» (class of Prof. B. Dashak) (1997–2002). And the combination of «operatic» and «symphonic» directions of organizing the educational process in the class of one teacher turned out to be extremely useful, since it «did not scatter» Gennady's attention on different approaches or performance technologies, and helped him focus on a large form in one, so to speak, artistic and pedagogical interpretation.

On the other hand, which is also extremely important, the music academy of the outlined period found itself (during the formation of Ukrainian statehood) in the field of a broad organizational experiment: the possibilities of creative travels outside the country, the emergence of new forms of communication, and most importantly - in the center of the artistic space of Lviv with its multitude of performative practices, stimulated by significant changes

in the cultural system of Western Europe, expanded touring activities of foreign artists, etc. He studied (or was under the beneficial influence of) famous artists, formed on the musical and pedagogical principles of not only the luminaries of national artistic practice (F. Kolessa, S. Lyudkevych, M. Kolessa, A. Kos-Anatolsky, to some extent R. Kryshtalsky, M. Krushelnytska), but also the work of a new generation of musicians (O. Kozarenko, I. Pylatyuk), who had strong creative ties with Western European musical circles - they were participants in artistic movements, under the influence of which cultural life was thriving there [Vytkalov, 2020]. And the Lviv Academy of Music, as a traditionally original art institution in Western Europe, had extensive organizational and cultural contacts with the network of art education of a new direction, dominated by various master classes, creative competitions, extensive travels around the countries in search of new artistic impressions, sound production technologies, folklore sources, or «exchange» tours, etc., which could be continued without any special problems in Ukraine, relying on the organizational communications prolonged by the institution, thus acquiring a new technology for creativity. Especially since this was traditionally done by many local musicians, attracting talented youth into its orbit. And there was never a shortage of bright musicians of various kinds - composers, performers, musicologists in Lviv, and they found solace in the city's many creative gaps. And it was they who noticeably diversified the artistic poster of this cultural center. Their creativity was stimulated by the local press and the corporate culture of Lviv, formed by many years of practice.

It was they, these factors, that outlined for him the artistic direction of further self-realization, revealed the powerful potential of musical performance and introduced him to the instrumental heritage of the Biedermeier style popular in the urban environment. And most importantly, they demonstrated the potential possibilities of interpreting a work of art, formed the opinion that only interpretation (except for a new work) is capable of interesting the future audience, especially in the modern era - the time of powerful information technologies, when getting acquainted with any work of art does not pose any particular problems. However, it was they who formed in him the understanding that high-quality interpretation is also one's own creativity in the broad sense of the word, when familiarization with a work of art helps not only to understand the era in which it was written, its leading carriers, the cultural situation created by them, but also to try to give one's own interpretation to the artistic language of this work, relying on the new means of artistic expression of the era, the tastes of its audience, the creative environment in which it is formed, and in which the interpreter himself is located. And this is perhaps the highest form of creative activity, self-realization, since it stimulates such an artist to constantly take into account the requests of the audience, the artistic and technical capabilities of the instruments, musicians, ultimately, who will perform the work, and many other things that cannot actually be learned in classroom forms. This can only be felt.

And this feeling will be different every time, taking into account the composition of the artistic team, the creative environment, one's own professional art form, and many other things. However, this is what an institution of higher professional art education should be distinguished by, which should have a powerful intellectual environment, based on strong classical traditions, which influences the applicants for this education not so much with the classroom-lesson, classroom system of organizing the educational space or process, but, in fact, with the creative environment (the presence of charismatic individuals, bearers of a certain cultural idea, the peculiarities of communication, conducting master classes, concerts, discussing performance programs, one's own creative achievements, etc.). And therefore, the network of art education, this - despite the keyword - «network», remains, so to speak, a system of artificial training of a specialist, aimed not so much at the formation of his technical potential, without which it will be almost impossible to create a new cultural product. And he himself must do this, realizing the essence of his own profession and its main technical parameters, including the potential technical capabilities of the work or performance in general, and the formation of a new idea of art, interpretation, direct creativity in the cultural process and many other things that cannot be obtained only in traditional classes-lectures. All this is obtained almost exclusively in a creative environment, which corrects the process of training such a specialist, models his main artistic characteristics, which most closely meet the expectations of the current public.

However, this is exactly how the pedagogical (creative) process is organized in literary institutes or academies of fine arts and architecture and in a number of other identical educational

programs, regardless of the type of educational institution where they are implemented. That is, only the presence of a high cultural environment, formed by bright figures, is a criterion for the effectiveness of this educational and cultural practice or pedagogical system. This is how the formation of artistic skills unfolds in leading European or American art schools, the goal of obtaining education in which is broad creative communication, deepened by numerous master classes (or plein airs), as well as a broad discussion of the experience gained, as a rule, at an instrument, computer or easel. And such a system truly forms a professional, whose organizational and cultural experience becomes an important attractive force for future specialists. This is how the creative (artistic) elite of the nation is formed. In other words, musical education (as, by the way, any other artistic component of it) unfolds or is formed as a closed professional corporate system in the form of a creative School, the main parameters of which, as a rule, depart from cultural circulation together with its artist-teacher, that is, its carrier. Therefore, even now (although it has always been so), it is actually impossible to revive the creative environment of V. Sukhomlynsky or A. Makarenko, as well as O. Kozarenko or L. Venedyktov, Lesya Kurbasa or T. Yablonska, despite the fact that the bearers of certain parameters of this environment, and especially close relatives, are still in the cultural space and can verbally explain everything that they contemplated or were even to some extent involved in.

By the way, attempts to revive the main tactical and technical parameters of a work of art of a certain cultural era (for example, choreography or instrumental composition), during which the work was written and first performed, have also led to nothing. This is fully confirmed by restored or preserved records, as well as filmography. Although as a creative experiment, one could try to recreate it.

After all, other signature characteristics of the new era block the fact of perception of a cultural sample revived according to the old parameters. It does not correspond, so to speak, to the rhythm of the new era: "you really cannot step into the same river twice!" And in confirmation of this opinion, you can listen to the still preserved phono-recordings of high-value classical music from the beginning or third of the 20th century. You can take examples from another series. Returning to the object of our study, I will emphasize that after completing his studies at the Music Academy, Gennady worked as a composer for some time, looking for his own niche of creative self-expression. However, in the current conditions, it has become quite difficult to do this, given the not quite formed type of relationship between the author (composer) and the possible performer, as well as being in a relatively "culturally closed" regional location, where such issues are almost never resolved due to the absence of a customer or an extensive show business system.

This type of educational institution is the structure that evolves the slowest in the network of modern education, since it almost does not provide for sharp transformational changes. It is here that the "secrets of creativity" are born, preserved and cultivated, that is, those forms of upbringing or formation of a musician that are polished for decades. Even outwardly, the teachers of such an institution are distinguished from the pedagogical corps of higher or secondary specialized education of a non-artistic direction by a specific creative focus. Between them and the teachers of music academies there are well-established, stable creative relationships over the years. Therefore, we can hope that in the near future, when the country will face even greater problems related to applicants, music (and art in general) colleges will have a much easier time in this regard. After all, children who have been formed by many years of practice of high interest in music (or art) and who already have specific abilities will continue to enter here, who know exactly (unlike the current entrant to regional HEIs of a general humanitarian orientation, whose creative potential must, first of all, be identified and an adequate form of educational offers must be found for each. Since there are no experimental laboratories aimed at professional selection for study in the regions.

And there are also problems with the quantitative composition of the entrants themselves) their essence in future musical (artistic) education, their teachers whom they knew from the time they were in music schools or art schools, the learning algorithm, concert, touring or future musical and pedagogical experience, etc. In other words, a professional career. That

is, all those for whom a special professional orientation in (or on) education is not required. And this is the most original characteristic of the modern system of national art education. Another advantage for the further development of G. Fiskov as a musician was that in the educational institution (the Institute of Arts of the RDSU, and especially the music college) there are always better conditions for organizing creativity than in the MBK or anywhere else, in particular, there is a stable artistic youth collective here, which is constantly updated, having before it the prospect of further admission to national music academies and possible professional concert practice in the future or, at least, work in regional music schools, that is, high educational motivation.

The work schedule is also stable, determined by the class schedule, the relatively high professional level of the participants and the need to demonstrate one's own achievements, laid down and defined by the curriculum of the educational and professional program, that is, by two-time academic concerts. And positioning yourself in the future musical and pedagogical sphere is much more effective when you have the appropriate concert experience on the professional stage. That is, pedagogical practice, in the broad sense of the word, as a characteristic feature of the organization of the educational space, is fully familiar to G. Fiskov [Vytkalov, 2020]. However, as before, the famous regional choral conductor O. Tarasenko tried himself in this area, later "grounding" himself in choral performance at the National Academic Theater of Opera and Ballet named after T. Shevchenko, the National Academy of Music of Ukraine as a teacher and organizational and methodological activities in the All-Ukrainian Choral Society named after M. Leontovych (Kyiv), and G. Fiskov, we hope, will continue the achievements of his predecessors in professional art – Honored Artist of Ukraine A. Bortnyk and the aforementioned Honored Artist of Ukraine O. Tarasenko, also based on the musical and pedagogical field.

This multi-directionality of creative activity helps him to stay in the modern cultural content, to continue the artistic search, which is currently relatively difficult to carry out in the regions, where wages and the war in the artistic structures of which left almost no bright personalities, forcing them to leave the country or move to more financially secure artistic conglomerates associated with the show. Added to this were, perhaps, the already innate qualities of a sense of music, the ability to go beyond the score, that is, the composer's model, to try to find the most optimal colors for positioning the selected work in the musical space of artistic culture. And in this regard, his musical interpretation skills became an important factor in the formation of his own artistic «I» [Vytkalov, 2020].

As a creative, and therefore mostly ambitious person, G. Fiskov always gladly accepts any proposal regarding an artistic experiment, in which you can always try to find and reveal your own artistic nature and demonstrate it to the public. And in this regard, for example, his collaboration with the choreographic agency «Edelweiss» also had a rather high creative result. After all, their «Puppet Master» (Vytkalov, 2015) became an original form of influence on the existing regional cultural space, since this performance, embodied on the basis of a specific scenario V. Supon′kinoyi, yavlyala soboyu symbioz muzyky, khoreohrafiyi, vokalu, zvychaynoho verbal′noho tekstu toshcho, yaki mav zabezpechuvaty, chy, krashche b skazaty, dopovnyuvaty ta shlifuvaty, orkestr. Odnak potribno zvazhaty y na te, shcho stsenarna hrupa «Edel′veysa», buduchy za fakhom ta khudozhn′oyu sutnistyu khoreohrafamy, deshcho inakshe «bachyla» zmist utilenoho tekstu na suchasniy stseni v otochenni chyslennoyi mistsevoyi publiky, yakiy syuzhet, u pryntsypi, buv znayomym. Adzhe mova zvukiv, yak i mova zhestiv, spromozhni nadaty shyrshyy vymir dlya podal′shoyi fantaziyi ne lyshe vykonavtsyam, a y hlyadacham ta uchasnykam, a zahalom stvoryty novyy kul′turnyy kontent, zdatnyy perevershyty okremi yoho komponenty. Tobto tsya spivpratsya prynesla, yak bachymo, obopil′nu nasolodu. Mozhna navesty y inshi pryklady, aktsentuyuchy uvahu na khudozhn′omu eksperymenti. Ydet′sya, zokrema, pro uchast′ Hennadiya i yoho orkestru «Brevis» ta hrupy zdobuvachiv fakhovoyi osvity z muzychnoho koledzhu u zabezpechenni kontsertu v m. Kolomyya (razom iz rok-hurtom «Motorola» ta spivachkoyu Zhannoyu Romanyuk, 7-07.2025 r.) iz tvoriv mistsevoho zhytelya, a nyni – holovnoho serzhanta 77 batal′yonu 102 Okremoyi viys′kovoyi bryhady Mykhayla Vovka, yakyy pidhotuvav vokal′nyy al′bom «Narodzhenyy viynoyu», stvorenyy nym za roky uchasti u bezposerednikh boyovykh diyakh na Skhodi Ukrayiny [Vytkalov S., 2024],

na pidstavi realizatsiyi kontsertnoyi prohramy yakoho i tvorcha molod′ koledzhu zdobula bezlich tsikavykh kompetentsiy, beruchy uchast′ u spil′nomu zabezpechenni khudozhn′oyi prohramy z vidomym estradnym kolektyvom. Ta y publika zalyshylasya zadovolenoyu, pozayak nevelychki mista Ukrayiny vzhe chymalo rokiv obmezheni u zustrichakh iz vysokym mystetstvom cherez z·hortannya prohramy kontsertnoho sezonu, tobto kul′turnoho obsluhovuvannya mistsevoho naselennya. Mav vid ts′oho pevnyy profesional′nyy zysk i Hennadiy, adzhe prodovzhyv praktyku kompleksnoyi dukhovnoyi propozytsiyi koledzhu u kul′turnomu prostori rehionu. Do ts′oho ryadu mozhna dodaty y nastupne. Naperedodni Novoho, 2026 roku symfonichnyy orkestr ta khor muzychnoho koledzhu RDHU za orhanizatsiyno-finansovoyi pidtrymky kerivnytstva Rivnens′koyi viys′kovoyi oblderzhadministratsiyi (O. Kovalya i S. Podolina) realizuvaly unikal′nyy kontsertnyy proyekt «Rizdvyani symfonizmy» (Ostroh, Radyvyliv, Sarny, Dubno, Rivne), v yakomu zvuchaly symfonichni interpretatsiyi ulyublenykh kolyadok ta shchedrivok: «Shchedryk», «Temnen′kaya nichka», «Boh sya rozhdaye», «Shcho to za predyvo?» ta in. Nahadayu, shcho muzyku stvoryv vidomyy ukrayins′kyy kompozytor I. Nebesnyy, a sama ideya takoyi prohramy nalezhyt′ poetu y vydavtsyu I. Malkovychu, yakyy khotiv nadaty vidomym tvoram nove, symfonichne zvuchannya. U rezul′tati – realizovano mayzhe unikal′nyy rehional′nyy mystets′kyy proekt, proslukhovuvannya kontsertnykh prohram yakoho spryyalo ne lyshe populyaryzatsiyi vitchyznyanoyi etnokul′turnoyi praktyky v oblasti, ale y pohlyblennyu natsional′noyi identychnosti yiyi mistsevykh zhyteliv. I tsey ryad prykladiv, u yakykh pomitnyy shyrokyy tvorchyy eksperyment, novi pidkhody do orhanizatsiyi khudozhn′oho prostoru ta zaluchennya do yoho uriznomanitnennya zdobuvachiv osvity, mozhna prodovzhuvatysya y nadali. Z vysokym rivnem aktyvnosti vony vidbuvalysya y v «do kovidnyy» period, vykhodyachy za mezhi krayiny. Tomu mayuchy v aktyvi vyshche perelichene, spodivatymemosya, shcho nayavnyy tandem «Muzyka ta muzychna pedahohika», tobto «Vrevis» i hrupa khudozhnikh kolektyviv y okremykh vykonavtsiv muzychnoho koledzhu, stanut′ shche odnym krokom dlya rozkryttya tvorchykh potentsiy ts′oho oryhinal′noho rehional′noho myttsya, yakomu s′ohodennya nadaye unikal′nyy shans zminyty sytuatsiyu na krashche i v muzytsi, yaka, poza sumnivom, ye yoho poklykannyam, i v muzychniy osviti, shcho maye staty druhoyu «pryrodoyu» v podal′shiy yoho tvorchiy zhyttyediyal′nosti. Ne perepovidayuchy osnovni pedahohichni postulaty vzhe dyrektora koledzhu Hennadiya Fis′kova, yoho orhanizatsiyno-kul′turni zdobutky, yaki dobre vidomi usim zatsikavlenym storonam, a nadto – hromads′ku dumku, naholoshu na yedynomu yoho kredo: «Profesiynyy kerivnyk – tse fakhivets′, shcho postiyno znakhodyt′sya na stseni chy avanstseni, tobto dovodyt′ svoyi uminnya ta osnovni parametry profesiyi vlasnoyu tvorchistyu y orhanizatsiyno-kul′turnoyu diyal′nistyu, ves′ chas zminyuyuchy, tobto pohlyblyuyuchy pidkhody do ts′oho protsesu». Podibnyy alhorytm, yak zvychnu formu khudozhn′oho upravlintsya, yomu demonstruyut′ i yoho kolehy z natsional′nykh muzychnykh akademiy Ukrayiny, z yakymy ostannim chasom aktyvno pohlyblyuyet′sya tvorcha spivpratsya i do yakykh prodovzhuyut′ vstupaty dlya podal′shoho opanuvannya sekretamy tvorchosti vypusknyky muzychnoho koledzhu. V. Suponkina, was a symbiosis of music, choreography, vocals, ordinary verbal text, etc., which was to be provided, or, better said, supplemented and polished, by the orchestra.

However, it is also necessary to take into account that the script group of «Edelweiss», being choreographers by profession and artistic essence, «saw» the content of the embodied text on the modern stage in a somewhat different way, surrounded by a large local audience, to whom the plot, in principle, was familiar. After all, the language of sounds, like the language of gestures, is able to provide a broader dimension for further imagination not only to performers, but also to spectators and participants, and in general to create new cultural content, capable of surpassing its individual components. That is, this cooperation brought, as we see, mutual pleasure.

Other examples can be cited, focusing on artistic experiment.

This includes, in particular, the participation of Gennady and his orchestra «Brevis» and a group of students from a music college in providing a concert in Kolomyia (together with the rock band «Motorola» and singer Zhanna Romanyuk, July 7, 2025) of the works of a local resident, and now a senior sergeant of the 77th battalion of the 102nd Separate Military Brigade, Mykhailo Vovk, who prepared a vocal album «Born by War», created by him during his years of participation in direct hostilities in Eastern Ukraine [Vytkalov S., 2024], based on the implementation of whose concert

program, the creative youth of the college acquired many interesting competencies, participating in the joint provision of an artistic program with a famous pop group. And the audience remained satisfied, since small cities of Ukraine have been limited in their encounters with high art for many years due to the curtailment of the concert season program, that is, cultural services for the local population. Gennady also had a certain professional benefit from this, because he continued the practice of the college's comprehensive spiritual offer in the cultural space of the region. The following can be added to this series.

On the eve of the New Year, 2026, the symphony orchestra and choir of the music college of the RDSU, with the organizational and financial support of the leadership of the Rivne Military Regional State Administration (O. Koval and S. Podolin), implemented a unique concert project «Christmas Symphonisms» (Ostroh, Radyvyliv, Sarny, Dubno, Rivne), which featured symphonic interpretations of favorite carols and schedrivkas: «Shchedryk», «Temnenkaya Nichka», «Bog sya rozhdae», «What a wonder?» and others.

Let me remind you that the music was created by the famous Ukrainian composer I. Nebesny, and the idea of such a program itself belongs to the poet and publisher I. Malkovich, who wanted to give famous works a new, symphonic sound. As a result, an almost unique regional art project was implemented, listening to the concert programs of which contributed not only to the popularization of domestic ethnocultural practice in the region, but also to the deepening of the national identity of its local residents. And this series of examples, in which a wide creative experiment, new approaches to organizing the artistic space and involving students in its diversification are noticeable, can be continued in the future. They took place with a high level of activity even in the "pre-COVID" period, going beyond the borders of the country.

Therefore, having the above in our assets, we hope that the existing tandem «Music and Music Pedagogy», that is, «Brevis» and a group of artistic groups and individual performers of the music college, will become another step towards revealing the creative potential of this original regional artist, to whom the present provides a unique chance to change the situation for the better both in music, which is undoubtedly his calling, and in music education, which should become second «nature» in his further creative life.

Without retelling the main pedagogical postulates of the college director Gennady Fiskov, his organizational and cultural achievements, which are well known to all interested parties, and especially public opinion, I will emphasize his only credo: "A professional manager is a specialist who is constantly on stage or in the foreground, that is, he proves his skills and the main parameters of the profession with his own creativity and organizational and cultural activities, constantly changing, that is, deepening approaches to this process." A similar algorithm, as a familiar form of an artistic manager, is demonstrated to him by his colleagues from the national music academies of Ukraine, with whom creative cooperation has been actively deepening recently and which graduates of the music college continue to join to further master the secrets of creativity.

It is interesting to note that at a number of concerts held at the music college on the initiative of musicians from national music academies who come to Rivne for career guidance, many of which the author of this material was present at, the stage is mostly occupied by their teachers. Which indicates the real creative potential of the personnel corps for future training! Let me remind you that the issue of popularizing, so to speak, PR technologies, which are gradually being introduced into the practice of various spheres of Ukraine, as a form of attractiveness of a cultural product, for music or art in general, is an everyday thing. So the only thing left is to form a group (team, according to modern rules) of colleagues to implement the plan, which would realize all of the above and support, as well as constantly stimulate in the further search for solutions to new issues of musical pedagogy and art.

With the experience of organizational, artistic and pedagogical activities, corresponding recognition at the state level, we can hope that «Brevis» will become not only an even brighter concert structure of the city, but also of the regional philharmonic society and the region as a whole, assimilating new performers into its composition. And the latter, at the same time, will get another chance for professional concert practice. After all, it has always been this way: students of a music school (college) had to work in the network of the professional musical sphere, reinforcing this with

pedagogical experience at the DMSh. And upon its completion, they formed a powerful potential for both the musical and pedagogical field, that is, further both reproduction musical and pedagogical activities and professional performance, gradually updating the creative composition of these two directions or forms.

We also hope that this orchestra will become a leader not only in the constant production of high-quality artistic programs from world pop hits, but will also be able to position itself as a center for the consolidation of the city's artistic intelligentsia, aimed at reproducing world symphonic classics, including in its modern dimensions, since the change in cultural paradigms at the beginning of the 21st century brought many new experiments in the field of form formation, musical stylistics, and semantic range of art [Kopievska, 2014]. Therefore, it would be quite predictable to turn the hypothetically new college orchestra into a center with which musicians would work during international festival or competition events and not only in the accompanying version. Especially since the new leadership of the regional philharmonic is willing to go on a creative experiment, radically changing the role of this institution in the city's cultural space in a few years. And the concert programs of recent years are largely composed of works by the performing arts group, which noticeably expands the perception of music, opens up its significant «pedagogical» possibilities.

After all, a leader must always offer his own path of spiritual search, consolidating like-minded people around him, who will deepen the creative environment in their own locations, based on their potential capabilities. And this is what distinguishes him from the official leader, who works mainly in a given system of organizational and cultural coordinates and is less capable of organizational and cultural and creative search.

Given G. Fiskov's passion for artistic experiments, we will try to provide a few pieces of advice (suggestions) (remembering that giving suggestions is a thankless thing), transformed from domestic and foreign practice, reproduced in dissertation or monographic studies, which (advice) could, if implemented, not only differently position the specified figure as an artist, but also expand the cultural space of the modern city, continuing the formation of the cultural environment, which is currently successfully implemented by the art gallery «Euro-Art», the Hall of Chamber and Organ Music, academic theaters, turning into an appropriate creative system, etc., namely: to unite, for example, the chamber orchestras of the philharmonic society, the music college and the folk instrument orchestra and the brass orchestra of the Faculty of Arts of the RDSU, which today are experiencing not the best of times due to the lack of professionally trained students and funding, thus creating a powerful symphonic structure of the philharmonic society or an identical musical conglomerate based on college, which would become an attractive magnet for instrumentalists, deepening the algorithm of competitive selection to this end; to form a municipal enterprise in the city "Regional Philharmonic Center of Festivals and Concert Programs" with its own charter and material and technical base, as, for example, has been successfully operating in Chernihiv for over 20 years [Vasyuta, 2021].

This would significantly expand the potential of artistic creativity, would return symphonic programs to the city, which were organized in the second half of the 80s of the last century by the heads of the Department of Folk Instruments of the local Institute of Culture, Assoc. Prof. O. Gerynovych, and later by the People's Artist of Ukraine, Prof. B. Depo. And the potential artistic possibilities of such a collective would be significantly enriched, because even modern composers (V. Antonyuk, Z. Almasha, V. Sylvesterov, A. Zahaykevich), not to mention the heritage of L. van Beethoven, G. Berlioz, G. Verdi, as well as I. Stravinsky or A. Honegger, have many original works specifically for expanded (double) or, better to say, non-traditional instrumental ensembles.

At the same time, this would stimulate the creation of new professional municipal musical ensembles in the city (region), which could also become another chance for its better positioning in the space of artistic culture, since only the children's brass bands «Smyga» and «Lyubomyrka» in two districts of the region do not solve the problems of forming basic professional structures in the region and improving the state of development of musical performance in general. And the traditional international brass music festival «The Copper Orchestras Are Ringing...» (SIOFF), which is associated in the minds of the local population with the bright achievements of

children's instrumental performance, and in the pre-war period - with original «adult» groups, also needs to be modified and restored to the new social circumstances and existing repertoire. In addition, the experience of our neighbors from, for example, the city of Zhytomyr with its municipal choir «Oreya» [Vytkalov, 2017], which generally changes the perception of the role and potential of choral performance in society, provides such an example. This can also be said about the artistic conglomeration of the aforementioned city called «Sonechko», headed by the Guzun family. And in the regions of Ukraine today, despite the state of war, there are many such examples, since art is now becoming a new form of national self-identification, an important factor in the formation of the spiritual essence of the nation. And the leaders of the aforementioned groups, I hope, would be willing to share their own organizational algorithm.

And Gennady himself now has many new ideas in his assets, borrowed or formed in the process of communicating with the leadership, and especially with bright representatives of the network of national music academies regarding these innovations. If only there was organizational and financial support for all this! And during the implementation of the idea, new variants and performers will always arise. Such a proposal would become an important segment for expanding organizational and artistic contacts of artistic structures with local business, which could largely take on some of the important issues in parity cooperation. Moreover, the practice of such an organization in Ukraine exists. Let us recall, for example, the activities of the Odessa Society of Art Exhibitions headed by Kyriakos Kostandi at the end of the 19th century, as well as the activities of similar art structures in Kharkiv (M. Ivanova-Raevska) or Kyiv (O. Murashko), whose organizational and cultural practice noticeably changed the spiritual situation and turned the mentioned cities into powerful educational and cultural centers of Ukraine.

And it all began only with the foundation of art societies, which later stimulated the emergence of art museums, exhibitions, the emergence of art criticism, changes in the organization of art education of the local population, etc. And the European experience that Ukraine is now trying to inherit and multiply, in particular with regard to municipal symphony orchestras, is also a convincing example of a change in attitude towards the creation of a cultural local environment and a high-quality solution to the issues of the spiritual world of its inhabitants. The subject of this Center's activity could be the introduction of various artistic practices that have been formed in the process of forming regional features of instrumental or choral performance and the further popularization of musical art in general. And this structure, in addition to its traditional tasks, would take care of expanding contacts with creative Unions, updating their "creative repertoire" (the Regional Branch of the All-Ukrainian Choral Union named after M. Leontovych and the Rivne Association of the Volyn Regional Union of Composers of Ukraine not only expand their activities, but also offer many interesting experiments), the teaching staff of higher, as well as teachers of secondary specialized and primary music education (the number of those wishing to study at the DMSH, DHSH and DSHM in the Rivne region is constantly growing) and holding master classes on this basis by famous figures of musical art (in 2020-2021, such master classes have already been held in the context of the International Jazz Art Festival "Art Jazz" at the Institute of Arts of the RSU), organizing performances by artistic groups representing different regions of Ukraine [Vasyuta, 2021].

The center would also establish ties with the children's philharmonic, created at one of the Rivne State Music Schools (No. 2) by its head, and later the head of the city Department of Culture and Tourism V. Marchenko (now the rector of the National Academy of Managers of Culture and Arts), involving in this process not only child musicians, but also their parents, patrons, and the artistic intelligentsia of the city in general, shaping its economic attractiveness in the eyes of local business. After all, it is not advisable to copy any cultural experience; it will not take root, since there is no cultural environment. Whereas the algorithm for its implementation in another country or artistic system can be successfully used. Thus, a new organizational conglomerate of diversely gifted individuals would take place, which would form the corresponding cultural space (content), constantly expanding and deepening its boundaries and authority. And only in a powerful cultural environment is it possible to give birth to new performing structures.

Therefore, the festival musical practice of the regional philharmonic, supported by long-

term children's music subscriptions, which is so originally implemented in Rivne under the condition of organizing international organ music events, would also only expand its own creative horizons, stimulating the arrival of new artists to Rivne (and therefore the emergence of new creative ideas). In other words, it would make this city economically attractive for the Artist, that is, the development of creative industries. A creative city, as we know, is a conglomerate in which everyone has a say! After all, the modern market, including the cultural market, is, first of all, high quality. And Ukraine has been positioning itself as a state with a market economy for over 35 years!

It should be added that the representatives of this Center should or could establish a wide organizational and cultural (popularization) activity, distributing their own artistic production in social networks and libraries of the country, namely: preparation of catalogs, program annotations, advertising brochures, sheet music materials, arranged according to the requirements of European classification or standardization. After all, their current, overwhelming majority, non-compliance with these requirements does not allow to actively popularize (promote) the regional cultural product in the European or world cultural (scientific) space, to expand the opportunities for review activities, and especially - artistic criticism, as the basis for a full-fledged completed «cycle» of the functioning of art as a full-fledged aesthetic system. Or, continuing the idea, to form a sheet music «representative or artistic» library of the future Museum of Music at the Regional Philharmonic, the creation of which, unfortunately, has not yet received a proper response from the heads of the management structures of the industry. And the Art Museum in Rivne will definitely not appear in the coming decades, while the number of original artists in the region is growing. As is the potential of their creative works. And these issues (preserving paintings or at least partially acquiring them from artists, as the Directory did in its time during the no less difficult wartime more than 100 years ago, leaving a cultural heritage in Ukraine) should also be the subject of discussion and resolution, since a significant part of art monuments continues to be moved outside the country without any notation.

Utim, chy ne nayvazhlyvishym dlya Hennadiya, vykhodyachy z vykonannyam nym osnovnykh profesional′nykh obov″yazkiv – yak kerivnyka muzychnoho koledzhu, ye rozshyrennya form yoho vlasnoho administratyvnoho pozytsionuvannya, tobto profilyu tiyeyi osvitn′oyi pidhotovky, yaku nadaye koledzh, zvazhayuchy na postiyne zmenshennya kontynhentu bazhayuchykh navchatysya na muzychnykh spetsial′nostyakh. Z inshoho boku, zvazhayuchy na toy fakt, shcho u misti ye chymalo vartisnykh khoreohrafichnykh hurtkiv, orhanizatsiyno-osvitnim pidgruntyam yakym ye mistsevyy Palats ditey ta molodi, a takozh bezlich totozhnykh hrup, shcho funktsionuyut′ pry merezhi ustanov kul′tury, ZZSO toshcho, zvazhayuchy na vydovyshchnist′ ts′oho vydu mystetstva ta vykonannya nymy suto profilaktychnykh fiziolohichnykh funktsiy cherez zmenshennya rukhovoyi aktyvnosti ditey, pytannya pohlyblennya podal′shoyi khoreohrafichnoyi osvity takozh aktualizuyet′sya. Stymulyuyet′sya tse pytannya y pomitnym festyval′nym rukhom u rehioni ta y krayini. I tut takozh vynykaye neozore pole dlya eksperymentu. Tomu vidkryvshy (litsenzuvavshy) v koledzhi khoreohrafichne viddilennya, osnovnym pedahohichnym skladom yakoho staly b profesionaly-praktyky z Rivnens′koho PDMu chy khudozhni kerivnyky okremykh khoreohrafichnykh hurtiv, fakhivtsi Rivnens′koho AOMDT toshcho, mozhna bulo b pomitno rozshyryty y osvitni propozytsiyi zakladu, zbil′shyvshy litsenzovanyy obsyah i kul′turnyy prostir mista. U misti, takym chynom, sformuvalasya b oryhinal′na khudozhnya osvitnya systema, za dopomohoyu yakoyi y yoho molod′ mala b mozhlyvist′ realizuvaty shche odnu kul′turnu propozytsiyu. Tym bil′she, shcho pedahohichna diyal′nist′ u koledzhi ne zobov″yazuye vykladachiv zaymatysya naukovoyu praktykoyu, yakoyi chomus′ tak boyat′sya naukovo-pedahohichni pratsivnyky vidpovidnoyi kafedry universytetu. Khocha tantsyuval′ne mystetstvo, zazemlene na narodno-kul′turnu skladovu, obov″yazkovo stymulyuvatyme y fol′klornyy poshuk, yakym chymalo rokiv zaymayut′sya pedahohy PDM. Tomu okreslenyy osvitn′o-khudozhniy konhlomerat pryyshovsya by do vpodoby, spodivayusya, vsim uchasnykam tsiyeyi ideyi. Konkretni pryklady vyshche zaznachenomu daye pochatkova khudozhnya lanka, v yakiy pry bahat′okh DMSH isnuyut′ viddilennya khoreohrafiyi, narodoznavstva chy bud′-yakykh inshykh struktur, yaki mozhut′ zadovol′nyty nayavni potreby rehional′noyi publiky (yaki ob″yektyvno buduť rozshyryuvatysya

y nadali), vidobrazheni naviť u yikh nazvakh – «khudozhnya shkola», «shkola mystetstv» toshcho. I rehiony krayiny takozh dayuť chymalo totozhnykh prykladiv. Z inshoho boku, y humanitarnyy universytet mav by vid ts΄oho chymalo preferentsiy. Adzhe profesional΄no pidhotovleni vypusknyky koledzhu, za umovy uz·hodzhennya navchal΄nykh planiv chy osvitn΄o-profesiynykh prohram, zmohly b u podal΄shomu popovnyuvaty tantsyuval΄ni klasy y kafedry khoreohrafiyi, stymulyuyuchy y v niy vidpovidni evolyutsiyni chy naviť «revolyutsiyni» zminy u zv˝yazku z propozytsiyeyu MON Ukrayiny skorotyty navchannya na bakalavrati do tr΄okh rokiv. Pozayak tsinnisnyy ryad lyudyny transformuyet΄sya lyshe pid vplyvom novykh obstavyn (smakiv, mody, mizhkul΄turnoyi komunikatsiyi), a holovne – usvidomlenoho vplyvu tykh, khto poklykanyy tsym zaymatysya profesional΄no. Nahadayu, prynahidno, shcho kafedra khudozhn΄oho skla L΄vivs΄koyi natsional΄noyi akademiyi mystetstv na choli z prof. M. Bokoteyem, aktyvno prosuvaye v osvitniy prostir Ukrayiny ideyu «bezperervnosti» khudozhn΄oyi osvity cherez uz·hodzhennya navchal΄nykh planiv seredn΄oyi spetsial΄noyi lanky (koledzhiv) i ZVO.

Pozayak pidhotuvaty vartisnoho fakhivtsya lyshe na rivni Akademiyi, pochynayuchy faktychno z nulya, mayzhe nemozhlyvo. A sformovani osvitn΄o-khudozhni konhlomeraty (koledzh-ZVO) – real΄nyy vykhid dlya pokrashchennya pidhotovky yakisnoho fakhivtsya. I tsyu praktyku mozhna perenesty na bud΄-yakyy osvitniy riven΄ chy prohramu. Tym bil΄she, znakhodyachys΄ v odnomu misti. Nyzku tsykh propozytsiy mozhna prodovzhuvaty y nadali, adzhe kul΄turnyy potentsial Rivnenshchyny faktychno bezmezhnyy (Vystavkovi zaly pryvatnoyi khudozhn΄oyi halereyi «Yevro-Art», yak i zaly dlya eksponuvan΄ MBK, KZ «ROKM» chy «ROUNB» ROR tezh aktyvno zaymayut΄sya populyaryzatsiyeyu mistsevoho kul΄turnoho produktu, rozshyryuyuchy mozhlyvosti spryynyattya vlasnykh kolektsiy, vplyvayuchy na kul΄turnu pryvablyvist΄ rehionu. Tse pidtrymuyet΄sya y epizodychnymy zustrichamy z vidomymy myttsyamy chy redaktoramy providnykh khudozhnikh chasopysiv i mystetstvoznavtsyamy. Ta y pry potuzhnykh «hastro-ekonomichnykh» strukturakh rivnya VAT «Riven΄» takozh formuyut΄sya spetsyfichni muzeyni struktury z shyrokym ta oryhinal΄nym sal΄do vplyvu na terytoriyu vsiyeyi, tobto istorychnoyi Volyni). Umim, tse vzhe chymalo rokiv aktyvno ta yakisno roblyat΄ fakhivtsi Zakarpattya, peretvoryvshy vlasnu unikal΄nu terytoriyu v oryhinal΄nu relaksatsiynu lokatsiyu z usim mozhlyvym kompleksom propozytsiy, zvazhayuchy na zminu potreb naselennya v us΄omu sviti.

However, perhaps the most important thing for Gennady, based on the fulfillment of his main professional duties - as the head of the music college, is to expand the forms of his own administrative positioning, that is, the profile of the educational training that the college provides, given the constant decrease in the contingent of those wishing to study in music specialties.

On the other hand, given the fact that there are many valuable choreographic groups in the city, the organizational and educational basis of which is the local Palace of Children and Youth, as well as many identical groups that operate under the network of cultural institutions, ZZSO, etc., given the spectacular nature of this type of art and the performance of purely preventive physiological functions by them due to the reduction of children's motor activity, the issue of deepening further choreographic education is also becoming relevant. This issue is also stimulated by the noticeable festival movement in the region and the country. And here too, a vast field for experimentation arises.

Therefore, by opening (licensing) a choreographic department in the college, the main pedagogical staff of which would be professional practitioners from the Rivne PDM or artistic directors of individual choreographic groups, specialists from the Rivne AOMDT, etc., it would be possible to significantly expand the educational offers of the institution, increasing the licensed volume and cultural space of the city. In this way, an original artistic educational system would be formed in the city, with the help of which its youth would have the opportunity to implement another cultural offer.

Moreover, pedagogical activity in the college does not oblige teachers to engage in scientific practice, which for some reason the scientific and pedagogical workers of the relevant university department are so afraid of. Although dance art, grounded in the folk cultural component, will certainly stimulate the folklore search, which PDM teachers have been engaged in for many years. Therefore, the outlined educational and artistic conglomerate would be to the liking, I hope, of all participants in this idea.

Specific examples of the above are provided by the initial artistic level, in which many DMSh have departments of choreography, ethnography or any other structures that can satisfy the existing needs of the regional public (which will objectively expand in the future), reflected even in their names - «art school», «school of arts», etc. And the regions of the country also provide many identical examples.

On the other hand, a humanitarian university would also have many preferences from this. After all, professionally trained college graduates, subject to coordination of curricula or educational and professional programs, would be able to further replenish dance classes and choreography departments, stimulating corresponding evolutionary or even «revolutionary» changes in it in connection with the proposal of the Ministry of Education and Science of Ukraine to reduce bachelor's studies to three years. Because a person's value system is transformed only under the influence of new circumstances (tastes, fashion, intercultural communication), and most importantly – the conscious influence of those who are called to do this professionally. Let me remind you, in passing, that the Department of Art Glass of the Lviv National Academy of Arts, headed by Prof. M. Bokotey, is actively promoting the idea of "continuity" of art education in the educational space of Ukraine through the coordination of curricula of secondary specialized education (colleges) and higher education institutions. Because it is almost impossible to train a valuable specialist only at the Academy level, starting from scratch. And the formed educational and artistic conglomerates (college-higher education institutions) are a real way out for improving the training of a quality specialist. And this practice can be transferred to any educational level or program. Especially, being in the same city.

The series of these proposals can be continued, because the cultural potential of the Rivne region is practically limitless (The exhibition halls of the private art gallery «Euro-Art», as well as the exhibition halls of the MBK, the KZ «ROKM» or «ROUNB» of the ROR are also actively engaged in the popularization of the local cultural product, expanding the possibilities of perception of their own collections, influencing the cultural attractiveness of the region. This is also supported by occasional meetings with famous artists or editors of leading art magazines and art historians. And even with powerful «gastro-economic» structures at the level of OJSC «Rivne», specific museum structures are also being formed with a wide and original balance of influence on the territory of the entire, that is, historical Volyn). I mean, this has been actively and qualitatively done by specialists from Transcarpathia for many years, turning their own unique territory into an original relaxation location with the whole possible range of proposals, taking into account the changing needs of the population around the world.

So the new initiative would only deepen it. It would also be quite appropriate, remembering the world practice of treating museums, to revive their establishment at more or less noticeable production enterprises of the region. And this would be another original initiative, since the Museum of Hop and Brewing of Historical Volhynia at the OJSC «Riven» is already successfully operating, as is the rather interesting pharmacy-museum located in the space of the district state administration. And the cost of these excursions «fully corresponds to current prices», that is, it is high enough for the average local resident to afford. However, a quality product has always been expensive! And this practice would normalize many other issues of positioning regional art in the scientific environment, which, due to the lack of a proper form of this presentation, has still not taken its rightful place, given the existing creative regional achievements. And the development of this activity would inherently stimulate the emergence of a number of original personalities, culture managers, who would unite musical art and, for example, graphics or photography, as Oleksandr Harvat has been professionally organizing for many years, limiting himself only to artistic photos and images! In addition, the city and the existing conglomerate in question need to create video clips, provide advertising services to enterprises, organizations, that is, to all interested structures; use computer (digital) technologies for advertising purposes, etc. And, thus, there would be an orderly and normalization of all printed products of the region. After all, the professionalization of all spheres of human life is now a characteristic feature of the times and only the city of Rivne in this regard has not yet decided on a similar segment of cultural activity. And this was repeatedly mentioned even by the author in a number of his publications [Vytkalov S., Vytkalov V., 2022]. At least, this

has been effectively implemented for many years in the above-mentioned Chernihiv [Vasyuta, 2021], Lutsk, Ternopil, not to mention Lviv, and has a significant cultural (and financial) effect. And the transformation of individual cities of Ukraine into creative cultural locations is no longer just a distant idea, but a complete reality! And the end of the war will put on the agenda a lot of new issues that now seem completely irrelevant or even impossible or unrealistic. Such as, for example, the establishment of a city museum of contemporary art. After all, the return of a significant part of migrants to the regions after the end of the war will be mandatory and they will bring with them an idea of other parameters of cultural life in its European dimension, which they saw or were involved in in the places of their temporary stay.

While, on the other hand, it can be assumed (although this is also a reality) that now, mainly on the European continent, powerful diaspora conglomerates are being formed from Ukrainians with a sufficiently high educational level, and therefore - the level of cultural needs, who are gradually, actively and confidently fitting into the local organizational structures of many spheres or industries of production, cultural and artistic infrastructure, stimulating a change in the situation there for the better, and already have noticeable achievements in the spiritual space of those countries. So it is they who will begin to force the Governments of the countries of temporary (and later - already permanent) stay in the person of local power structures to expand artistic offers enriched with Ukrainian content. And with any «decomposition» in this situation, they will maintain their permanent contacts with the continent (Ukraine) and will also become an important segment of influence on the state of the cultural space and Ukraine through constant intercultural communication, which will only deepen after the end of the war. Therefore, the creation of a new artistic structure in Rivne would be an important step or stage in "forming a regional system of artistic education based on the musical-professional "polyphony" of artistic identities of the musical-performing process" [Vasyuta, 2021], which has also been implemented in many countries of the world for many years. But this only requires a charismatic leader, since no specialist from the management sphere will be concerned with these issues, given their scope and.....remuneration! In other words, creative searches in the above context would also contribute to the activation of the activities of a considerable number of original personalities who cannot yet find themselves in the cultural space of the city. They only need to create the prerequisites for creative self-realization, to give, so to speak, the basic parameters for possible artistic improvisation!

And the regional philharmonic society would have in its arsenal a new creative potential, capable of performing compositions prepared on a modern information and computer base, with different lineups of performers and a variety of musical instruments, which would provide new opportunities for accumulating emotional perception of art. And all this together would contribute not only to the deepening of the professional regional cultural experience of the countrymen, but also to expanding the creative horizons of regional culture in general. After all, the spiritual "migration of ideas" is also a typical phenomenon for the world, and especially for artists. Moreover, the movement of cultural centers is constantly taking place, stimulating the change of centers of concentration of artistic intelligence. And in Rivne, the original composition of leaders in many artistic structures, capable of creative experimentation and consolidation, is now concentrated. It is not for nothing that their leaders are now actively looking for professional musicians with socio-cultural, including «IT» education, since music is also largely digital technologies. This already implemented idea could later be extended to other regions, thus stimulating the preparation of an electronic encyclopedia of artistic and organizational experience, structuring the spiritual life of the region as a whole and constantly deepening the portfolio of local cultural initiatives. And all this would create real opposition to asocial acts or other identical forms existing in the regional environment. In the context of references to the cultural achievements of Chernihiv region [Vasyuta, 2021, p. 427–430] it would be quite appropriate, with the above-mentioned structure, to create a production center that would be responsible for international cooperation, creative ties with regional philharmonics of the state, art collectives that have the status of national; departments (managements, departments) of culture and tourism of district state administrations and city councils, territorial communities; enterprises, institutions, organizations, higher and general educational institutions of the city and region.

That is, it would form or complete the creation of an appropriate organizational system,

the creative staff of which would be concerned with the issues of structuring the cultural space, almost immediately solving a number of technical issues with the technological support of a multitude of artistic programs. This includes, in particular, their lighting and sound support (high-quality practitioners are already studying at the Department of Event Industries, Culturology and Museology). In other words, this is how the creative industry of our city would be formed, expanding the circle of representatives capable of taking an active part in the cultural process. After all, the most original ideas are born, as a rule, in those structures that function or are based on the interest of their participants. And in the sphere of free time, the circle of such is infinite.

The art world has long been consolidated, based not only on the creative, but also on the organizational and financial segment. Why shouldn't Rivne try to join this process, or offer its own version of the layout of the regional cultural environment!? And Lutsk and Ternopil are now setting a good example in this!

Especially since Gennady has managerial experience, evidence of which is, as already mentioned, the establishment of stable organizational and cultural relations with national music academies and the Kharkiv National University of Arts named after. I. Kotlyarevsky (from 2023. And already in 2025, more than 50% of music college graduates continued their studies at these prestigious domestic music higher education institutions), thus forming a high public opinion about the status of regional music education, its professional orientation and the need for support.

And the director of an educational institution in the status of artistic director (conductor) of an almost professional musical instrumental ensemble ("Brevis") is perhaps the best confirmation of tangible changes in modern regional art education, its prospects and further role or tendency to change the situation for the better. It is only a pity that sometimes unfounded opinions or rumors are heard from individual management offices that supposedly secondary specialized vocational education institutions (professional colleges), including in the field of culture, will gradually close as unpromising due to the significant informatization of society. In the same context, a proposal is made to close down the network of amateur art, as well as an unpromising form of spending the population's free time. And the author (who?!) will also be quickly replaced by artificial intelligence.

I think that the reason for this (the emergence of rumors or chatter) is only in the lack of prospects of some leaders, and therefore the lack of a proper system of criteria and certification of personnel throughout the management vertical! Their (staff) ability to offer the local population a new cultural product, that is, a form of spending free time, adequate to its expectations and needs.

And not only the organizational form determines the essence or content of any cultural phenomenon. Art, as a specific form of social consciousness, has always been and will remain an attractive lacuna for a person, and especially for one of the most musical nations in the world - Ukrainians! Incidentally, I would like to note that, for example, in Japan, if any organizational structure begins to reduce its own identification indicators, only the first head of the structure itself is changed, and not its individual participants or leaders of specific structural units, for his inability to debug the mechanism of joint interaction. And the originality and power of the country, among other things, is also determined by the ability of its representatives to creatively inherit existing experience.

After all, amateur artistic creativity, and especially (or in its meaning) - the employment of a person, framed by artistic activity - is in a certain sense a panacea for many asocial acts. Because it is a high-quality and spiritually rich free time, which necessarily has a perspective (rehearsals, concert performances, etc.), a comfortable cultural environment of the city or the country as a whole, capable of turning it into an important socio-psychological adaptation center during the war or after its end, and most importantly - a platform for further communication and the formation of a spiritually healthy population. And therefore - a convincing argument in favor of the fidelity of the classic saying: «Art will truly save the world»!

And today's Ukraine constantly presents these contacts in various areas of artistic activity. After all, its national art groups do not actually perform in the regions, having transferred their own concert activities outside the country due to the extremely high financial component of providing these concerts and the lack of funds among the population in any locations other than the capital, and the need to position domestic art outside the country.

This (the above-described form of organizing free time) would significantly expand the potential opportunities of the Philharmonic, contribute to the establishment of «exchange» concerts, creative contacts with national art groups of Ukraine and art groups of educational institutions, that is, continue the creative experiment aimed at forming an appropriate cultural environment. The latter, at the same time, would stimulate the holding of joint festivals, competitions, reviews, discussions, and therefore - would have a noticeable impact on raising the artistic level of the local public. In other words, it would streamline musical and educational activities in the region and structure it at the state level, later transferring this organizational algorithm to other regions of the country. Only in this way is a spiritually healthy nation formed!

And although now a new structure – the Cultural Fund of Ukraine – is taking over some of these issues, this would not at all harm the concentration, and accordingly, the further popularization of such work at the regional level, since its participants would also contribute many original ideas based on local cultural grounds, expanding the perception of the already new artistic product, better knowing the spiritual needs and requests of the local public. They would also deal with issues of cultural service to the local population much better.

And the implementation of the local government reform is not limited to territorial issues (including the construction of roads or markets). In addition, the level of cultural service to the territorial "deeplands" has now completely disappeared from the field of view of cultural policy at various levels of its implementation, noticeably reducing the impact on the emotional segment of the local population, which is so important even in times of war. And a further similar form of its organization in other regions of the country would generally change the cultural sphere of Ukraine and its role in the socio-cultural space of the state. In addition, the current intercultural communication, which in the current conditions remains an unprecedented variety of creative ideas, will contribute to this to the fullest extent.

But for now, returning to the consideration of the organizational and cultural activity of the subject of our study, I will note that the leading direction of G. Fiskov's creative self-realization still remains interpretation, that is, the translation (artistic processing) of world classics (hits) to (or under) the potential of «Brevis» and the already «educational» orchestra of the music college, taking into account the potential capabilities of the existing collective of performers. And in this regard, it also becomes an original version of a new composition, since the author of its instrumentation necessarily introduces new segments of artistic language into the musical text, associated with the modern sound palette. The quality of the musical instruments also changes.

This is how visitors to his concerts have a good opportunity to join the world cultural heritage, without burdening themselves with the search for their favorite music in the world global networks. And the live sound of music in the concert hall is a completely different level of its perception, and for visitors - also a discussion. That is, now the mentioned groups occupy a prominent place in the system of musical and educational activities in the region [Vytkalov, 2020, 2025], hoping for further creative experiments of their artistic director.

Without setting the goal of carrying out an art-historical analysis of his musical translations, which can and, I hope, should constitute a separate page of consideration of the professional artistic creativity of regional artists (modern artistic versions of world classics, and they, in general, are quite high, since they are conditioned not only by Gennady's professional musical education, obtained in the refined artistic environment of the western cultural capital of Ukraine, but also by his already significant organizational and artistic experience, including touring, where the reaction of the diverse public is, as always, meticulous, and it constantly needs to be stimulated by a high-quality program), we will note their importance in regional cultural practice in general, as a noticeable chain for expanding the auditory «world» experience of the public and forming a high spiritual environment in the region. To do this, we will try to draw a certain analogy with the existing historical experience. Many artists (however, this is also typical for other spheres of human self-realization, for example, sports, visual arts, music), especially in times of global transformational changes and social shifts, stimulated by the availability of access to various sources of information, wide intercultural contacts, having achieved convincing victories in their professional field, feel the need to try themselves in organizational and cultural activities, since, performing the tasks of only a performer (participant

of an artistic collective), one can choose only one possible course of plot development proposed by the conductor, although there can be, of course, many of his/her discoveries. Art, and even more so, its specific result is an artistic product, and the higher the quality, the more it involves an emphasis on the depth of the image, details, facets of performance, symbolism, the polishing or use of which allows the composition or specific idea to be maximally recreated, in accordance with the idea of its author. And even more so, it gives an opportunity to look at this artifact from another dimension, that is, the era in which the interpreter-performer is located.

If the performer is talented and has bright creative abilities (and this is the most important component of talent) and high artistic motivation, then the next stage naturally becomes the interpretation of the existing artistic image, or one that goes beyond the creativity of the chosen author. Moreover, historical time constantly makes adjustments to the plane or form of presentation of any of its cultural products. And then the new artifact, not surpassing (!?) its «predecessor», preserving the structure and intention of the author in its basis, also takes its rightful place in the cultural practice of the new era.

Therefore, many performers (and this is also evidenced by world experience), having achieved the most complete reproduction of a certain cultural sample in their field, try to go beyond the artistic intention of the author, looking for new colors or forms of its presentation to a different audience. Let us recall, for example, this aspect of the work of V. Runchak, or of the outstanding violinists of our time, representatives of the Lviv instrumental school S. Kondrativ [S. Vytkalov, 2018] or V. Popadyuk. And then a new work arises, which, although it does not surpass the cultural variant (artifact) taken for interpretation, but expands certain of its individual facets, or gives it a different shine, stipulated by the challenge of the new cultural era, its thematic range, etc., in no way diminishing the merits of the previous author.

As confirmation, let us recall the artistic activity (probably, after all, the work) of the outstanding Italian composer-interpreter (however, more of an interpreter) F. Busoni, who entered the history of world art as a "translator" of someone else's work, that is, musical thought, into another, technically more complex, dimension, in accordance with the conditions of modernity and its artistic system, making it (the musical composition) sound in a new way, highlighting in this case only one facet of it, namely polyphonic content [Kogan, 1985].

However, and it should also be noted that his predecessor, whose works he took as the basis for the future transcription (interpretation), J. S. Bach, when writing his brilliant work "The Well-Tempered Clavier" (24 preludes and fugues for organ), initially set himself only a technical task, namely – to prove the same quality of the instrument's sound in any key and to hone the purely technical capabilities of the performer in an extremely complex musical dimension – the polyphonic presentation of a musical text. This practice, with almost similar tasks, continued in the twentieth century and in the first thirty years of the twenty-first century. Let us recall, for example, the work, based on identical polyphonic compositions, of A. Filipenko, E. Yutsevich, Vs. P. Zaderatsky, V. Bibik, M. Skoryk, O. Yakovchuk, etc., whose creative searches and artistic discoveries in the field of polyphony continue to interest the music world and expand the possibilities of creative experimentation, enriched with new expressive means and cultural experience of a specialist-interpreter. Therefore, bright instrumental transcriptions of the "Bach-Busoni" level have enabled a new generation of musicians-contemporaries of this classic and subsequent generations of performers not only to master the polyphonic genre more deeply, focusing on a multitude of seemingly technical details: voice guidance, strokes, or other agogic aspects of performance, without which a musical work will not exist as an original artifact, but also to experience the inexhaustible possibilities of polyphony as a universal musical form.

This can be said about other, later no less original opuses, prepared much later, since they were based not on sacred music intended for performance on the organ in a Catholic church of the late 17th - mid-18th centuries (with the entire arsenal of forms of its artistic expression and the range of its perception), in the basis of which canonical spiritual statics, concentration on prayer, etc. are laid, but on the extremely diverse in musical nature and style romantic and expressive melody of the outstanding Hungarian classic of the 19th century («Liszt-Busoni»), which also

remained in the cultural memory of humanity, confirming the fact that if a Professional takes on the task, the technical level of his artistic processing-interpretation (and at this stage it was already turning into a self-sufficient artistic work) will be adequate.

Although F. Liszt, in his individual compositions, also initially set himself an almost technical task - to translate the folklore melody (in particular, its various dance and song, i.e. melodic version) of the Hungarian people into the language of a modern instrument - the piano, taking into account its new technical capabilities, while recreating, at the same time, the depth of the national essence of this unique ethnic group in the artistic dimension - the Hungarians, not knowing, by the way, the verbal Hungarian language, but only feeling its richness and depth in the sound palette.

But despite the fact that the previous authentic examples of both the first (J. S. Bach) and the second (F. Liszt) geniuses remained unsurpassed in the cultural memory of mankind, the personality of the interpreter also determined his place in the history of instrumental performance quite significantly [Kogan, 1985, p. 191]. Moreover, he talentedly proved to our contemporaries the maximum possible professional orientation in the stylistics of the artistic language of the 17th and 19th centuries, as well as the fact that the form of perception of a work of art changes with historical time, the basis of which is the new rhythm of the era and its value series. Undoubtedly, the work of J.-S. Bach, F. Liszt and F. Busoni, embodied in their musical compositions and, subsequently, interpretations, is not quite, it seems, an adequate or even appropriate dimension for comparison or correlation with the modern regional instrumental group, which is the chamber orchestra «Brevis» and the orchestra of the music college of the RDSU and the organizational, cultural and artistic activities of its director - G. Fiskov. However, the purpose of this correlation is only to identify common features of the creative process, approaches to its organization, to clarify certain specific characteristics inherent in artistic practice in general, and they are mostly always almost identical. And this is what the educational process in an educational institution should be aimed at.

After all, each cultural era has its carriers, as well as heroes and its own set of values. Moreover, everything that the instrumental musical group «Brevis» creates today in the variety of its local artistic programs, part of the material of which is given above, and especially in the Internet and individual publications of the author [Vytkalov, 2015, 2024], deserves a rather high assessment in the coordinates of regional cultural practice of the first thirty years of the 21st century. And the creative experiment must continue, since it is impossible to stop creativity. The theme and plot are eternal. Only the pictorial form, dictated by time, changes. Therefore, any theme and any plot must necessarily be dressed in the colors of time, otherwise they are not able to sound [Goleizovsky, Kasyan, 1987, p. 233].

Conclusions. Nowadays, in noticeably changed social circumstances, deepened by war, wide inter-branch and intercultural communication, it is probably no longer necessary to be a singer of only one theme or to use the creative potential of only one type of art to influence a sufficiently informed, artistically educated and socially active public, enriched by wide intercultural communication. And this is also confirmed by world artistic practice, when many professional musicians are not only performers on one musical instrument, but also successfully position themselves as arrangers, vocalists, as well as producers, managers, marketers, etc., possessing all forms of instrumentation, digital technologies and means of disseminating information on social networks about their own creativity or the artistic groups they lead, since only being in an artistic collective can one better understand the content, the essence of the musical work taken for performance.

In other words, for one's own positioning in the space of modern culture, one needs to use a conglomerate of its various segments, which would contribute, so to speak, to a total impact on public consciousness. Bypassing the ideological continuum of the aforementioned term, the author includes in this concept only its positive component, which involves the influence on human consciousness of the synergy of the cultural effect from the interaction of various artistic forms or types of art. And the cooperation of G. Fiskov (the orchestra «Brevis»), for example, with the Rivne choreographic agency «Edelweiss», as well as his musical accompaniment of

other cultural regional events, including outside the region, extensive touring activities, some of which are even listed in this text, as well as the self-sufficient concert programs of the music college within the framework of the implementation of the all-Ukrainian New Year's idea (2025) - this has also been fully confirmed.

The world is changing rapidly, as is the form of the artist's own positioning in the cultural space of the modern world. Therefore, it is becoming increasingly problematic to adhere only to established stereotypes of the performing tradition, based on the world's classical experience, no matter how bright it may be. And the view of the classical heritage, that is, its perception, is also evolving. Therefore, a creative experiment in any field is becoming not only an extraordinary phenomenon, but a typical characteristic, a sign of the state of affairs or attitude towards this type of art of a particular person or collective. After all, the creation of a new cultural product on the basis of an already existing classical model is an almost unique form (opportunity) for one's own positioning in the space of modern culture, through the ability to transform one's own creative experience to the parameters of the past era.

Therefore, the constant experimental creative state in which the artistic groups led by G. Fiskov are located (I confirm this by spending a lot of time with the music college team, as well as "Brevis" and its leader, at rehearsals and tours), begins with a bright leader who is able to start an original business and constantly produce new ideas, turning the work he is doing into a hobby. And the latter will form the algorithm that will give everyone involved the opportunity to generate appropriate proposals and be actively involved in this process. After all, real professional activity, whatever form it may take: business, science, sports, instrumental performance, in a word, creativity (i.e. a new cultural product as a result) in general, does not stop, despite any life cataclysms! Further research on this topic is related to highlighting the results of the forecast outlined above. Moreover, active creative and musical-pedagogical experimentation continues, as does the expanding potential of new pedagogical methods based on art.

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CONCLUSIONS TO THE «MUSIC» SECTION

Summing up the results of the analysis of the issues of the development of the performing choral and instrumental tradition in Western Polissya, it should be noted that in the regional context, a noticeable paradox is now revealed, related to the fact that despite the seemingly stable and ingrained practice of spreading choral and folk-instrumental and wind performance in the region, supported at one time by the Church and conditioned by the deep traditions of group a cappella singing or folk-instrumental performance, laid down by «Prosvita» and branches of the Lviv Music Institute back in the 1930s, these genres are now gradually winding down. And if wind music still retains its own leading positions, given the ritualization of this music, that is, providing instrumental musical accompaniment to notable events in the life of the population, then the choral and folk-instrumental segment has a steady tendency to cease its existence. There are several reasons for this.

If in the past, the variety of choirs and other identical forms of folk choral polyphony, including almost professional choral or instrumental groups that existed at state and trade union cultural institutions, collective farms, state farms, a network of educational institutions of various levels, almost all production enterprises from the 50s to the early 80s of the last century, supported by the powerful festival movement of the 60s and 70s, ensured its effective development, and the best performers later joined the professional artistic groups of Ukraine («Lyonok», Cherkasy and Volyn State Folk Choirs, the current National Folk Choir named after G. Veryovka, etc.) and brought there fresh folk «colors», sound formation, embodied in the most original compositions. They were the ones who activated numerous folklore or ethnographic expeditions in the regions of the region, involving students, teachers and local historians in this process, based on the collected material, which significantly deepened the patriotic component, knowledge of regional cultural practice, and accordingly, the attitude towards the small homeland, as well as expanded information about intangible cultural heritage and everyday culture.

Similar processes began in Volyn or Western Ukraine in general. As a result, a specific gene pool of regional folk choral performance was formed; the tradition of recording original folklore sources expanded; on this basis, the creation of new folklore material about famous personalities, people of labor, etc. was stimulated.

And the participants of these choirs often (due to the lack of artistic directors or composers) themselves were engaged in the search for literary sources, the preparation of texts and music for works, thus expanding the boundaries of their own cultural experience and noticeably changing their own spiritual environment. This process was supported by a corresponding scientific and methodological base in the form of the Houses of Folk Art throughout its administrative vertical (VBNT-RBNT-OBNT-RBK), whose name was changed by the relevant Resolution in 1978. This phenomenon was later stimulated by a generation of amateur regional composers, whose creativity was most clearly manifested in the creation of repertoire specifically for choirs and amateurs in general [11]. Some of them later joined the teaching staff of cultural and educational and pedagogical schools and the Institute of Culture, spreading this practice to the youth environment.

And Western Polissya became a fertile ground for this creativity and its representation. At least, the socio-cultural sphere turned out to be an important and attractive segment of the organization of the population's free time. The ideological segment, which was necessarily present in this case, did not significantly affect the creativity of amateurs, the attitude towards whom from the state was quite lenient, since it was believed that amateurism is not a dangerous form of cultural influence on the population from an ideological point of view and cannot have special cultural results.

In the current conditions, despite the fact that there are choral and instrumental departments in the music (Rivne) or Dubniv College of Culture and Arts of the RDSU, the Faculty of Arts at the same university and identical structures of the cultural and leisure (artistic) vertical, for example, in the Volyn, Zhytomyr or Ternopil regions, attempts to hold, for example, regional choral performance competitions named after V. Pekar [3] or O. Stepanov (Rivne) or E. Kukharets (Dubrovytsia), a number of regional events such as «Spring Bells», «Christmas Carols» [1], «Easter Carols», the Christmas Repertory within the framework of the international folklore festival «Kolyada» [3] and joint folklore Rivne and Volyn New Year's events, etc. [4], this practice has not yielded the expected spiritual and organizational results that it should have, based on the potential of regional cultural practice. Both the choral and instrumental genres, traditional for the region in their academic and folk-performing dimensions, have begun to gradually decline. There are many reasons for this, in particular:

- the absence of a convincing (and currently any) original concept for the development of choral and folk instrumental performance in the region, on the basis of which it would be possible to expand the study of this heritage and continue the relevant practice in the network of educational institutions, as, for example, is locally organized in Zhytomyr on the basis of the academic municipal choral chapel «Oreya». This would make it possible to deepen this interest, respectively, in departments, faculties, cycle commissions of secondary specialized educational institutions, general secondary education institutions, etc.;

- failure to take into account the specifics of the educational process in the network of educational institutions of various types or types, when instead of those who have completed their studies in this specialty according to the composition of «choir or orchestral parts», admission to study is carried out without taking into account those who have already completed it due to the lack of applicants in general.

The reasons for this are war, significant migration processes, uncertainty or unsuccessful experiments in general education schools, etc. And all this does not allow to form (or support) a full-fledged artistic team from each subsequent academic year (which is also typical for other specialties of musical, choreographic or theatrical direction).

For example, despite the fact that almost all scientific and pedagogical workers of choreography departments have art circles in the ZZSO network (and this is typical for Ternopil NPU named after V. Hnatyuk, VNU named after Lesya Ukrainka or even Lviv National University named after I. Franko), ensuring sufficient admission of applicants for the same specialty in ZHE is problematic. This leads to the closure of artistic educational and performing structures (choirs, orchestras, ensembles) at such faculties, on the basis of which it would be possible to practice the relevant professional skills for applicants for specialized education. While the absence of amateur performing arts groups in the free time sphere, due to the above and the lack of funds in enterprises or organizations, as was the case in the previous era for "cultural needs", also does not allow these skills to be acquired or deepened in the process of passing various types of production practices.

After all, the vast majority of these enterprises, having lost their intended purpose and having created many small production structures, do not bother with these issues at all. And the attempt to revive the centers of the M. Leontovych Choral Society in the regions, which would be responsible for the revival of this interest and the restoration of the amateur choral art network, has not yet had much success [10] due to the significant impoverishment of the population, its psychological state and everything that is conditioned by this. Similar steps in the choreographic or folk-instrumental direction are also ineffective;

- the reduction of musical and pedagogical (artistic) disciplines in the secondary school network does not make it possible to have a spiritually rich applicant, aimed at working in the industry, with whom it is impossible to do anything, given the paucity of cultural, not to mention professional disciplines of the curriculum. And in 4 years of mainly distance learning in the conditions of humanitarian and pedagogical, technical or any other higher education institutions, where there are faculties of arts that operate according to a different algorithm than national music academies, it is impossible to master the entire cycle of professional (artistic) training. For example, the «Harmony» course in a music college is taught for two semesters of 5 hours. per week, one of which is individual, while in non-specialized HEIs the entire volume of music-theoretical education takes 2 semesters, despite the fact that this applicant has professional knowledge at most in the volume of the State Music Academy, not taking into account the master's degree, where the composition of applicants is much better, given the current situation in the country [5]. And the academic groups of the faculties are also formed quite motley, including graduates of music colleges, colleges of culture and State Music Academy, with the existing composition of which it is difficult to establish professional educational activities, that is, to bring it to a «certain educational denominator»;

- at the same time, graduates of music colleges and colleges of culture and arts are also formed exclusively as specialists for further work in professional musical groups or as individual performers, bypassing the sphere of leisure, despite the fact that not everyone can continue their studies in the secondary specialized level, not to mention work in a professional art group. Moreover, the professional level of these teachers also does not always correspond to the sphere of professional art. Therefore, the opening, for example, of a choreographic or performing arts department at these (music) colleges could somewhat change the situation with the composition of future applicants for higher education institutions and improve the general cultural situation in the industry.

After all, even hypothetically, as already noted, not all college graduates are able to continue their own creative self-realization in the field of professional art. However, there are no disciplines in the college that

would orient them to work in the field of free time, just as there are no appropriate teachers to provide this area;

- lack of specialist conductors, that is, graduates whose professional education has turned into an unsuccessful marathon from a constant educational experiment, the essence of which lies in annual (or semester-long) changes to educational programs and curricula due to a decrease in the educational contingent, correlation of curricula with the constantly changing requirements of the Ministry of Education and Science or the National Agency for Higher Education, overloading them (curriculums) with non-professional disciplines («Philosophy of Education», «Modern Concepts of Natural Science», etc.), which in no way affect the formation of professional competencies due to the fact that this profession is interpreted extremely broadly [5]. Although their importance would be useful in a master's or postgraduate course. And only charismatic and experienced specialists should read them;

- a significantly increased network of faculties of culture and arts in the regions, created at technical or any other (non-artistic) higher education institutions, which in the overwhelming majority do not have a high-quality staff of scientific and pedagogical workers in this particular direction (i.e., a professional School) and the artistic specialty itself is treated exclusively as a sphere of professional art (!?) (partly also without having an appropriate artistic education), whose graduates do not focus on the sphere of leisure after completing their studies, which does not allow improving its composition with specialists with high motivation to work in the field of culture [5];

- a similar caveat is characteristic of all traditional genres in the network of club or, more broadly, socio-cultural institutions, which is also gradually winding down due to the lack of specialists capable of reformatting this activity to significantly changed circumstances, needs and value challenges. In other words, the lack of a motivated state cultural policy focused on the cultural sector is the main segment of the low state of affairs in the sector. The festival movement and other identical forms of artistic representation or competition, which stimulated the further development of this performance at one time, are also being curtailed in their vast majority of manifestations due to the inability of the current local organizers of the sector to establish strong ties with business, prepare grant projects, i.e. find funds for this, thus forming the cultural attractiveness of the location, through which (attractiveness) it would be possible to develop creative industries, «green tourism», etc., i.e. improve the self-employment of the local population. To a certain extent, the festival movement is only being activated in the children's sector, given its support by the traditional network of Palaces of Children and Youth, which exist in each region and its districts, local authorities, and also - to a large extent - by the parents themselves;

- the actual inactivity of the regional centers of folk art in this direction (whose management was not headed by representatives of the industry, who do not understand its specifics, and are currently engaged in seemingly relevant segments, but left the industry without methodological support), which were the main organizers of the choral or festival movement in its genre diversity, which is why there is a lack of established artistic groups where one could begin one's own creative self-realization. The lack of stable contacts of these centers with the existing network of departments or higher education institutions, thus forming interdependence from each other;

- low (by several orders of magnitude) salaries of the artistic director in those groups and cultural institutions in general that are still functioning, which destroys the very idea of continuing education in this direction. And in the future, in Western Polissya, and especially in rural areas, a negative trend regarding the staffing structure persists, when a cultural institution is allocated 1-1.5 positions, which does not allow it to organize any creative process in it, to create a group of like-minded people. In addition, only 20-25% of those working in cultural institutions of the region, according to the Department of Culture and Tourism, have any higher education, which is the lowest indicator in comparison with other areas. That is, the educational qualification does not affect the formation of relevant cultural needs. Professional education is mainly held by older people, of whom there are few left in the industry, but they, due to the lack of a system of professional retraining, are unable to improve the cultural situation in the industry and in fact only suppress possible initiatives due to their inability to respond to new or hypothetical cultural requests of the community.

While the territorial reform, given a number of its positive aspects, does not provide for the certification of existing specialists in the field, at least they are not in any way stimulated to obtain this education. So all this eliminates the very prospect for young people to obtain the named profession and improve the cultural situation in specific locations. And that small number of young people who have

completed their studies in music colleges or specialized music schools (former ten-year schools, now professional lyceums) enter the national music academies without any problems. After all, there are also many problems with applicants there. And the negative trends associated with the departure of young people outside Ukraine continue to persist.

Although after completing their studies at the academies, some of these young people also remain unemployed, since the number of possible job offers is noticeably limited, and they are not ready to work in the field of socio-cultural practice, since it was not even mentioned during their studies. And the salary in the field of culture, I emphasize once again, reflects any attempt by a young person to stay here. While the private «service» sector nullifies any idea in the cultural sphere, offering a completely different financial reward for actually not difficult work.

To this series can be added the availability, due to the general informatization of society, of a wide variety of options for listening to choral (i.e., in general, traditional artistic) groups in comfortable conditions and the prevalence of passive forms of cultural consumption (due to the lack of bright offers) among young people in connection with the closure of the network of cultural institutions, where these forms of cultural activity were organized. After all, the vast majority of existing choral or instrumental groups consist of older people [5]. And choreographic circles in secondary schools, which, as a rule, were aimed only at improving the motor activity of students and continuing it in older age, have closed down due to the lack of popularization of a healthy lifestyle and lack of funds among the population. And although this process is gradually being revived now, it is not so effective as to be considered a convincing trend.

However, the main segment in the unpopularity of choral and folk-instrumental performance, in the author's opinion, is the disappearance of the cultural environment of the said tradition and the lack of its support by local authorities through relevant targeted programs, competitions, festivals, as well as the already mentioned low level of professional training of future leaders in the network of colleges and higher education institutions due to the low level of salaries of scientific and pedagogical workers and the lack of competitive admission to a position at an educational institution, new criteria for evaluating creative work and their mandatory adherence. To this can be added the fact that each direction of cultural activity has a time of its origin, development, rise and decline or collapse, due to failure to take into account the emergence of new needs, including forms of artistic expression and the ability to respond to them appropriately.

Instead, instrumental performance in the dimensions of a broadly-based festival movement, and especially - stimulated by the Rivne Regional Philharmonic, grounding our consideration in the regional segment, international concert events aimed at popularizing the Organ, chamber instrumental [7] or jazz art in general [6] in the local environment, provided with bright foreign and domestic musicians with high-quality modern and classical repertoire, wide discussion in the periodical press of performance issues selected for interpretation of works, international contacts of artists, stimulated by the author's analytical research in local periodicals in particular, holding various master classes, through which many local performers joined the relevant cultural environment, formed permanent creative contacts, and most importantly, through numerous creative meetings, discussions, communication with performers and organizers from other countries - formed the need for this type of artistic practice, which became an element of creative industries. And so - this form of spending free time (leisure) became popular in the urban environment, forming a need for organ or chamber-instrumental performance among the local population. Local chamber and jazz groups («От винта», «Вревис», choreographic agency «Edelweiss», other outrageous groups, for example, «Joker», «Village Musicians» (RDGU) or similar pop groups of the local PDM), which actively popularized various forms of instrumental, pop and choreographic performance with the participation of representatives of local authorities, business, education, politics, etc. in various interactive events [8], which stimulated public opinion, drawing attention to this phenomenon.

To a large extent, this practice was also supported by international jazz festivals [9], organized by S. Gemberg (Rivne) and O. Bakovskiy (Lutsk), which quickly formed an artistically educated audience. It was they who invited outstanding professional performers of world class to the regional stage (N. Katamadze, K. Purkuladze, F. Parker, a group of jazz performers from Europe or the USA), involving local business and all interested parties (hotel and restaurant complex in particular) in this process. As a result, Western Polissya turned into an attractive experimental platform for demonstrating a popular art form in the world. And jazz in Ukrainian conditions is mainly an urban cultural practice. Although its frequent cases also extend to Ukrainian villages.

However, the most effective means of stimulating interest in instrumental performance was the constant invitation to performances on the regional stage of leading masters of art from a number of European countries and the USA, who, by constantly participating in various festival (organ or chamber-instrumental) movements, also expanded the imagination of domestic artists about the potential of art, forms of working with visitors (the public), and the need to constantly raise its general cultural level. And only on this basis did a mutual process of stimulating creativity become possible, because the satisfied cultural needs of the public (listeners) stimulated the expansion of the creative proposals of performers. This thesis is confirmed by the fact that many Ukrainian masters of the arts (B. Pivnenko, V. Sheiko, O. Matselyukh, I. Matselyukh, A. Zagaykevich, etc., taken, for example, as participants in regional concert events) have occupied high positions of scientific and pedagogical workers in leading higher education institutions of Ukraine (national music academies) and abroad, thus expanding their own influence on the process of training a new generation of performers. However, this applies only to the sphere of refined professional performance.

Some of them, following the example of their foreign colleagues, obtained academic degrees, thereby deepening the field of their own professional self-realization, expanding their understanding of the potential of the chosen type of creativity or artist who was in their (their) creative priority, giving this process a new vision of performance forms, their role in the formation of world instruments and form creation in general, becoming the organizer of a number of international music competitions and festivals in the homeland of this artist (composer) (Vienna, Salzburg), thus confirming the high reputation of a domestic musician capable of offering an original transcription of the classical heritage of other countries mentally distant from Ukraine. It was they, these masters of the arts, who became popularizers of synthetic genres, in particular, vocal-instrumental music of past eras, classical (traditional regional instrumentation) (I. Matselyukh), since the vast majority of European and American composers have many opuses of this direction, expanding with their help the auditory experience of the public and deepening information about the world cultural space, its use as an important means of intercultural communication, transforming art into an effective factor of international diplomacy, a significant adaptation segment, so necessary in times of war. While in the field of leisure, any processes of popularization of performing, including choral practice, almost stopped altogether.

Such a practice stimulated the process of constant improvement of the qualifications of artists in the form of various master classes, obtaining higher forms of artistic education in other countries, expanded the potential of the language segment of the domestic artistic intelligentsia, raised their level to the best world examples. This, we hope, will accelerate the process of searching for new means and forms of training specialists by the domestic network of art education (updated samples of educational and professional programs, their compliance with modern public demands), will help in the rapid formation of new parameters of educational and artistic experience.

A new type of artist has also been formed in Ukraine, who actively spreads his creativity in social networks (S. Kondrativ, V. Popadiuk - instrumental performance; they are also in other forms), using the unlimited possibilities of information technologies, popular among the mainly young generation. However, this popularization requires a different attitude both to the artist and to the popularization of his creativity, since a series of art programs organized recently in the concert halls of the region have shown a lack of audience, which does not allow to maximally reveal one's own interpretation during the performance, leveling the importance of the fact of presence and spiritual communication, and this, ultimately, affects the financial performance of this artist or artistic collective. After all, such performances stimulate the arrival of concert halls only by listeners who are interested in direct contact (communication) with the artist, which will entail a new format of creative interaction.

To this series we must add the emergence of a new type of civic composer, who has a clear focus on social problems. Let us recall, for example, the work of Z. Almasha, V. Antonyuk, and others, the content of whose work is military confrontation and the role of man in it, and a new symbolic and sound range of musical expression, revealed in the form of symphonic and cantata genres. All of the above has in a certain way influenced the state of amateur instrumental performance, enriched by the widespread use of artificial intelligence and other means of the technical segment, and in this way has made this type of creativity so admirable, that is, it has its followers. However, the development of these processes requires time and a new public opinion regarding possible forms of leisure. In other words, in the current conditions, the development of any type of cultural activity (creativity) for

the general public, and regional practice has fully confirmed this, is possible only if it is «promoted», that is, the formation of a sustainable interest in it, the transformation of this cultural practice in its various forms (direct participation or indirectly) into an important vital need of the participants. And this is possible only if the subjects of this process, that is, the public, have a certain educational and cultural (or qualification) level, increasing its spiritual needs, involving in this process such segments as PR technologies, and therefore - fashion, the prestige of certain forms of spending free time, etc. After all, the modern public (mainly youth) is already formed in other conditions, where «mosaic» culture is an important aspect of its spiritual existence. And only on the basis of the formed interest is it possible to further work with it to involve it in deeper forms or types of art. By the way, the artistic programs of the regional philharmonic society in the first period of the war demonstrated the formation of a stable taste of the target audience of this institution for high forms of art, and not only popular music. Therefore, intercultural communication brought domestic professional instrumental and chamber performance to another level, forming a deep need for this type of cultural practice among the public. While professional musicians should also engage in artistic amateurism, starting this process from school.

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Section III. THE VISUAL CODE OF THE NATION: DISCOURSES, CHALLENGES AND PERSONALITIES OF UKRAINIAN EDUCATION

Visual arts have always aroused admiration for their essence, perhaps precisely because it is one of the oldest types of human cultural practice, a specific sign system that has survived since ancient times, constantly changing and influencing the formation of the visual cultural code of society. On the other hand, this is also helped by a network of regional art studios, exhibition halls or other similar options, where the creative results of their participants are constantly demonstrated, stimulating many to try themselves in this form. And the network of preschool, primary or secondary education is now built mainly on visual arts, as its most emotionally exciting and accessible segment. And the presence in the city of notable personalities not only in the region, but also in the Ukrainian or European sphere of vision and their holding of numerous exhibitions with their subsequent discussion in locations, adds a certain attractiveness to this type of creative self-realization. Therefore, the attempt to reveal the essence of this cultural practice through the prism of the organizational and creative experience of iconic regional figures is due to the appearance of this material. A specific "supplement" to the local segment of consideration is information about masters of Western Ukrainian content, since its inclusion gives grounds to carry out certain correlation measurements of the artist's creativity and organizational and cultural activity, determined by different cultural environments. And although any comparative characteristics are almost always not entirely correct, based on various indicators: art school, creative abilities, traditionality of forms and role in society, etc., the author's task was to demonstrate the influence on the personality of a number of other segments – social challenge, own activity, creative experience, etc.

3.1. VIKTOR GVOZDYNSKY: DIALOGUE WITH TIME THROUGH THE PRISM OF AN ARTISTIC IMAGE

The reasons for the increase in interest in the regional cultural space through the prism of image creation are analyzed; the wide representative range of its artists is emphasized; the work of the modern regional artist of the New Wave and public figure Viktor Hvozdynsky is considered. The emphasis is placed on his diverse exhibition, including international, organizational and cultural, artistic activity, with the help of leading forms of which he qualitatively and convincingly positions himself in the regional and domestic cultural discourse. His leading role in the environment of regional (local) masters of image creation is proved, with the help of various forms of positioning in the cultural space. It is emphasized that social cataclysms stimulated local artists to reconsider their own attitude to creativity, to saturate it with new motifs.

Key words: Viktor Hvozdynsky, regional cultural and artistic practice, art curatorship, fine arts, creativity, exhibition activity, festival movement

Relevance of the study. Each type of society to which people belong is based, as is known, on a certain system of values, which are reflected in its culture, and especially its artistic vector. This value series, of course, is formed by a number of factors, among which the most noticeable is education and its artistic construct, as well as the system of traditions, beliefs, in fact, the cultural environment and many other components that there is no need to even list. On the other hand, which cannot be fully taken into account, since they belong to such a capacious, complex and little-studied concept as the mentality of an ethnos (nation). An important component involved in the above-mentioned concept of «culture» are figures, that is, representatives of this culture, in whose creative activity this complex spiritual characteristic is reflected to a certain extent. It is these people who form the cultural environment in which

a new generation of culture bearers and, in fact, the artist himself grows. And who these people are, what they profess in their creative or everyday work, how often they are exhibited, communicate with young people, and how much their works enter the consciousness of these fellow citizens will determine our future, the recognition of Ukraine as a state that cares about spirituality, or whether it will continue to remain a country whose leaders are of little concern about the creative development of its citizens, as was the case in the previous era. "...The place in history for each nation is determined by one criterion," noted the first Head of the regional branch of the National Union of Artists of Ukraine, Kostyantyn Markovych Lytvyn, in 1995, delivering a report on the occasion of the Shevchenko holidays, "the development of culture. And only works of art that remain in time confirm this place" [2].

So the first third of the 21st century will undoubtedly go down in national history as a golden age for the regions and their artists in this field, confidently confirming the outlined thesis, despite constant social challenges and threats. After all, 5,000 artists officially registered in the National Union of Artists of Ukraine [29] (i.e. professional artists) are an extremely powerful cultural potential for any possible cultural transformations. Both of the artistic Union and society.

One of these is a representative of Rivne visual art, a painter, graphic artist, employee of an art and industrial workshop, a member of the National Union of Artists of Ukraine (since 1985) - Viktor Vyacheslavovich Hvozdynsky. The study of his work is important for understanding the current state of Ukrainian art, because his works reflect the cultural, social and historical aspects of human existence, which makes them extremely valuable for analysis by specialists. Given the rapid development of modern painting, identifying the contribution of this artist makes it possible to clarify the evolution of Ukrainian image-making in the context of global artistic trends. In addition, in the context of cultural diplomacy and the current presentation of Ukrainian art outside the country, his works play an important role in shaping the image of Ukraine as a country with deep and diverse artistic potential. His work demonstrates the connection between national roots and world trends, which makes it not only relevant, but also influential in shaping the modern cultural space. His work occupies a unique place in domestic image-making due to the combination of traditional motifs with modern experimental techniques, and in the context of growing interest in cultural heritage and its adaptation to the latest artistic searches, it becomes an important identification factor that shapes the directions of further development of image-making. While the analysis of his work will contribute to understanding how modern art interacts with national traditions.

Review of recent sources and publications. The regional vector of creativity, especially of artists who chose cozy Western Ukrainian cities, located far from the powerful industrial and cultural centers of the country, as a place for their own artistic self-realization, is less studied due to well-known circumstances, namely, the lack of professional art critics who would make the local space the subject of their interest, the low scientific potential of art structures of regional education, for which such issues would be of professional interest, weak intercultural (scientific) contacts and a weak cultural infrastructure capable of stimulating constant artistic search, with the help of which bright artistic discoveries would become possible. However, globalization factors, social cataclysms, war and other upheavals that befell Ukrainians in the new millennium have radically transformed this practice, focusing attention on specific locations that remain centers of original cultural heritage, which form the general artistic face of Ukraine, which also has a noticeable impact on the artistic system of the European continent. This is largely facilitated, as it may not sound paradoxical, by all of the above, which stimulated the interest of the world community in Ukraine, seeing it as an important segment of the struggle for democratic values.

And that is why the world's organizational, financial and spiritual support for it has become a representative and confirmation of the fact that the world has fundamentally changed and will definitely fight for its own set of values, including territorial integrity, peace and prosperity.

This thesis also has different dimensions in artistic activity. Moreover, in recent decades, it is the regions that have launched many almost unique initiatives and brought original figures to the forefront of history, who are changing the

regional vector of cultural development. Among them is Viktor Hvozdinsky. The studies of foreign researchers in whose countries the works of Ukrainian artists appear include the article by Prof. J. Miller "Contemporary Ukrainian Artists: Bridging Tradition and Innovation" (London, 2020), which reveals the cultural context of the environment in which Viktor Hvozdinsky works, emphasizes his combination of traditional elements of Ukrainian culture with its modern techniques, which creates a new perspective for the perception of Ukrainian art in the international arena. That is, his work, in the opinion of the reviewer, acts as a representative of Ukrainian-European cultural relations. And therefore, it provides grounds for his inclusion in the cultural space of modern European masters of art.

The Italian artist and critic Marco Luccini also speaks about him in an original way in his work "Art and Identity in Eastern Europe" (Rome, 2021), emphasizing that V. Hvozdynskyi, with the help of his paintings, recreates "... not only physical landscapes, but also emotional landscapes that can impress the world community... His works, the researcher emphasizes, integrate national symbols, creating a deep emotional connection between the viewer and the painting, evoking a desire to explore this cultural heritage."

The review article by O. Lyapko ("Artist and Society: Viktor Hvozdynskyi", Lviv, 2020) [18] can also be included in the outlined series of reviews, the subject of which is the identification of the main parameters of the regional artist's creativity in the space of modern challenges and the change in his artistic language under their influence. This context of the characteristics of creativity is continued by the generalizing work of O. Solovey ("Modern Ukrainian Art: New Names". Kyiv, 2019) [22], which analyzes his work in the system of artistic processes of the modern era of Ukraine and outlines the general creative contours of leading masters of art, and an attempt is made to classify them. In this series, one can also mention the catalog "X Triennial of Painting" (Kyiv, 2025). Among the identical explorations of the object of our research are the publications of the author of this book [3], [2], etc., in which an attempt is made to outline the outlines of the creative and organizational and cultural activities of V. Hvozdynskyi based on the results of his exhibitions at different times; his (the author's) journalistic investigations published in leading domestic magazines («Fine Art»), professional scientific publications («Ukrainian Culture: Past, Present,

Development Paths», «Visnyk KhDAK»), as well as a number of author's reports in regional periodicals («Visti Rivneshchyny», «Volyn», «Pravda Rivneska», «Rivne-ekspres», «Volynska Gazeta»), websites of cultural institutions and the Art Union or reports on local TV channels on the occasion of his exhibitions or other organizational events, which always had noticeable publicity [7]. In addition to printed information sources, various online resources play an important role in the research and popularization of his work, in particular art portals and blogs, including the website of the «Rivne Regional Universal Scientific Library», where new works or exhibition and organizational and cultural activities, etc. are regularly highlighted, the content analysis of which was also carried out by the author of this material.

In general, the information base about V. Hvozdynsky is perhaps the most extensive among regional masters of art both in terms of the number of published works (almost 50 items) [11-12], [14-15] and the depth of the researched material, and includes monographic studies, where his work is the subject of special scientific study [19], as well as individual publications about various aspects of his work, exhibition or organizational activities, etc. [20], which appear as a reflection on one or another exhibition. The latter, in particular, contains an extensive review of his art samples in the context of pan-European artistic trends. To this can be added quite colorful information messages about his work, which occasionally appear in the magazines «Art and Time» and «Art Space», or other regional publications in periodicals.

However, only Exhibition Catalogs, if we talk about the current information segment, provide the most operational and most complete (as far as possible in accordance with the thematic range of the exhibited) information about the evolution of his style and the problems of creativity in different historical periods [16], since their material focuses on a specific topic or figure or phenomenon and offers the artist's creative reaction to a given topic. A considerable amount of information about his work also pulsates in its verbal dimension, as a response to one or another artistic exhibition, or organizational practice related to holding plein airs or work as an art curator recently. However, for

the emergence of thorough generalizing works about his work and socio-cultural activities, as well as every artist, as is known, time is needed, that is, an appropriate «historical distance», a cultural retrospective, on the basis of which an objective assessment of the work is possible. However, the creative process and organizational and cultural activities of the artist are currently actively continuing, revealing new facets and objective results, exhibited more and more often outside the country, where they also have an appropriate reaction, and therefore require their understanding and introduction into the general artistic context.

Therefore, the reason for the appearance of the proposed material, the content of which is to reveal the essence of creativity and organizational and cultural activities of V. Hvozdynsky, as well as to generalize its leading directions, was the artist's anniversary, when there are grounds to carry out at least some summaries of creativity and identify further directions of his socio-cultural activities. This was also facilitated by his further active exhibition activity, participation in numerous plein airs (almost 50 over the last 20 years) [11] and reviews of their creative results in social networks, as well as the source base reproduced in new artifacts and various forms of its fixation: catalogs, press releases, poster brochures, information reviews in periodicals and scientific and popular literature, which gives greater credibility and persuasiveness to the formation of the creative portrait of this artist and, in part, is stored in the author's private archive.

The purpose of the investigation is to identify the essence, organizational, cultural and artistic parameters of the work of the famous Ukrainian artist Viktor Hvozdynsky.

Research objectives: to characterize the main stages of the artist's creative biography;

- to identify the interdependence of professional education and further creative achievements of V. Hvozdynsky;
- to consider the main stages of the organizational and cultural activity of this artist;
- to reveal the leading trends that are most noticeable in his creativity and organizational and cultural activities in recent times.

The object of scientific research is Viktor Hvozdynsky as a representative of regional image-making; the subject of research is his organizational and cultural, artistic and public activities in the complex space of today.

The methodology of scientific research is based on the use of general scientific research methods, in particular historical reconstruction, with the help of which it was possible to recreate the main stages of creativity and organizational and cultural activities; the biographical method was useful for identifying the creative environment in which the artist was formed, his broad artistic contacts, actively implemented throughout his life; the culturological method was used to clarify the main forms of activity aimed at the exhibition segment, organizational work regarding the creation of various structures in the region, the consolidation of local masters, etc.

The scientific novelty of the research lies in expanding the understanding of the potential of regional masters of art and revealing their role in diversifying the cultural space, and thus introducing new material from regional artistic practice into scientific circulation, thus forming new outlines of the cultural portrait of the region.

Presentation of the main research material. Viktor Hvozdynskyi is one of the few Rivne artists who, although he has local roots, at least the mentality of the population of Western Ukraine is close and understandable to him (after all, he was born in 1951 in the city of Volodymyr Volynskyi, Volyn region) in a family of repressed people (his mother was evicted from the ethnic Ukrainian lands of Kholmshchyna. In 1956, the family moved to the city of Rivne), but he received his secondary special education (art school, 1966–1970) and higher education (art and industrial institute, 1970–1975, now - KhDADiM) in a practically foreign cultural environment - the russian-speaking industrial and student city of Kharkiv and should have absorbed from that environment his teachers, quite prominent in the republican fine arts - professors V. Bogdanov, B. Kosarev, S. Besedin, A. Konstantinopolsky and O. Martynets [12], – the russian symbolic and semantic range or, at least, its urbanized Slobozhansky color. However, as we see, this did not happen. And he remained a singer of the predominantly Western Ukrainian landscape, or more broadly speaking – of the cultural space, with the help of which he embodies his most secret ideas in a variety of artistic forms. By the way, his diploma work, as is a typical form of preparation for a certification

work, was a new design project for the new Kharkiv Opera and Ballet Theater. Continuing the biographical aspect of the characterization, I will remind you that my father, as the chief engineer of the Rivne Rembudmontazh trust, participated in the construction of a number of architectural structures in the region, including the regional music and drama theater [14]. That is, Viktor grew up in a typical environment of the Soviet intelligentsia and gradually turned to the artistic aspect, which was facilitated by studying in an art studio and the city Palace of Children and Youth.

Further creative achievements are facilitated not only by natural talent, intercultural communication, but also by a higher level of artistic education, which he received in modern times at the National Academy of Fine Arts and Architecture (Kyiv), which currently concentrates representatives of many areas of artistic search, the artistic elite of Ukraine, capable of maximally revealing and influencing the own abilities of the recipient of this education. And these centers - Kyiv, Odesa, Kharkiv, Lviv - create a favorable creative environment for creative competition for Ukrainian artists. They are also attractive for specialists from other countries.

Regarding the object of our research, based on information from social networks, such for him were Oleksandr Milovok, whose artistic and educational trajectory is focused mainly on classical approaches to painting, which to a certain extent also influenced the formation of organizational and technical competencies of V. Hvozdynskyi, deepened or normalized his existing educational and significant professional experience. After all, another (higher) level of professional education is, as a rule, a critical view of previously acquired skills and creative achievements, their comprehension and the basis for further creative experimentation in order to develop one's own artistic language.

To this number of scientific and pedagogical workers, under whose influence the Rivne artist was formed, we also include Volodymyr Nesterenko, whose creative credo is impressionistic techniques, by mastering which one can work productively in various experimental directions, where light and color are the defining segments in the creation of an art sample. Moreover, the constant and long-term creative trips of V. Hvozdynsky to European countries at the turn of the eras, participation in a number of international plein airs, wide communication with foreign cultural environments formed in him the readiness and ability to perceive this artistic technique or system, as well as the desire for constant self-improvement.

While Iryna Boyarchuk, a specialist in the field of contemporary art, stimulated V. Hvozdynsky to continue to form his own style, only starting from the traditional foundations of national (regional) image-making [14]. Moreover, his own vision of the expressive means of contemporary art was actually formed. And the artistically diverse educational practices of the new teachers stimulated the emergence of another, specific segment, built on their own life experience.

And the creative environment of this educational institution with its number of original educational and professional programs, numerous discussions of international exhibitions and specific personal academic achievements, numerous meetings with famous masters of art of this classical national educational institution, not to mention the powerful artistic environment of the Ukrainian capital - is an important basis not only for the further professional formation of the artist, but also an incentive for his own artistic self-determination. While a number of master classes during his studies brought the acquired professional competencies into the relevant artistic system, they only clarified its individual facets.

That is, the artist continued his own formation not only with the help of the traditional lecture-practical system, but also the no less traditional and time-tested system of creating a cultural environment, which remains today the determining basis for the formation of a creative personality, since it contributes to its constant self-improvement. And this aspect of deepening professional education (in adulthood) is perhaps the best suited to the educational artistic doctrine of modernity, since during training the artist not only acquires specific knowledge, but also brings his own artistic system into line with social challenges, giving it new facets.

There is no doubt that over the years, that is, as he gained professional and life experience, expanded intercultural communication, his work underwent noticeable changes, evolution, acquired a variety of colors and a philosophical view of life's problems, but today it remains

recognizable by many admirers, as it carries its own iconic artistic system, on the basis of which an original colorful landscape, watercolor, abstract-decorative compositions, portrait, etc. coexist in it, which confirms the high level of professional skill of the artist. The creative characteristic of Viktor Hvozdynsky, like the biography of every artist noticeable in the artistic field of any era, and especially modern, is diverse and creatively rich, since social shifts and broad intercultural communication and the rapid evolution of the value system of society stimulate everyone to try their own abilities in different roles, to reflect on the most notable events of which they were a participant. Moreover, he is a person who creatively expressed himself in the cultural parameters of two eras or political systems, having significant artistic arguments to confirm his own reputation in each. Moreover, as an artist, he was able to recreate their cultural essence by means of artistic expression, finding in them a lot of positive things, seen through the prism of Ukrainian nature, the creative work of its people, or, conversely, presented an original color experiment in the form of abstract painting, demonstrating the ability of a Ukrainian artist to profess all those artistic principles that his European colleague lives by today.

His professional biography, as already noted, began traditionally for artists of the previous era, that is, it was actively grounded in practical regional organizational and artistic activity, outlined by a certain ideological standard - diversification of the cultural space by means of image creation, which was carried out under the influence of traditional organizational and cultural structures for that era, coordinated by the ideological department of the administrative party vertical, based on a specific location. As an employee of art and industrial workshops (monumental art, classical stained glass), which were, as a rule, the place of formation of the generation of Soviet regional artists, called upon to artistically provide a specific location, he also carried out a number of projects aimed at the artistic arrangement of our city, that is, he participated in the implementation of social contracts, which is also quite positive for a beginner, since it gives the opportunity to learn to react to certain artistic specifics. In this regard, I would like to note his development of the first project for the artistic design of the new (current – S. V.) premises of the Rivne Regional Museum of Local Lore (1978), trying his hand at various types of artistic techniques. He carried out this work together with the former Head of the regional branch of the Union of Artists of Ukraine F. Bobryk [14].

Together with his wife, they initiated the creation of monumental works in the technique of classical stained glass for public buildings of the city (Palace of Ceremonial Events, Palace of Children and Youth, Tractor Spare Parts Factory, etc.), as well as in Ukraine and abroad. Considering that any artistic projects in the Soviet era had to undergo detailed discussion at numerous Art Councils, have many various agreements with the organizational (ideological) structures of that time [10], which required sufficient awareness, possession of appropriate professional skills, with the help of which it was possible to try to convince those on whom creative orders or admission to artistic work in general depended. Therefore, this traditional structure formed, in addition to, in fact, professional competencies, also considerable organizational skills, without which it would also be difficult to declare oneself in art. In the 80-90s, he lived in the Czech Republic, where he not only improved his own skills, but also actively exhibited (more than 10 personal exhibitions) [14].

However, times have changed, and with them the forms of artistic activity and the role of the artist in society, and especially the attitude towards this artist of the state and the general public; the directions of artistic expression have expanded, freed from ideological dictates. However, freedom of creativity is also a rather complex thing that you need to be able to use.

If in the previous socio-political formation, the professionalism of an artist was largely determined by the creative Union, membership in and loyalty to which ensured him the realization of his own artistic works, more or less active exhibition activities, reputation, state honorary awards, and ultimately well-being, and the artist himself had only to actively work on professional self-improvement, especially not experimenting with the artistic form, and qualitatively fulfill the social order, adhering to the given ideological paradigms, then in our time

the stimulating role of creative Unions, at least at the regional level, has been practically reduced to nothing and is often limited only to solving a small range of organizational and creative tasks, usually related to the implementation of the artistic design of administrative buildings and other identical «plans», as well as providing his (union's) exhibition hall for, mainly, anniversary exhibitions. Although this role is quite diverse in terms of regions and depends entirely on its leader, his ability to consolidate masters of art to reveal their role in the cultural space of the territorial community. This is also influenced by many other segments - the mentality of the population, cultural traditions, organizational contacts of artists with local authorities, etc.

Therefore, every artist, and even more so, one who has switched to «creative work» [6], that is, does not work in an educational institution (DHSh, DShm, ZVO) or any other state/municipal structure, work in which stimulates getting used to the appropriate algorithm, performing a multitude of practical consulting tasks, today tries to organize his own exhibitions, participate in various «collective» exhibitions or other, as a rule, multi-vector projects and, in parallel, delve into the essence of modern business, often far from art, etc., limiting and scattering his (creative) time. In addition, quite often the participation of an artist in a particular exhibition is determined not only by the quality or consonance with the era of his own works, but also by purely organizational and financial factors. Therefore, the vast majority of local masters of the brush consider the organization of a personal exhibition or participation in any collective «gathering» as an important form of their own presentation, taking into account the financial segment, which often falls on the shoulders of the exhibitor himself. On the other hand, this state of affairs also has certain advantages - after all, only those who do not see the meaning of their further creative life without this type of artistic activity remain in art.

This form of positioning of a modern artist gives, in our opinion, a more acute perception of life itself, and the problems of the development of art are already seen by the artist from a different perspective, determined by the interaction of artistic creativity and business or other forms that restrain or stimulate the artistic self-realization of a person. Therefore, modern regional artists in the vast majority have notable achievements in traditional forms of painting: landscapes, portraits, still lifes, etc., distinguished only by professionalism of execution or activity in positioning. As for V. Gvozdinsky, his work combines elements of realism, impressionism and abstraction; at the same time, he actively uses various painting media: acrylic, oil, watercolor, which allows him to experiment with textures and color solutions; pays special attention to color; professionally uses the play of light and shadow, creating the effect of volume and realism. Therefore, natural lighting is used by him as an important compositional tool, emphasizing certain details or creating an appropriate emotional mood. Therefore, his landscapes, as experts note [22], often have a multifaceted nature, a special lyrical mood with the help of soft diffused light or a dramatic contrast of light and shadow, thanks to which the viewer feels not only the foreground, but also the depth of space, which creates the effect of presence, and the use of saturated and contrasting shades gives his works dynamism and energy.

In his canvases, one can notice color gradations that only emphasize the depth and volume of the composition, which adds a specific sense of movement. He does not shy away from new techniques, applying elements of digital art, thus opening up new horizons for his own creative self-expression. His work is saturated with deep philosophical and social meanings, based on the themes of human existence, time and space; it emphasizes the issues of interaction between nature and man, its cyclicality; the psychological state of the individual, the struggle for his own freedom and identity. As noted in the preface to his own catalog, "…In recent years, the artist's work has naturally and effortlessly continued the best artistic traditions of Ukrainian

landscape painting, laid down by P. Levchenko, S. Vasylkivskyi and M. Burachek" [23, p. 12], who, as is known, experimented with light. It is enough to review in this connection his works of recent years, where the symbolic blue background is dominant: "Autumn Park" (oil on canvas, 63x82, 2009), "Mezhyrytsky Monastery" (oil on canvas, 59x59, 2007), "Gorodok Bell" (oil on canvas, 65x83, 2009), "Gorodok. Blagovist" (oil on canvas, 62x82, 2007), "Spring Morning" (2020) and other art samples of similar "natural" or sacred issues. And it is as a landscape painter that he is also quite noticeable in the cultural landscape of Ukraine and abroad [4].

Victor Hvozdynsky is an active member of the local Union of Artists of the National Union of Artists of Ukraine, since, starting from 1973 (Kharkiv), he has been constantly exhibiting. At the same time, 24 of his presentations fall on the Soviet era (6 personal) and more than 70 – on the modern period (25 personal), which provides an opportunity to maximally reveal his own reputation, try himself in different styles or techniques (Republican Exhibition of Young Artists, Zaporizhzhia, 1977; All-Union Exhibition of Watercolors, , 1984; personal exhibition "On the Paths of a Botanical Expedition", Rivne, 1987), or demonstrate a number of other artistic techniques: All-Ukrainian Art Exhibitions "Folk Modern" (Chernivtsi, 2015, 2018 and 2021); the exhibition of participants of the international plein air «Cossack Levada», organized on the occasion of the 100th anniversary of the founding of the Ukrainian Academy of Arts, Kyiv, 2017), or the I (2012), V (2017), VI («Art-Act», Chernivtsi, 2019) exhibitions of abstract painting, etc., which also had a certain resonance and confirmed his professional positioning in the cultural space, as evidenced by noticeable publicity in professional periodicals [19]. However, there are some nuances here too.

If his first exhibitions took place in prestigious or, at least, well-known cultural centers of the USSR, such as Moscow, Minsk, Kharkiv, Kyiv, Lviv, Zaporizhia, as well as Prague, Most, Šumperk (EU), demonstrating a diverse balance of artistic expression in various creative systems and types of techniques surrounded by a considerable number of exhibitors from a fairly wide geographical field, and therefore - their artistic practices, then in modern times (at least since 1989) his exhibition activity (a series of personal exhibitions) is unfolding mainly in Polish and Czech cultural centers - exhibition halls of Piotrków-Trybunalski, Prague, Most, Jeseník, Šumperk or Rivne, Lutsk, Ostroh, Chernivtsi, Ivano-Frankivsk or other, already Ukrainian cities, in the exhibition series of which V. Hvozdynskyi appears as a self-sufficient European artist with a fully formed artistic a system based on national soil.

Although in this expositional («geographical») direction one can also find London (gallery of the Ukrainian Catholic Department of the Holy Family as part of the exhibition of Ukrainian artists «Britain with Ukraine», 2022), Chelsea (charity exhibition «Help Save Lives», Great Britain, 2023), «Ukrainian charitable event» young Chelsea Bridge Club, February 2023), as well as Lublin, Warsaw, or Kovel, Dubno, Rivne - in the form of an international artistic presentation of contemporary art, prestigious and quite ambitious even by the name of the project - «Epocha Masters» (2017), or a series of all-Ukrainian exhibitions in Kyiv (2012, 2016, 2017, 2018, 2019, 2020), in particular the First Art Exhibition of Abstract Art (2012), of contemporary Ukrainian art (2016) etc. And this demonstrative and respectable series for the artist is a convincing argument in favor of the high professional level of the implemented projects and exhibited works.

Several recent exhibitions can also be considered landmark in his professional career, presenting them in retrospect, in particular, as evidenced by social networks, the Venice Biennale (2022), where his own work was once again presented on the international stage, drawing attention to Ukrainian art in the context of modern challenges. Moreover, the above-mentioned platform for world presentation is not only one of the most prestigious, but also the most influential in the field of world image-making. And within the framework of this grandiose artistic presentation, as is known, many other international exhibition projects are organized, where each participant can feel the "world breath" of creativity, and on the other hand, become an ambassador of domestic artistic practice. And participation in this event can be considered not only in the context of one's own positioning, but also as an important space for intercultural dialogue [26]. Therefore, participation in it/them helps to position one's own artistic series in a different organizational dimension. In general, recent years have given Ukrainian artists the opportunity to radically change their own system of cultural coordinates, become recognizable in the modern European space, have a sufficient number of professional reviews from foreign colleagues about their own positioning, etc. In other words, to form their own artistic trajectory.

This series also includes the art festival «Art-Ukraine» (2022), the purpose of participation in which was not only to demonstrate their own creative achievements, but also to establish permanent contacts with art critics and art curators, which is

clearly evidence of creative maturity; as well as participation in the group exhibition «Art Today» (Kyiv, 2021), which focuses on works (topics) that focus on issues of national identity and social issues, which are increasingly relevant in the new millennium. This context was also deepened by another personal exhibition "Imprint of Time" (Lviv, 2020). However, its textual parameters were limited to the themes of social memory and cultural heritage, wrapped in a philosophical segment, most characteristic of a mature artist, outlining in its issues his own directions of vision and research of national history. To the number of socially acute issues, which completes the "social" circle of presentations of recent years, another personal exhibition "Awakening of Nature" (Odesa, 2019) was added, the thematic content of which focused mainly on current ecological and natural issues, the color scheme of which, used to recreate the beauty of Ukrainian landscapes, at the same time "emphasized" their vulnerability, the need to preserve the biosphere, thus going beyond the boundaries of only the national dimension. That is, his works become a specific reflection of the social context of Ukraine, demonstrating how domestic art can serve as a platform for discussing important social problems of humanity [18].

Identification for his inclusion in the regional cultural space can be considered participation in international exhibitions held on the occasion of the anniversaries of figures of domestic culture, the so-called «memorial» series (art exhibition dedicated to the 85th anniversary of the birth of the famous Ukrainian historian and archaeologist B. Voznytsky (Dubno, NIKZ, 2021), to whom Ukraine is infinitely grateful for his outstanding organizational and methodological and significant practical role, that is, direct participation in the restoration work of several architectural structures in the Lviv region: Olesky Castle and its monastery, as well as the cultural and archaeological palace complexes of Zolochiv and Pidhirtsi. To this can be added his outstanding role in their artistic content). We can also mention the original exhibitions on the occasion of the anniversary of the sculptor G.-Y. Pinzel («In the Paths of Pinzel», Lviv, Buchach, Rivne, 2020) - «Michelangelo in Wooden Sculpture», in the dissemination of information about which, as well as the collection of whose monuments, the aforementioned Borys Hryhorovych Voznytskyi also actively participated. After all, the Olesky Castle Monastery is perhaps the richest treasury of the concentration of the works of this genius, the artifacts of which require active research work and further popularization and introduction of its monuments into cultural circulation. And this is perhaps the most important component of the future cultural attractiveness of this location. A notable role in this process was also played by Lviv art critic Roman Yatsiv - a frequent guest at the presentations of Lviv artists in the Rivne gallery «Euro-Art».

To this list of merits of B. Voznytskyi, one can add his organizational activities while performing the duties of the General Director of the national cultural complex «Lviv Picture Gallery», in which position he did a lot to popularize cultural heritage and introduce it into scientific circulation. And whose name it (the gallery) bears today. Therefore, the active participation of V. Hvozdynskyi in such events is evidence of the high social activity and political culture of the artist and public figure.

In this dimension of iconic positioning, we recall the anniversary exhibitions on the occasion of the 145th anniversary of the birth of Lesya Ukrainka (Lutsk), the 70th anniversary of I. Mykolaychuk (Chernivtsi, 2011) or the 360th anniversary of the Battle of Berestets (Lutsk), or the 100th anniversary of the founding of the National Academy of Arts (Kyiv, 2017), in which the selection of works was carried out much more critically. One of the leading themes of V. Hvozdynskyi's contemporary work is Time in the diversity of its manifestations, which is reproduced not only through the depiction of traditional architectural ruins, old buildings («Old Rivne», 2019), which symbolize the past, but also, as reviewers emphasize, the change of seasons, which also demonstrates the cyclical nature of being. Thus, his paintings seem to remind us of the transience of time, while emphasizing the eternal values around which the human living space and art as its active formative segment revolve.

His thoughts are also permeated by philosophical issues (the thematic collection "The Circle of Life", exhibited for the first time in such a volume at the Rivne OUNB ROR, 2021-2022; subsequently repeated many times in different cities, including in 2022 in the form of a personal

exhibition). After all, such a perspective is primarily evidence of the artist's creative maturity, the formation of his specific artistic language and stable forms of positioning in the spiritual space, a view of life's problems from a certain historical distance. Therefore, his works of this direction and time evoke in the viewer a wide range of emotions - from joy to sadness, reflecting the complexity and depth of human nature and its interaction with the surrounding world, or understanding of current problems of the present. In other words, this work becomes a complex interweaving of technical mastery with traditional cultural segments and intellectual modernity, which makes it possible to see in his artifacts not only typical works of art, as the result of the artist's creative reaction to a particular phenomenon or event, but also to perceive them as high cultural samples, filled with deep socio-philosophical meaning.

He is also one of the few masters who continues, so to speak, a "creative competition" with another original regional artist, Oleksandr Bobryshev, who entered the top 10 watercolorists in the world according to the relevant rating (2019), dedicating two of his own personal watercolor exhibitions to this direction (2023, Rivne OKM and ROUNB ROR) [9] and participating in the Ostroh Art Vernissage (2023-2024). After all, this technique requires a high level of professional skill and a clear understanding of the composition, since technical corrections in it are practically impossible. And in this regard, thanks to the subtle blurring of colors and gradation of shades, his canvases acquire a special glow, which gives them original pictorial expressiveness [9], takes them to a higher level of perception and comprehension. This series, if we use a historical retrospective, can also include three more specialized exhibitions of the same direction, in which V. Hvozdynskyi showed himself to be a notable specialist in the outlined type of creativity (Republican Exhibitions of Watercolors, Kyiv, 1981, 1985 and the All-Union Similar Exhibition in (Azerbaijan, 1984). And in this regard, such a comparison is interesting in its own correlation, because it shows his author's «technical» evolution and role in a diverse creative environment.

It is impossible not to mention in this list the landmark exhibition on the occasion of the Artist's Day (2024) under the general title «Famous Ukrainian Artists of Modernity», where the content of his work, based on the available artifacts, was a wide artistic experiment, polarity of expression, an attempt to find in each direction (style) the most suitable for his own vision or time creative expressive segments. And this is what distinguishes the object of our study from other artists as one capable of a wide creative search in artistic form. A retrospective analysis of his work, based on scattered information in social networks, as well as individual professional investigations [20], [16], [22-23], where such issues are the subject of special reflection, provide a basis for determining the main directions or styles of artistic search, which, in the author's opinion, can be formulated as follows: realism (to which we attribute mainly early works, the content of which focuses on the reproduction of cultural reality. This is, so to speak, an «educational», starting direction, necessary for the further development of one's own style, through which virtually all artists pass); abstractionism (the next period of creative search, the content of which is the rejection of specific forms in favor of emotional and symbolic expression); symbolism (the author's vision is based on the use of archetypal images and metaphorical plots, which makes his art samples ambiguous and open to further interpretation); expressionism (the essence of which is the prevalence of evolutionarily saturated images that convey the author's inner state and the corresponding social contexts).

All these styles are usually available only to a high-class artist, in which he convincingly demonstrates his own ability for creative experimentation, forms and depth of mastery of the artistic language.

Based on a certain structural component, the main thematic directions of consideration of his work can be formulated according to the following vectors, each of which has many forms of reproduction and was directed, most likely, to the appropriate fulfillment of a specific author's task:

- landscape painting, in the art samples of which the evolution of artistic search from a realistic depiction of nature to an expressive reproduction of the atmosphere is traced, in which the evolution of artistic technique is most noticeable;

- portrait genre, the content of which is based on the identification of psychological aspects

of the portrayed, noticeable through the prism of color scheme and composition. It is «confessed» by the artist practically throughout his entire creative life;

- sculptural experiments, the essence of which is the combination of painting technique with three-dimensional forms;

- abstract cultural artifacts, which can be considered the culmination of his stylistic searches, as well as further experimentation in artistic form. This is, so to speak, a kind of summary in mastering various types of artistic techniques and an important creative «crossroads», after which the artistic language acquires a certain statics, and all its experimental components remain only means of its technical enrichment.

There is no doubt that the given structural scheme may have many errors, since it does not take into account something, since it is based on superficial impressions, which from the point of view of the artist himself «look» or are seen somewhat differently. However, in general, it reproduces the main parameters of V. Gvozdinsky's work and provides an appropriate angle of view on his work, demonstrating the breadth of vision of life and an attempt to give its forms their own interpretation.

Taking into account the content of his work in a historical retrospective, reproduced in intensive exhibition activity [11], the thematic series of which was arranged by V. Gvozdynskyi himself, and the above classification, it is possible to identify the main directions in the evolution of his creative style, the duration of which is, as a rule, within 15 years:
- the "realistic" period (1980-1995), characterized by scrupulousness (accuracy) in the transfer (reproduction) of details, as well as the use of classical compositional solutions and oil paints, which was noticeably influenced by the acquired artistic education. This is the level through which, it seems, every artist passes, demonstrating the acquisition of his own classical school;
- transition to symbolism (1995-2010), a distinctive feature of which is the enrichment of artistic works with numerous metaphors, the use of color symbolism, as well as the emergence of new compositional techniques and further professionalization of artistic expression. This direction was undoubtedly influenced by the artist's numerous foreign trips, communication with foreign masters, participation in plein airs and exhibitions outside the country, which not only enriched his artistic language, but also put him on a par with artists from a number of European countries;
- abstractionism and expression (from 2010 to the present), the content of which is the active use of texture, non-standard color solutions and dynamic forms, which also remains a sign of further professionalization of creativity, characterizes its enrichment with the results of broad intercultural communication, a new educational segment. This seems to be the creative dimension that almost all artists strive for, but later, having acquired (mastered) possible forms of creative self-expression, they return to their own origins, enriched by a variety of means of expression.

The most characteristic of V. Hvozdinsky, based on the thematic range of his exhibitions, is the combination of symbolism and expressionism. After all, his works often contain a deep metaphorical construct, reproduce the psychological state of the character and reflect the internal dynamics of the composition through the color palette and expressive brushstroke. He fully combines elements of realism with abstract motifs, which allows him to create unique visual images. This is convincingly noticeable in one of his latest (spring-summer, 2024, 02/25/2026, KZ «Rivne OUNB» ROR) personal exhibitions [4], and especially [14], which transformed the institution itself from a traditional library into an extremely bright intellectual center. By the way, the last personal anniversary exhibition of paintings (25.02.2026, KZ «Rivne OUNB») turned into, so to speak, the apotheosis of the artist, since he approached his own anniversary formed into a high-class specialist with a wide range of forms of creative expression, an original artistic language, becoming a landmark figure in the field of national image-making.

The characteristics of the color scheme of the subject of our study, as an important expressive aspect of his work, according to researchers [22], [13] remain:

- the use of saturated color shades, which create the impression of depth and emotionality and allow you to convey a wide range of psychological moods - from joy to sadness;

- harmony of «cold» and «warm» colors, in the use of which there is a successful combination of «warm» (yellow, red, orange) and «cold» (blue, green) shades, which creates a dynamic contrast

and, at the same time, harmony, involuntarily leading to the emphasis of the idea of each exhibited painting;

- emphasis on natural colors, the basis of which is natural natural shades;
- emotional expressiveness is emphasized by the fact that colors in his works act not only as a decorative segment, but also serve to convey a certain emotional content. For example, dark, gloomy shades emphasize sadness or loss, while bright colors convey joy and hope;
- symbolism of color – another typical feature of V. Gvozdinsky's work, who uses them "symbolically", that is, for example, red can symbolize love and struggle, while blue – peace and tranquility, which also forms an appropriate attitude towards his works, makes them multifaceted and deep, stimulating the viewer to appropriate reflections. In other words, the artist's color scheme is an important element of his artistic language, actively influencing the creation of an emotional connection between the work and the audience. Perhaps that is why he chooses the open air as the best place (stimulus) for creative work, which gives freshness of colors and sensations, natural colors, that is, naturalness (authenticity), which he transfers to his own communication. At the same time, we note that the scheme proposed above is also constantly changing in its modern segment, because V. Hvozdynsky, as an artist, also evolves in style or color scheme, since his creative search is aimed at exploring new forms and means of artistic expression, meaningful accents and technical and technological possibilities.

The evolution of his style is also due to the desire to adapt his own creativity or artistic system to the changes and needs of society and is conditioned by individual emotional experiences, as well as the influence of world artistic trends that have arisen today in connection with the new status of Ukraine in the world community and its intercultural communication associated with the war.

This also applies to the color (color) range of Viktor Vyacheslavovich's works of art, which, according to art historians (L. Savchenko), evolves along with his creative searches and experiments, in particular:

- his realistic canvases are distinguished by the naturalness of color and the expediency or accuracy of tonal measurements;
- symbolic art samples, as noted by researchers (I. Goncharenko), have a deeper palette, where each shade carries a certain conceptual load;
- abstract works are distinguished by contrasts, bright color segments and dynamic strokes. Accordingly, in the technique of execution, there is a transition from classical oil painting to the use of mixed techniques, in particular, a combination of acrylic, collage and textural materials. At the same time, in recent years, V. Gvozdynsky has been actively and productively experimenting with digital technologies in his painting practice, thus confirming his inclusion in the general trends in the development of European painting practice.

In other words, in this direction he professes the principle of P. Picasso that "art is not a reflection of reality, but a means of seeing it differently" [28].

Oddly enough, among local HEIs, whose educational and extracurricular programs should include artistic segments, the least "artistic" institution pays the most attention to art – the University of Law of the V. Koretsky Kyiv University of Law of the NAS of Ukraine. After all, it was under its patronage that many artistic presentations have recently taken place, including Viktor Hvozdynskyi's (personal still life exhibitions, 2023, "Flower Vernissage" and various exhibitions in 2022-2021, 2019).

By the way, this institute, and especially its main office in Kyiv, on the initiative of the current rector, Professor Yuriy Boshytsky, constantly organizes numerous forms of artistic events (the most resonant of the last ones took place in Kyiv at the end of February 2025), including musical ones, as well as the release of "artistic" CDs for "their" higher education graduates, thus preparing a new generation of legal specialists with a high artistic reputation in Ukraine and trying to occupy a high position in the youth environment, which among its own priorities also professes the artistic component of spending free time. Therefore, exhibiting in this environment also provides our author with the opportunity to compare his own thematic series with other artists. In this space,

I would like to note that O. Kashshay (Mukachevo), V. Voytovych, T. Kulish (Rivne), and others, whose work is the subject of study in this book, demonstrated their own creative achievements.

In other words, throughout the entire period of his stay in the cultural spotlight, Viktor Hvozdynskyi has positioned himself quite confidently in the space of modern painting, testing various artistic techniques, forms and colors.

Trying to find the grounds for revealing his creative inspiration, we can recall that his favorite center of exhibitions is the Czech Republic [15]. It was there that he held many notable personal exhibitions, in particular in the cities of Prague (1988, 1990), Šumperk (1989, 1991), Most (1990, 1992), Jeseník (1993, 1995, 1997, 1999), the exhibitions in which became a discovery of Ukrainian painting for the European viewer and a stimulus for the further creative search of the domestic author. His personal art presentations also took place in Rivne (1985-1986, 2010-2013, 2016, 2019-2023, 2026), Ostroh (2011), Lviv (1985), Lutsk (2012), Dubna (2021), etc. I would like to note that his anniversary exhibition in February 2026 took place almost simultaneously in two locations: the KZ «ROKM» and the KZ «ROUNB» of the ROR and had significant publicity.

His participation in a number of «collective» thematic exhibitions was also noticeable («Over Horyn», Rivne, 2000, Minsk; «Colors of Polissya», 2003, Piotrków-Trybunalskiy. We should also add to this diverse exhibitions in Lutsk and Ternopil, held in 2006-2008; «Colors of Ukraine» - Olsztyn, Poland, 2008, «collective» «mood» exhibitions dedicated to still lifes by local masters (V. Hvozdynskyi exhibited «Still Life with Daisies» and others), exhibitions of Ukrainian and Polish artists (2004, Poland), jubilee exhibitions, dedicated to the 20th anniversary of the state independence of Ukraine (Lviv, Vinnytsia, Ivano-Frankivsk), etc., where his creative achievements were also duly noted by colleagues and art critics. [15]. That is, constant movements (travels) across countries, participation in numerous plein airs, biennales and other forms of creative communication of masters of art give him more and more new impressions, which are later reproduced on canvas or paper. This is also evidence of the active role of the artist in the space of contemporary culture.

And in this regard, the country or regional location where the results of creativity are exhibited remain, most likely, not only a place of one's own positioning, but also an opportunity to once again compare one's own creative achievements with the established regional practice of the country, to feel the reaction of another audience to one's vision of a specific artistic problem. For example, let us recall the 1st International Plein Air Painting «In the Artistic Paths of G.Y. Pinzel» (2020), the Carpathian Plein Air in the village of Tyudiv, Vyzhnytsia, Pidzakharichy («Golden Autumn», 2021) or the International Plein Air Painting «Volyn Historical" (Rivne, 2017), which was curated by V. Hvozdynsky [7], [11], which are distinguished, among other things, by the broad verbal communication of the artists. Among the artist's other curatorial achievements are the projects "Great Volyn", "Art Treasury of Ukraine", etc.

It should be emphasized that as a result of these plein airs, more than 100 works by the artist have been added to museum and private collections. Many of this original form of positioning was also organized in the spiritual center of Zarvanytsia (Ternopil region), after one of which the exhibition was visited by the Head of the UGCC, His Beatitude Sviatoslav Shevchuk, as well as more than 60 thousand pilgrims for two days [14]. The result of the plein airs in Zarvanytsia was the creation of an art gallery in its Spiritual Center, as Andrey Sheptytskyi once bequeathed.

This series was joined by others, with no less notable publicity: the already mentioned International Biennale of Contemporary Art (Venice, 2018), the "Ukrainian National Exhibition" (Kyiv, 2019), the personal exhibition "Color and Time" (Lviv, 2020), "Contemporary Ukrainian Artists" (, 2020), the art festival "Form and Emotion" (New York, 2023), the All-Ukrainian Triennial "Folk-Modern-2024", the VII All-Ukrainian Triennial of Abstract Art "Art-Act" (Chernivtsi, 2022), the already mentioned exhibition dedicated to the Artist's Day ("Famous Ukrainian Artists of Today", 2024), as well as international events ("Color XII", Volodymyr-Volynskyi, 2021) and "Historical Volyn" (Rivne, 2017), «Verkhovyna-2015», «Kozatskaya Levada» (Tulchyn, 2017), etc. In other words, the constant change in his own forms of positioning, the appearance in his environment of new artists with a different view of the problems of the functioning of regional image-making, and therefore the expansion of the tactical and technological characteristics of creativity, only add other «colors» to his own creative and organizational and cultural palette, remaining an important stimulus to creativity. And therefore, he continues to maintain leadership in the amount of work developed and exhibited not only in the Art Union, but also in the cultural space of the region as a whole. And he sees art as an important tool and means of further interaction with reality.

Let me remind you that today these exhibitions, in addition to everything else (organizational or publishing segment), are also quite expensive events for the masters themselves, in which neither the state nor the Art Union, if we are talking about the organizational and financial segment, practically do not participate. This also applies to the search for information about the geographical «palette» of future exhibitions.

In general, the creative self-realization of local (although this practice exists all over the world) masters of the brush or chisel was greatly facilitated by their creative internship, organized for representatives of the visual arts in the picturesque city of Piotrków-Trybunalski, initiated in 2003, sculptural plein airs in Wierzbica and Sejno (Poland), painting and photography plein airs in Prešov (Slovakia), as well as numerous other organizational and cultural events held in Sumy, Ivano-Frankivsk, Bohuslav, Volyn, Ternopil, Trypilly, etc., co-organized by V. Hvozdynsky (the total number of participants in which exceeded 50, of which 15 are international) [11], where not only natural factors, but also creative communication with specialists add a lot to the formation of the artist's artistic experience and taste. I hope that this is perhaps the best form of professional growth in the conditions of modern Ukrainian realities, since after the event, artists must demonstrate their own result obtained in the process of interregional or international communication, hold joint discussions with the involvement of the general public. And during such communications, many professional segments are acquired, which are almost impossible to obtain in the currently existing traditional forms of art education or advanced training.

Since 2011, this practice has acquired a certain stability, that is, systematicity or rhythm, and 4-5 events per year have become a creative norm for V. Hvozdynsky [11], stimulating him to constantly be on the cutting edge of the times, to be in high professional form. Thus, an appropriate cultural environment is formed, the geography of events is expanded, many new techniques are acquired, and on the other hand, this organizational form becomes an important factor in cultural diplomacy, the dissemination of information about Ukraine in the world; a powerful exchange of artistic experience is carried out, which contributes to the transformation of the cultural segment into a significant adaptation factor that affects the easing of political tension in the environment, forms a new cultural reality.

At the same time, a number of plein airs are also aimed at the social aspect, in particular, support for the Armed Forces of Ukraine. In confirmation, we recall the 1st All-Ukrainian painting plein air in Zarvanytsia "To You, Mother of God!", as well as a number of others: "Bayda SISN" in Zbarazh, Vyshnivka (2015), Zalishchyky (2023, Ternopil region) or "Vorokhtyn Autumn" (Ivano-Frankivsk region, 2023) [11], or honoring the memory of colleagues (V. Sydoruk, painting plein air in Irpen, which is in the Kyiv region, in 2019), etc. I would like to note that artists have broader organizational and creative opportunities for their own presentation or acquisition of new creative experience than their colleagues from any other art forms.

Their thematic diversity and intensity make it possible to form even a specific classification system, with the help of which it is possible to identify and implement a number of issues (creative tasks) that are most relevant in a particular artistic environment.

The main parameters of the subject range of exhibitions. In our version, this can be presented as follows, including the most notable ones: "historical" plein airs, the task of which is to familiarize with and popularize historical and cultural issues (IV international plein air in Dubna, Ostroh, Korets, Peresopnytsia, Novomalyn, Derman, Mezhyrychy, etc.), the purpose of participation in which is to correlate one's own vision of the regional segment through the prism of the creativity of other participants; "pictorial" ones – aimed at mastering specific skills and fixing natural monuments on canvas ("Spring Morning", 2020, "Dubensky Castle", 2024, "Golden Autumn" – Vyzhnytsia, Pidzakharichy, Tyudiv; "Environs", Oryshkivtsi village, "Spring in Bukovel" (2021) and others); «sacred» - the leading goal of which is to concentrate artists' attention on the spiritual segment of the regions («God's Foot», Pochaiv, 2012) or «God's World as Easter», etc. And in this regard, international meetings in Pochaiv, Zarvanytsia, Korets, Svyatogorsk, Dubna, Ostroh, etc., that is, the leading centers of world Orthodoxy, also have their own deep meaning; after all, three of the five world spiritual centers in the form of Lavra are located on the territory of Ukraine; «international» plein air meetings, which are based on intercultural communication, participation in these projects of foreign masters,

during communication with whom the thematic range of techniques, «technological» characteristics of creativity are noticeably expanded, the necessary intercultural dialogue is established [15], that is, everything that did not exist in Ukraine before the beginning of the 90s.

They are based on characteristic tasks, driven by the desire to solve a specific artistic problem. For example, let us recall the international plein airs in Ostroh, Dubna, Korets, Peresopnytsia, as well as "Verkhovyna-2015", "Volyn-historical, 2017" (Rivne), "Cossack Levada" (Tulchyn, 2017), "In the Artistic Paths of J.-G. Pinzel" (2020) or "Color XII" (Volodymyr-Volynskyi, 2021), even the names of which already form the corresponding direction of vision of the problem. To this series we can add a number of similar events in Chełm (Poland, 2012, 2022) or "Ukrainian charitable event" of the Young Chelsea Bridge Club (Great Britain, 2023), etc., the results of participation in which were, in the vast majority, a discovery for both Ukrainian and foreign artists [11]. For some, it is a change in the perception of Ukraine as a country with a powerful and thematically deep artistic range; while for others, it is the proximity of their own artistic techniques to Western European cultural practice. For example, the above-mentioned IV painting plein air "Painted Irpin-2019" (8-18.05) brought together 40 artists from Irpin, other cities of Ukraine, as well as Slovakia, Germany, the Baltic countries, and Azerbaijan and provided everyone with the opportunity to observe the amazing process of creativity for 10 days, and at the same time become an organizer of master classes or take part in them directly, review the results of the artists' work at a specially organized exhibition after its completion, etc. [25].

In other words, contact and interaction are the factors that have turned into an original cultural phenomenon capable of being noticeably enriched by the artistic intellect of the world community; and in the first third of the 21st century they helped Ukraine expand its own cultural potential through the mastery of new technologies and artistic techniques by its artists, exhibition experience, management skills, etc., to adequately present Ukraine on the international stage, thus accelerating its path to a wide European cultural field. In this regard, it is impossible not to mention a number of similar events launched in 2006 in the region under the name «Historical and Natural Pearls of the Rivne Region», which also became an effective form of creative self-realization of regional artists and in which V. Hvozdynskyi constantly participated (until 2016 inclusive). The summer creative journey «On the Paths of Ostrozhchyna» has also become traditional in the region - another creative meeting of artists-representatives of regional art, where the practice of artistic discussions continues and original works or ideas are born. And it is in such meetings that the formation or consolidation of the group takes place, and peculiar artistic «workshops» of specialists arise.

I would like to note that a similar form of creative growth of artists was used for many years by the famous Kyiv art critic and artist, Honored Artist of Ukraine, Doctor of Philosophy, Professor of the National University «Kyiv-Mohyla Academy», Honorary Academician of the National Academy of Sciences of Ukraine Olga Petrova, gathering young masters of the brush for plein airs at the Svyatogorsk Assumption Lavra and its surroundings, and thus not only involving the young generation in new forms of seeing art through the prism of professional communication, contemplation of works of art, deepening the many professional segments in various forms of positioning of masters of art, but also replenishing or forming the unique art collection of the Lavra with modern examples of domestic image-making, mainly grounded in the nature of the territory of the Siversky Donets.

So, all this makes it possible not only to see a different symbolic and semantic series, nature or cultural monuments, but also to join local masters in other cultural systems or techniques, to study a different creative style, to feel the competitive spirit of the environment, to communicate in a creative environment and to see many more things that you would never be able to acquire while staying in just one city or town. And certain managerial skills regarding the promotion of your own cultural product in such an environment are acquired much faster and more effectively. And most importantly, as the domestic philosopher Hryhoriy Skovoroda once noted, "…if you master the art of communication and meet a like-minded soul, then a person can be not only happy, but also the happiest."

Summing up V. Gvozdynsky's participation in numerous forms of self-improvement and artistic demonstration, his high social activity, because in the current conditions it is not only an effective means of expanding the artistic worldview, but also an expensive and exhausting segment,

given the intensity of their implementation, it is necessary to focus on specific artistic samples. Actually, one of the notable personal exhibitions of Viktor Gvozdynsky of the modern era, the theme of which allows us to trace a certain evolution of the artist's creativity, took place in Rivne on February 25, 2011 in the exhibition hall of the regional museum of local lore, where local artists are traditionally exhibited and ethnographers demonstrate their achievements, fulfilling a number of target programs of the regional council. Its issues, as always, were quite broad and allowed us to look at the next stage of the artist's life in its reproduction on canvas or paper. In particular, his project for the reconstruction of a famous monument of landscape art of national importance, located in the village of Goshcha (Rivne region) and prepared by him back in 2000, was presented here.

One of the leading thematic lines in the artist's creative manner is nature. He masterfully conveys the natural features of not only the Rivne region, but also Podillia or the Carpathians, which remain almost his second small homeland. In addition, the artist's vision of natural segments of one region, which, at the same time, is a representative of another, forms an original dimension of the vision of the natural environment. And constant participation in plein air is another important segment of gaining creative experience in this direction. His works are filled with air, light, lightness, which is achieved due to the filigree mastery of watercolor and other painting techniques. He creates an atmosphere of peace and harmony, recreates the beauty of Ukrainian nature not only through its external features, but also its internal spiritual content.

Returning to the aforementioned exhibition of 2011, we can focus on still lifes. In this context, the following art samples seem interesting: "On Makovia" (60x80, oil on canvas, 2008), "Winter Evening" (50x70, oil on canvas, 2011), "Still Life with Strawberries" (80x60, oil on canvas, 2011), "Solemn Still Life" (98x86, oil on canvas, 2011), "Ukrainian Ceramics" (97x102, oil on canvas, 2011), "The Month of June Has Come" (60x47, oil on canvas), "July Still Life" (oil on canvas, 80x60, all – 2011) and others, professionally executed in a restrained color scheme.

An important place in his work is occupied by the theme of the Ukrainian village as a center of tradition, deep mental characteristics. He often turns to rural motifs, conveying the everyday life and traditions of the inhabitants of small settlements, where the local nature of the people is always more clearly manifested. Through the prism of everyday life, he reveals a deep philosophical thought: the unity of man with nature, respect for traditions and heritage, love for his native home, that is, the culture of everyday life. So in this regard, his works carry an emotional and symbolic subtext; they not only reproduce certain scenes from life, but also reflect the inner state of the Ukrainian soul. Most of his paintings, even with a superficial acquaintance with them, exhibited at this exhibition, have a fairly simple plot. This is noted by all those who visit his exhibitions regularly, and those who only undertake to analyze these works: "Winter.

Meeting with Spring" (50x70, oil on canvas), "Mezhyrychi" (63x85, oil on canvas), "Cloudy Day" (50x70, oil on canvas, 2011), "Church of Vyshnevets" (oil on canvas, 50x70, 2010), etc. His landscapes captivate with their color scheme and this is noticeable in a considerable number of paintings: "Spring Landscape" (55x58, oil on canvas, 2009), "Through Valleys and Meadows" (63x83, oil on canvas, 2010), "Changeable Autumn Season" (50x70, oil on canvas, 2011), "Blue-eyed Autumn Goes Randomly" (70x90, oil on canvas, 2011).

Many of his paintings are inspired by Carpathian motifs: "Quiet Autumn in the Carpathians" (63x83, oil on canvas, 2010), "Carpathian Farthers" (60x80, oil on canvas, 2009), "Winter. 2009" (50x70, oil on canvas), etc., or by local issues: "Symona Petliura Street" (Rivne, 45x60, oil on canvas, 2009), "Old Rivne", etc. In general, Viktor Hvozdynsky's color scheme is an important element of his artistic language, actively working to create an emotional connection between the work and the viewer [23].

Among the exhibited works, the painting "Dream of the Sky" (71x75, watercolor, 1983), which depicts the artist's granddaughter against the backdrop of the airport ("Voronovo"), and the lyrical sketch "On a Rainy Day" (50x60, oil on canvas, 2011), which depicts a boy hiding a little stork from the rain [2], are striking in their immediacy. Historical memory is an important direction in his work, and therefore many works reproduce architectural monuments of Ukraine or places associated with them. Therefore, in the field of view of V. Hvozdynskyi are ancient

churches, castles, and monasteries, which in this context are presented not only as cultural or religious monuments, but also as symbols of the continuity of national history ("Old Rivne", 2019; "The Spirit of National Memory", 2020, etc.). Skillfully using compositional solutions, he transforms these buildings not only into a monument of national history, but also "makes it tell about itself". Hence – such detailing on the canvas of domes, windows, arches, which gives the works a special realism.

V. Gvozdinsky is also characterized by the use of abstract forms in combination with realistic elements. This essential feature allows the artist to expand the boundaries of traditional painting and focus on deep symbolic meanings. He knows how to maintain a balance between form and content, which makes his works even more impressive. Almost every artist has a problem that rarely breaks out "into the world" and becomes accessible to the general public, but does not leave his creative nature. This is due to a number of factors, including psychological breakdowns throughout life, vivid negative impressions, etc. So the movement along the road, called «Life», also leaves its imprint on the creativity, the perspective of seeing artistic problems and the appearance of the artist himself - shocking or emphasized intellectual.

His works often have a mystical atmosphere, created with the help of chiaroscuro effects, deep color transitions and a special approach to composition. In this regard, his eerie paintings-symbols are most striking: «Echo. 1998" (p/w), "Echo 1995" (60x80, p/w, 1998), "The Passage of Time" (60x80, p/w, 1996), "The Circle of Life" (p/w), "Personal" (99x89, p/w, 1999) – works in which one can feel the intertwining of souls outside the real world, as if trying to escape from the shadows of their bodies, or to tell us something… [24].

His creative thematic range includes many other issues, in particular the themes of pain, loss, and rebirth that characterize the history of Ukraine. Issues related to the war are also clearly present in many of his works, which demonstrate human suffering while at the same time pointing to the importance of hope and restoration. The artist uses certain symbols to depict the exploits of the people, who, despite the difficulties, remain steadfast and full of optimism. By the way, the famous philosopher of the late 19th and early 20th centuries M. Berdyaev highly appreciated the role of symbolism both in artistic creativity and in the life of each of us in general, back in the early 20th century. noted: "symbols are not given conventional signs of human spiritual experiences, but obligatory signs of primordial life, of the spirit itself in its primal reality, given paths that connect the natural world and the spiritual world" [1, p. 71]. The symbolists of the early last century believed that "the movement and play of semantic shades create the inscrutability, the mystery of the symbol. If the image expresses a single phenomenon, then the symbol conceals a number of meanings - partly opposite, multidirectional" [21]. However, in general, Viktor Hvozdynsky's work is lyrical and quite optimistic, saturated with an elastic rhythm.

Subsequently, many identical exhibitions took place, each of which pursued its own goal: the result of participation in plein airs or the results of trips to «traditional» historical places of the Rivne region, anniversaries of individual figures and events, or an experiment in artistic form, among which I would like to note a large-scale presentation in the Rivne OUNB Library (2023), the successfully placed artistic canvases of which, perhaps, for the first time turned the regional universal library into a noticeable expositional intellectual center of the region, and with originally directed lighting, the color scheme of the exposition created a specific artistic world in the premises of this institution [4].

The artist's exhibition activity, which is quite active and noticeable among artists and art critics (over 50 reviews, responses, information in periodicals, monographs, art albums, TV), is confirmed by a considerable number of forms or attempts to understand his work, including articles in Encyclopedias: Modern Ukraine (2006, vol. 5), «Ukraine: Chronicle of a Great People» (2018, author's information), as well as thorough art albums «Artists of the Carpathian Region» (Kyiv, 1989), «Artists of Ukraine» (issue VI, Kyiv, 2011), Catalogs of Personal Exhibitions in Šumperk» (Czech Republic, 1991), «At the Crossroads of Sunny Roads» (2009), «Great Volyn» (Zhytomyr, 2013), «Equal in Art. XBIII-XIII Centuries" by O. Harvat (Rivne,

2015), Catalogs: of the international exhibition "Art-act" (Chernivtsi, 2019), the all-Ukrainian exhibition "Ukraine: from Trypillya to the present day", 2020 and many others, confirming high professional form of the artist, involvement in everything that surrounds him [11]. Here we will also add reviews of art critics on creativity and organizational and cultural activities: O. Fedoruk "Artistic formula of quality of Viktor Hvozdinsky" ("Fine Art", No. 2. 2021), S. Vytkalov "Artistic space of Viktor Hvozdinsky" ("Fine Art", 2017. No. 4, as well as a number of his reviews about various exhibitions in regional periodicals); we will also add to this series the article by O. Denysenko "Spiritual amulets of Viktor Hvozdinsky" ("Fine Art", 2023. No. 1; 10 reviews in total). And more than 75 forms of positioning in a wide variety of presentations [11], including the already mentioned exhibition halls of Poland (Piotrków-Trybunalski, Olsztyn, Lublin), Great Britain (London), the Czech Republic (Prague, Most, Jeseník, Šumperk), the Russian Federation (Moscow, 1980), the Republic of Belarus (Minsk, 2000), Azerbaijan (), etc., are also convincing evidence of this. In some countries, several such exhibitions were held every year. After all, international exhibitions are another dimension of perception of the Ukrainian artistic product, which subsequently influence the artist himself. At the same time, many of them were personal, demonstrating the artist's noticeable visual range and his ability to meet the European cultural standard.

V. Hvozdynskyi's works are currently in the National Historical and Cultural Reserve (IKZ) «Dubensky Castle» (Rivne region), NIKZ «Castles of Ternopil» (Zbarazh city), KZ «ROKM» ROR (Rivne city), the gallery of the Pochaiv Lavra (Pochaiv city, Ternopil region), the Palace of Princess M. Shcherbatova (Vinnytsia region), the Cherkasy Art Museum, the gallery of the sanatorium «Avangard» in Nemyriv city, the Spiritual Center of the village of Zarvanytsia (Ternopil region), the gallery of the City Council (Lutsk city), the local history museum in Varash city, the gallery of the city of Netishyna (Khmelnytsia region).

His diverse creativity has a high aesthetic and conceptual value, which makes his works objects for collecting and museum exhibitions, arouses the interest not only of domestic art lovers, but also of specialists from far abroad. Therefore, his works are today in private collections in Ukraine, Russia, Poland, the Czech Republic, Austria, the USA, Australia, Italy, etc., including the author of this text, where they become the subject not only of admiration, but also of scientific study. Particularly significant are the series dedicated to historical events, which combine documentary with a symbolic reflection of reality.

Let me remind you in passing that a considerable collection of domestic painting of the Soviet era, as examples of high artistic and technical training, including regional, is currently concentrated in art galleries and exhibition halls in the USA and Canada, and partly in Poland, having a good opportunity for its scientific study and popularization for various purposes. Reproductions of his works are also included in the art album "Artists of the Carpathian Region" (2009), the original catalog "Viktor Hvozdynskyi "Landscape Novels"" (2016), and many others.

Many of them were donated to the Rivne Regional Museum of Local Lore, which is also forming its own collection of works of art by representatives of local visual art [11], no longer hoping for the creation of an Art Museum in the city and is gradually introducing them into cultural circulation. In other words, his work is a significant part of modern Ukrainian art. His style, which evolved from realism to abstraction, combines deep symbolic images, a complex color scheme, and experimental techniques. Meanwhile, the study of his legacy allows us to better understand the trends in the development of modern art and its place in the world artistic space. These works continue to inspire new generations of artists and contribute to expanding the boundaries of traditional visual art.

However, V. Hvozdynsky not only actively exhibits, but also, as already noted, participates in local exhibition activities as an art curator of projects that explore Ukrainian art, performing certain coordinating functions. I would also like to note that in the professional environment, the position of an art curator is considered the pinnacle of a creative career, that is, a time when an artist can provide a number of advice to his colleagues, having significant creative achievements and professional artistic experience. That is, this art project has, in addition to a series of, in fact, art exhibitions, a certain set of supporting factors for its effective positioning, and therefore -

helps to promote Ukrainian culture outside the country. And in this regard, its importance in society is noticeably increasing. Therefore, the awarding of Viktor Vyacheslavovich with the regional prize named after G. Kosmiadi (2021), as well as the submission of relevant documents for the T. Yablonska Prize (2026), is also a confirmation of the intensity of creativity and his active life position.

Of his notable organizational initiatives, several can be mentioned, in particular, he is the initiator of the establishment of the regional art prize named after Nila Khasevich. And as an architect, he has outstanding achievements. In confirmation, we should mention his projects and design of a number of buildings in Rivne, including Ukreximbank, Oschadbank on Independence Square and on St.Symon Petliura, Aval Bank, City Employment Center, etc. For this form of self-positioning, he was awarded the State Construction Agency Diploma "For the Best Construction Object in Ukraine" (2000) [14].

It is a pity that the decline of an important segment in the attitude towards culture – the planned purchase and transfer to museums or administrative institutions of new art samples to replenish art collections in the region, which stimulated and financially supported both artists and in-depth study of this heritage in educational institutions, does not allow for the possibility of conveying this information to the consumer in various aspects. At the same time, in the regions or the country as a whole, the practice of transferring donated collections or individual art samples to cultural institutions, including museums, is becoming widespread, as has been inherent in the American cultural tradition for many years, which allows the state to take the country's art fund under its care and professionally research and popularize it.

In the local version, one can also mention the ascetic step of Nadiya Sannov-Kosmiadi (Hamburg, Germany) regarding the transfer of the entire inheritance of her father – a famous artist and teacher of Rivne in the 1930s – to Georgy Kosmiadi (over 5,000 paintings), as well as a separate room purchased with her funds and renovated under the name "Art Studio of G. Kosmiadi" – KZ "ROKM" ROR [8], filled with many other artifacts, including a valuable fund of his correspondence with leading cultural figures of Western Europe, arranged by Larisa Kostyuk, associate professor of the Department of Event Industries, Culturology and Museology, with a group of higher education students.

A characteristic feature of Western Polissya and Rivne region in particular in recent years is the high level of cultural needs of the public, which is manifested in the constant increase in visitors to art presentations, as well as reviews about them in the region's periodicals, which to some extent stimulates artists to diversify their artistic proposals and change their artistic language. This is also confirmed by the establishment of individual private galleries (O. Guristyuk).

In conclusion, I would like to note such a characteristic feature of Viktor Vyacheslavovich, not inherent in the vast majority of artists, as pedantry in his attitude to fixing his own forms of organizational and cultural activity. After all, all his artistic achievements are noted in detail in numerous catalogs, reviews, scientific and periodical press, are distinguished by clarity and specificity, which allows us to form a proper idea of both the potential of regional image-making and the creative achievements of its representative. Throughout his creative longevity, his spiritual space is distinguished by high demands on himself, love for his land, confirmed in many art samples of landscape or portrait genres, his own artistic system, recognizable by artists and viewers, as well as deep patriotism, social activity and the ability to quickly respond to any social challenges.

Conclusions. Today, Viktor Vyacheslavovich confidently represents the older generation of regional masters of art, to whom the classic expression "Old Masters" can be applied. It is he, this expression, who has always designated the European (mainly Italian) classical school of painting of past eras (the Renaissance in particular), whose heritage has stood the test of time, does not require additional arguments for its understanding and has remained in the cultural sphere as a high example of respect and imitation.

His work also confirmed the test of time and at each stage of life demonstrated its own signature system of expression both in the evolution of artistic style and the space of its

(creative) intensity, giving him the perfect characteristic - a professional!

P. S. Having high potential in the field of image creation, a proper reputation in the regional artistic space and foreign cultural environment, many local masters of art at the same time bypass student or pupil audiences. However, their performances and corresponding comments on existing or historical artistic events, figures, phenomena, artifacts, and stories about the essence of art, its language, as well as the regional segment of identification and the role in demonstrating the advantages or disadvantages of regional image-making, etc., would provide significant support not only to teachers who currently teach courses from the small number of hours of curricula allocated to familiarization with cultural heritage, but would also continue to shape the future artistically educated public that should come to our exhibition halls and the network of secondary specialized and higher art education, thus creating an appropriate system of creative interaction (in sports this is called a «support group»). After all, such a practice of working with youth is preserved throughout the civilized world and gives a high pragmatic result, confirmed by the significant number of symphony orchestras, art galleries, theaters, or convincing indicators of book reading, as well as existing private art collections in terms of the total population compared to its Ukrainian version or measurement. And all this forms a new status of the state, stimulates it to continue to support the cultural segment throughout the entire administrative (regional) vertical, making changes to the foundations of its own cultural policy or administrative documents at the local level.

Some of its elements have already been introduced by the regional philharmonic through a number of targeted subscription programs that have been a notable success in the children's or youth environment, as well as a new nomenclature of invitations to foreign artists to work with local artistic groups and the public, changing the thematic range of its own concert programs by expanding the philharmonic's staff with representatives of other artistic structures of the country, and most importantly - by changing the type of thinking of the management team, which stimulates creative initiative. And the situation has noticeably changed for the better, which is confirmed by the current financial condition of the institution and the intensity of its concert activities, as well as - reviews of the public and the all-Ukrainian and local press.

The Academic Musical and Dramatic Theater is also effectively implementing this direction, not to mention its "puppet" partner through their involvement in the world practice of exchanging creative staff, constant participation in the international festival movement, which is occasionally attended by students of the Department of Theater Directing of the RDSU. Therefore, a significant number of theater fans has formed and grown in the city, as evidenced by the lack of tickets for theater performances. This can also be said about the private gallery "Euro-Art" (with two art studios and constant updating of exhibitions) or a group of museum institutions (Dubna, Ostroha, Sarn, Peresopnytsia, Berestechka) in the context of their "coming" to the future visitor with the help of a number of original programs of the "Night at the Museum" level, etc. And certain changes are also noticeable in this network.

It is necessary to separately mention the local Palace of Children and Youth (almost 500 art groups) (director I. Pervushevska) and the choreographic private agency «Edelweiss» (director L. Suponkina) (which was once part of the Rivne PDM), whose organizational and cultural activities have long gone beyond the boundaries of the all-Ukrainian creative experiment and whose artistic practice does not fit into any comparison regarding the role and effectiveness of the extracurricular segment of work with children, based on the artistic segment, with any institution in the sphere of leisure or extracurricular activities (education) of Ukraine. And it is precisely such artistic structures in the regions that remain a specific marker on which extracurricular art education is oriented, or at least should be. In other words, in the current conditions, those organizational structures that have not significant state or municipal funding and fully rely only on their own resources, including pedagogical potential, work better. And it is they who achieve the highest results, since they are oriented exclusively to the interest of visitors.

It is also difficult for networks of art higher education institutions to compete with them in many parameters of their educational and organizational and cultural activities, since they or their art system are built exclusively on high attention to the interest of the participant, who

constantly produces search and experiment, and only by this indicator do they firmly hold on to the creative horizon, removing even hypothetically possible conversations about the lack of hours in the organization of the educational process or any other things that cannot arise when it comes to creative activity, built exclusively on one's own interest in the business you are engaged in. And in this regard, they are noticeably ahead of the network of higher art education, the admission of new applicants to which is determined by other factors, based, in particular, on the competitive «passing indicator», 130-140 points of which do not allow selecting a hypothetically artistically formed young person for training. And the number of such applicants also does not make it possible to recruit full-fledged academic groups, the creative composition of which would ensure a full-fledged educational process and a cultural environment that would influence the state of everyone's self-education. In addition, the network of artistic collectives of the PYD is more free from the rather strict (technical) regulation of higher education, has better organizational and financial support, and most importantly - constant control of local authorities and parent associations, and therefore - more convincing creative achievements.

Because the educational factor, returning to the identification of the role of local masters of art in the youth environment, together with a high-quality visual range, a diverse practical artistic component, multiplied by professional verbal commentary, as well as the creative authority of the artist himself, are able to form a personality for whom spirituality is not only a part of general or professional training in its traditional forms, but also the essence of life. It is not for nothing that the leading countries of the world are now switching to a 4-day work week, since the creative approach to the performance of functional duties is based precisely on increasing the time for intellectual work (searching for a suitable solution, an algorithm of action), and not on the performance of purely technical work, which technology can handle much better and more efficiently.

And public activity (i.e. work by vocation, on one's own initiative, volunteering, and regional artists in the vast majority work at this level) has always been and is evidence of patriotism, national self-identification, high political culture and social activity of a Ukrainian artist in the broad sense of the word. It also affects his creative well-being, as he constantly attracts the attention of the public, being inspired at the same time by its requests.

By the way, in 2025, the Ministry of Education and Science of Ukraine even created a special group - the Expert Commission on the Art Education Industry, the further work of which will be aimed at a meticulous review of all educational and methodological literature, and especially - as basic textbooks or teaching aids for the network of ZZSO (lyceums), which will be printed by domestic publishing houses and will claim the appropriate stamp of the Ministry, testifying to a noticeable change in attitude towards the artistic dimension, at least its informational reproduction, in Ukraine. And its first methodological samples, which became the subject of discussion with the participation of the author and editor of this material, truly testify to the change in attitude towards the artistic component in the Ukrainian general educational and special art network, and therefore are aimed at preparing a new generation of Ukrainian youth, who will be brought up in other spiritual parameters.

Therefore, a commentary by local masters of art on samples of such literature, as well as stories about their own achievements, as well as the creative results of their colleagues and their cultural heritage, would be quite appropriate and would continue the formation of high spirituality of our young citizens, focusing on the small homeland as the basis for the formation of the foundations of patriotism. After all, communication with the author (creator in a specific field) of any sphere of human activity always arouses increased interest and has a high result! Concluding the conversation about regional image-making, we cannot ignore the issue of the absence of an Art Museum in the city in various transcriptions of its names, where regional cultural heritage would be concentrated and to which Viktor Hvozdinsky also put a lot of energy; he, in particular, developed several projects regarding this institution. And together with the architect M. Sholudko, they provided several proposals regarding the creation of an Art Museum on S. Petliury Street. After all, Rivne really remains the only regional center in the country where such a museum is absent. Without retelling many stories about its possible non-opening, I will

express my own opinion regarding the implementation of the idea itself.

Based on the current situation in the country and its regions, this idea will not be implemented in the near future, even hypothetically. At least, until the city has rich foreign investors or patrons, who will appear only when the potential of this heritage in the public consciousness and the possibility of its use by private business, including tourism, are outlined.

However, this does not mean at all that the problem will remain unresolved in the future. After all, original exhibition locations are gradually being formed in the city in the person of the Euro-Art gallery with its almost unique collections not only of world painting, but also a number of regional art collections, taking into account the private initiative of the Korsak family in Lutsk and other similar initiatives in the regions. This can also be said about the KZ «ROKM», the funds of which also contain many artifacts of regional image-making from different eras. And district cultural locations also have quite powerful art collections of local masters in their own funds. Let us recall the collections of the National Historical and Cultural (Memorial) Reserves or Museums of Sarny, Berestechko, Dubna, Ostroh, etc.

However, given the war and possible further cataclysms that objectively determine the transfer of the world's national cultural heritage into a digital format, it is worth remembering and popularizing in every possible way the unique experience of the Rivne Regional Universal Scientific Library of the regional council, which currently remains the only structure in Ukraine that has managed not only to launch many successful initiatives in working with various, including socially vulnerable, categories of the population, but has also been able to form powerful digital collections of the cultural heritage of individual masters of art. And, for example, two digital resources "Strings of the Soul of the Rivne artist Viktor Hvozdynskyi and his virtual exhibition "Strings of the Soul", developed by the Library staff, as of the end of February 2026, as noted at its anniversary exhibition during the speech of its director Valentyna Yaroschuk, have "already" almost 3 million views. That is, such a technological technique not only allows us to preserve this heritage, at least in digital form, until better times, but also allows everyone who wants to actively work with it. By the way, this library also successfully forms collections of local publishers and local historians, etc.

So time dictates its own algorithms for the functioning of society!

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VIKTOR HVOZDYNSKYI: A DIALOGUE WITH TIME THROUGH THE PRISM OF THE ARTISTIC IMAGE

Relevance of the topic. The relevance is driven by the increased interest in regions and the strengthening of their role in connection with the implementation of territorial reform and the shift of active creative life to the local level. Emphasis is placed on the cultural context of the location, the nature of which stimulates relevant changes, especially in times of significant social upheavals and war.

Scientific novelty of the research. The reasons for the growing interest in regional cultural space are identified; the wide range of its representative artists is highlighted; the creative work of the contemporary regional artist Viktor Hvozdynskyi is examined. Focus is placed on his multifaceted exhibition activities (including international ones), as well as his organizational and artistic endeavors. Through these primary forms of engagement, he positions himself qualitatively and convincingly within the regional cultural discourse. His leading role among local masters of fine arts is proven through various forms of his positioning in the cultural space. It is emphasized that social upheavals and the war have stimulated local artists to rethink their attitude toward creativity, saturating it with new motifs.

Research methodology. The methodology is based on the use of several methods (content analysis of contemporary periodicals, biographical method, analytical method, and culturological approach). These methods allowed not only for the reconstruction of V. Hvozdynskyi's creative and organizational-cultural activities but also for the identification of contemporary trends in regional painting.

Practical significance of the study. The practical value lies in the fact that the collected and critically reflected material can form the basis for further scientific research and expand the general understanding of the spiritual potential of regional cultural practice. Furthermore, it can be utilized in the educational process across regional secondary schools and universities.

3.2. Light Through the Lens of Glass: The Artistic and Leadership Legacy of the Bokotey Dynasty.

Based on the cultural heritage of the People's Artist of Ukraine, Professor Andriy Bokotey, this study outlines the creative profile of Mykhailo Bokotey—a prominent figure in the Lviv artistic community, professor, and head of the Glass Department at the Lviv National Academy of Arts. Through an analysis of his professional and organizational endeavors, the study demonstrates the significance of his initiatives in promoting both artistic achievements and the educational institution. The author highlights the artist's role in organizing international forums focused on regional cultural traditions and emphasizes his public activity in fostering intercultural communication. The research correlates his professional education with his subsequent artistic output, stressing the importance of multifaceted organizational practice and formal training in positioning a contemporary artist on the global stage. Specific attention is given to the distinctive achievements of the Lviv School of Studio Glass.

Key words: M. Bokotey, intercultural communication, higher arts education, studio glass, tradition, exhibition activity, arts management, social cataclysms and war.

The relevance of the problem lies in the need to understand the content, forms and trends in the development of modern decorative and applied art, revealed through the prism of artistic and organizational and cultural activities of its individual representatives. Its essence is manifested in the contradictions between the desire of domestic art to integrate into the global cultural space and the urgent need to preserve its own authenticity in the conditions of active external influences and global digital challenges. After all, the latter have radically changed the forms of creation and consumption of domestic cultural products, the possibilities

of its distribution in society, and have turned this type of art into an important segment of the consolidation of society in matters of its cultural identity. However, starting this consideration, we focus on the following.

Since its inception, and especially the awareness of its own spiritual essence, humanity has not abandoned attempts to study itself, trying in this way to form a specific «composite» creative portrait, which would reflect its most typical outlines.

And on the other hand, to have a proper model, a standard that could be constantly improved, "pulling" the next generations to it, or at least their spiritual leaders. As a result of long evolution, many such features have been discovered and selected, among the most typical, in the author's opinion, we can mention those that classify this humanity according to its two most expressive characteristics.

The first group includes those who direct their own practical activities exclusively to themselves, seeing in this the meaning of "staying on Earth". And there are no special claims to them, since they have spent a significant part of their lives on obtaining the appropriate qualification, the results of which they try to put "at their service".

While the second group consists of all those who direct their own creative achievements, including the funds earned by their labor, to the development of humanity itself, at least that representative environment in which they are currently located, localizing the problem we have chosen for consideration. There are undoubtedly much fewer of them, but they are the ones who change the situation for the better, stimulate the movement of civilization forward, defining not only its professional, but also its spiritual frontiers, which, by the way, are closely interconnected and immanently interconnected.

In Ukrainian linguistic transcription, this group (or rather, the estate) is designated as the Nobility - a unique cultural phenomenon, the name of which is not translated into German, Belarusian, Russian or even Polish, as the most typical languages for identifying meaningful analogues of this phenomenon in the outlined content. Without going into a terminological discussion regarding the origin of the term itself, which is quite widely considered in professional periodicals [2] and scientific literature [15], not to mention the verbal segment that pulsates with varying degrees of intensity and publicity in the creative, and especially the diasporic environment of the American-Canadian continent, it is it that characterizes the spiritual nature of the leaders of this humanity or, at least, those who belong to a specific location and define its cultural constants in it.

They are almost invisible from the outside, but their presence in the cultural space is felt constantly and in various forms: the establishment of new types of educational institutions or organizational structures, which subsequently give them (institutions) the most original cultural characteristics, which noticeably distinguish them among other identical ones; holding various artistic events, on the basis of which conceptual issues of the further creative movement of a specific location or country are demonstrated or discussed. And the diverse, bright, emotionally rich life of the general public is also the result of their influence or direct cultural activity.

A characteristic feature of their presence in the space of a specific location is a respectful attitude towards the family, its basic spiritual dimensions, as well as to obtaining high-quality professional education and the constant deepening of its existing level, in which they see almost a panacea for change, a high set of their own values. Among other things, the consolidation of the creative environment for new developments or initiatives and a number of other well-known indicators, with the help of which you can change the situation for the better, ignoring its evolution! However, only the presence of a critical mass of these individuals in society allows the latter to change quickly and effectively - and then the country becomes attractive to its citizens, arouses admiration for its own and original transformational changes in those around it. And without them, this society becomes little expressive in its spiritual essence, as a result of which long-known and disappointing spiritual consequences arise - stagnation. However, to stimulate this movement, all that is needed is to create the most favorable conditions for their activity, or at least not to hinder them. They will organize the rest themselves!

U ts′omu plani l′vivs′ke, chy shyrshe b skazaty – zakhidnoukrayins′ke kul′turne

seredovyshche (naybil′sh blyz′ke avtoru cherez uchast′ u nyztsi akredytatsiynykh ekspertyz, vykonanni obov″yazkiv Holovy Derzhavnykh (Atestatsiynykh) ekzamenatsiynykh komisiy v okremykh ZVO, oponuvanni dysertatsiynykh doslidzhen′, redahuvanni statey naukovykh zbirnykiv chy retsenzuvanni nyzky osvitn′o-profesiynykh i osvitn′o-naukovykh prohram hrupy spetsial′nostey napryamu 02 «Kul′tura i mystetstvo», abo monohrafiy chy navchal′nykh posibnykiv, a takozh bezlichi inshykh tvorchykh kontaktiv iz «halyts′kym bomondom») y demonstruye providni parametry ts′oho yavyshcha, vzyavshy za pryklad (obmezhuyuchy yoho lyshe khudozhnim osvitnim sehmentom) L′vivs′ku natsional′nu muzychnu akademiyu im. M. Lysenka chy z·hadanu vzhe neodnorazovo v teksti knyhy L′vivs′ku natsional′nu akademiyu mystetstv, yak i Zakarpat·s′kyy (Uzhhorods′kyy) analohichnyy navchal′nyy zaklad ne aktsentuyuchy osoblyvu uvahu na ofitsiynykh identyfikatsiynykh (osvitnikh) pokaznykakh v ostann′omu. Adzhe same v yikhniy strukturi funktsionuyut′ potuzhni rodynni profesional′ni pedahohichni kolektyvy (uhrupuvannya), v yakykh tvorchi napratsyuvannya odnoho z chleniv tiyeyi chy inshoyi rodyny pohlyblyuyut′sya khudozhnimy zdobutkamy nastupnykh pokolin′ myttsiv (pedahohiv) iz tsiyeyi zh rodyny, formuyuchy takym chynom unikal′ne yavyshche – khudozhnyu Shkolu. I tse maye mayzhe vyznachal′ne znachennya v bahat′okh podal′shykh napryamakh osvitn′oyi, sotsiokul′turnoyi chy khudozhn′oyi diyal′nosti zahalom. Pozayak u spadok pryydeshnim pokolinnyam peredayut′sya ne lyshe tekhnolohichni pryyomy naukovo-pedahohichnoyi chy bezposeredn′o khudozhn′oyi pratsi, tvorchyy dosvid, zokrema robota u materiali, sekrety «remesla», ne realizovani kolys′ proyekty ta bezlich inshoho, napryamy i formy yakoho nemaye sensu navit′ pererakhovuvaty, odnak bez ts′oho nadzvychayno vazhko samo realizuvatysya u daniy sferi, pochynayuchy tvorchyy protses, iz tak by movyty, «chystoho arkusha». Do okreslenoho ryadu vidminnostey dodamo y rodynni khudozhni, naukovo-metodychni chy bud′-yaki inshi kolektsiyi, biblioteky, eskizy, abo tradytsiyi, zvychayi, formy povedinky toshcho, tobto oryhinal′nyy dukhovnyy d o s v i d, a holovne – shyroke kolo tvorchoho, intelektual′noho spilkuvannya, pozayak moloda lyudyna (maybutniy pedahoh, mytets′ chy mystetstvoznavets′ – i tsey alhorytm mozhna perenesty, poza sumnivom, y na bud′-yaku inshu, totozhnu profesional′nu sferu) zrostaye v potuzhnomu kul′turnomu seredovyshchi, osnovni parametry yakoho y zabezpechuyut′ yiy (yomu) u perevazhniy bil′shosti yakisnyy start. Tobto spresovuyut′ chas, imanentno potribnyy na adaptatsiyu do ts′oho seredovyshcha, opanuvannya abetkoyu, a z·hodom – i syhnityvnoyu (znakovoyu) systemoyu movy mystetstva, yak lyshe osnovy dlya podal′shoyi tvorchosti, uspadkuvannya kul′turnoho dosvidu toshcho, na opanuvannya yakymy potriben znachnyy chas ta hlyboka konsul′tatyvna, a holovne – tsilespryamovana fakhova pidtrymka y vlasna syla voli, inakshe kazhuchy – potuzhnyy motyvatsiynyy sehment. I problemy chy tekhnichni nedorechnosti (brak orhanizatsiynykh zdibnostey, tekhnolohichnykh skladovykh, tobto dosvidu, koshtiv, moral′noyi dopomohy toshcho na podolannya nazvanykh chynnykiv) na ts′omu tvorchomu starti chy etapi chasto ne dayut′ mozhlyvostey molodiy lyudyni navit′ zalyshytysya u ts′omu kul′turnomu prostori, de vidchutnyy rezul′tat prykhodyt′, yak pravylo, cherez znachnyy fizychnyy chas aktyvno realizovanykh, a holovne – fakhovo pidtrymanykh tvorchykh zusyl′. Odnak okreslenym i vyriznyayet′sya tsey yaskravyy ta pryvablyvyy fenomen – mystetstvo, yak odyn iz nayskladnishykh ta nayoryhinal′nishykh vydiv lyuds′koyi zhyttyediyal′nosti, vid inshykh mozhlyvykh form yiyi (osoby) tvorchoyi samorealizatsiyi u bud′-yakyy istorychnyy period, chitke vyznachennya yakomu tak i ne sformovano dosi [3]. Khocha kozhen bil′sh mensh pomitnyy na naukovomu vydnokoli doslidnyk namahavsya daty vlasnu transkryptsiyu ts′omu kul′turnomu fenomenu. I nad okreslenoyu problemoyu (ushchil′nennya chasu na zdobuttya, opanuvannya tekhnolohichnoyu skladovoyu tvorchosti, ne kazhuchy vzhe pro yiyi osnovnyy sehment – natkhnennya ta, vlasne, tvorchist′, yakyy (yaka) takozh funktsionuye za vlasnymy zakonamy) pratsyuyut′ sotni rokiv tysyachi ne lyshe fakhivtsiv-pedahohiv kul′turno-mystets′koyi sfery, yaki formuyut′ osnovni parametry ts′oho protsesu, ale y znanykh maystriv iz psykholohiyi tvorchosti, vidshukuyuchy vlasni alhorytmy rozuminnya yiyi sutnosti. Adzhe profesional u performatyvnykh mystetstvakh formuyet′sya dosyt′ skladno ta potrebuye znachnoho fizychnoho chasu na vlasne stanovlennya. Tse, tak by movyty, shtuchna, tobto indyvidualizovana pidhotovka, ohornuta hlybokoyu filosofiyeyu svitovoyi kul′tury chy

lyuds′koyi tsyvilizatsiyi. Prykladiv, shcho pidtverdzhuyut′ vyshche navedene u lyuds′kiy istoriyi – bezlich, odnak usi vony zayvyy raz perekonuyut′ ne lyshe u skhvalenni ts′oho dosvidu, ale y vsilyakiy yoho pidtrymtsi ta populyaryzatsiyi, a nadto – u zmini stavlennya do myttsya – yak osoby z inshym typom myslennya! Tse stosuyet′sya y zminy stavlennya do podibnoho typu navchal′noho zakladu, vypusknyky yakoho pozytsionuyut′ krayinu naybil′sh oryhinal′no, perekonlyvo y emotsiyno, vystupayuchy u toy zhe chas vazhlyvoyu formoyu yiyi kul′turnoyi dyplomatiyi. Prynaymni, u nynishnikh umovakh!

In this regard, the Lviv, or more broadly speaking, Western Ukrainian cultural environment (closest to the author through participation in a number of accreditation examinations, performance of duties of the Head of the State (Attestation) Examination Commissions in certain HEIs, opposition of dissertation research, editing articles of scientific collections or reviewing a number of educational-professional and educational-scientific programs of the group of specialties of the direction 02 «Culture and Art», or monographs or textbooks, as well as many other creative contacts with the «Galician beau monde») demonstrates the leading parameters of this phenomenon, taking as an example (limiting it only to the artistic educational segment) the Lviv National Academy of Music named after. M. Lysenko or the Lviv National Academy of Arts, already mentioned repeatedly in the text of the book, as well as the Transcarpathian (Uzhhorod) similar educational institution without focusing special attention on the official identification (educational) indicators in the latter.

After all, it is in their structure that powerful family professional pedagogical collectives (groups) function, in which the creative achievements of one of the members of a particular family are deepened by the artistic achievements of subsequent generations of artists (teachers) from the same family, thus forming a unique phenomenon - the Art School. And this is of almost decisive importance in many subsequent areas of educational, socio-cultural or artistic activity in general. Because not only technological techniques of scientific and pedagogical or directly artistic work are passed on as an inheritance to future generations, but also creative experience, in particular work in the material, secrets of the «craft», previously unrealized projects and many other things, the directions and forms of which make no sense to even list, but without this it is extremely difficult to realize oneself in this field, starting the creative process, so to speak, from a «clean slate».

To the outlined number of differences, we will add family artistic, scientific-methodological or any other collections, libraries, sketches, or traditions, customs, forms of behavior, etc., that is, original spiritual experience, and most importantly - a wide range of creative, intellectual communication, since a young person (future teacher, artist or art critic - and this algorithm can undoubtedly be transferred to any other, identical professional sphere) grows up in a powerful cultural environment, the main parameters of which provide him (her) with a quality start in the vast majority. That is, they compress the time that is inherently needed to adapt to this environment, master the alphabet, and later - the significative (sign) system of the language of art, as only the basis for further creativity, inheritance of cultural experience, etc., for mastering which requires significant time and deep consultative, and most importantly - purposeful professional support and one's own willpower, in other words - a powerful motivational segment.

And problems or technical inadequacies (lack of organizational skills, technological components, i.e. experience, funds, moral support, etc. to overcome the aforementioned factors) at this creative start or stage often do not give the young person the opportunity to even stay in this cultural space, where a tangible result comes, as a rule, through significant physical time of actively implemented, and most importantly - professionally supported creative efforts.

However, this bright and attractive phenomenon is outlined and distinguished - art, as one of the most complex and original types of human life, from other possible forms of its (person's) creative self-realization in any historical period, a clear definition of which has not yet been formed [3]. Although each more or less noticeable in the scientific field of view researcher tried to give his own transcription of this cultural phenomenon.

And on the outlined problem (condensation of time for acquisition, mastering the technological component of creativity, not to mention its main segment - inspiration and, in

fact, creativity, which (which) also functions according to its own laws) thousands of not only specialists-pedagogues of the cultural and artistic sphere, who form the main parameters of this process, but also well-known masters of the psychology of creativity, finding their own algorithms for understanding its essence, have been working for hundreds of years. After all, a professional in the performing arts is formed quite difficultly and requires significant physical time for its own formation. This is, so to speak, artificial, that is, individualized training, enveloped in a deep philosophy of world culture or human civilization. There are many examples confirming the above in human history, but all of them once again convince not only in the approval of this experience, but also in all its support and popularization, and especially in the change of attitude towards the artist - as a person with a different type of thinking! This also applies to the change of attitude towards this type of educational institution, the graduates of which position the country in the most original, convincing and emotional way, while acting as an important form of its cultural diplomacy. At least, in the current conditions.

Therefore, transferring the general principles of organizing a cultural space to such a higher education institution will only harm the cause.

Let us try to expand the above considerations, taking as a basis the example of the specific organizational, cultural and artistic activity of the current head of the Department of Art Glass of the Lviv National Academy of Arts, Mykhailo Bokotei. The purpose of the investigation is to clarify the main parameters of the organizational, cultural and artistic activity of the head of the Western Regional Scientific and Artistic Center of the National Academy of Arts of Ukraine, Professor Mykhailo Bokotei.

The task is to identify the main organizational and cultural characteristics of the object of our study and comprehension, as well as:

- clarifying the leading directions of organizational, cultural and professional activity;
- clarifying creative achievements in his chosen field of spiritual self-realization;
- revealing the influence of foreign cultural creative experience gained in different countries on his own artistic and organizational and cultural activity. The subject of scientific understanding is the organizational, cultural and artistic activities of Mykhailo Bokotei in the system of modern cultural practice.

The object is Mykhailo Bokotei as the head of the organizational structure (department, the Museum of Glass in Lviv, the Western Regional Scientific and Artistic Center of the National Academy of Sciences of Ukraine), the main parameters of which are aimed at concentrating material on one of the important areas of artistic creativity - improving glass production technologies.

The methodology of scientific research will be based on the use of a number of methods of scientific knowledge, including biographical, with the help of which it is possible to identify the influence of the environment, the value range of the cultural environment on the formation of the main parameters of life; historical reconstruction - on the basis of which it is possible to restore the main stages of formation and further creative activity; culturological - the main aspects of the use of which provided the author with a basis for interpreting the main forms of his (Mykhailo's) activity; The historiographical basis of scientific research regarding any personality, and M. Bokotei in particular, who is in the cultural spotlight, is quite diverse, as is any information base regarding a modern specialist, since its formation requires time, significant work and critical reflection of what he has done. Therefore, these materials can be divided into at least several groups. One of them includes those that mention the activities of the object of our research in its various forms, given the considerable time spent engaged in organizational and cultural activities. This includes, in particular, a number of artistic events, including exhibitions, in which he was involved to one degree or another, and there are many examples of reactions to them in social networks. Here we can add many direct responses to the work or specific artifacts of regional scientists, in particular the monographic study by Z. Chegusova [13], the content of which is the consideration of decorative and applied arts in historical retrospective, including those of its forms to which Mykhailo is directly involved. The second one includes his problematic article aimed at identifying the role of the Department of Art Glass of the LNAM [4]. Published on the occasion of the 60th anniversary of the founding of

this structure, it recreates the main parameters of the development of the scientific and pedagogical team through the prism of the formation of this artistic practice in Ukraine and the world. And therefore - it gives grounds for a number of conclusions, identifying problems or analogies in the development of this type of applied art. It is also interesting in that it demonstrates its own vision of the outlined direction and the ability to present it in scientific periodicals.

Its content is significantly expanded and deepened by the monograph by M. Bokotey [5], published in the fall of 2025, the material of which aims to consider the essence of the work that the scientific and pedagogical staff of the department, and Mykhailo in particular, have been directly engaged in for many years, and therefore to enter the creative achievements of Lviv studio glass specialists into the world cultural space. Sprinkled with many details about the industry, it presents a detailed history of the development of studio glass in its personalities. It is distinguished by the author's deep orientation in the problem of research, the formation of a broad cultural background on the basis of which its study unfolds, and many other things related to the revival of this industry. The book is also an original historiographic collection of material about this cultural phenomenon, and especially the forms of its existence and understanding outside the country.

This material is "framed" by in-depth investigations of the personalities of artists whose creativity and organizational and cultural activities have formed the appropriate reputation of the industry [10], [12], [13], [14]. One can also mention a number of reports in periodicals as a reaction to one or another cultural event ["Den", Kyiv]. And, undoubtedly, there are many thorough works by specialists who have studied the metallurgy as a cultural phenomenon of Ukraine throughout its thousand-year history. I will name only a few personalities, relying on the scattered material that the author operates with: N. Velihotska, I. Golod, O. Golubets, G. Golubets, L. Zhogol, T. Kara-Vasyl'eva, F. Petryakova, I. Sveshnikov, M. Stankevych, L. Smakova, G. Stelmashchuk, O. Fedoruk, F. Chernyak, Z. Cheusova, R. Shmagalo [5] and others.

This information series also includes private information formed through the author of this material's direct acquaintance with the technology of the department headed by Mykhailo and its organizational and cultural activities, in particular during his (the author's) performance of duties as a member of the Expert Commission of the National Academy of Sciences of Ukraine for conducting accreditation examinations for the specialty 023 «Fine and Decorative and Applied Arts. Restoration» of the educational and professional program «Current Artistic Practices» (OS «Bachelor-Master», 2023-2024), as well as participation in several scientific and practical conferences held by Mykhailo in 2024-2025, supported by the traditional verbal segment for artists.

However, even the available information provides grounds for building an appropriate concept of scientific research or scientific and pedagogical trajectory, based mainly on the source base, which, on the one hand, is the most convincing argument in favor of confirming the creative characteristic, and on the other hand, it is in it that the facts are concentrated, which, as is known, are quite stubborn things, that is, those that provide the greatest argumentation to what has already been done, while at the same time leaving a wide field for interpreting the available facts. This series also includes his lengthy interview 17], given by him to a journalist from the Lviv television studio (Yu. Lipko, Yu. Romansky), the content of which recreates the main parameters of Mykhailo's organizational and cultural activities in recent times.

The mentioned materials became an important popularization (advertising) segment on the eve of the next large-scale event - the 13th International Blown Glass Symposium (October 2025), at which, in addition to significant demonstration events with the participation of world studio glass specialists, a number of professional problems of the development of modern decorative and applied arts, and artistic experimental glass in particular, were discussed. Therefore, the information concentrated in the above-mentioned interview outlined the main tactical and technical characteristics of the upcoming event. However, Mykhailo's managerial and artistic activities continue intensively, requiring appropriate critical reflection of the results obtained, based on which further creative movement is possible. This became the basis for this study.

Presentation of the main research material. The essence of any activity is, as is known,

several factors: family upbringing, cultural environment, professional education, various directions and forms of advanced training and other identical cultural and educational segments. And it is in them that future results or, at least, tendencies towards their acquisition are noticeable. The current generation of artists and organizers of the cultural space is distinguished by a rather motley range of values and spiritual needs and the professional education conditioned by them. The reasons for this are well known.

On the other hand, broad inter-branch and intercultural communication, the possibility of access to world artistic examples, diverse exhibition activities, a multitude of artistic proposals in the form of a competitive and festival movement, the presence of structures of non-institutionalized, relevant forms of education, allow Ukrainian artists to join the global cultural space, and therefore, in their own creativity, to profess everything that the modern world community lives by.

Lviv, like every most prominent Western European city, is a powerful cultural and artistic center, where, on the one hand, a considerable number of specialists from various fields of artistic creativity are concentrated, and on the other hand, its powerful network of professional artistic education represented by a group of the most influential HEIs, professional periodicals, high authority of public opinion, etc. forms a certain standard of cultural creativity, in which the own national essence and global trends are reproduced. And all this together creates an original cultural environment, saturated with a multitude of artistic proposals and forms, with the help of which, being in this space, one can have the opportunity to be formed on a high-quality artistic base or consume an original cultural product.

Lviv is also home to the National Academy of Arts, the scientific and pedagogical staff of which largely shapes this environment, providing professional personnel not only for the region, but also, in part, for Western Europe. Fortunately for Ukraine, it acts as a generator of many initiatives, having powerful creative ties with the world cultural and artistic environment, accumulating their creative achievements and adapting them to the domestic cultural segment. It is this institution that greatly influences the state and diversity of decorative and applied arts, demonstrating the latest techniques and artifacts for Ukraine and having formed art schools through many years of practice.

It, like the National Academy of Fine Arts and Architecture in Kyiv or the Kharkiv State Academy of Design and Arts, support the high state of this art. It is here that new ideas pulsate and many leading specialists from the world are concentrated, since the latter have the opportunity not only to obtain or deepen their own artistic education, but also to adopt or offer many new proposals. Therefore, the LNAM is a generator of original international symposia, during which it is possible not only to discuss many professional issues that determine the further development of this art, but also to demonstrate one's own proposals, since the material and technical base of the institution allows this to be done.

These symposia and festivals, organized in Lviv or, for example, Opishne, where a powerful center of decorative and applied arts is also concentrated and, given the certain traditionality of the local way of life, the presence of still preserved family centers of ceramic production. And the Institute of Ceramology of the NAS of Ukraine, which is a specific scientific basis and a center for the preservation and study of technologies, provide a good opportunity not only to cultivate this type of art, but also to popularize the latest techniques, materials, specialists, artistic samples, and ultimately the domestic consumer cultural tradition. So, he was born on December 18, 1976 in Lviv in the family of a professional artist. His father, People's Artist of Ukraine, Academician of the National Academy of Arts of Ukraine, Professor Andriy Bokotey [10], whose name is included in the list of the most famous glass artists in the world [12], [13], [14], has been not only at the forefront of the artistic movement for many years, being a leading specialist in art glass, but also for over 30 years successfully performed the functions of head of the graduation department, vice-rector, and also rector of the Lviv National Academy of Arts, defining and continuing the artistic traditions of the educational institution known in Ukraine and Europe. It is he who maintains broad cultural contacts with the leaders of the leading art schools of Kyiv, Kharkiv, Dnipro, as well as the professional art

centers of glass production in Ternopil, Kyiv or a group of leading centers of European cities, "raising the level of artistic experiment to artistic imagery" [12], it is he who, one must think, had a decisive influence on the further creative orientations of his son, outlining perhaps the best path for further organizational and cultural activity, since he (Mykhailo) continues to be in a refined creative environment, has a unique opportunity to master art not only in its traditional forms, but also to see many other things that cannot be understood, starting his own movement (creative path) independently, given his age. This is about access to new technologies, the opportunity to contemplate the creative process of many prominent individuals, and growth in this environment.

And the many cultural events organized at the Academy, or with its participation in other cities or countries, are perhaps the best option for the creative development of a modern artist and manager.

I would also like to note that since the 1960s, in the global context, art glass has been forming as a self-sufficient form of image creation, and thus a new era of functioning of this material as a tool of creative expression and in its sculptural art samples has begun. At the same time, "the role of the author is not limited to the materialization of the conceived object of the environment, but the creation of an image, the formation of an idea, the disclosure of attributes, style, form, the use of technology – the creation of art itself" [5]. A new era of creative experimentation has begun, which has entered the public consciousness as an international studio movement, a phenomenal phenomenon, the basis of which was the professional artist, designer, who initiated the era of author's glass.

However, remembering the classic saying that one cannot step into the same river twice, Mykhailo, continuing the family artistic tradition and taking into account the time and social circumstances, somewhat "expanded" it, receiving professional education at the Department of Art Glass of the Lviv National Academy of Arts with the specialization "Artist of Decorative and Applied Arts" (1993-1999). At the same time, taking into account the wide intercultural communication in the family and, most importantly, in the educational institution, constant exhibition events, which are a characteristic feature of the Academy and the cultural environment of the city, he chose a specific path, the finale of which would reveal to him the artistic vision of creativity, outlining the main creative guidelines acquired at the Academy.

The modern head of any organizational (and especially artistic) structure, whose personnel is distinguished by bright and, naturally, colorful artistic abilities, scientific and pedagogical or practical (artistic) experience, broad intercultural communication, deepened by their own exhibition presentations, as well as high psychological and creative ambitions in communication or cooperation, should be distinguished not only by diverse professional education, obtained at different educational and qualification levels, or educational institutions, but also by diverse organizational experience, formed on the basis of staying in different cultural environments. And, undoubtedly, be distinguished by their own high professional reputation, confirmed by participation in numerous artistic residencies, management forms, creative achievements, etc. In other words, have a significant say in the space of cultural activity.

This principle helps him to better understand the essence of the creative potential of each member of the teaching staff, and therefore to predict for him the appropriate cultural option for further activity, to direct him to solve specific organizational and creative tasks, realizing the role of management, the peculiarities of its use in various production situations or forms. And intercultural (interregional and international) communication will only deepen his effectiveness, since an international management segment is superimposed on his own management experience, determined by the education he has acquired, practical experience formed in different cultural environments.

As for the object of our research, his managerial competencies were also formed in diverse creative environments, based on both traditional and international forms of cultural activity, which made it possible to later transfer this experience to domestic managerial practice, as a result of which the necessary creative tandem could be formed, with the help of which it is possible to effectively solve a multitude of organizational, practical or artistic tasks.

Let us try to reconstruct the main pages of the creative and organizational-cultural biography of the object of our study, relying on the diverse information, including the source base, available to the author [4], [5], [18], etc., which, as is known, is perhaps the most convincing argument in formulating conclusions or possible proposals. To this series we will add verbal material formed in the process of direct communication with Mykhailo.

So, based on the leading guidelines of family upbringing and the creative environment of the city, he received his professional education at the Department of Art Glass of the Lviv National Academy of Arts (1999), having determined the leading parameters of future creative activity in general. There he also joined a number of original cultural programs aimed at expanding the idea of art studio glass.

Considering the current state of intercultural communication, conditioned by the system of organizing the educational space of the Academy with its extensive international connections, numerous creative agreements concluded with leading educational structures of the world, with the help of which it has turned not only into a noticeable national educational and artistic conglomerate with an active influence on the cultural environment of Lviv or, more broadly, the Western Ukrainian cultural region, which has always been an important artistic marker of Ukraine and a specific cultural platform through which innovative artistic practice of the world became the property of the Ukrainian artistic elite, outlining for it the possible or existing parameters of modern artistic practices. And the spiritual infrastructure of the city contributed to this to the fullest extent, since other, no less noticeable on the European cultural horizon, institutions of higher education, as well as centers of cultural and artistic life, in the form of exhibition halls, theaters or concert and entertainment institutions, in which the domestic intellect is concentrated, only expanded this potential, introducing their own significant segments into this space. Therefore, for all those whose goal was the desire to be in the cultural space of the city or this region, it was necessary to adhere to its corresponding intellectual coordinates.

As for Mikhail, his subsequent life steps provided many opportunities for further creative and organizational search. I will try to comment on them, since his further practical activity is not directed towards, it would seem, those guidelines that he mastered in childhood or at the Academy and which were discussed above. So, the next stage of his life after completing his studies is connected with the diplomatic service, which becomes another segment of gaining foreign cultural experience and expanding professional competencies. So in 2000-2001 he worked as a specialist of the 1st category and attaché of the Ministry of Foreign Affairs of Ukraine; since 2002 he has been in the position of attaché and, in 2004-2006, in connection with the assignment of a new diplomatic rank, - the third secretary at the Embassy of Ukraine in the Republic of Poland [1].

The new diplomatic lacuna also provided for further professional self-improvement. Therefore, based on the above guidelines, Mykhailo completes the Higher Courses of Foreign Languages at the Ministry of Foreign Affairs of Ukraine (English, 2001), which helps him to feel confident not only in the mentioned foreign cultural environment, but also to gain many other advantages, in particular, to gain access to the information base of the work of his foreign colleagues, as well as to understand the foreign cultural factor without any special technical difficulties. It was here that he also got acquainted with the basics of diplomatic practice, affirming his intention to try himself in this specific field.

As already noted regarding the principles of organizing one's own career by modern youth and ordinary logic, in 2004 he obtained a new educational and qualification level of a master's degree, having graduated from the Faculty of Business and Law of the Ivan Franko National University of Lviv with a degree in International Law [1]. This also became an important step in professional artistic practice, which seems to be beginning to prevail, since it provided him with the appropriate competencies in the legal component of the business aspect of artistic activity, that is, legal support of creativity, its strategic positioning in the system of world experience.

It turned out to be an important segment in understanding creativity in the system of legal relations. Especially since Lviv is the most favorable center for the concentration of

various art curators, business art centers, master classes, etc. And in the current conditions, given the high level of information technologies, and therefore - «art piracy», this experience is also extremely necessary.

Therefore, leaving the diplomatic service in its protocol definition, but deepening it in the artistic one, in 2006-2010 he became the founder, a member of the board of LLC «UKR ECO Trade» (Warsaw, Republic of Poland), and in 2010-2012, having gained and actively transformed foreign cultural experience, he held the positions of artist and executive director of the production enterprise «Halytske Sklo» (Lviv) [1] - the structure from which, it seems, his professional path in the artistic sphere begins, which will bring him not only bright professional self-realization, creative satisfaction, but also success, recognition and the opportunity to further popularize this cultural practice in Ukraine and the world, taking into account the previous diplomatic experience.

After all, the above-mentioned structure quite naturally accumulated many original artifacts in the process of its own development, which could become the basis for the formation of a corresponding artistic collection. And this has been the case since the time of their creation with professional art associations of the same level as "Gold of Ukraine", PE "Lobortas", "Golden Age" or "Rivne-Amber", etc., in which artistic products are not only sold through the trade network for which they were actually founded, but also a separate part of them remains in the funds of institutions as defining examples of the evolution of the artistic needs of the population or a demonstration of artistic technologies, the skill of its specialists. And only an art collection, as a materialized representation of cultural monuments, is convincing evidence of the history of the enterprise or the creative reputation of its specific employee-specialist. World museum practice fully confirms this and is based on it.

It should be noted that similar things were actively engaged in by the scientific and pedagogical staff of the Academy (the former Lviv Institute of Decorative and Applied Arts) since the 1960s, in which a powerful art school was formed by Professor Andriy Bokotey (head of the department, and later the rector) and his colleagues (O. Zvir, A. Petrovsky) and followers, whose representatives brought glory to Ukraine with their own artistic works and were the main "supplier" of specialists to powerful production enterprises of the aforementioned Lviv, Ternopil ("Vatra") and other republics of the USSR [12], forming original art schools and art collections there as well. Therefore, it is quite natural that Mykhailo, having acquired diverse and foreign cultural skills, heads (since 2013) the Glass Museum in Lviv, founded by his father Andriy Bokotey in 1992, which gradually accumulates unique artistic samples created both at the Institute (Academy) and the best of those that remain as a result of the International Blown Glass Symposiums, also initiated by his father (since 1989): Erwin Aisch (Germany), A. Bokotey (Ukraine), Marvin Lipovsky (USA, 1938-2016), Josh Simpson (USA), Jiří Šugajek (Czech Republic), Jan Zorichák (Slovakia), Theodor Zellner (Germany), Albert Balabin (Ukraine, 1934-2004), etc.

Thus, a specific creative environment is being created in Lviv, which is formed by the scientific and pedagogical staff of the Department of Art Glass of the Academy and the Museum of Glass of Lviv, which is constantly used as a practical base of the educational space, and which, stimulated by the international Symposiums of Studio Glass and a number of international and national cultural projects, forms an exceptional niche for further creative experimentation [5]. Its current collection includes over 500 high-value works by famous glass artists from 32 countries, including specialists from Australia, Austria, Belgium, Bulgaria, the Czech Republic, Lithuania, Latvia, Estonia, France, Turkey, Japan, and the USA, which can be considered classics of modern art [5]. And although this number is insignificant in comparison with the powerful collections of the above-mentioned countries, it preserves the best examples of the evolution of the creative thought of the pioneers of world glass, is a model or incentive for the continuation of this work. And for the formation of new educational-professional or educational-scientific programs, an appropriate source base is also needed. Therefore, it can be predicted, based on the preserved artistic samples, that this collection has (and this process will only deepen) extraordinary and material value. And th

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For decades has been stimulating the development of Ukrainian studio art glass and decorative and applied arts in general, positioning Ukraine as a state with a powerful potential of its own cultural heritage.

Like every similar event, it is a specific cultural platform that provides a wide range of artistic presentations, discussions and other identical communication segments, with the help of which many professional issues are clarified, clarified or discussed, which are almost impossible to solve in another way. This was extremely necessary in the past political system, practically closed to wide intercultural communication, and is absolutely necessary now, during the world pandemic and war, when opportunities for direct creative meetings are noticeably limited. And Ukraine once again demonstrates its own artistic potential and world support (Another such event (XIII) was held on October 5-15, 2025. And the published program [19], and later the quantitative and qualitative composition of the participants testified to its no less powerful representative range and cultural publicity).

Trying to outline the main parameters of Mykhailo's organizational and cultural activities, it is necessary to focus on the following. As has been repeatedly noted even in our publications [see the reports on M. Fedoryshyn and O. Kashshay, published in this book], the modern generation of scientific and pedagogical workers in the artistic sphere, or even more so - artists, in their attitude to choosing their future professional activity, is distinguished, in its vast majority, by a specific approach, the basis of which is experiment and analytical creative search, in which they try to find themselves in different areas almost simultaneously.

There are many reasons for this: given globalization and the complications resulting from its impact on social life, the professionalization of all its spheres, the artistic language of art, it is impossible to obtain just one education, the information potential of which would be enough for a lifetime: after all, educational technologies and artistic creativity, under the influence of global socio-cultural changes, are evolving so quickly, being enriched with new consumables, artistic techniques, and cultural experience, which require an appropriate response to these changes from creative subjects, constant improvement of their own artistic technologies.

On the other hand, interdisciplinary and intercultural communication, the openness of Ukrainian society, broad contacts of Western Ukrainian higher education institutions with a network of foreign educational systems, when, while still studying in the latter, higher education graduates actively participate in world cultural practice, participate in a number of artistic residencies, joint cultural projects, provide unprecedented opportunities in future creative search, since Ukrainian traditionalism, and especially its mentality, as a characteristic feature of Ukrainianness, preserved over many years of domination and the past political system, conditioned by adherence to stable norms of artistic creativity, multiplied today by European or world experimental experience, demonstrates a completely different creative result. Therefore, Mykhailo's organizational, cultural and directly artistic experience was also formed under the influence of the above-mentioned factors. After all, a change of profession or reorientation to a slightly different vector during his tenure as a Category I specialist, attaché of the Ministry of Foreign Affairs of Ukraine (2000-2002), and later as the Third Secretary of the Embassy of Ukraine in Poland (2002-2006), radically changed the established regime, the rhythm of the creative path, which, it would seem, was determined in principle by family upbringing. However, even here he did not stop doing his favorite thing, reformatting only its leading directions and accents. Therefore, during his stay in the diplomatic service, in addition to performing his main functional duties, he participated in the preparation and implementation of a number of cultural and artistic projects in the Republic of Poland, in particular the traditional and repeatedly organized Days of Ukrainian Culture for our countries (2003-2006), concerts of domestic performers, exhibitions of famous and young artists, contributing to the popularization of national cultural heritage and introducing Ukrainian cultural heritage into the world cultural space. It was then that the main parameters of intercultural communication were outlined, the awareness of its importance or even its determinant in further organizational and cultural practice. This made it possible, after completing his stay in various positions at the Ministry of Foreign Affairs, taking into account the established professional contacts and personal artistic reputation in the artistic sphere, to even head a municipal institution called the "Institute of Design in Kielce" (Poland, 2013-2014) [1], which became a landmark in his professional career, as it provided ample opportunities to try to implement many ideas that had been started at the Academy, but to ground them on a different organizational, cultural and mental ground. In other

words, specialists with a different vision of the problems of the development of contemporary art, that is, those who had technological opportunities for this that were not typical for Ukrainians and somewhat differently saw the ways of further development of the educational system, artistic creativity or art in general.

Given the proper orientation in the space of functioning of the foreign cultural environment and having good skills in organizing a creative experiment, Mykhailo continues to engage in scientific research work, receiving almost unique opportunities for this, which the new professional environment provides him. After all, the research competencies formed at the Academy and the scientific degree obtained as a result later stimulate the desire to try to expand his own creative «program results», multiplied by a new cultural reality. While foreign cultural experience is used successfully in organizational practice. And the opportunity quickly appeared: he is starting a new page in his own creative biography, focusing on individual regional locations of the People's Republic of China at a time when the world community is experiencing significant psychological shocks associated with the COVID-2019 pandemic, which is stimulating the reformatting of the entire life support system of humanity, the activation of information technologies and everything related to them, but thus expanding international communication. However, this global challenge has also contributed to the consolidation of humanity.

In particular, he is involved in participation as a co-chair of the Organizing Committee of two international conferences (Ningbo, PRC, 2017-2018) [1], communicating with a mentally different audience, contemplating their professional interests and their areas of activity, as well as the forms of their implementation in their countries, given that the subject of this communication remains the cultural and artistic lacuna that is well known to him, in which the Ukrainian creative experience became an important basis for artistic experimentation and aroused the interest of the world community. Moreover, the People's Republic of China, bypassing its current political and ideological directions and reputation, appears in the public consciousness as a specific cultural phenomenon not only for the organization of further scientific research or any components related to it; it demonstrates a new system of cultural coordinates, in which other (new and not typical for a European) laws or traditions operate, taking into account a fundamentally different mental factor. And this traditionalism is in no way comparable to the European cultural experience in terms of its own diversity of spiritual (philosophical) dimensions or value series. Therefore, it is almost impossible to add something new to this centuries-old Eastern cultural tradition. However, participation in the international symposium of representatives of the «Celestial» shook this traditionalism and for Mykhailo it was another unique opportunity to correlate his own creative experience acquired in Western Ukraine and Poland. In this regard, it is appropriate to mention the 1st international residency of glass artists «European Glass Education», held at the Lviv National Academy of Arts on September 20-30, 2020, to which specialists from 20 countries of the world applied [1]. And all this in general becomes the basis for realizing the importance of the national segment in the development of art, the forms of its manifestation in the cultural infrastructure, the system of organization and support of its main directions, the involvement of the business factor in this gap [7]. And the means of China's cultural intervention in the world are beginning to be realized in a different dimension.

Therefore, the outlined experience also forms a noticeable page in Mykhailo's own self-awareness and expands his organizational and cultural potential. New practical activities, already begun in other cultural realities, are added to this series, since he, as a leading Ukrainian specialist in art glass, as already noted, is invited to develop the concept of the Zhengjiang Museum of Glass "Greenwave" (Ningbo, PRC), following the successful implementation of which he becomes its executive curator (2018-2021) [1], acquiring new, qualitatively different managerial features. And the three-year practical experience of this organization (curatorship) also left a noticeable mark in his creative portfolio with its technologies, consumables, thematic range of art samples. And most importantly – with the principles of approaches to organizing the creative process and attitude towards artists.

On the other hand, this step once again confirmed the high professional level of the domestic school of artistic studio glass, the potential opportunities of its specialists in its expansion to

other countries, as well as the tendencies and desires of Ukraine in its attempt to master the foreign cultural management segment, to become part of the wide world «cultural field». Adhering to the chronological principle of presenting the material, I will note that he returned to the cultural space of the Academy completely different, enriched with powerful foreign cultural experience and wide professional communication, and most importantly - a clear vision of the ways of development of specific educational institutions or their individual structures in particular.

And this is the most important thing for a modern specialist, for whom new information obtained through his own artistic practice (participation) becomes the basis, the start for further and managerial activity, that is, the transfer of its individual algorithms to the domestic cultural soil. This is the option of mastering management or marketing that distinguishes modern masters of the world's arts from all those who try to pave their own creative path, based exclusively on local spiritual tradition. This, it seems, is the importance of the Euro-integration (or, more broadly speaking, foreign-cultural, that is, the best in the world) processes of development of the country, the existing professional experience of which must necessarily accumulate new parameters of the development of world creative processes and systems. And social networks, with all due respect to their potential and technical capabilities, will not be able to compensate for the artist for the fact of direct presence in a new creative environment. After all, as G. Skovoroda once emphasized, «if you master the art of communication and meet a like-minded soul, then a person will be not only happy, but also the happiest.» And no philosopher or businessman has yet refuted this idea!

I would like to note that similar aspects are permanently demonstrated on the domestic «artistic» stage by foreign masters of art, the basis of whose creative professionalism is precisely the experience gained in numerous master classes, concert, educational or exhibition events outside the country of their own creative self-realization, which is based on a deep linguistic background, knowledge of the peculiarities of the cultural development of the host country and the inheritance of its main cultural dominants. And in this regard, the educational segment, i.e. new information, plays an extremely important role, since it stimulates the motivation of the individual to expand the symbolic system of art or the formation of its specific forms, i.e. a new cultural reality. And this is now actively demonstrated by a new generation of Lviv artists, for example, O. Macelyukh, I. Pylatyuk, I. Macelyukh (if we correlate their concert activity with the active West-Polish performing instrumental practice), as well as many of their followers who become founders of international music festivals of artists of the host countries (for example, Salzburg), fully confirming the fact of perfect mastery of all possible algorithms for studying the artistic space, so to speak, of the "hosting party" and the high quality of their own creative proposals or potentials. After all, their organizational and cultural activities and professional reputation allow them to become founders of a number of musical events (Bach festivals in Brno, Czech Republic and Wroclaw or "Music in Old Krakow", Poland) in a foreign country, confirming their own professional authority.

This is convincingly demonstrated by representatives of new forms of organizational culture in the regions of Ukraine – Eleonora Stetsenko (director of the Rivne Philharmonic Society), Mykhailo and Alla Voloshuny (private gallery of European painting "Euro-Art"), the choreographic agency "Edelweiss" headed by a group of representatives of the Suponkin family (Rivne), the Guzun couple and their children's cultural and artistic structure "Sonechko" (Zhytomyr), the Mykolaiv specialized secondary school (professional lyceum) "Academy of Children's Creativity" headed by its director Anna Matveeva, etc. That is, the new generation of modern domestic educational managers for whom the "world cultural testing ground" is inherently close in terms of the system and basic principles of their organization. And it is in it that they select their own «cultural colors» for the formation of a new Ukrainian cultural content or product in the form of new educational structures or art programs founded by them, participation in a number of art residencies, etc., which also noticeably affect the functioning of the European or world educational art space, gradually forming an original cultural environment (background) in which modern youth find ample opportunities for creative self-realization, thus acting as an important tool of cultural diplomacy.

I will try, based on the material provided by the object of our study [1], including numerous communications with him, to demonstrate his cultural achievements in the form of a specific organizational mosaic, implemented over the past few years, in which this foreign cultural experience is most clearly manifested.

So, during 2015-2019, within the framework of the activities of the Western Regional Scientific and Art Center of the National Academy of Sciences of Ukraine, M. Bokotey held a number of international and regional exhibitions and open-air exhibitions, and also launched six annual international competitions for the Professor Andriy Bokotey Prize for young glass artists (2018-2025). The main award in which was participation in a two-week residency in the city of Wuxi (China). And since 2022, these prize requirements have expanded and their main factor has been the participation of the winners in the most famous residency in the world for glass artists - the Pilchak School of Glass (USA) [5], the costs of which (travel and a scholarship of $ 2,000) were reimbursed by the organizer [18], [1].

Realizing that all these achievements, as well as the development of domestic art in general, are better popularized based on one's own artistic platform, Mykhailo becomes the author of the concept development and later the editor-in-chief of the art magazine "7UA" (published by the ZRNMC of the National Academy of Sciences of Ukraine) – a full-color art magazine, on the pages of which the work of famous artists and beginners is presented, in particular, the scientific achievements of researchers and the most important cultural events in the region [1], informatively supplementing its basic Kyiv version – "Fine Art" edited by its current director V. Petrashek. However, the Lviv magazine has a number of specific advantages, the essence of which lies in the fact that in each of its issues there are reproductions of 7 new artists, as well as scientific research of 7 new art historians, etc.

hanks to the consistent and persistent activity of M. Bokotey (starting in 2013), an updated exposition has been operating effectively in the tourist center of Lviv, and later, a special room of the Museum of Glass in Lviv, which was restored, based on the organizational and financial support of the Ukrainian Cultural Foundation, is one of the most modern, and therefore the most popular locations in the region. In the last 12 years alone, personal and group exhibitions of many artists from Ukraine, Slovakia, France, the Czech Republic, Poland, Lithuania, Latvia, and Estonia have been held here [1], enriching the local public and guests of the city with a new perspective on art and emotional impressions of the artistic potential of Lviv (Since 2013, Mykhailo has been performing, as already mentioned, the duties of the director of this museum center, concentrating in it a unique collection of over 700 examples of works of art by world artists, whose artifacts were made during the Lviv International Symposiums) [1].

This collection, along with similar works concentrated in the open access and in the funds of the Andrey Sheptytsky National Museum in Lviv, constitutes perhaps the most powerful collection of artistic (blown) studio glass in Ukraine and one of the most valuable collections, along with the Czech Republic, Germany, China, the USA, and Denmark. After all, it is here that the first works of domestic and foreign glassmakers of the world, made during these international creative gatherings, are concentrated. Since the official beginning of the history of the development of blown studio glass, bypassing individual creative attempts by foreign masters in this direction (for example, S. Dali), dates back to the 60s-70s of the last century [5].

Continuing and improving this creative practice, M. Bokotei, taking into account his own «Polish» (2013-2014) or, later, Chinese (2018-2021) cultural experience, also becomes the author of a new concept of the activities of the Gallery of the Lviv National Academy of Arts, which since 2015 has been formed as a kind of incubator of ideas, that is, an organizational center for creative initiatives of student youth and graduates of the educational institution, concentrating in his own exhibition practice a multitude of pedagogical guidelines used in the process of organizing the educational process and artistic space. And this is also an extremely productive initiative and a cultural (material) collection, according to which over time it will be possible to identify the evolution of artistic technologies in the conditions of study, the professional level of higher education applicants, the evolution of the educational platforms of the Academy, etc.

Based on his own organizational and cultural achievements, he is trying to find a new gap

for further artistic development, to bring the existing creative practice of organizing professional training of specialists to a higher level, relying in this process on the recently created organizational structure - the Ukrainian Cultural Foundation [1], the leading areas of which include support for new cultural regional initiatives.

In 2019-2021, under the leadership of M. Bokotey and with the assistance of the Ukrainian Cultural Foundation, four landmark projects were implemented, in particular: the XI International Blown Glass Symposium in Lviv; the International Residency «European Glass Education» (included in the 5 best projects of the year supported by the UCF in the direction of «Visual Art»); Professor A. Bokotey Award for Young Glaziers (2021), as well as the creation of a multimedia interactive exhibition of the Museum of Glass in Lviv, which he knew well, co-organized by the National Academy of Arts of Ukraine, the Lviv National Academy of Arts, and the aforementioned Museum of Art Glass. By the way, given his active cooperation with this Foundation and his own professional reputation, in 2020-2021 Mykhailo served as an expert in the "Landmark Events" Program [1].

Since the full-scale invasion, Mykhailo Bokotey has also not stayed away from the cultural space, the results of his activities in which are distinguished by a high civic position and command respect. After all, in addition to the variety of forms of creative work related to professional self-realization at the LNAM as a professor, he also performs the duties of the head of the graduation department, the organizational and methodological activities of which are being reformatted to the conditions of martial law, providing for a number of organizational changes regarding the educational space, new methodological support, which is quite difficult to form in wartime, based on the understanding of the educational process, in fact, a «practical» specialty, within the framework of which higher education applicants must constantly work with the material.

In addition, Mykhailo personally held a series of lectures and art presentations on Ukrainian art during the war in Stockholm (Sweden), Bratislava (Slovakia), Panevezys (Lithuania), Burgas (Bulgaria), Wroclaw (Poland), popularizing domestic artistic creativity in the European cultural space, gaining more and more new supporters and drawing attention to Ukraine and its organizational and cultural problems [1]. While in 2023-2025, on the initiative and under the direct leadership of M. Bokotey, in cooperation with the National Academy of Arts of Ukraine and the State Border Guard Service of Ukraine, three International Conferences "Art in Time of War" were held in one of its rehabilitation centers with the participation of more than 60 leading Ukrainian scientists, as well as two painting plein airs, which involved famous masters of the country's art. The leading topic of these conferences and plein airs was the issue of art therapy and rehabilitation of border guards and their families during the war. The result of this work is a number of awards: he was awarded the Certificate of Gratitude of the Ministry of Foreign Affairs of Ukraine (2002, 2004), the Diploma of the Ministry of Culture of Ukraine (2016), the Silver Medal of the National Academy of Arts of Ukraine (2019).

Scientific and pedagogical activity remains an equally relevant segment of creative characteristics in higher education. Having diverse organizational, cultural and artistic experience, artists in their vast majority try to spread it in some way, that is, to acquaint other specialists with it.

This also has a number of advantages, since the critical understanding of this experience by others makes it possible to take into account possible suggestions and go further, thus expanding the boundaries of their own creative and pedagogical positioning. On the other hand, by publishing your own scientific and pedagogical, that is, creatively conceived achievements, you receive appropriate feedback and, thus, position yourself in the educational space as a specialist who is able to formulate and pave your own creative path, reproducing it in the form of practical recommendations. And the very possibility of publications indicates the appropriate level of competence of the author, as it confirms the fact of his mastery of a certain technology of expression, the formation of an appropriate research algorithm, an attempt to look at the problem from a different point of view. M. Bokotey is no exception, who, having diverse and time-expanded creative achievements, tries at the same time to share them with colleagues. In other words, he is the author of 30 scientific publications in professional publications and over 40 popular science and educational and methodological works on the topic of the current state of artistic glassmaking in Ukraine and abroad, thus forming a specific treasury of creative experience.

Perhaps the best form of positioning a specialist in the cultural space is, as is known, participation in various forms of discussions, that is, expanding interdisciplinary communication on the subject of one's own interest. Therefore, he is a participant in over 60 international and all-Ukrainian scientific and practical conferences, round tables and seminars, which in the current conditions remain an important form of deepening professional information, establishing creative contacts with colleagues, spreading one's own and inheriting new experience, etc.

Given the fact that his dissertation research touched on the important and little-studied topic of Lviv blown glass in Ukrainian art history, in particular the products of glass-making enterprises, in the context of the development of the international studio movement, in further scientific research he touches on the topic of the international studio glass movement, in particular the role of Ukrainian artists in its development and deepening, thus expanding information about the domestic segment. Therefore, there is hope to expect from him the appearance of other thorough studies in which the historical aspect of the development of artistic glassmaking, multiplied by the regional discourse of the organization of this business in the dimensions of the creative activity of its masters and his own organizational and artistic experience, would become the subject of scientific study and comprehension. Moreover, Mykhailo is the specialist who combines significant practical organizational experience with its scientific and pedagogical aspect of comprehension. An important component of the art historian's scientific practice is the study of artistic processes within the framework of international symposiums on blown glass - an artistic phenomenon that has been shaping its face on the international stage for over thirty years. In this regard, the publishing house «ArtHuss» published his already mentioned monograph «Studio Glass in Ukraine», the presentation of which took place during the work of the aforementioned art residency in October 2025.

The formation of the outlines of his creative portrait would not be complete if we did not mention various aspects of scientific and pedagogical activity. Therefore, the results of M. Bokotey's work as a senior lecturer, and later as an associate professor and head of the department of art glass, are a separate page of his creative biography. Its achievements are quite convincing and have been repeatedly noted by the Academic Council of the LNAM.

Among his students are a number of artists who have emerged as creative individuals and remain notable figures in the country's artistic space (O. Ivanyshyn, A. Soletsky, A. Chyzhov, K. Bilan, I. Masalovych, Kh. Kovaluk, R. Luchko, etc.), spreading the idea of glassmaking in the educational and cultural environment. Therefore, only the expansion of its (art glass) boundaries will allow this creative direction, and therefore mass production, to be fully revived, which has a bright and deep history in the lands of Ukraine. This will become an important factor in expanding the circle of applicants for various forms or areas of professional education and thus stabilize the educational space.

Through the efforts of M. Bokotey, and this is his most notable achievement, during 2019-2025. the material and technical support of the educational process at the department headed by him significantly improved. After all, constant participation in European art residencies, the organization of international symposia and the involvement of a wide range of specialists in the Lviv Art Museum, as well as a number of popularization events organized by the Lviv Museum of Glass, helped to deepen the image of this educational structure.

More than 6 million UAH have recently been invested in the development of the department. at the expense of grant and sponsorship sources, which significantly influenced the modernization of educational workshops, in particular, the acquisition of the only one in Ukraine and one of the few in Europe, a unique electric furnace, with the help or on the basis of which all international creative meetings and, in fact, the educational process are organized. And although this is not exactly the task of the head of the department, however, taking into account the socio-political circumstances and the mentality of Ukrainians, the result turned out to be quite worthy.

As a prominent creative personality, organizer, teacher-practitioner, M. Bokotey plays an important role in the development and improvement of the educational process as part of the Scientific and Methodological Council of the LNAM (since 2013), spreading the idea of creating new directions in visual art and providing methodological assistance in providing educational space for

scientific and pedagogical workers of the academy. He is also a member of working groups on the development of higher education standards, is the author (co-author) of new educational programs in a number of academic disciplines and scientific and methodological developments, based on his own interregional and international cultural experience.

In confirmation of his methodological effectiveness, it should be recalled that in 2023 (with the participation of the author of this material) the Educational and Professional Programs «Art Glass» specialty 023 «Fine and Decorative and Applied Arts. Restoration» of the higher education degree «Bachelor» received three exemplary grades «A» according to the results of the accreditation examination of the National Agency for Higher Education, and in 2024, the identical educational and professional program of the higher education degree «Master» was accredited with the same result (the guarantor of both educational programs was M. Bokotey). These are the only educational and professional programs in artistic specialties in Ukraine that have received such a high rating during the operation of the expert commissions of the National Agency for the Quality of Higher Education.

Such efficiency of work contributed to the fact that since 2025 M. Bokotey has been acting as the Head of the Subcommittee of the Scientific and Methodological Commission of the Ministry of Education and Science of Ukraine for the development of state standards of higher education in the specialty «Decorative Arts and Crafts» and is trying to defend the key positions of the professional environment to expand the potential opportunities for training artists in this area. In this regard, in the author's opinion, it would be quite appropriate to expand the potential opportunities of the artistic environment by delegating part of the professional functions to the level of a professional college in order to create a specific educational system «College-Academy», harmonizing the curricula of both educational structures. Moreover, in Lviv it is not difficult to do this even from a technical point of view, given the location of the latter. After all, it is almost impossible to achieve the desired efficiency only at the level of higher education, given the time spent by the applicant for this education in an educational institution and taking into account his educational segment and experience.

The above may be facilitated by the fact that the expansion of these opportunities, especially in line with the relevant Resolution of the Verkhovna Rada of Ukraine (August 21, 2025) regarding the autonomy of the aforementioned institutions, in particular their broad cooperation with local business, taking into account the regional artistic aspect, as well as the creation of an educational "vertical" in the network, will also contribute to the revival or, better to say, the restoration of this cultural practice on a wider scale. Since the mentioned type of decorative and applied art in Ukraine did not disappear from cultural circulation even in perhaps its worst times. And all this will make it possible to revive the mass art industry of blown glass at a new level, to noticeably change the artistic equipment of our cities and the private sector, the development of which is now also demonstrating unprecedented pace and architectural diversity.

Every conscious individual, who is in the field of view of creative life, immanently feels its impulses, and therefore, to a certain extent, reacts to its corresponding challenges. And the depth of this feeling is an important segment of its creative characteristics. And the more complex they are, the greater the arsenal of means of artistic expression it (the individual) has in its own portfolio, the more original it reacts to them, the more interesting its future result becomes.

Professionalism through the prism of the artist's reaction to modernity or historical and cultural content is confirmed, as is known, by a number of artifacts directly executed in various types of techniques that form the manner of his writing, on the basis of which one can form a general impression of the result and creative potential of the artist. They are, as a rule, subject-oriented and mainly reproduce the content of creative journeys, stays in original cultural locations, or testify to the mastery of new technologies acquired within the framework of a variety of examples of traditional or informal education.

Mykhailo Bokotei is no exception, whose organizational and cultural activities currently remain extremely intensive, diverse, and serve as confirmation of the above. After all, he is the author of over a hundred paintings, executed in an original manner, marked by a wide creative experiment, including the multi-directional series «Svityazhki Motifs» (canvas, oil, 2016-2024),

«Landscape Abstractions» (canvas, oil, 2018), «Chinese Inspirations» (canvas, oil, 2016-2019), «Seasons» (canvas, oil, 2016-2019) [1], etc., the preparation of which was carried out over a significant period of time, in different cultural regions and countries, that is, it gave the author the opportunity to critically reflect on the methods of representation of each new artistic text that was part of the series, its color scheme, thematic focus, etc. And the names of these series undoubtedly demonstrate the originality of the artist's thinking, his specific vision of identical, in particular, «natural» motifs.

Accordingly, he is a participant in many group exhibitions in Ukraine and abroad, while choosing a fairly representative structural series of institutions in which a highly professional artistic establishment is currently concentrated: the Presidium of the National Academy of Arts of Ukraine, the Andrey Sheptytsky National Museum in Lviv, the Lviv Palace of Arts, the ProArt Gallery, as well as a group of traditional metropolitan exhibition centers in Europe in Hungary (Budapest), France (Paris), the Czech Republic (Prague), and the People's Republic of China (Ningbo, Hangzhou, Wuxi, Changzhou, Yangzhou, etc.) [1] with their powerful cultural infrastructure and extensive and original art market, which is the subject of special attention of the mass media and to a certain extent acts as a legislator of new technologies and the formation of artistic tastes. Even in times of war, every Ukrainian artist who positions himself in the cultural space becomes not only an artistic performer, that is, the author of any cultural product, which he has always been, but also an active public figure, a bearer of a certain national idea.

And this also shows the high civic essence of the mission of contemporary Ukrainian art. The surge of high-quality publications, the demonstration of national artistic enterprises, the activation of the festival movement, etc. are convincing confirmation of this.

Looking for the origins of the artistic life or specific results of the artist in a separate option, it can be argued that the depth and intensity of the creative process can in a certain sense be stimulated by a number of multidirectional components, including the corresponding position, being in which the artist will try to demonstrate the direction of the artistic activity of a specific organizational structure or its possible (or desired) reputation. A similar caveat can be attributed to Mykhailo, since during his work as an artist, and later as the executive director of the glass manufacturing enterprise "Halytske Sklo" (Lviv, 2010-2012), he became the author of dozens of samples of glass products, which were later highly appreciated at the International Exhibition-Fair "Ambiente" in Frankfurt (Germany, 2011) [1]. I would also like to note, returning to the characteristics of Mykhailo's work as a scientific and pedagogical employee of the Academy, that the practical experience gained at the above-mentioned enterprise ("Halytske Sklo") formed the basis of creative experiments in the execution of glass products using the method of decorating with colored glass powders – a new and currently little-known technique in Ukrainian artistic glassmaking. And the results of these developments, creatively conceived by the author, were later embodied in the methodological recommendations "Methods of decorating blown glass with colored glass powders" (LNAM, 2019) [1], becoming a high-quality professional advisor in the educational space of student youth. At the same time, the creative experiment, launched by him on the basis of the inherited past and the mastery of new experience, does not stop, based on intercultural communication, a wide field of professional communication, with the help of which these achievements become possible [5].

In 2012, using a new technique of decorating with colored glass powders, he completed a series of decorative panels: "Colors of Ukraine", "Three", "Acid", "New Edition", "Blue, Yellow, Red" [1], some of which were exhibited in the space of art exhibitions held within the framework of the All-Ukrainian project "Colors of Ukraine", implemented with the support of the R. Akhmetov Foundation. A form of preserving the country's own artistic status or the artist's qualifications is a number of traditional art events, which are permanently organized not only in different cultural regions of the world, but also in Ukraine, providing artists with ample opportunities not only to contemplate the objective result of each participant, but also forming a wide space for professional communication, which will subsequently influence further creativity, since it is enriched in this communication with a multitude of new ideas, and therefore artistic techniques. Therefore, having many valuable demonstration achievements, he becomes a participant in

many international festivals and symposiums of art glass: «Glass Jazz» (Lithuania, 2014, 2016, 2024), «Chengene Skele» (Bulgaria, 2023), «Novograd-2024» (Slovakia, 2024), International Art Glass Festival (Luxembourg, 2023, 2025), International Festival «EcoGlass» (Poland-Czech Republic, 2025) [1], the list of which inspires respect, since it is in them that the «technology of cultural memory» of this branch of decorative and applied art is concentrated. After all, all these exhibitions, and especially professional communication, which usually occurs in the process or as a result of their implementation, constitute an important basis and source for gaining new impressions, creative experience, forming a certain rating of the participant and is an important incentive for further artistic movement.

In addition, "art is a special form of freedom, especially in times of war, since it functions on the border of social, cultural and emotional experience, where a rebellious impulse is born – the desire to rethink reality, reject imposed dogmas and establish new meanings: faith in victory, moral correctness in the struggle for freedom, dignity and justice" [7, p. 183]. Focusing on Mykhailo's direct work, one cannot ignore the currently relevant problem of creativity in the context of machine (AI) technologies and the role of the artist in this process.

After all, the state of war, many other, including globalization factors, which accompany modern society, do not remove the relevance of the issues of creating a new cultural product, including in the field of art, the role of the artist (or representative of his work) in this process and the possibility of his/her replacement, as well as the clarification of a number of issues, in particular - how important his/her role will remain in the creative process and what will be the fate of the product that will be created without his/her direct participation, that is, by technology. So the answer to these questions is also becoming relevant, strengthening and deepening glocalization, that is, the activation of the regional factor in the broad sense of the word. At the same time, one group of specialists (A. Astobisa) [16] emphasizes that several options are possible in the development of this process: augmentative, in other words, auxiliary use of these technologies in the direct process of creation and substitutive (replacement) use, when the proposed algorithm for artificial intelligence itself creates a cultural product. There is no doubt that humanity will choose the second option. In this new paradigm, culture will be forced to adapt to algorithmic thinking: after all, generative technology has already become a new technological reality that transforms the nature of art, in particular its popular segment, changing the established ideas about its value and the role of the artist [16, pp. 284–295].

However, in the author's opinion, if we are talking about the uniqueness of the created, and not just about another possible «original version of creativity» and demonstration of the potential capabilities of human intelligence, then replacing the artist is in principle impossible, since the individualized author's sample (charm) of the created artifact (and it will always be unique) will cause admiration, remaining unique, while the original or even perfect copy of the author's thought (recall, for example, the cliché of foreign currency in different countries), created according to a given algorithm by artificial intelligence will also cause no less admiration among viewers or even specialists in the field of information technology, who will be impressed by the level of technological perfection of the machine (or its developers, or the clarity of the task set for the technique) in its ability to try to replace artistic talent or genius.

So everything will depend only on the level of awareness and perception of the public, taking into account the state of its spiritual and educational competencies in particular, and especially the result for specialists (experts). And all this, in turn, will require a revision of the stable identification concepts, a priori inherent in the creative process, including «abilities», «artistic education», «talent», «genius», «authorship», «creativity», «art», «composer», «artist», etc., as well as «cultural piracy», «legislative framework», «copyright», «inter-branch communication», etc. However, this is also a typical feature or characteristic of the development (evolution) of humanity and its value system, professional culture, which (evolution) is constantly occurring. Therefore, in the further development of civilization, despite the presence of fully created AIs today, for example, music releases or modeling of human voices and many other things [7, pp. 154-155], it, at the author's discretion, will remain just another characteristic (means, technique) of the diversity and depth of human creative thought. And its appearance is a natural stage in the development of civilization, which will provide for the emergence of new forms of reaction to these results, as well as the formation of new variants

(samples) of the corresponding collections, in which human intelligence will be reproduced.

Thus, the analysis of special literature, the practice of organizational, cultural and artistic activities of Mykhailo Bokotei and the corresponding source base of scientific research, in which all this is reproduced, as well as direct communication with the artist, showed that:
- the current state of development of Ukraine, despite its declared transition to a new socio-economic formation, the essence of which is market relations, at the same time confirms that art, or more broadly, cultural activity, despite these political narratives, cannot be considered or evaluated exclusively in market parameters and perceive a cultural product only as the result of such relations. Since art is another form or dimension of human activity and its results are manifested not directly, but indirectly; moreover, they require significant time for a certain creative result. And in this regard, it is actually impossible to trace the correlation between the economic state of the country and the development of its cultural and artistic dominants, for the objective assessment of which time and other criteria are needed, that is, an evaluation system. This is confirmed by world experience (Cultural industries in the variety of their manifestations should be aimed at financial profit, in the deployment of which new initiatives are most fully revealed). Although the economic condition of the country, the means of supporting the artist or organizer of the cultural space in it, wide opportunities for the development of everyday culture and, accordingly, forms of stimulating spiritual processes in general, are undoubtedly a determining factor in possible creative success and the formation of the cultural attractiveness of the country;
- the information base of this study is quite diverse, as well as any similar intelligence aimed at considering the cultural and artistic characteristics of the current artist, since the results of modern cultural activity are generally difficult to effectively assess according to the principle of «here and now».

After all, any cultural product and, accordingly, the forms and grounds for its creation, provide for a historical retrospective assessment of this phenomenon, its general cultural context, on the basis of which it is possible to cover it in all its dimensions. Especially when the creative or organizational-cultural process of the artist continues and is constantly transformed, acquiring other identification features; - at the same time, the current information field of research has many convincing examples of the reaction of society to the appearance of specific artifacts of the artist or organizer of the cultural space, based on the analysis of which we can form a fairly complete picture of the object of our interest. These are various interviews, surveys, reviews in regional, all-Ukrainian or foreign periodicals, individual scientific or journalistic investigations of the author himself, that is, forms of his positioning, etc., according to the content of which it is possible to form both an appropriate model of the formation of the object of research in the cultural space, and the directions of his creative, including organizational-cultural self-realization;

- on this basis, it can be argued that the family environment (upbringing) plays a decisive role in the formation of any personality, and especially of an artist (artist), since it contributes to the assimilation of deep spiritual (identification) signs (traditions), becomes an important factor in his better orientation in future cultural activity, contributes to the faster inheritance of the creative experience of several generations and, thus, allows him to more effectively realize himself in the artistic environment, significantly reducing the time required to master the alphabet of art, which has significant differences from any other gaps in the creative self-realization of the individual. We emphasize that a similar principle with varying degrees of publicity also operates in other industries or spheres. However, this is most noticeably manifested in the example of the network of art institutions of Western Ukraine, on the basis of which famous artistic and pedagogical dynasties were formed;

- high-quality professional education, obtained at several educational and qualification levels or higher education institutions, including a number of its informal aspects, deepened by the variety of forms of one's own cultural activity, allows the future specialist (artist) to see the problem of artistic creative self-realization more broadly, stimulates constant support of this algorithm and noticeably affects his spiritual well-being. And broad intercultural communication becomes only an important criterion for assessing his own steps, provides an opportunity for a wide creative experiment in the future;

- for further effective development of artistic studio glass in Ukraine or its most favorable cultural regions, as an important spiritual practice or artistic direction of art with all the scope of its characteristic identification features, an appropriate «artistic and pedagogical vertical», an artistic system, should be created, which will provide for the acquisition of a number of multi-directional competencies at different educational and qualification levels. Since it is almost impossible to become a high-quality specialist in,

for example, blown glass (and this algorithm is also characteristic of other applied segments of artistic creativity), starting with the acquisition of this education (profession) only in HEIs. Therefore, the appropriate delegation of educational «authorities» to the level of a professional art college, the potential of which within the framework of the new legislative framework is significantly expanding, and the conclusion by the latter of cooperation agreements with a certain type of HEI in order to coordinate the main parameters of the educational process and space, will make it possible to minimize «educational losses», to direct the efforts of scientific and pedagogical workers at each qualification level to the formation of specific practical skills, grounding them in the regional cultural context (traditions, art schools, consumables, the attitude of local authorities to artists, etc.). This will also make it possible to productively use the organizational and methodological regional component of training. Therefore, a multi-structural or interdisciplinary professional training of an artist is a real requirement of time and the basis for a possible positive result;

- to increase the professional level of development of any direction in the artistic field, a number of components are required, operating in a complex, among which perhaps the most important are a powerful and modern material, technical and intellectual base of education, broad inter-branch and international communication, the main activities of which will reproduce the leading parameters of this activity, active popularization activities, the main directions of which are information about this type, its significance in the general cultural context, as well as the role and significance in the space of satisfying human practical needs.

In other words, high efficiency of popularization activities is possible only if there is a network of relevant institutions or organizations in the country or its individual locations, in which future specialists will find their practical application. As for the object of our study and the main representative of the above-described cultural practice, Mykhailo Bokotei, they are as follows:

- his creative results are most clearly manifested in several areas: organizational and cultural, the content of which is the fulfillment of functional duties of the head (consultant) of a number of original artistic structures in Ukraine (Museum of Glass in Lviv) and abroad - in Poland (Institute of Design in Kielce) or China (co-organizer of international conferences in Ningbo, development of the concept of the Zhengjiang Museum of Art Glass «Greenwave»), in which his cultural essence, practical experience and initiative are reproduced. To this can be added the implementation of a number of significant events related to the holding of international scientific and practical conferences, Round Tables, artistic residencies, as well as the continuation of the organizational practice of the International Blown Glass Symposiums, the results of which confirmed not only his high organizational abilities, but also turned the LNAM into a notable world cultural center from this artistic vector, capable of significantly expanding the imagination of this direction of creativity and on this basis creating the Glass Museum in Lviv. And a number of artistic presentations and lectures organized by him in the leading cultural centers of Europe during the war (Stockholm, Bratislava, Panevėžys, Burgas, Wrocław - and this practice continues in the future) - are also evidence not only of M. Bokotei's initiative, but also of his high professionalism, political culture and civic consciousness, aimed at positioning Ukraine in the world spiritual context and space;

- scientific and pedagogical, the result of which is the receipt of the scientific degree of Candidate of Art History, the academic title of Associate Professor and Corresponding Member of the National Academy of Arts of Ukraine, which turned him into a professional representative of new artistic technologies. This series is continued by a number of organizational initiatives related to his performance of duties as the head of the Department of Art Glass of the National Academy of Arts of Ukraine, while holding this position he not only significantly diversified and strengthened the material and technical base of the educational process and the space of the Academy, but also turned the department into an original cultural platform capable of qualitatively positioning creative achievements in the field of art studio glass and image creation in general, and also confirmed high organizational competencies embodied in the successful conduct by the scientific and pedagogical team of high-quality accreditation examinations of specialties in which modern creative youth receive professional artistic education. And his graduates, in the formation of whose creative outlines M. Bokotei was directly involved, also convincingly confirm his high professional, scientific and pedagogical level;

- Mykhailo's publishing activities (composing and editing the periodical art magazine 7UA) are also an important popularization platform, through which not only a group of modern young artists or art critics constantly declare themselves in the information space; he is an important identification source, through which the Western Regional Scientific and Artistic Center of the National Academy of Sciences of Ukraine in particular actively positions itself in Ukraine;

- it is necessary to mention his achievements in his own artistic activity. After all, a number of thematic multi-directional series of images («Svityazhki Motifs», «Chinese Inspirations», «Seasons», etc.), executed during 2016-2025, testify to his high potential in his chosen profession, the ability to work intensively in various types of artistic techniques. This also applies to his artistic samples, executed during professional self-realization in various positions in Poland, Ukraine or China, in which his artifacts became the basis for imitation by masters of art of these countries, thus spreading the domestic cultural segment in a foreign-speaking environment. And practical experience at the Lviv National Academy of Arts as the head of the department of art glass is also a separate page in Mykhailo's artistic biography.

Therefore, all of the above gives grounds to assert that the creative potential of modern Ukrainian image-making in its various representative forms and figures, revealed through the prism of the organizational, cultural and artistic activity of one of its representatives - Mykhailo Bokotei, - is at a sufficiently high level, capable of influencing the general processes of artistic creativity in Ukraine and beyond.

It is quite logical that while engaged in creative, or more precisely, artistic activity (since, without even going into the definition of the aforementioned concepts, creativity is manifested not only in the «composition» or creation of a fundamentally new cultural product, but also in the attitude (or creation) to existing methods or technologies, through which the vision of creativity itself or these technologies is expanded), he continued to engage in organizational and cultural activity.

And often this is what becomes the defining segment of the characteristics of a particular artist-manager. Because interpretation is also a noticeable factor in moving forward, changing stereotypes of perception of an art object. And later - the birth of a new idea. It is not for nothing that the European system of training scientific and pedagogical personnel (and in the USA it already functions) provides for the awarding of the scientific degree of PhD («arts») even in technical sciences, meaning by the latter (the term «art» - S.V.) high skill, mastery of a number of new technologies, etc. I will note, in passing, that the etymology of this term comes from the word «artist», that is, «master», a high-level specialist. And new artistic materials in this process play an important stimulating role, taking into account which it is possible, even without going beyond a certain cultural standard, to form its new cultural meanings [9].

At the same time, each artist acquires relevant experience over the years: their own methods are formed, the publication of which is, on the one hand, evidence of appropriate professional competences, the ability to recreate or form their own artistic system, the algorithm of which makes it possible to understand the essence of their creativity and try to spread it (it) to the artistic direction in general. And on the other hand, it is in the published method that the artist's innovations, his specific vision of the creative process and, accordingly, the result, are perhaps best seen. It is also needed to continue this practice, involving creative youth in this process.

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LIGHT THROUGH GLASS: THE CREATIVE AND MANAGERIAL PHENOMENON OF THE BOKOTEI DYNASTY

The relevance of the topic lies in substantiating the role of contemporary regional artists in promoting new artistic products within the global cultural space. The research methodology is based on a range of general theoretical research methods, as well as the biographical method, historical reconstruction, and culturological analysis.

These approaches have enabled the shaping of a creative profile of Mykhailo Bokotei, a prominent artist and organizer of cultural activities.

The scientific novelty of the study is based on a critical reflection of the creative experience of a new generation of regional art glass masters within the landscape of contemporary Ukrainian culture, rooted in the creative heritage of their predecessors, particularly A. Bokotei. An attempt is made to outline the creative portrait of Mykhailo Bokotei—Head of the Department of Art Glass and Professor at the National Academy of Arts—as a prominent representative of the Lviv artistic milieu, drawing upon his father's creative legacy.

Based on an analysis of his professional, organizational, and cultural activities, the study demonstrates the importance of initiatives aimed at popularizing the achievements of this craft and the educational institution as a whole. The researcher identifies the artist's role in organizing various international art forums to promote regional cultural traditions; highlights the significance of his public activity in establishing intercultural communication; correlates his education with his subsequent artistic output; and emphasizes the importance of multi-faceted organizational-cultural practice and professional education in positioning a contemporary artist on the international cultural stage.

The practical significance of the study lies in the potential use of the findings for further scientific inquiry and the preparation of comprehensive works not only on the development of domestic glassmaking but also on the formation of a gallery of Ukrainian artists whose organizational and cultural activities contribute to the wide popularization of Ukraine globally and serve as a vital segment of cultural diplomacy.

Key words: Andriy and Mykhailo Bokotei, intercultural communication, higher arts education, art glass, tradition, exhibition activity, management, social cataclysms and war.

3.3. Searching for Identity: Olha Kashshai's Artistic Experience in Europe

This study examines the impact of globalization and war on the state of cultural activity in Ukraine. Based on journalistic sources, examples of artistic work (artifacts), the public sphere, reviews of her own work, filmography, and communication with the artist, this study analyzes the organizational and cultural activities of Olga Kashshai, a contemporary master of the Transcarpathian school of visual arts. Attention is focused on the most prominent forms of her artistic positioning, including international presentations; the evolution of the Ukrainian artist's organizational and cultural activities under the influence of socio-political and economic circumstances and intercultural communication, through which she engages with global artistic coordinates, is emphasized. The decisive role of the educational sector and the cultural environment for further creative work is highlighted.

Key words: Olga Kashshai, exhibitions, socio-cultural activities, artistic creation during wartime, painting, intercultural communication, regional spiritual practice, management.

Aktual′nist′ problemy. Hlobal′ni kataklizmy zavzhdy zahostryuyut′ vazhlyvi sotsial′ni parametry isnuvannya lyudstva, zokrema yoho vyznachal′ni suspil′ni katehoriyi – dobra i zla, i vidpovidno, – y tsinnisnykh oriyentatsiy osobystosti, v yakykh vyyavlyayut′sya identyfikatsiyni oznaky lyudyny, dotrymannya yakykh vidpovidnym chynom strukturuye sotsium. Tse pidtverdzhuye y osnovopolozhnu oznaku kul′tury – yiyi normatyvnist′, spoviduyuchy chy dotrymuyuchys′ yakoyi lyudyna staye osobystistyu, tobto tym sehmentom suspil′noho prostoru, yakyy vidpovidaye vstanovlenym neyu zh normam. Tozh viyna, zruynuvavshy sformovanyy poryadok zhyttyediyal′nosti, stala vazhlyvym sehmentom natsional′noyi samo identyfikatsiyi, aktyvizuvavshy zhyttyevi syly orhanizmu kozhnoho i pomitno vplynula na tsey normatyvnyy ryad. Vona peretvoryla y myttsya na aktyvnoho hromads′koho diyacha, pevnoyu miroyu – volontera, nosiya natsional′noyi ideyi. Stymulyuvala vona y perehlyad bezlichi nayavnykh konstant, sered yakykh – yoho povedinka v sotsiumi. U ts′omu plani zmina vlasnoho stavlennya osobystosti do yiyi vyznachal′noho chynnyka zhyttyediyal′nosti – tvorchosti, tobto formy reprezentatsiyi u kul′turnomu prostori, ye vazhlyvym samo stverdzhuyuchym pokaznykom rozvytku suspil′stva zahalom i lyudyny, yak yiyi nosiya, zokrema. Ta y suchasnyy period funktsionuvannya krayiny stymulyuvav perehlyad roli mystetstva u formuvanni chy rozshyrenni yoho znachennya yak vazhlyvoyi formy kul′turnoyi dyplomatiyi.

Naybil′sh pomitno tse vyyavlyayet′sya u formakh pozytsionuvannya lyudyny khudozhn′oho typu myslennya, yaka hostro vidchuvaye ta, vidpovidno, reahuye na skladni vyklyky s′ohodennya. Tym bil′she, shcho suchasnyy mytets′ – tse perevazhno eksperymentator, dlya yakoho sprobuvaty, znayty sebe u bahat′okh, chasto polyarnykh sferakh funktsionuvannya sotsiumu, ye vazhlyvoyu peredumovoyu poshuku vidpovidi na tsi vyklyky, formuvannya v sobi pevnoyi syhnityvnoyi, znakovoyi systemy pozytsionuvannya. Ta y tsinnisnyy ryad samoho mystetstva nyni dokorinno zminyvsya i takozh vymahaye vrakhuvannya tsykh zmin u protsesi krytychnoyi otsinky diyal′nosti myttsya, a z·hodom – i perehlyadu yoho osnovnykh konstant. Ne ye vyklyuchennyam i ob″yekt nashoho zatsikavlennya – predstavnytsya novoho pokolinnya myttsiv zakarpat·s′koyi khudozhn′oyi shkoly zhyvopysu – Ol′ha Kashshay, yaka aktyvno prodovzhuye krashchi tradytsiyi poperednykiv i studiyuvannya ta populyaryzatsiya tvorchosti yakoyi lyshe rozpochynayet′sya. Ohlyad ostannikh publikatsiy. Aktsentuvannya chy pidvyshchena uvaha do povsyakdennykh kul′turnykh praktyk, shcho ye kharakternoyu rysoyu suchasnoho naukovoho dyskursu, postupovo, yakshcho mova yde pro mystetstvo, vidsuvaye, zdavalosya b, na druhyy plan vyznani ta vyznachal′ni rechi v sotsiumi, sered yakykh – khudozhnya shkola, fakhova maysternist′, motyvatsiya do zdobuttya novoyi informatsiyi, profesionalizm, yak rezul′tat poyednannya tvorchykh zdibnostey ta napolehlyvoyi pratsi y inshi skladovi ts′oho vymiru – yakshcho mova yde pro tvorchist′ u vysokomu sensi ts′oho terminu. Adzhe pry vsiy povazi do populyarnoyi kul′tury, ne vona vyznachaye renome osobystosti chy krayiny u svitovomu spivtovarystvi, i ne yiyi peresichnyy predstavnyk maye staty markernym chynnykom kul′turnoho prohresu, pozayak takyy pidkhid nivelyuye z·hadani vzhe vysoki tvorchi (khudozhni) zdibnosti chy talant, pomnozheni na napolehlyvu pratsyu. Khocha stan rozvytku populyarnoyi kul′tury v krayini, yiyi pidtrymka i deklaruvannya v derzhavniy kul′turniy politytsi ye, poza sumnivom, svidchennyam dukhovnoho zdorov″ya natsiyi i vidpovidnoho renome derzhavy u stavlenni do svoho naselennya.

Relevance of the problem. Global cataclysms always exacerbate important social parameters of the existence of humanity, in particular its defining social categories - good and evil, and, accordingly, - and value orientations of the individual, in which the identification features of a person are revealed, the observance of which structures society accordingly. This also confirms the fundamental feature of culture - its normativity, professing or adhering to which a person becomes a person, that is, that segment of the social space that corresponds to the norms established by it. So the war, having destroyed the established order of life, became an important segment of national self-identification, activating the vital forces of everyone's organism and noticeably influenced this normative series. It also turned the artist into an active public figure, to a certain extent - a volunteer, a bearer of the national idea. It also stimulated the revision of many existing constants, among which - his behavior in society.

In this regard, the change in the individual's own attitude to his or her defining factor of life - creativity, that is, the form of representation in the cultural space, is an important self-affirming indicator of the development of society in general and man, as its carrier, in particular. And the modern period of the country's functioning has stimulated a review of the role of art in the formation or expansion of its meaning as an important form of cultural diplomacy.

This is most noticeably manifested in the forms of positioning of a person of an artistic type of thinking, who acutely feels and, accordingly, reacts to the complex challenges of today. Moreover, the modern artist is primarily an experimenter, for whom trying, finding himself in many, often polar spheres of the functioning of society, is an important prerequisite for finding an answer to these challenges, forming in himself a certain significative, symbolic system of positioning. And the value series of art itself has now radically changed and also requires taking these changes into account in the process of critical assessment of the artist's activities, and subsequently - and revising its basic constants.

The object of our interest is not an exception - the representative of the new generation of artists of the Transcarpathian art school of painting - Olga Kashshay, who actively continues the best traditions of her predecessors and the study and popularization of her work is only just beginning.

Review of recent publications. The emphasis or increased attention to everyday cultural practices, which is a characteristic feature of modern scientific discourse, gradually, when it comes to art, pushes, it would seem, to the background recognized and defining things in society, including - art school, professional skill, motivation to acquire new information, professionalism, as a result of a combination of creative abilities and hard work and other components of this dimension - when it comes to creativity in the high sense of this term.

After all, with all due respect to popular culture, it does not determine the reputation of an individual or a country in the world community, and its average representative should not become a marker factor of cultural progress, since such an approach nullifies the already mentioned high creative (artistic) abilities or talent, multiplied by hard work. Although the state of development of popular culture in the country, its support and declaration in the state cultural policy are, without a doubt, evidence of the spiritual health of the nation and the corresponding reputation of the state in relation to its population.

Paying tribute to popular culture, that is, to those dimensions of artistic activity that recognize the importance of everyday life and the diverse creativity of the general public, artistically diversifying the urbanized space of our cities, O. Kashshay focuses on examples of high art, which includes a complex of traditional components, including the already mentioned talent or, at least, bright artistic abilities, professional education and its constant deepening, an appropriate cultural environment, intercultural communication, etc. And this is evidenced by the exhibitions organized by her during her time in the spotlight of the cultural life of the region, and later - the country. Although creative experimentation in form creation is also not alien to her, especially recently. And it is the effectiveness of its transformation in her own value series that remains an important indicator of the adaptation of the Ukrainian artist to world cultural paradigms. Let us try to reconstruct the basis of the quality, areas of activity and intensity of her work, relying on the information base available to the author, thus forming the outlines of a portrait of this artist. In doing so, we will emphasize the following.

The biographical segment always arouses the interest of researchers, as it sets the appropriate matrix for scientific research, and therefore, its awareness and disclosure stimulates the appeal to the so-called «intimate» (non-public) issues of creativity, that is, those that, as a rule, remain outside the «framework» of scientific study, but explain a lot in the essence of the personality, including the cultural environment - the artist's closest environment, his (the environment's) value system and reputation in society, the forms and means of its formation and functioning, including the educational factor, intercultural communication, the spiritual environment of the educational space and many other things that make it possible to reveal one's own essence correlated with this environment, as well as the circumstances and specifics of the organization of the creative process, the presentation of artistic results, etc., based on the results of the study or awareness of which the image taken for our consideration is revealed, that is, the biographical method is a specific technique, «a way of knowing the personality in the socio-cultural and historical context» space" [17]. It can be noted that in scientific literature (V. Bondarchuk) the term "creative biography" is also used, when the author tries to reveal the specifics of musical and theatrical activity (in this case, we are talking about the People's Artist of Ukraine D. Hnatyuk). However, it can also be applied in the context of the characteristics of the artistic and organizational and cultural activity of O. Kashshay and any other artist.

The vast majority of scientific investigations of the historiographic vector, where the outlined issues become the subject of research, are aimed at highlighting identical issues. Their direction is quite broad: from identifying the role of the urban cultural space and its significance in the system of life activity of society [2] and the significance of the artist's figure in its formation [3], to social, cultural-educational or professional, artistic dimensions and features, through the prism of which the formation of such a personality takes place, since the intensity of art exhibitions, for example, in Mukachevo, in which O. Kashshay traditionally exhibits the results of his own work, noticeably diversify its cultural environment, stimulate other artists to participate in this process, deepening the «color» experiment, the spiritual aura of the location, and thus - to form a new dimension of perception of the image of the city. Among the latest works dedicated to the image of the city in its small homeland, one can also mention the original magazine [20], which presents a broad historical and cultural background against which the work of several generations of artists, including its younger generation, unfolds. Without retelling the content of the publication, I will draw attention to the almost aphoristic statement of one of the local artists (Andriy Khira), the author of a number of its materials, who, touching on the characteristics of this location, noted that "in other cities being an artist is a profession, in Uzhhorod it is a way of life" [19, pp. 144-145]. In other words, "Transcarpathia is thought of by contemporary artists and art critics as a "meeting place" (V. Melnychuk) of colleagues from all over Ukraine and Europe, as the mutual influence of postmodern visual art and folk artistic heritage [19, p. 145].

This (the artistic dimension of the region) is also evidenced by a number of reviews in local periodicals ("OGO" – Rivne or "ZakarpatPost" – Uzhhorod), whose authors see the exhibited works or the results of communication with the artist in different ways. Perhaps that is why the Transcarpathian school of painting fundamentally differs in its color saturation and originality from any other regional ethnocultural environment of Ukraine. After all, its generation of artist-teachers has been trying to recreate color in the artistic factor for many decades, as perhaps the most important sign of the national and cultural nature of the region.

This had its origins, because the spread of the Soviet political system to the territory of this region forced its artists, in order to avoid ideological pressure, to focus on the landscape, since the paintings of Ukrainian nature had a neutral "ideological color" and did not touch on the ideological narratives of the new government. This was a kind of compromise between the new system of cultural coordinates and the artist. However, "....it had elements of lifelikeness and the opportunity to develop colorism on the principles of Fauvism and Expressionism" [19, p. 145]. And it was the creative group of prominent Transcarpathian artists that formed a specific attitude to imagery as an important or defining component of the region's cultural characteristics. It seems that, like none of the identical groups, it revealed with such

love and respect the attitude to color as the leading cultural characteristic of the region. The material proposed for consideration also has an appropriate source base, represented not only by a number of the artist's artifacts (works of art exhibited at numerous exhibitions or posted on social networks) [10], which most convincingly reproduce the artistic narratives that will be discussed when considering the work of any artist, but also by the filmography, that is, a series of television programs about the artist [11], [14], in the materials of which her reaction to the vision of current problems of the present is reproduced, according to the information of which one can notice many segments that expand the general characteristic of the image of the artist chosen for study, revealing his own attitude to creativity or its individual aspects, as well as the repeatedly mentioned cultural environment, which noticeably influences the object of our study. This visual-verbal series can be supplemented by a series of information booklets [9], usually presented at each exhibition, the material of which to a certain extent expands the imagination of the figure, since in the vast majority of cases their text is formed directly by the author, that is, it carries a corresponding personal element and what the author himself wants to see. Whereas in exhibition catalogs the technical techniques of the exhibitor, coloristics and thematic aspects of the paintings are often analyzed; they usually also provide some biographical data of the artist. They (Catalogs) are also interesting because they are formed mainly according to the thematic principle - and then, through the prism of this information, it is possible to compare the «tactical and technical characteristics» of the subject of scientific analysis selected for consideration with other representatives working in the outlined direction, or, if we are talking about a personal exhibition, - to reveal the amplitude of the cultural potential of the creative personality, the variety of directions or artistic techniques used, and many other things, taking into account the professionalism of the compiler of such a source. And it is precisely the catalogs, information booklets and other materials present at exhibitions or distributed to visitors on the eve of the exhibition that largely form the latter's opportunity to comprehend what they have heard and seen, to continue, so to speak, communication with the artist after the exhibition is over [6].

At the same time, the Catalogs, as a rule, also contain articles (messages) by art curators, that is, organizers of a comprehensive exhibition, who form the general entourage of the event, and therefore - conceptual descriptions of creativity, its defining characteristics, which form an appropriate view of the exhibited event (problem, artifact) and its author (authors) in particular. They remain an important documentary source for all those who plan to review the event itself. In some cases, art historians and art curators are also involved in it (the information base of the presentation), whose various materials also form a certain image of the exhibited work and its author. However, created as a result of the artist's positioning in the artistic space, these materials also provide a lot of information for revealing the essence of creativity, its main parameters, and also help to reveal the cultural specificity of the subject of our interest and study. This series also includes individual author interviews, information from creative meetings organized by the author of the proposed material with the object of our interest, the content of which reveals many original things about the essence of creativity, means of stimulating it, features of selecting thematic series of exhibitions, directions of vision of many modern cultural problems through the prism of art, etc. They also provide a lot of information with which you can better understand the origins of your passion for art, as well as her (Olga - author) creative path, personal influences and sources of inspiration [5], [6].

Information from social networks was also actively used by the author in forming the main outlines of Olga's creative image, since today it is one of the most popular and operational means of reaction to an event or figure [18], and almost the only source of information that is actively used by young people. And although the understanding of the content of information in social networks will occur only later, it remains an important factor in forming the general coordinates of creativity. In a word, it is such materials that constitute an important segment of the artist's popularization in the modern cultural environment, the formation of his creative coordinates. Incidentally, I would like to note that in December 2023, Olga was included in the rating list «Successful Women of Transcarpathia. 2023» according to the «Zakarpat-Post» publication, which also became an important form of her popularization as a regional artist and public figure.

However, the purpose of this investigation is to outline the creative image of the modern Transcarpathian artist - Olga Kashshay, based on the information analyzed above. Among the tasks are to identify the leading directions of the artist's creative positioning in society under the influence of new social circumstances and the war and to clarify the algorithm of her organizational actions aimed at popularizing Ukrainian art;

- to prove the correlation dependence of professional art education and further creative self-realization of O. Kashshay;

- to clarify her most significant achievements during her stay in the space of modern art culture, confirming this with her corresponding creative characteristics;

- to consider the peculiarities of the impact of the war on changing her value system and identify the leading forms of her creative and organizational and cultural self-realization in the modern spiritual space of the country;

- to substantiate the importance of international support for artists of modern Ukraine and changes in their iconic system of creativity and organizational practice. Presentation of the main material of the study. Starting the description of the organizational and cultural life of any individual, it is advisable to turn to his biographical characteristics, since the biographical (private) segment clarifies a lot in his formation, if we take into account the family environment and the inherent system of spiritual values, the creative environment, the process of obtaining various forms of professional education and the availability of opportunities for advanced training in various forms, etc., because they extrapolate his further creative development, based in the vast majority on family cultural dimensions. So, she was born on October 8, 1983 in the family of a professional artist; her grandfather, Anton Kashshay (1921-1991), was a People's Artist of Ukraine, together with his colleagues - A. Kotska, A. Erdeli, Y. Bokshai and others. qualitatively and widely, despite the not entirely favorable conditions of the past era, represented the diverse Transcarpathian school of image creation in the space of European culture, forming its own artistic style and leaving in the memory of descendants the idea of artistically diverse Transcarpathia, imprinting the regional vector in the public consciousness forever [5]. And his art studio, as is customary among many prominent specialists, for many years performed an important function of consolidating not only local masters of art, but also Ukrainian art critics, writers, politicians, outlining a specific angle of vision of the regional cultural space. It was largely positioned as a kind of literary and artistic salon or cultural platform from which it was possible to present one's own creative achievements in the spiritual environment at a time when it was quite difficult to do so, given the dominant ideological segment in the attitude towards regional art [6]. And the current collection of his cultural heritage in the museums of Uzhhorod, Mukachevo, as well as many paintings in the country's museum network and private collections around the world, is convincing evidence of this. However, they are also waiting for their further scientific study.

Perhaps that is why many contemporary artists, regardless of their genre, try to publish their own explorations regarding the view of their colleagues' artifacts, cultural events in the regions, or original thoughts about the attitude to the creative process, its essence or result. Incidentally, I would like to note that Transcarpathia, as an ethnocultural region, a special spiritual phenomenon, is considered such perhaps because, extrapolating the opinion of the Ukrainian researcher Yu. Trach to this area, it can be emphasized that its «...cities have become centers of cultural progress... replication of symbols and meanings, <...> peculiar «bridges» between different identities, a crossroads of cultures, where, dissolving, national traditions interact..... and the most successful of them are multicultural, that is, those that have created convenient niches for the interaction of cultural traditions and modern search" [13, p. 120]. In other words, through the prism of regional art, and image creation in this case in particular, it is possible to further incorporate the Ukrainian segment into the world cultural space.

The artistic atmosphere in the family, numerous creative meetings, visits to the art workshops of colleagues, the first own exhibitions and their discussions, a high intellectual environment, as well as the «colorful» diversity of the location itself, since the local population is already a unique cultural phenomenon, formed due to the constant spiritual diffusion

of dozens of different ethnic socio-demographic groups with their own value system and mentality, festive and ritual complex and dialect, traditionality and relative isolation of the local space of each ethnic community, etc. - the first spiritual impressions, within which its attitude to life was formed and the main vectors of future artistic creativity were determined. However, each era always defines its own spiritual paradigms, in the format of which the formation of a new generation of its artists takes place, whose creativity gradually affects the change in its (era's) artistic series. And in this regard, professional, at least basic education continues to be a determining factor in the future creative path of everyone who sees the meaning of their creative longevity in art. Taking into account the experience of representatives of the modern European multicultural environment and now also the Ukrainian one, when an artist tries to «pick up» a lot of necessary information not only through a variety of areas of informal education (travel, master classes, creative biennales, self-education), but also its traditional forms, she acquires a profession (diploma of a specialist in law, 2005), the main dimensions or parameters of which provide her with a certain social protection from possible misunderstandings in the future, within the framework of which further professional positioning will take place, relying on the international experience of promoting a cultural product in society. And even in the current conditions, it is difficult for a Ukrainian artist of any direction of artistic expression to take place as an individual, counting exclusively on the economic results of his own artistic work [6]. And in this regard, knowledge of the regulatory and legal segments of cultural activity, including the international factor (law) in relation to cultural heritage, became another step on the path to further creative self-realization. Moreover, the war period stimulated a change in attitude towards Ukraine and the world community, helped it, in the person of the avant-garde of the artistic intelligentsia, to find those forms through which its (the country's) positioning in the world cultural space took place, and revealed many points of contact with it.

Having "searched for herself" in various professional fields (as Olga emphasized at a meeting with graduates of a humanitarian university, she tried herself in over 17 professions) [6], which allowed her to form a fairly broad vision of social practice and develop a special approach to art and its role in society, Olga eventually realized that her passion for painting turned out to be stronger than other hobbies, and she decided to devote her life to visual art. So the Transcarpathian Art Institute (later the Academy) (2012) was the first step on the path to her professional development, that is, the basis from which further creativity was institutionalized, and on the other hand, the first independent motivated choice of a future (second) professional form of activity [5].

This higher educational institution, despite the general parameters of modern higher education, which every higher education institution must adhere to, reflected or laid down in its educational and professional programs and Statute, is, at the same time, a rather specific educational structure, since it is located in the very center of Transcarpathia. Therefore, in its own educational practice, it inherently focuses on the regional segment, which forms its corresponding characteristics and directions of creativity and educational activity, despite the, so to speak, educational standard or benchmark established by the higher school.

This fully deepens its scientific and pedagogical staff, formed also mainly from local specialists or individuals already adapted to the local geocultural environment, well acquainted with the artistic specificity of the region and aimed at its further expansion and deepening. So in this regard, it (the educational institution), as well as the Ukrainian National Academy of Arts, precisely thanks to the local pedagogical corps and the «family practice of organizing the educational space» in their own creative activities, focus exclusively on the local (Western Ukrainian or Western European) segment. We are talking about such an educational system, when several generations of one family work at professional (graduate) departments, deepening the creative experience of each (which is also inherent in other specific specialties, jewelers, for example). Such an institution also preserves a well-established patriotism in relation to local cultural traditions and many other things that form the basis of professional skill and creative charm of the educational institution. And the concept of an art school is also perceived here somewhat differently than in any educational structure formed in other regions that are not distinguished by a special traditional social (cultural) system. And therefore, despite the difficult economic situation, personnel problems, material and

technical base, etc., it, this institution, tries to organize an educational space, based solely on the existing artistic interest, its traditionalism and cultural heritage, which support the high status of the educational process, since it is this interest that stimulates constant creative search, despite the lack of a number of things traditional for a higher school in wartime conditions. And the student environment in this context is also formed somewhat differently.

Therefore, at the Academy, Olga continued her creative self-improvement on the creative principles close to her and in the cultural environment familiar from childhood, later receiving higher professional education under the guidance of leading Transcarpathian teachers-artists. Let us also remember that this was already the second higher educational institution, the forms of organization of the educational space of which most closely corresponded to her creative expectations and hopes, and the system of organization of this space was already well familiar to her. In other words, the classical system of education (painting techniques, academic drawing and composition, constant plein air and exhibition practice in a familiar cultural environment), acquired at the Academy, became the basis for further creative development and self-improvement in another cultural system.

The idea that today's specialist should be lifelong learners is quite correct in modern realities, since not only educational methods are constantly being improved, but also the interregional cultural space and artistic content also demonstrate many new forms of reaction to the rapid changes in modern society. This is fully demonstrated by modern foreign artists who have noticeably intensified their own tours in Ukraine. It is enough to cite the educational and cultural characteristics of, for example, only those who from time to time demonstrate their own professionalism on the stage of the Organ and Chamber Music Hall of the Regional Philharmonic [4]. And all this forms (or influences) a cultural environment capable of solving many professional issues, creating an original creative lacuna built on mutual support and competition.

Therefore, continuing her studies at the Lviv National Academy of Arts was a completely predictable and, in fact, a well-considered step, on the basis of which a good opportunity arose to improve professional competencies in experimental painting techniques and modern art practices, multiplied by life experience, first creative achievements and previous legal and artistic education. And the foreign cultural student (spiritual) factor of Lviv noticeably influences her own creative practice. Moreover, the Lviv artistic environment contributes to this as much as possible, having an extensive cultural and artistic infrastructure, many outstanding masters of art and art critics, art curators, and most importantly - an active and diverse creative life, extensive foreign exhibition activities, etc., in a word - high-quality professional cultural content, capable of decisively influencing the formation of a young artist. There are no special problems with the system of master classes, with the help of which you can always acquire (pick up) any professional competencies or deepen the existing ones. And the economic or organizational segments of the art market, as well as many other professional factors, are perceived better and more convincingly in Lviv than anywhere else in Ukraine. And the cultural environment of Lviv itself has noticeably influenced her life coordinates, stimulating a clearer understanding of a number of segments of the art market, as well as the importance of intercultural communication in this process and space, the presence in one's own environment of a specific team of like-minded people, through cooperation with whom it is easier and more efficient to solve professional issues and find oneself in the economic parameters of creativity.

The defining condition for obtaining higher art education is, as already emphasized, the artistic environment and cultural infrastructure, and a higher educational institution located within these parameters usually takes on a leading role in the formation of the artistic trends of this environment, that is, its carriers. It is here that numerous grant programs are concentrated, through the implementation of which the «cultural adaptation» of local masters of art into the world spiritual space takes place. In addition, in the European cultural tradition, a university or academy has always been the center of the spiritual life of the community, determining its modern trends and tastes. Having a high professional reputation in the educational space of Ukraine, broad intercultural communication, a professional art school represented by prominent figures of our time, the Lviv

National Academy of Arts also concentrates in its assets a number of international programs (agreements), with the help of which it is possible to centrally, that is, with lower organizational, financial and psychological costs, to acquire or continue creative self-improvement under the patronage of this higher education institution recognized in Europe. And a number of, for example, international scientific and practical conferences «Art in Time of War», held in 2023-2025 at the LNAM, in which the author was a participant, as well as holding an international cultural event aimed at identifying achievements in the field of art glass with the involvement of leading masters of art and art historians (art critics) of the world in discussing current problems of artistic practice and professional education (autumn 2025), also confirm this once again [16], attracting many specialists to this space, including art historians, who are able to give these events the appropriate charm and form the appropriate status of the event.

Therefore, while still studying there at the master's level, Olga actively participates, within the framework of relevant international educational and professional programs, in internships and art courses organized by the Academy in Vienna and Paris, where she has the opportunity to study European experience and a creative approach to organizing the artistic process, to identify modern trends in the development of painting, joining this environment directly; thus, she becomes recognizable in it [5]. However, the main result of this communication was the awareness of the openness of the society to which she occasionally joined, other ideological principles of its functioning, the role of creative freedom of the individual in it. Therefore, she actively tests the multi-directional competencies acquired in Europe in the Lviv cultural environment, forming as a Ukrainian specialist, capable of actively responding to the latest influences or social challenges.

This specific educational practice makes it possible to accumulate academic traditions and modern experimental methods, which allows her to create in the future quite original art samples, combining in them various techniques and styles, the experience of implementing which she has already seen in reality. However, without leaving ties with her small homeland, she only deepens contacts with regional artists and institutions, being inspired by achievements, new forms of artistic activity or principles of organizing plein airs, which are currently emerging in the regions under the influence of social transformations. I would like to emphasize that the local environment becomes for her an important stimulus in creativity and organizational and cultural activity from the beginning of her independent creative path, as well as a source of inexhaustible creative character. That is, the variety of means of expressing creative thought acquired during numerous plein airs, creative residencies, etc. helps her to better see the national aspect of domestic art.

Considering the fact that not only education, but also the artistic environment is significant in the process of becoming an artist, because it makes it possible to clarify many organizational, technical and creative segments of the vision of any problem and ways to solve it, Olga performs a number of original works, based on the publicity about which she becomes a member of the first youth group - ZONSHU, and later (2017) - joins the ranks of the National Union of Artists of Ukraine, the parameters of which, despite the low reputation of this, as well as other creative Unions of the country, in the current public consciousness, introduce a certain creative algorithm into her own artistic activity, as they provide for constant participation in plein airs, art exhibitions, discussions and involvement in public work, thus forming an appropriate organizational and cultural standard or content, the parameters of a cultural figure who takes an active part in solving urgent creative problems of today [9].

And in each region of Ukraine, any organizational structure functions, as a rule, based on the traditions, mentality of the population, forms of intercultural communication, infrastructure and many other components, including the support of local authorities and the activity of its participants, which determine the position or attitude towards a particular artist or direction of artistic practice. And in Transcarpathia, given the specificity of this location in the cultural parameters of Ukraine, this also happens somewhat differently than, for example, in Slobozhanshchyna or Western Polissya.

If in the past, based on the significant centralization of social life, the form of professional

development of a specialist, and an artist in particular, was mainly permanent institutional directions, with the help of which it was possible to acquire new knowledge in a certain way and on the basis of which to expand one's own creative (artistic) horizons, then the present time demonstrates a multitude of new means or techniques that provide everyone with the opportunity to acquire, albeit fragmentary, precisely those professional competencies that are usually lacking in a specific situation or creative locality, clearly outlining the applicant's own artistic trajectory. Although traditional centralized forms also remain valid. And only their interaction brings tangible results.

In this regard, the festival movement or regular exhibition practice, characteristic of the present era, as well as the variety of master classes and plein airs in original locations, give everyone the opportunity to get everything that is missing in a specific creative situation. This form is also useful for the artist, because with its help, in addition to the necessary professional competencies, he acquires many management and marketing skills, PR technologies, communication with representatives of numerous organizational structures not only of state or municipal authorities, but also of local business, other institutions related to art; masters the techniques of active promotion of his work on a diverse cultural market, which is also interested in the emergence of a new artist, who only deepens competition, delivering a new cultural product to the «foreground».

As for the subject of our interest, here too the situation unfolded accordingly. Having already received a complete classical art education, Olga strives to create her own style and move away from direct imitation of the artistic traditions of the Transcarpathian school of painting, since broad intercultural communication, the result of which is always the creation of a new cultural experience, involves her in new directions and forms of development of art in general.

Virtually all artists go through this stage of creative self-awareness. And the experiment in various professional spheres and intercultural communication gave her the opportunity to form a broad worldview and develop a special approach to art. While professional art education gave her the opportunity for broad creative experimentation with new techniques, materials and color solutions, which led to the formation of her unique artistic manner or language of writing. In other words, her own creativity was significantly influenced not only by family traditions, regional surroundings, but also by the European cultural heritage and potential of modern art and the new cultural environment, which became the place of her creative experiment.

Having become acquainted with the artistic practice of Van Gogh, Klimt, Cezanne, a group of domestic masters of art who worked in the style of expressionism and impressionism not only in their «museum» dimension, but also in the information-analytical one, she eventually mastered new artistic techniques, and therefore very quickly her creativity receives a new impetus and depth. Expanded with the help of master classes, plein airs, art exhibitions, and the festival movement, her updated significative system forms another dimension of the vision of her own artistic practice and creative manner, which is enriched with symbolic motifs, allegorical images, etc., which give philosophical understanding to creativity, reflect deep reflections on life, nature, and human relationships.

That is, as she gains creative experience, her professional competence in using new artistic techniques expands, including the combination of classical painting tradition with the latest artistic methods, including collage, the use of textural materials and digital technologies, etc., which are increasingly used by a new generation of artists, enriching themselves with them at various master classes or international plein airs, participation in which is not only desirable, but also a necessary form of her own positioning. As a result, this allows her to go beyond traditional painting and form, as already noted, her own special and multifaceted artistic language, to become recognizable in the cultural environment.

The intensity of this work quickly gives its result. In confirmation, we will cite only a few segments of the implementation of the above-mentioned: in March 2018, her work "Spring Bouquet" participated in the international project (New York) – ARTBOX.PROJECT NEW YORK 1.0, and on May 18 of the same year, an identification personal exhibition "The Limitlessness of Evolution. Anton Kashshay and Olga Kashshay" took place, at which 33 works by the People's Artist of Ukraine A. Kashshay and 39 works by Olga were declared for exhibition [8]. The exhibition was held in the Mukachevo Historical Museum – Palanok Castle, which became not only a landmark event in her own creative life, as it determined the parameters of further movement and clarified

the vectors of vision of many artistic problems, but also somewhat expanded the boundaries of the cultural space of Transcarpathia, as it demonstrated the evolution, so to speak, of the "native Transcarpathian school (tradition) of painting". This, by the way, is also a fairly common, albeit somewhat risky, form of positioning an artist within the parameters of a family artistic tradition. In confirmation, let us turn to the above-mentioned filmography [8], tracing the artist's own reaction to the essence of this project, its spiritual parameters and role in further organizational and cultural activities. After all, it is in it (the filmography), that is, the author's reflections on the region, the specifics of creativity, the artistic environment, that the mental factors whose influence on the creativity of each artist is the most extensive, are revealed.

A landmark event in her creative career, as evidenced by social networks, was her participation in art exhibitions in Paris, Vienna, and the aforementioned New York, where she demonstrated modern Ukrainian painting, which in itself is an extremely important segment of creativity, because for the first time, her vision of the artistic language of art was presented to the judgment of a discerning viewer, formed on powerful world collections from another continent, framed by high-quality art historical analysis. And the favorable reaction of this viewer helped her better understand her own creative essence and capabilities. Among other things, which changed the principles of approaches to creativity, as evidenced by social networks, her exhibitions in Italy and France are notable - countries no less significant for positioning in art, where she participated in several art residencies. After all, the above-mentioned cultural centers, as is known, also have a high reputation in the art world, in particular powerful art schools, collections, a generation of outstanding artists of various profiles and many other things, with the help of which not only the high artistic status of the country is maintained, but also the active promotion of its own cultural product into the public consciousness takes place.

It is here that an equally powerful network of art curatorship, outstanding or famous artists, is concentrated; numerous master classes are organized almost everywhere, where everyone can receive any artistic information necessary for their own creative positioning. Not to mention the fact that Italy is the center of the Venice Biennale - a significant complex form of representation of contemporary art in the world, around which all artistic events and figures revolve and which to a large extent extrapolate further forms of the existence of cultural practice and politics. All this is supported by the university environment, mass media, and public opinion, which in the conditions of the European world act as a kind of methodology, a theoretical justification for artistic search and its representation

In a word, a powerful cultural environment pulsates here, which gives everyone who wants to achieve something in art a convincing chance to do so, relying on actively acquired organizational and cultural experience, intercultural communication, with the help of which self-awareness of one's own value or artistic ability quickly comes, which is difficult to do in Ukraine during the war or socio-cultural uncertainty caused by it, or being only in small territorial locations with an almost complete absence of a creative environment. Therefore, the attractiveness of such centers for the creative career of an artist is undeniable. In confirmation, we can also mention her participation in the "Art Collab" residency (Florence, 2018), where Olga first worked together with European masters, joining the creation of a series of paintings on the theme of "Dialogue of Cultures", while realizing the essence of "team" creativity and intercultural interaction [5], and most importantly – a different attitude towards the artist. In other words – the constant recognition (visibility) of his work.

In 2020, she participated in the next international residency "Atelier Mondial", which took place in Basel, where she explored the issue of integrating traditional Ukrainian painting into the modern art space. And her works, created during the implementation of the above-mentioned programs, were exhibited at exhibitions in Switzerland, Italy, and Germany, thus forming a broad public opinion about the reputation of the Ukrainian artist, his unison with world artistic trends, high ability to cooperate and other segments necessary for positioning in the cultural space of Europe, which is extremely important today for changing world public opinion about Ukrainian cultural dimensions or intentions. On the other hand, these events have become an important form of adaptation of Ukrainian artists to European "cultural standards", an opportunity to

acquire the basics of new artistic techniques. It was outside Ukraine, exhibiting or participating in various forms of her own creative positioning, that she became convinced of the openness of the European artist and society in general, its stimulating segment in cooperation with the foreign cultural environment [6]. It stimulated her to define in her work the need to have a clear artistic platform or position, presenting which you can also become understandable. However, your own artistic system should also be interesting and understandable to this environment, that is, the artist should reach the level of relevant cultural generalizations, and not be just a singer of one regional ethnotheme. That is, this Eurocentrism helps her to accumulate creative foreign cultural experience into her own artistic system. However, it should be noted that the overwhelming majority of Ukrainian artists of the first third of the 21st century are not neophytes in creativity and their achievements are inherently interesting to the foreign cultural environment due to the freshness of colors, thematic orientation and other, no less original factors. And the art schools of Ukraine also have a considerable intellectual history of their own.

Thus, by participating in multi-directional exhibition art events, Olga realizes the essence of the organization of world cultural practice, the main parameters of which are the gradual departure of artists from cultivating an exclusively ethnic orientation and focusing on issues that may be of interest to other communities (by the way, this is also the direction of publication activity in the scientific-metric databases Scopus, which stimulates or forces the Ukrainian artistic intelligentsia to agree to a proposal that is interesting to the multi-ethnic community. This can also be said about world cinema). The above-mentioned noticeably expands her view of art and the role of national principles in it. Such an upward trend towards openness becomes a characteristic feature of her further creative positioning and an example of the development of intercultural communication and globalization of artistic experiments. Therefore, creativity is enveloped in a certain philosophical element.

Among the most noticeable forms of expanding one's own creative experience, as is known, plein airs can be considered effective. Their advantage is that the artist, depending on the level of organization of such an event, has the opportunity not only to work in an open space, contemplating the «purity of color», but also to have a fairly wide circle of communication among specialists, to exchange experience of such an organization, to gain new impressions, etc., as a result - demonstrating one's own creative result (style) to the public and colleagues. And in this context, Olga is an active participant in many plein air exhibitions organized both in Ukraine (Mukachevo, Uzhhorod, Rivne) and abroad. Among the latter, one can mention international plein air events in Poland, Slovakia, Hungary, and the Czech Republic, at which (and especially at their final exhibitions) she demonstrated new achievements of Ukrainian painting. And her artifacts created during the above-mentioned international gatherings also received a fairly high assessment from specialists and were included in thematic expositions of leading European galleries. In confirmation, taking into account social media data, we recall her Grand Prix at the international plein air in Krakow (2019) and the Golden Brush Award (2021) [5], which she received for a series of paintings made as part of another plein air in Budapest.

A number of her works of art, created on the basis of the new, acquired organizational and cultural segment, were also exhibited at the traditional annual plein airs «Carpathian Landscape», the location of which is Transcarpathia (Mukachevo or Uzhgorod have already been mentioned), where she also received the corresponding award - «For an innovative approach to the transfer of natural motifs», confirming the presence of mastery of European artistic techniques. Foreign cultural experience gives an opportunity to expand the boundaries of one's own positioning, stimulates one to try oneself in other forms, to find an appropriate spiritual environment.

Therefore, in addition to exhibition activities, Olga is also engaged in teaching practice, which, as is known, has been used by artists for centuries not only to transfer one's own creative methods to the younger generation of colleagues, but also to realize the essence of what you do and how convincingly you can convey it to others, that is, to form one's own concept of the art education system, its basic algorithms, the parameters of which should be tested on specific participants. Her master classes outside of Ukraine have also become successful. After all, communication

with a modern Ukrainian artist in the current conditions is extremely popular, since Ukraine is actively demonstrating to the world its own cultural essence, a new set of values, recreated, in particular, in artistic canvases, which arouses not only admiration among the artistic community, but also a desire to comprehend and study it. And this is noticeable in a number of reviews, most widely presented in social networks about the exhibited works of Ukrainians in countries not only in Europe, but also in the world. The practice of her cooperation with international art foundations that support contemporary art also remains traditional, communication with which also expands the boundaries of creative experience, deepens the experimental component, forms one's own value-orientation set of creative behavior, expands artistic possibilities in one's own cultural positioning. And most importantly, it contributes to the internationalization of Ukrainian art, rethinking its role and place in the global space, and puts the Ukrainian artistic option forward in the world cultural series. And cooperation with such a structure is mostly a real attempt at creative «promotion».

And in this regard, its practice of participating in numerous forms of international representation in the form of national pavilions or pavilions of other countries and accompanying events of the official program of the biennale also becomes important. Especially since the latest such events, given the professional selection of art curators, demonstrate a noticeable evolution of Ukrainian art on the international arena from just visualizing the national context through symbols and historical allusions to demonstrating acute social problems and political challenges, focusing attention recently on issues of historical memory, national identity, traumatic experience, etc. [15]. That is, on those issues that interest the civilized world.

She also participates in charity auctions, the funds from which are directed to further support of cultural initiatives, social projects, and the Armed Forces of Ukraine. One of the latest such events, "Fashion for Life," organized by Roksolana Novak, was held to raise funds for the treatment of Oleg Rygan, a boy with a rare diagnosis, where her (Olga's) work was a lot (December 6, 2025). That is, creative experience, multiplied by a social challenge, forms a different angle of vision and professional problems. Thus, intercultural communication in the current conditions remains perhaps the most effective form of positioning an artist in the modern spiritual space, because it is it that helps him not only to determine his own spiritual essence, form a creative perspective, but also to act within the system of established international cultural coordinates, to master new techniques and technologies more quickly, to take into account the needs and demands of the modern consumer, to understand what the world artistic community is currently experiencing and to respond to it accordingly. And only in this way can you expand the circle of specialists like you. And on the other hand, to implement all those tasks or narratives that most closely meet the expectations of the creative environment in the perception of a particular cultural product, or to influence a change in its value system, forming a new spiritual standard from the existing cultural diversity.

It is not the first time that she has come to realize the essence of business in the cultural sphere, the most widely seen and felt in Lviv, not to mention European countries; its main parameters are formed and tested at such gatherings. It is here that she joins the issues of digitalization of the art market, as a new direction of fine art (and in general) and commerce, gradually basing her own sign system on a new cultural segment.

I would like to note in passing that in the modern world and in Kyiv, Kharkiv or Lviv in particular, curatorial activity is actively institutionalized and its professionalization is deepening, the number of specialists involved in the artistic sphere is increasing [15, p. 22]. After all, the use of digital technologies and NFT is becoming a key factor in the modern European art market. And this cultural environment stimulates her to join in understanding the principles of organization and modern collecting [7] and identifying its role in the system or structure of cultural activity and creativity in general, forming its "international" dominants.

Since the development of European art, identical processes in the cultural practice of individual countries of the world, are gradually changing a number of such stable, fundamental concepts as artistic education, talent, abilities, genius, etc., related to creative processes, the role of traditional forms or techniques in obtaining artistic education and its informal segment, require

a revision of stable concepts and principles of the approach to the organization of the creative process and the role of the artist in it, etc. They also actualize the role of art curatorship as a new cultural phenomenon in promoting the domestic cultural product on the world market, its positioning in a new spiritual system. And the widespread use of artificial intelligence in this process only accelerates such trends, puts on the agenda completely different and ethical issues that were not the subject of discussion a few years ago: «creative piracy», new forms of assessing the results of creativity, remuneration of the artist's work and its forms, further ways of developing art; the problem of the public and the change in the principles of working with it, and therefore its cultural level, that is, the perception and understanding of the latest trends in spiritual life, is also becoming more relevant.

In other words, intercultural communication expands the parameters of perception of artistic creativity and, at the same time, forms a different view of art or cultural activity in general, increasingly actively puts on the agenda the revision of the essence of such stable concepts as, in fact, art and cultural creativity in general.

At the same time, a Ukrainian artist, well acquainted with similar trends and processes, adapted to the environment outlined above, is able to gradually involve his colleagues in the same phenomena, that is, to become a «thought leader» in the formation of a national cultural paradigm of counteraction to negative or destructive influences, forming his own system of cultural positioning, which should include a review of the main parameters of national art education, a change in the principles of approaches to learning, the role of its informal or informal component in the educational space, and many others that will arise in this process. And several years of active touring or exhibition trips of foreign artists to Ukraine, and especially to its regions, wide communication with local masters of art are a convincing example of this and are already influencing the artist, gradually changing his ideas about creativity. And all this in general will quickly put on the agenda the identification or change of the role of modern higher education in society, the transformation of the principles of approaches to long-established, but for many years unchanged priorities in the organization of education, will actualize the broad interdisciplinary practice of organizing the educational process, based on deep intercultural (artistic) communication.

However, this is exactly how the educational process or art studios were organized several hundred years ago in higher educational (artistic) institutions in Paris, Rome, Stockholm, Munich, and Krakow or Bologna. And the contours of this space and cooperation, as well as the methods of use in the educational space, now appear or seem endless. That is, the new dimension of the deployment of the scientific and technological revolution, the digitalization of society, the change in its value system also requires new approaches to the organization of spiritual life, based on its or his achievements. Therefore, a modern artist is forced to constantly be on the cutting edge of the times.

So the main thing for domestic artists is to master and respond to these requests in a timely manner, which have not yet become the property of Ukrainian art schools. However, preserving one's own traditional artistic features should remain the essence of the artist, since focusing only on a cultural product that is well understood by the world community will gradually level the national segment of creativity.

Without setting the goal of finding out the effectiveness or efficiency of this interaction, we can only note that such an artist becomes an important generator of new ideas for forming one's own path of national image-making in this case. He will also influence the system of cultural activity in general. Therefore, Olga's further artistic exhibitions outside the region provide ample opportunities to realize this, gaining new supporters or opponents and expanding the boundaries of her own creative expression. This is convincingly reproduced in her further exhibition practice, which is becoming increasingly stable: on June 26, 2018, her personal exhibition «New Generation» was exhibited at the Honorary Consulate of the Czech Republic (Uzhhorod); on September 9, 2018, she took part in the international art plein air «Chorna Hora» (Vinohrady); 08/20/2019 – a similar representation took place as part of the international art symposium "Space and Time" (Balchik, Bulgaria); 12/15/2020 – the grand opening of the personal exhibition "Charming Transcarpathian Still Lifes – Decoration of the Capital of Ukraine", held on the occasion of the 25th anniversary of the founding of the Kyiv University of Law of the NAS of Ukraine (Kyiv, a long-term project

of the KUP NAS – "Intellectual Property in Ukraine: Pearls of Contemporary Art for Student Youth"; 03/05/2021 – participation in the All-Ukrainian Art Exhibition "Festive Still Life" (work "Geranium", 100x130 cm); 03/05/2021 – personal exhibition "Charming Transcarpathian Still Lifes – Decoration of the March City" (Rivne) [9], within the framework of the above-mentioned project of the KUP NAS of Ukraine "Intellectual Property of Ukraine: Pearls of Contemporary Art for Student Youth"; 05/12/2021 – personal exhibition "Blooming Colors of Olga Kashshay" (KZ "Rivne Regional Museum of Local Lore" ROR; On June 4, 2021, the Mariupol Art Museum and the City Center for Contemporary Art opened an international exhibition of landscape painting "Memorial to A. Kuindzhi", in which the work of O. Kashshay ("A Very Cold Day", 70x80 cm.) [5] also participates. And, as we can see, the national stream remains, despite the mastery of other artistic techniques. It remains in the vast majority an important argument in favor of confirming the artist's national identity. That is, globalization actively generates its antipode – glocalization. And this is what gives new impetus to domestic masters of art. And this rhythm continues to actively pulsate, as evidenced by the annual post-plein-air exhibitions "Mukachevo Spring" (city Palace of Culture and Arts) [8], only expanding the thematics of the artistic expression. In this series there is also the picturesque plein air «Autumn Studies» (02.10.2025, Mukachevo), in which artists from Rivne almost constantly participate, and participation in the opening of the next exhibition after the plein air in the Mukachevo City Art Gallery (07.11.2025).

I emphasize that we are talking only about the exhibition of completed art samples, and the process of their creation remains, so to speak, «behind the scenes». And for everyone it is completely different. Deepening the information above, I will remind you that while receiving a higher legal education at the Kyiv University of Law of the NAS of Ukraine, Olga found herself in a rather favorable not only educational, but also cultural environment for herself. After all, the management of this educational institution not only in the main office (Kyiv), but also in its own branches (Lviv, Rivne, Vinnytsia) continues to focus on the artistic component of youth, organizing many art exhibitions, plein airs, auctions and other forms of artistic growth of higher education students, thus forming a new type of legal specialist with a deep artistic component, involving many original individuals in this process, who also form a specific cultural environment in the educational institution. Therefore, both during and after her studies, she remains a welcome guest there, exhibiting a number of her own paintings and continuing further creative communication with student youth. And given the small cultural location, which is, for example, Rivne (the premises of the Institute, where personal or «collective» exhibitions of local masters are constantly held), similar exhibitions of hers are transferred to other cultural institutions of the region - to the Cultural Center «ROKM» of the ROR, the Cultural Center «Rivne OUNB» of the ROR, causing a corresponding reaction from the community and expanding its/her cultural space. But the main thing in this process is the deepening of creative experience, a wide familiarization with the specifics of the perception of art in different regions of the country and beyond. That is, the family cultural tradition in its variety of manifestations, laid down by the family, acquires an ever-new dimension in each cultural location, transforming within the framework of the acquired artistic experience.

It would seem that the artist's creative reputation has been completely determined and it only needs to be deepened, acquiring new technological and mastering new technical means of creative positioning. However, the war came to the forefront of life, which also made its noticeable adjustments to the rhythm of life of Ukraine and the world community, established by many generations, stimulating a review of the essence of the value series in the forms of existence of many world political-ideological or economic structures, putting on the agenda the issue of consolidation as a significant factor in its further (the world - author's) functioning and once again exacerbating the problem of the existence of culture as a social phenomenon.

However, this war brought to the forefront a new segment - the impossibility of only one country to influence the world order, forming its main parameters, and also activated the traditional components of culture: consolidation, patriotism, political consciousness, historical memory, value system, etc., emphasizing that culture should become an important factor in international diplomacy, a convincing aspect of the social adaptation of humanity. This war also

caused a revision of the established world order, the process of changing which is extremely painful for all European and world political and economic structures and peoples. However, world cultural practice develops not only in an evolutionary, but also in a revolutionary way. However, the artist, if creativity remains a determining factor of his nature or the state of his soul, also changes, concentrating social challenges and expectations in himself; at the same time, they acquire other features and separate accents in the forms of his positioning. Therefore, Olga's creative role at this time also expanded significantly, adding to her favorite activity in the format of collective exhibitions, for example, on the occasion of the Artist's Day at the Transcarpathian Regional Museum named after Y. Bokshay (October), the Mukachevo painting plein airs «Autumn Studies-2023» (November, 2023) and in the following period, demonstrated in the above-mentioned locations, the landmark virtual exhibition «Whispering Colours - Great Lover of Humanity» on the International Art Caravan platform (Islamabad, Pakistan, March, 2024), in which Olga, among 100 selected representatives of world art, participated as an ambassador of this unique project, already presenting Ukraine on a new dimension or level [5]. And in this regard, intercultural communication once again confirmed its importance and identification feature, stimulating the artist to search for new aspects of its representation. This can be said about other similar organizational and artistic exhibitions in a significantly expanded cultural space, caused by the country's European integration processes and generally a noticeable acceleration of multidirectional cultural shifts in the world. And in them, too, notes of consolidation have already begun to appear in a new social dimension, since war is not only a continuation of politics by other means, but also the destruction of the most valuable thing - a person, his spiritual essence, intellectual heritage, without which the world cannot exist in principle, its reproductive function will disappear. Therefore, at this time, for the artist, new forms, appropriate to the era, and, to a certain extent, values, came to the forefront of his life. O. Kashshay was also touched upon.

The above-mentioned artistic series was also joined by active public activity, stimulated by social circumstances in new dimensions, in particular volunteering: she became a mentor of the NGO "New Generation of Ukraine"; and in this regard, her cooperation with the Charitable Foundation "Heart to Heart" deepened; she continued to participate in numerous projects of the above-mentioned University of Law of the National Academy of Sciences of Ukraine "Intellectual Property of Ukraine: Pearls of Contemporary Art for Student Youth", etc. And her 31 artistic works, transferred to donor auctions, are also an active way of positioning herself as an artist in the socio-cultural space, its harmony with modernity! [14]. And this despite the fact that the main place of her professional activity continues to be the local Tax Service! Although with each creative achievement it becomes more and more difficult to combine polarly different things, since each type of human activity requires complete concentration and dedication, or at least their complementarity.

In other words, the above-described exhibition series, the civic dimension of cultural activity and intercultural communication only confirm the intensity of artistic search, professionalism of expression, as well as a noticeable reaction to it from specialists. However, the high assessment of Olga Kashshay's work also encourages this. After all, back in December 2017, she became the laureate of a prestigious award - the prize of the National Academy of Arts of Ukraine [5], and her works of art continue to replenish museum and private collections in Ukraine and abroad, testifying to her consonance with the modern definition of the concept of «art», that is, meeting the main criteria of artistic creativity and the correspondence of a Ukrainian artist to these dimensions.

Identifying the essence of any phenomenon involves structuring it. In other words, any movement, and artistic in particular, as is known, can always be translated into an appropriate system, that is, unified for further, more detailed consideration. After all, classification (periodization) involves identifying certain constant features of this movement at each specific stage, the content and directions of which form the system we have conditionally distinguished.

If we try to translate Olga Kashshay's work into an appropriate classification plane, then it will have, in the opinion of the author of this material, the following form: - Early period (childhood - early 2000s) - which is the period of formation of the main creative constants laid down by family upbringing. Here we can also add the first creative attempts at artistic writing and the search for one's own style, which is acquired on the basis of the assimilation not only of family artistic experience, mental segments of the Transcarpathian school of painting, other professional competencies

in centralized forms of education, but also, so to speak, its academic version, when familiarization with the world cultural heritage gives grounds to gradually move away from creative borrowings and confidently pave one's own artistic style (path), enriching oneself with the already acquired experience. At the same time, the first attempts at exhibition (exhibitor) activity take place, noticed and supported by professional criticism and artists, which inspires and stimulates further creative search;
- Formation of one's own vision of artistic life on the basis of obtaining higher forms of professional education (2000-2010s): this is an extremely fruitful period associated with the centralized acquisition of professional education in its traditional forms; awareness of the role of the cultural environment, acquisition of the necessary practical skills for creativity and, on this basis, the beginning of one's own creative experiments with various types of artistic techniques. This series of self-improvement includes a wide acquaintance with the European cultural heritage, within which an attempt was made to confidently declare oneself through participation in exposition and exhibition activities in various locations. That is, intercultural communication continues to remain an important segment of gaining new impressions, expanding artistic techniques, increasing creative skill and becomes an important basis for correlation with one's own artistic achievements;
- Creative maturity and broad experimental practice (2010-2020s): a time when one's artistic technique is noticeably expanding, one's own artistic language and creative system are being developed, textural materials and collage are actively used, and digital technologies are also being introduced into one's own artistic work, as evidence of the harmony of time. And one's own cultural heritage is noticeably increasing.

However, the main achievement of this period is the understanding that creativity is a constant search and experiment, a powerful cultural environment and the need to constantly be in a creative form, as well as maintaining constant contacts with one's first creative environment, which remains a source of inspiration. This is also an understanding of the essence of the national art market, the specifics of its formation and influence on the cultural environment, an attempt to use its main components in promoting one's own cultural product and in foreign cultural space. In a word - adaptation to European or world organizational and cultural parameters and the ability to stay in this environment;
- The modern period of creativity (2020 - present): recognition at the all-Ukrainian and international levels, active further volunteer activities related to military events, the first attempts to participate in international cultural projects and the formation of a new stylistics of artistic language, etc. These processes are also significantly influenced by the acquired diverse education and forms of professional self-realization in two, in fact, polar spheres - artistic and managerial (Tax Service and, in fact, creativity). This is both an understanding of the path traveled and the drawing of new creative horizons. At this time, the desire to participate in the popularization of one's own creativity, communication with young people, a broad acquaintance with the main parameters of everyday culture, in a word - the expansion of organizational and cultural positioning, becomes important.

Perhaps this is what determines the decrease in the activity of participation in plein-airs or exhibition activities. The emphasis is shifted to the philosophical segment, awareness of what has been achieved, its structuring and critical reflection and outlining of new creative paths. Therefore, it is quite realistic to expect a new evolution in its value series in the near future, and therefore the emergence of new art samples. After all, only after going through the difficult path of mastering various artistic techniques, gaining the appropriate experience of creativity and communication, the artist becomes able to form his own style, critically reflecting on his path in art.

There is no doubt that the proposed classification (periodization) is quite conditional and schematic, since as artistic and life experience accumulates, exhibition or other organizational and cultural practice will expand, as will the artistic language of expression, revealing new principles or means of achieving the result. However, the algorithm of the approach to the study of creativity and public activity of O. Kashshay according to the proposed scheme also has the right to exist and gives convincing grounds to study it (creativity) according to a certain logic, thus forming a model of a new, modern type of Ukrainian artist, who in his own activity actively professes various forms of his own positioning, enriched by foreign cultural experience and his own life.

Continuing further consideration of the issue, let us pay at least a passing attention, since the purpose of this study is different, to the coloristics in the creativity of the object of our study, because

this component also explains a lot in understanding its content, forms a complete characteristic of the artist's image. And her creative heritage is already quite voluminous and diverse and is quite representative for its further scientific study.

So her coloristic range is distinguished by warm, saturated shades that create harmonious compositions. And in her landscapes, golden, green, deep blue and crimson tones often dominate, which convey the change of seasons and the special Transcarpathian color scheme. The artist's still lifes are filled with bright contrasts, which enhance the volume and realism of the depicted objects. This is noted by all those who get acquainted with her artistic content. That is, despite a significant segment of foreign cultural influence, a fairly clearly expressed national (regional) cultural essence is preserved at the heart of her work. Color in the works of O. Kashshay thus performs not only an aesthetic, but also a conceptual function. For example, she uses deep shades of red to convey emotional tension, while blue tones - for peace and thoughtfulness, and golden and ocher colors - to create a feeling of warmth and comfort. Her works often have a multi-layered color rendering, which gives the paintings depth and versatility. Therefore, the artist actively experiments with paint application techniques, combining classic oil painting with pasty strokes that create a relief surface. She also uses the glazing technique, which allows her to achieve special light effects and «overflows» of colors. While the use of combined techniques, including acrylic, collage and textural materials, mastered by her during international plein airs, adds uniqueness and dynamism to her works. And this is the first impression that the viewer gets from contemplating her latest paintings.

Without delving into a detailed analysis of her work, which is still waiting for its researcher, we will try to focus on some of her subject results, hoping in this way to reveal the essence of this work and attract more attention to it.

Landscape is perhaps the most convincing and favorite direction of her work and the type of art that, as is known, was used by all Transcarpathian artists. And it was during the statelessness that it remained almost the only form of creative positioning of the regional artist. After all, in the samples of Ukrainian nature, national identity was fully sounded. Moreover, there are and were many reasons for this. It is not for nothing that many international plein airs are held precisely in this location, where the landscape remains one of the leading forms.

One of the most famous works of O. Kashshay is "Winter Evening in the Carpathians". In form, it is a typical landscape in which the artist uses gentle transitional shades of blue, silver and lavender colors, conveying the atmosphere of peace and quiet of a winter evening. The contrast of warm light in the windows of huts with the cold deep blue of the sky creates a spectacular compositional balance. In other words, the national segment is always manifested in it most clearly, regardless of how actively it self-realizes in a foreign cultural environment.

Among other artistic examples of the «natural» direction is «Spring Garden», in the preparation of which, on the contrary, bright and light shades of pink, yellow and green were used, which can symbolize the awakening of nature and the renewal of life. The dynamics of the strokes and the variety of textures emphasize the richness of natural forms and the feeling of lightness, making it noticeable among the author's latest artistic successes.

The painting "Autumn Motifs" is also distinguished by its rich colors, as warm golden and red tones are intertwined with deep dark shades, creating a feeling of comfort and nostalgia. It professionally conveys the texture of leaves and the play of light and shade, adding realism and depth to the canvas. However, for almost all Transcarpathian artists, a rich color range is a characteristic feature of creativity, since the very nature of the region, especially in spring or autumn, demonstrates this richness of the tonal palette and only stimulates the artist to recreate this unique color variety. And "color on canvas" for a Transcarpathian artist is a specific calling card, a sign of mentality, loyalty to artistic traditions.

Focusing on other notable creative achievements of Olga in the «natural» theme, we can recall her «Bouquet» (2013), which also remains evidence of the artist's professional skill, technology in the transfer of color and form. In terms of content, it is a typical sketch: a bouquet of flowers, made with a wide brushstroke, which creates a feeling of living texture and volume. The color palette has a wide range of expression - from rich red and

yellow shades to delicate pastel tones, which give the canvas dynamism and harmony. Our description of the artist would be incomplete if we did not mention that a national (regional) artist will always remember his own artistic roots, the echo of which will necessarily appear in the artistic language, germinate in the style of creativity and many other aspects of his positioning. This is typical of artists of any genre or type of cultural activity. That is, it testifies to his / their deep national essence. And this is precisely what is convincing evidence of glocalization, as the antipode of the global segment.

Conclusions. The analysis of the information and source base of the scientific search, including a number of direct communications with Olga, showed that a new artist with a fully formed artistic language, deep national roots, an active arsenal of her own means of positioning in the cultural space of today is confidently entering the forefront of Ukrainian painting.

Olga Kashshay currently works in various directions: landscape, still life, portrait painting, actively using expressiveness and a subtle play of light and shadow in her own creative practice, focusing on only the depicted objects, but also trying to focus on the mood, atmosphere, sense of time and space, gradually enveloping her own heritage with a philosophical touch, which is evidence of professional maturity, the acquisition of broadly-based experience. Therefore, her color scheme is distinguished by warm, saturated shades, which is generally characteristic of the Transcarpathian art school of painting. «Her landscapes are dominated by golden, green, deep blue and crimson tones, which convey the change of seasons and the special Transcarpathian color scheme.» And in this regard, loyalty to local traditions is fully preserved, confirming her national essence.

Summing up the identification or formation of the outlines of her creative portrait, it should be emphasized that the globalization challenges of modernity and the social and spiritual shifts generated by them, including intercultural communication, form a new type of Ukrainian artist, whose creative life demonstrates constant search and experiment, which concerns not only the form of his artistic expression, but also attempts to find himself in various directions of cultural activity and creativity. Therefore, the multi-profile education he received is not evidence of a not entirely successful choice of educational institution, so to speak, "the first time", but rather a conscious choice of his own. After all, as Olga herself notes, it is almost impossible for a Ukrainian artist to engage in creativity today, hoping only for independent financial support from it [5]. Although there is also a certain positive side to this: after all, only those who see no other meaning in life other than art remain in art. And they will undoubtedly change the situation for the better, since their motivational component has already been formed. While the graduated European art system becomes for them an important tool for revealing their own nature, forming and supporting their creative potential and principles, expanding possible forms of their own positioning. On the other hand, broad intercultural communication, the informatization of public space, the emergence of new forms and means of access to artistic information become the basis for the rapid mastery of foreign cultural experience, with the help of which one can join the world cultural heritage, mastering at least part of which helps to better understand one's own national artistic value system, realize its depth and find points of contact between them, becoming closer to the foreign cultural consumer.

And the multi-vector potential educational opportunities formed in the country through a diverse network of higher education institutions, when the main parameters of one form of education, for example, legal, are superimposed on other forms of it (artistic) and help the artist not only better understand the peculiarities of the functioning of art as a form of social consciousness (practice) and a cultural product, as its result in society, but also give this artist ample opportunities to become a kind of conductor of new ideas, which are already professed by the world community, in the national cultural space. That is, it forms a new organizational and creative tandem, in which the artist becomes a specific «translator» of the new signature artistic system onto national soil, expanding its boundaries. And thus constantly «pulls» the artistic avant-garde, that is, the leaders of the artistic movement, to the perception of new artistic information, which is already pulsating in society, giving it bright regional features, through which it becomes «closer» to the consumer.

And constant participation in joint artistic residencies of domestic masters of art with

their foreign colleagues forms in the Ukrainian artist new views on the cultural sphere (heritage), openness to communication, inheritance of new artistic techniques, respect for his own activity and, accordingly, makes him capable of working for a common spiritual result, seeing in art an important segment of international cultural diplomacy, an active means of spreading spiritual localism into a new foreign-language environment. And the European artist, without a doubt, becomes different from such communication, acquiring a different «cadence rhythm» in this process.

So perhaps it is through art that the domestic society will more quickly get rid of the inferiority syndrome, will become more active in mastering its own historical heritage, which will be an important safeguard for it in matters of a possible return to the narratives of the «older brother». Similar relationships or interdependencies in society, conditioned by broad European integration processes, are convincingly confirmed by the current sphere of musical art, when, for example, European performers, having high-quality professional artistic education and significant stage experience of performances, already in adulthood acquire its new forms (educational and qualification levels) in other countries, which, in their opinion, have powerful and original traditions and creative achievements precisely in local forms of artistic expression, necessary for a particular artist-performer-interpreter [4], while expanding his own language segment, so important for further creative self-realization on the European or world stage. The effectiveness of mastering which is based exclusively on the motivational component.

In other words, European cultural practice is an extremely powerful and open spiritual system that functions through constant intercultural interaction, endlessly enriched by the new creative experience of its carriers, which, in turn, is enriched by municipal or sponsoring organizational and financial support, and produces other forms of its artistic expression and meanings. And anyone who knows what he strives for and whose motivational attitudes are consistent with its main parameters can take creative material from it to form their own artistic system! Such a paradigm becomes a safeguard against any negative manifestations present in the Ukrainian environment and the creative environment in particular, because it is based exclusively on high professionalism and motivation. The prospects of the study are to further identify the stylistic evolution in the artist's work and to clarify the impact of global globalization challenges on her own cultural activity. It would also be timely to clarify the changes in the artist's perception of contemporary problems under the influence of intercultural communication.

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METAMORPHOSES OF IDENTITY: THE ARTISTIC REFLECTIONS OF OLHA KASHSHAI ON THE EUROPEAN STAGE

The relevance of the problem is determined by the need to clarify the essence of the creative, organizational, and cultural activities of a contemporary Ukrainian artist operating within a significantly transformed cultural space. Particular attention is paid to the regional segment, which acquires special significance in modern conditions as it serves as a key identifying feature. Today, the artist increasingly evolves into an opinion leader capable of guiding the artistic movement.

The research methodology is based on the use of the biographical method, historical reconstruction, comparative analysis, culturological method, and content analysis. These tools enabled the reconstruction of the core creative characteristics of the aforementioned artist, as well as the directions of her cultural creativity and organizational-cultural activities.

The scientific novelty of the work. An attempt has been made to identify the main parameters of the creative work of Olha Kashshai, a renowned Transcarpathian artist. The study examines her exhibition activities and participation in various international public programs, the scope of which has significantly expanded during the war, thereby defining her creative potential. The emphasis is placed on the priority of intercultural communication, through which Ukrainian artists engage in global cultural processes, gradually transforming the cultural situation within the country.

The study provides a correlation between the artist's formal art education and her subsequent cultural activities. Attention is focused on the necessity of lifelong learning, correlating the educational parameters of Ukrainian and foreign artists. It is proven that the war has fundamentally altered the artist's value system and significantly influenced her level of social activity. A substantial amount of new information regarding the artist's role in the contemporary cultural environment has been introduced into scientific discourse. The study highlights the artist's most notable exhibitions, including those abroad, and reveals her role within the landscape of contemporary fine arts.

Key words: Olha Kashshai, exhibitions, socio-cultural activity, artistic creativity during wartime, painting, intercultural communication, regional spiritual practice, management.

3.4. Visual Code of Memory: Viktor and Nataliia Prodanchuk on the Origins of National Identity

This material provides an overview of the artistic, organizational, and cultural activities of the Lviv-based artistic duo, Nataliia and Viktor Prodanchuk, following their exhibition at the «Euro-Art» private gallery in Rivne. Drawing on primary source materials, the study examines their artistic directions and participation in joint projects of national civic significance. The authors emphasize the role of the cultural environment in the formation and positioning of the artists, highlighting their experimental and exhibition practices in leading Ukrainian and international centers, as well as the artists' own philosophical reflection on their work. The article identifies the reasons for the popularity of these Ukrainian artists and examines the public's attitude toward their cultural heritage amidst social uncertainty and war. The defining role of the artistic segment in shaping the nation's cultural code is underscored, alongside the changing ways in which Ukrainian artists position themselves within the contemporary cultural landscape.

Key words: Nataliia and Viktor Prodanchuk, restoration, value system, exhibition, artistic techniques, perception issues, cultural heritage, all-Ukrainian art projects, new type of artist, war.

The urgency of the problem. The attempt of our northern neighbor to erase the spiritual code of the nation from memory is manifested in a unique artistic resistance, at the base of which new segments of not only spiritual opposition, not the perception of violence, but also other worldviews are sprouting; social memory is sharpening, national identity is strengthening. Art is truly becoming a weapon capable of preserving and multiplying the cultural code of the nation. And perhaps that is why numerous exhibitions with a new ideological base are so actively organized in Ukraine and abroad, causing noticeable controversy in society, making the work of Ukrainian artists more understandable to the world community.

At the same time, this war seems to have brought out of the «creative shadow» many new personalities who, as it were, lacked time for their own self-presentation and they immediately joined the artistic process and proposed new rules of creative behavior, ignoring established stereotypes and standards, actively participated in exhibition activities, as well as a number of projects, some of which they themselves proposed, or gave existing ones a new vector of their development and perception, brought their implementation to wide exhibition platforms and squares, deepening and diversifying even the already urbanized space. And all this noticeably culturally polarized the country, influenced the system of its art education, international activity, and lawmaking. The new creative tandem was no exception, the opening of the personal exhibition "The Spiritual World of Viktor and Natalia Prodanchuk" which took place on February 4, 2026 in the Rivne Gallery of European Painting "Euro-Art" is a convincing testimony to this. Almost 70 specific artifacts, at least those that the local public did not expect, are offered to the Rivne viewer. Some of the works can even be purchased. By the way, their works are currently exhibited simultaneously in five cities of the country [6].

So what makes Ukrainian artists actively exhibit in different cities of the country and beyond, given the considerable complexity of this practice, and according to what algorithm do they operate in modern conditions?

The purpose of the investigation is to identify the "tactical and technological" characteristics of the organizational and cultural activities and the own creativity of the Prodanchuk couple. Tasks: to reveal the reasons for the emergence of a new type of personalities, whose public position is distinguished by an active organizational and artistic segment;

- to find out the leading trends in the development of the creative process of domestic artists (using the example of the above-mentioned couple);

- to reveal the creative potential of a modern artist and the importance of intercultural communication in its further development.

Scientific novelty of the study: a correlation analysis of the acquired professional education and subsequent forms of creativity of the figures selected for study was carried out;

- their artistic achievements were considered and systematized;

- grounds for expanding forms of creativity were identified;- it was proven

that the spiritual environment, determined by the cultural infrastructure of the city (location), stimulates the artist (like any other creative personality) to constant artistic search, and therefore - to the appearance of a corresponding objective result. The methodology of scientific research is based on the use of a number of general theoretical methods of scientific knowledge, in particular biographical, with the help of which it became possible to recreate the main stages of the creative biography of the couple; cultural, on the basis of which it is possible to form a general cultural background on the basis of which their creative activity unfolds; content analysis was useful when viewing information on social networks; on the basis of the source method (familiarization with the artistic heritage, historiography, reviews of colleagues, etc.) the general parameters of the creative characteristics of this tandem were formed. The information base of the scientific search is quite diverse and consists of an analysis of the socio-cultural situation that developed in Ukraine during the war [14], [15], on the basis of which it is possible to build an appropriate concept for considering the issue of our interest [1], the iconography of artists (almost 70 artifacts exhibited in the Euro-Art gallery) [7], as well as materials from social networks [3], which, although quite fragmented and variegated in both the form of presentation and the content of the analyzed text, nevertheless provide information on the basis of which it is possible to form general outlines of these artists. Moreover, the material from social networks most likely contains an emotional segment, that is, a reaction to what was seen, but not yet fully understood, the awareness of which will occur only later. This series also includes three books by Viktor Prodanchuk [11], the content and layout of which also allow us to outline the subject field of problematic issues on which his work is based, as well as, to a certain extent, his inner world, since the books represent a rather original philosophical commentary on a particular phenomenon that has become the subject of artistic reproduction.

Also of interest is the author's information provided by the gallery's art manager couple [6], which contains the general concept of the exhibit, the main emphases that these artists place in the forms of positioning their own work in the cultural space of today and on which they would like to focus the viewer's attention, individual reviews of their work, as well as forms of their distancing in society. And it seems that no exhibitor offered such extensive and specific material to the organizers. During the preparation of this material, diverse information was also used [4], [10], the content of which is to consider the general state of development of modern regional image-making, its place in the system of cultural practices and intercultural dialogue in general [12]. The author also found it useful to have a specific press release by the artists [6], composed directly by them, which is based on their vision of their own work, which provides a list of their main exhibition events with an indication of the time and place (country) of their holding, as well as the forms of their state, honorary, public awards (awards), from which one can also form a general idea of social and creative activity, the level of professional positioning in the modern cultural space. This information also includes brief biographical data and, most importantly, a specific angle of vision of the exhibition, determined by the authors, etc. This is, so to speak, a kind of program «music», a verbal text that already directs the art manager (during the opening of the exhibition), and especially the viewer, to the peculiarities of perceiving the presented material. I would like to emphasize that it (the text) does not focus on the areas of creativity and a number of other professional issues, leaving this to the viewer to do directly. And in this regard, the presented exhibition acts as a specific creative platform, in which the viewer also has a place for interpretation, that is, co-creation (perception of the artistic text). A similar algorithm was offered to the Rivne public by another Lviv exhibitor - Volodymyr Semkiv, whose exhibition opening («Everyone Feels») took place almost simultaneously in the «ROKM» KZ of the RUR.

The correlated material, expanded by visiting the aforementioned exhibition and direct communication with the artists [12], formed a certain information basis for the formation of their organizational and cultural portrait. It was also deepened on the basis of the author's almost constant communication with representatives of the Lviv creative environment, in particular, scientific and pedagogical workers of the Lviv National Academy of Arts, other higher educational institutions of the artistic profile of Lviv, employees of a number of specific museum collections of the city, as well as direct participation in a number of international scientific conferences of the Western Ukrainian scientific and creative environment, communication with

the participants of which completed the formation of the general foundations (outlines) of the institution of higher education and museum institutions, on the basis of which the idea of the above-mentioned creative tandem was formed. It also added a new vision of the essence of the creativity of Lviv artists, felt through the perception of the creativity of the cultural environment.

Presentation of the main material of the study. Describing the work of the representative of this couple, Natalia, the art manager of the Euro-Art gallery (Rivne) outlined her direction with a rather apt, emotionally colored characteristic: "the artist works with painting as a flow of energy, where color becomes an impulse of feeling, experience and harmony... Her art is addressed to the memory of the soul". While her husband, Viktor, has a different vector of creative self-realization and "works with the memory of history" [6]. And the Lviv art critic, O. Golubets, concluding the preface to one of V. Prodanchuk's books, noted that "his art is a therapeutic challenge of pain and hatred". While the artist himself stated: "My art makes you think, break patterns, gives you imagination, flight... My philosophy is that a person should be free, should think, remember where they come from and where they are going, who they are in their essence…" [5, p. 4]. And in general, this creative tandem with its own achievements «... forms a single spiritual space in which art appears as a path of knowledge, a form of prayer, a way to remember, love and heal».... [6].

Getting to know the representatives of the new generation of domestic image-making, who are gradually but confidently mastering the cultural space of Western Polissya, demonstrating their own creative achievements in the original Rivne cultural and artistic center «Euro-Art», you pay attention to the diverse and extremely wide range of professional competencies of its carriers. After all, in the vast majority these are not only artists of a specific, that is, «narrow» artistic profile, but also individuals with strong experience of organizational and cultural activity in various spheres or structures, who feel confident both at the easel, in restoration workshops, and at the desk.

And in each such location, they demonstrate their own convincing representative line, capable of positioning not only their creative achievements, but also the national cultural practice of the country. And the confidence based on recognized results allows them to actively form their own artistic system, with the help of which they become recognizable in the cultural space of any regional location. This, by the way, artistic «multidimensionality», taking into account the further professionalization of all spheres of modern society, characteristic of artists of the vast majority of countries [2], also characterizes, for example, representatives of the world music industry, who are also frequent and welcome guests in the region. And such a breadth of artistic vision of the problems of social life, reproduced in artistic language and a variety of material or artistic expression, allows them to also become leaders of the cultural movement, to contribute to the formation of new cultural features of society.

I will try to outline the creative path and the range of interests of our guest exhibitors, since its main tactical and technical characteristics reproduce a typical system of organization not only of the educational process of the country's higher art education network, which gives them a high-quality artistic start, but also the further creative trajectories of its graduates. At the same time, secondary specialized education obtained in an art college becomes an important career guidance factor, since such an applicant comes to another educational and qualification level already with a clearly formed artistic system. And he sees the chosen institution of higher education as a location in which he should improve his existing competencies, expand the forms of his own positioning, while acquiring at the same time new creative means or techniques borrowed from mentors and transformed to his own organizational and cultural range and social demands. This is probably the best option for the model of art education?! So, after receiving a professional art education at the Kosiv Institute of Decorative and Applied Arts in the department of artistic metal processing (1995), Viktor improved his professional skills at the Lviv National Academy of Arts (2001), choosing the topic of his diploma work "The Crucifixion of Jesus Christ with the Predecessors" for the Assumption Church of the Lviv Stavropigian Brotherhood (2000), which is now located in the Three Saints Chapel of this church [6]. Almost within the same time frame, Nataliya, his wife, received professional education at the Academy at the Faculty of Design, majoring in "Artist-Fashion Designer."

I would like to note that the global practice of choosing the topic of the diploma project of making a certain artifact for a specific location at the graduation course of the Academy, at whose request it will be performed, the main cultural parameters of which will be methodically provided by the educational institution, forms in this graduate artist a different attitude towards the educational process and space, in particular a sense of social belonging and responsibility for the subsequent artistic product. Since it, this product, will enter the general context of the cultural location, it will become the subject of contemplation for many years, outlining or predicting for him, this artist, the future path in art.

Bypassing the consideration of Victor's further creative searches in the following years after completing his studies at the Academy, by the way, also no less productive, because he became a co-founder of the current Lviv factory named after I. Levytsky (one of the most famous intellectual architects of Habsburg Lviv in the last third of the 19th century, who at one time tried to give the city original architectural outlines), specializing in the production of tiled stoves, the art laboratory «Kuznya-Modern» (2005), that is, he finally found himself in the «state» cultural sphere. Working in a specific artistic structure («Ukrrestavratsiya»), Viktor participated in the restoration of significant architectural monuments of Ukraine, in particular the restoration of the Assumption Cathedral of the Kyiv-Pechersk Lavra and the St. Michael's Golden-Domed Cathedral, the fact of participation in which is already a marker for a professional career. And since 2014, he has been one of the founders of the company «Oberig Group», which is currently engaged in the restoration of buildings in the historical part of Lviv, and also (with grant funds from the German fund and the city budget) restores the old facade in the central part of the city, including its historic Market Square [7].

In parallel with the performance of his professional duties (since 2004), he actively reveals himself in the diversity of his own artistic practice: sculpture, graphics, a number of experiments with various techniques and materials (bronze, glass, fireclay, wood, iron, electroplating, brass, copper and stone), which is also evidence of a certain creative universalism and knowledge of the potential possibilities of the material. At the same time, he is one of those artists who are inspired by history, that is, they focus on the intellectual segment of creativity. Therefore, in his subsequent artifacts he actively cultivates the historical and philosophical spirit of the ancient cultures of Ukraine: Trypillia, Scythians, Sarmatians, Cimmerians, the princely era and unique modern regional ethnic groups - Hutsuls, emphasizing certain aspects of their heroization or national and cultural identity.

As a restorer, that is, a specialist in the reconstruction of the cultural heritage of past eras, based on the relevant information experience, at a certain stage of his own creative self-realization, he goes beyond the boundaries of only restoring the artifact and begins self-sufficient activity in the process of its creation, enriched by the historical experience of studying their functioning and restoration. And this is also one of the characteristic features of the artist's evolution, evidence of the formation of the relevant creative algorithm, on the basis of which he can deploy his own creative system. And deep knowledge of the main socio-cultural parameters of the era, its carriers or the spiritual foundation of the era in general, more than ever, becomes useful to him, forming his own potential of the available artifacts, the content of which is the national history of culture. In other words, a high level of intellectual training becomes an important factor in success in this area.

Having had many significant personal or «collective» art presentations in powerful modern cultural centers of Ukraine (Lviv, Kyiv, Dnipro, Ivano-Frankivsk, Kharkiv, Lutsk) or the world: Paris, Rome, Milan, Grauswald (Germany), a number of «exhibition» cities of the USA (New York, Philadelphia), Great Britain (London), France (Monaco), Scotland (Edinburgh, etc.), including those that are on the New York online platform or were lots (as individual art samples of the «ETERNAL AND GENIUS» project) at the world auction «live Aucrioneers in new york» (London, 2022), he, together with Natalia, also participated in no less respectable international or all-Ukrainian projects («Planet Earth is One». Ukraine-Iraq, Verkhovna Rada of Ukraine, Kyiv, 2019); "Fatherland" ("Mystetsky Arsenal", Kyiv, 2014), "Your Names, Ukraine!" (Private Museum of the Korsak Family (MSUMK), Lutsk, 2021), "ETERNAL AND GENIUS" (Kyiv, Lviv, 2019, including during the work of the 19th International Economic Forum "International Economic

Forum", Lviv, 2019), "GOLDEN TIME TALENT" (England, 2021), a number of charity exhibitions (L'Entrepot Gallery, Monaco (France), Aberdeen Art Fair, Aberdeen, Scotland, Birds Nest Gallery, Edinburgh, Scotland, 2022-2023), etc., at the same time actively searching for the most suitable niche for oneself in the space of intercultural interaction [6], [13].

For comparative characteristics, it can be noted that Rivne artists are also active foreign exhibitors, but these exhibitions were held, as a rule, somewhat earlier and did not have such intensity and publicity. That is, the organizational and economic tandem «art and business» becomes no less relevant and effective segment for the modern artist's own positioning. Even a cursory consideration of the above indicates the fact of his emphasis on the socio-political or cultural segment of his own positioning [11]. After all, these works or programs became the creative calling card of Ukraine, contributed to the formation of a high attitude towards modern domestic art of the new era. And Viktor, over time, began to distance himself differently in the environment of modern artists.

And in this context, the social challenges of COVID-2019 and the war not only did not slow down the artist's creative thought, but also stimulated a return to his own origins, the search for the foundations of national identity and other identical concepts. So, among the last, most notable positions of Viktor, we can consider the final solo exhibition held on the occasion of the 15th anniversary of his own creative activity (Palace of Arts, Lviv, 2020), which demonstrated his achievements in many artistic techniques and materials. This series also includes the project "Under the Star of Pinzel" (2017-2023, Lviv), the actualization of which continued for a considerable time. By the way, the iconic figure of the sculptor G.-Y. Pinzel now unites many artists of the world in his intellectual field, stimulating them to speak their own word in the artistic sphere. And Natalia also outlined her own attitude towards him, presenting a special project "Inspired by Pinzel" (Buchach, 2021), later interpreted several times in the transcription "Under the Star of Pinzel" (2023).

In the outlined series, one can also mention the specific, from the point of view of his perception, project "Art Sphere" in the context of the presentation of a system of events from the fundamental cultural program "ETERNAL AND GENIUS", in the development of which his wife Natalia also participates, deployed near the Lviv National Academic Opera and Ballet Theater named after S. Krushelnytska (Lviv, 2019), and later repeated in other cultural centers or locations with another personified series, and a number of others, in particular the all-Ukrainian project "Money" (Ministry of Finance of Ukraine, 2021), also repeated in a number of other institutions – the Museum of the History of the City of Kyiv and the Palace of Arts (Lviv, 2021) [6].

In general, as evidenced by his press release [13], as of the beginning of 2023, he, mostly together with his wife, participated in almost 50 exhibitions, 12 of which took place in iconic exhibition centers in France, the USA, Great Britain, Italy, Scotland, etc. And in Ukraine, refined artistic locations have become such, in particular: "Art Arsenal" (3), National Museum named after Andrey Sheptytsky (3), Museum of the History of Religions (2), Palace of Arts (4) (Lviv), Museum of the History of the City of Kyiv (3), Great Sculpture Salon of the National Union of Artists of Ukraine (3), "Ukrainian House" (3) (Kyiv), etc. And such a choice of the exhibition location is not accidental. After all, it is here that creative experience is concentrated and an appropriate cultural platform of national artistic positioning is formed, as well as the country's artistic establishment is concentrated. And success in the space of these gatherings guarantees a successful further creative career for the artist.

A characteristic feature of his social activity in recent years is his participation in international festivals of Ukrainian art held outside the country (New York, Philadelphia, Milan), where world cultural experience is also concentrated, as well as international festivals of contemporary art "Traces" in the art project "INDEPENDENCE" of the Museum of the History of the City of Kyiv (from 2021) [6], where there is also a good opportunity to demonstrate the experimental part of his work and adjust his own creative experience with other participants, and therefore - with artistic systems. Here there is always a wide opportunity to receive a qualified review (feedback) on the exhibition or his own work.

As has been repeatedly mentioned even in this book, many current artists and organizers of the cultural environment, acquiring relevant creative experience, are actively published, opening another original gap for their own positioning. This practice is necessary not only for

the concentration of artifacts under, so to speak, "one roof", or for the further popularization of the artist, but also remains an important factor for the future study of the evolution of the artist's creative system. In confirmation of this thesis, I would like to remind you that in 2017-2021, three of his books entitled "Viktor Prodanchuk" [6] will be published, which not only collect artifacts from different years, but also provide a brief author's commentary on the philosophical content of his own work and its main stages and artistic searches. However, his specific "ideological" platform for creativity, in the author's opinion, is the last book-album "Viktor Prodanchuk" (2025), the content of which is distinguished by a deep philosophy of vision of the eternal themes of human society proposed by the author. The author's text, sprinkled with fragments from spiritual books and reflections of Alexandra Turinska [16], one of the first researchers of Viktor's work, represents a kind of philosophy not only of pain, but also of hope. In other words, this is probably the only artist-philosopher who sees the modern world and himself in its space in a completely different way. Therefore, the arrangement of the artistic series with the philosophical narratives placed in this album provides an explanation, that is, a point of view for the perception of a particular artifact.

Takym chynom, vony (i knyhy, i artefakty) stayut′ spetsyfichnym Katalohom yoho khudozhn′oho dosvidu. Todi yak osoblyvosti nym khudozhn′oho spryynyattya mystetstva, yoho roli u suspil′stvi, problemakh i dosyahnennyakh vidtvoreni y u vidpovidnomu dokumental′nomu fil′mi, shcho staye oryhinal′noyu dzherel′noyu bazoyu dlya podal′shoho doslidzhennya ta y pozytsionuvannya tsiyeyi tvorchosti. I takyy variant oprylyudnennya vlasnoyi spadshchyny ye chy ne nayoptymal′nishym, pozayak avtors′kyy komentar zavzhdy pomitno rozshyryuye mezhi spryynyattya bud′-yakoyi podiyi chy pam″yatky, vidtvorenoyi na polotni abo v inshyy sposib, nadaye yiy vidpovidnyy kut bachennya. Podibni fil′my mayut′ chymalo myttsiv, zokrema y «zibranykh» u tsiy knyzi: M. Bokotey, O. Kashshay. Ta y verbal′nyy tekst, vidibranyy tsym tandemom dlya podal′shoho pryynyattya eksponuvannya, takozh vyriznyayet′sya znachnym filosofs′kym sehmentom, shcho vpovni vidpovidaye khudozhn′omu rezul′tatu, vidtvorenomu na bud′-yakomu materiali. Tym bil′she, shcho tsi knyhy staly, zdayet′sya, pidsumkom yoho poperedn′oho tvorchoho dosvidu. Tsilkom pryrodno, shcho rezul′taty tvorchosti ta vlasne pozytsionuvannya u kul′turnomu prostori znakhodyt′ svoye vtilennya u vidpovidnykh formakh zaokhochennya myttsiv. Sered naybil′sh pomitnykh vidznak, krim, vlasne, zakhoplennya yoho kul′turnoyu spadshchynoyu shanuval′nykiv, nazvu lyshe dekil′ka: Premiyi L′vivs′koyi natsional′noyi akademiyi mystetstv (2000 r.) ta oblasnoyi derzhavnoyi administratsiyi (2003 r.), try Ordeny Svyatoho Rivnoapostol′noho knyazya Volodymyra (2017-2019 rr.); informatsiya pro n′oho rozmishchena v entsyklopedychnomu vydanni «Zolotyy fond natsiyi» (Kyyiv, 2020 r.) ta «Entsyklopediyi L′vivs′koyi Stavropihiyi» (2019 r.). Otrymav vin y nahorodu «Golden time talent united kindom award» (Anhliya) za II-III mistsya u ts′omu ne mensh prestyzhnomu mystets′komu forumi (2020 r.). Maye takozh vidznaku Mizhnarodnoyi vystavky, orhanizovanoyi Asotsiatsiyeyu svitovykh khudozhnykiv pid nazvoyu «Kol′ory mystetstva», a takozh nominovanyy na ambitni reytynhy «Top 100 uspishnykh lyudey L′vivshchyny» (2020 r.) ta «Hordist′ Ukrayiny» (2021 rik) [6].

Ne porushuyuchy tradytsiyu, shcho sklalasya uprodovzh bahat′okh rokiv pid chas kharakterystyky obrysiv myttsya obov″yazkovo vkazuvaty mistseznakhodzhennya yoho tvoriv, naholoshu, shcho okremi yoho artefakty znakhodyat′sya u Natsional′nomu muzeyi im. Andreya Sheptyts′koho (L′viv), Odes′komu muzeyi Zakhidnoho i Skhidnoho mystetstva, Dniprovs′komu khudozhn′omu muzeyi, Muzeyi suchasnoho mystetstva (m. Khmel′nyts′kyy), pryvatnykh kolektsiyakh V. Yushchenka (Kyyiv), O. Fel′dmana (Kharkiv, «AVEK» – Kul′turnyy tsentr), Filatova, Kravets′koho – v Ukrayini, a takozh za yiyi mezhamy – v SSHA, Frantsiyi, Nimechchyni, Italiyi, Bel′hiyi, Anhliyi, Turechchyni, Ispaniyi. Yoho skul′ptury mayut′ vysokyy popyt na svitovykh auktsionakh, zaznacheno v pres-relizi [6]. Shcho zh do kharakterystyky zdobutkiv yoho tvorchoyi partnerky, to vona takozh nyni znakhodyt′sya v aktyvniy fazi kul′turnoho vydnokola krayiny: «Pratsyuyu yak khudozhnyk, hrafik-model′yer, stvoryvshy vlasnu avtors′ku tekhniku; pyshu na polotni, velyuri, shovku; eksperymentuyu z riznymy tekhnikamy ta materialamy..... U tvorchosti nadayu perevahu enerhetychnomu zmistu, vnutrishnim vidchuttyam y emotsiynomu stanu, shcho pereplitayut′sya z symvolichnymy obrazamy ta ornamentykoyu pradavnikh kul′tur i stayut′ yedynoyu tsilisnoyu kompozytsiyeyu na polotni.....

Pyshu kartyny vidchuttyamy kol′oru i harmoniyi, namahayuchys′ peredaty nastriy, yakyy vyruye v hlybyni dushi....» – zaznacheno u pres-relizi yiyi nynishn′oyi khudozhn′oyi vystavky [13]. U

yiyi tvorchomu aktyvi ponad 300 robit, u tomu chysli znakovi roboty z proektu «VICHNI I HENIAL´NI» (30 robit); «Ruynatsiya» (30); «Til´ky polit....» (15); «Enerhetychni kartyny «Kosmohrafiya» (100 robit) [6], navit´ kil´kisnyy rozpodil yakykh zasvidchuye yakshcho ne perevahu, to, prynaymni, upodobannya (zakhoplennya problematykoyu) khudozhnytsi. Znachna chastyna z nykh takozh maye vidpovidne tekstove poyasnennya (komentar), tobto «vvodyt´ hlyadacha u problemu» mozhlyvoho spryynyattya khudozhn´oho tekstu za dopomohoyu verbal´nykh zasobiv. U ts´omu zv˝yazku ydet´sya pro prohramnist´ khudozhn´oho vyslovu. Pryvertaye uvahu takozh fakt pidhotovky avtorkoyu spetsyfichnykh tematychnykh seriy, navedenykh vyshche, za zmistom i kil´kistyu artefaktiv u yakykh mozhna vidtvoryty svoyeridnu kompleksnu diyu ts´oho khudozhn´oho vyslovu ta odnochasnu tvorchu robotu za dekil´koma napryamamy. Oryhinal´nym tsey pryyom vydayet´sya shche y tomu, shcho yoho vykonannya roztyahnuto v chasi, tobto avtorka maye mozhlyvist´ neodnorazovo povertatysya do okreslenoyi problematyky, buduchy zbahachenoyu khudozhnim dosvidom ta mayuchy mozhlyvist´ pohlyanuty na obranu problemu z vidstani chasu i formuvaty novyy tsinnisnyy ryad. Eksponuyet´sya vona vid 2004 roku i maye u vlasnomu port folio ponad 100 vystavok. Naybil´sh pomitnymy, vykhodyachy z predstavnyts´koho ryadu uchasnykiv, na dumku avtora, ye mizhnarodni eksponuvannya ne fihuratyvnoho mystetstva (Chernivtsi, 2016 r.), Roma la Pigna» Unione Cattolica Artisti Italiani (Rym, Italiya, 2017 r.), proekt na Venetsiys´kiy biyenale «Padayucha tin´ Mriyi» (Italiya, 2019 r.). Syudy mozhna vidnesty y nyzku personal´nykh vystavok u ramkakh vseukrayins´koho festyvalyu suchasnoho mystetstva «Slidy» v Muzeyi istoriyi mista Kyyeva (2020 r.),

Thus, they (both books and artifacts) become a specific Catalog of his artistic experience. While the features of his artistic perception of art, its role in society, problems and achievements are also reproduced in the corresponding documentary film, which becomes an original source base for further research and positioning of this work. And this option of publishing one's own heritage is perhaps the most optimal, since the author's commentary always noticeably expands the boundaries of perception of any event or monument, reproduced on canvas or in another way, gives it an appropriate angle of vision. Many artists have similar films, including those «collected» in this book: M. Bokotey, O. Kashshay.

And the verbal text selected by this tandem for further acceptance of exhibition is also distinguished by a significant philosophical segment, which fully corresponds to the artistic result reproduced on any material. Moreover, these books seem to be the result of his previous creative experience.

It is quite natural that the results of creativity and his own positioning in the cultural space find their embodiment in appropriate forms of encouraging artists. Among the most notable awards, in addition to the admiration of his fans for his cultural heritage, I will name only a few: the Prizes of the Lviv National Academy of Arts (2000) and the Regional State Administration (2003), three Orders of the Holy Equal-to-the-Apostles Prince Volodymyr (2017-2019); information about him is published in the encyclopedic publication «Golden Fund of the Nation» (Kyiv, 2020) and «Encyclopedia of the Lviv Stavropegia» (2019). He also received the «Golden Time Talent United Kindom Award» (England) for 2nd-3rd places in this no less prestigious art forum (2020). He also has the distinction of the International Exhibition organized by the Association of World Artists under the title "Colors of Art", and was also nominated for the ambitious ratings "Top 100 Successful People of Lviv Region" (2020) and "Pride of Ukraine" (2021) [6].

Without violating the tradition that has developed over many years when describing the artist's profile, it is imperative to indicate the location of his works, I would like to emphasize that some of his artifacts are in the National Museum named after. Andrey Sheptytsky (Lviv), Odessa Museum of Western and Eastern Art, Dnipro Art Museum, Museum of Modern Art (Khmelnytsky), private collections of V. Yushchenko (Kyiv), O. Feldman (Kharkiv, "AVEK" – Cultural Center), Filatov, Kravetsky – in Ukraine, as well as abroad – in the USA, France, Germany, Italy, Belgium, England, Turkey, Spain. His sculptures are in high demand at world auctions, as stated in the press release [6]. As for the characteristics of the achievements of his creative partner, she is also currently in an active phase of the country's cultural horizon: "I work as an artist, graphic designer, having created my own author's technique; I paint on canvas, velor, silk; I experiment with different techniques and materials..... In my work, I give preference to the energy content, inner feelings and emotional state, which are intertwined with symbolic images and ornamentation of ancient cultures and become a single, integral composition on the canvas..... I paint paintings with feelings of color and harmony, trying to convey the mood that rages in the depths of the soul....» – stated in the press release of her current art exhibition [13].

Her creative assets include over 300 works, including iconic works from the project «ETERNAL AND GENIUS» (30 works); «Ruin» (30); «Only Flight...» (15); «Energetic paintings «Cosmography» (100 works) [6], even the quantitative distribution of which testifies, if not to preference, then at least to the artist's preference (passion for the problem). A significant part of them also has a corresponding textual explanation (commentary), that is, it "introduces the viewer into the problem" of the possible perception of the artistic text using verbal means. In this regard, we are talking about the programmatic nature of the artistic expression.

Also noteworthy is the fact that the author has prepared specific thematic series, listed above, in terms of content and number of artifacts in which it is possible to recreate a kind of complex action of this artistic expression and simultaneous creative work in several directions. This technique also seems original because its execution is stretched in time, that is, the author has the opportunity to repeatedly return to the outlined issues, being enriched with artistic experience and having the opportunity to look at the chosen problem from a distance of time and form a new value series.

She has been exhibiting since 2004 and has over 100 exhibitions in her own portfolio. The most notable, based on the representative number of participants, in the author's opinion, are the international exhibitions of non-figurative art (Chernivtsi, 2016), Roma la Pigna» Unione Cattolica Artisti Italiani (Rome, Italy, 2017), the project at the Venice Biennale «Falling Shadow of a Dream» (Italy, 2019). This also includes a number of personal exhibitions as part of the All-Ukrainian Festival of Contemporary Art «Footprints» at the Museum of the History of the City of Kyiv (2020), the exhibition of the Auction of Classical and Contemporary Art at the National Museum of T. Shevchenko (Kyiv, 2021), as well as the socially acute project "Ecocide", exhibited in Dnipro and Kropyvnytskyi (2025) [6].

The most notable modern project "ETERNAL AND GENIUS" – became a new stage in her development as a citizen artist. Its "concept is to create a psychological portrait of world-famous, outstanding artists of the world and Ukraine in particular in the broad sense of the word (F. Kahlo, P. Picasso, G. Klimt, F. Hundertwasser, Yayoi Kusama, Emma Andiyevska, P. Klee, V. Kandinsky, M. Prymachenko, K. Bilokur, Lesya Ukrainka, L. Kostenko)". And its goal is artistic and psychological: "to convey to the viewer the depth of experiences, emotions, feelings, life troubles or emotional outbursts that each of the artists experienced through color, form, image and the prism of their own feelings," emphasizes Natalia [6].

In 2019, with her participation, the first presentation of both the art album "ETERNAL AND GENIAL" and the business project "Art-Prodanchuk" took place in the Palace of Arts of Lviv, an attempt to study the essence of which was considered in almost the first comprehensive study [16], the fact of its appearance is also a convincing characteristic of the creative searches of the scientific and pedagogical staff of the graduate department and the role of the Academy in expanding the topics of scientific research.

Viktor also participates in the implementation of this project, organized in its various locations, deploying its thematic images in his own iconic "historical" system. Therefore, the artistic experiment in the implementation of one idea by two diverse artists forms an original spiritual content, the content of which is the world cultural result of today's Ukraine [7]. Natalia's other artifacts have somewhat less cultural publicity (although it is almost impossible to measure), given her creative self-realization in a number of areas, in particular, artistic textiles, graphics, modeling business, and image creation. However, a relevant characteristic of her high creative performance, based on the approaches currently available in the country, which have long been in need of revision, is also a number of awards received both in Ukraine (diplomas of the finalist of the "Pret-a-porte" fashion show, Lviv; "Embroidered Miracle of Color", Chernivtsi, 2004), in particular her nomination in the "Top 100 Successful Women of Lviv Region" (2021), and abroad: diplomas of the same level in the "Gold Thread" competition (Lodz, Poland, 2001), "Grand Prix" at an international trade exhibition (Lublin, Poland, 2004); she also, together with Viktor, received a diploma of the international virtual exhibition organized by the Association of World Artists under the title "Colors of Art" (2021), etc. [6].

As for the currently characteristic factor of the artist's positioning in the cultural space, it is also quite high, which can be confirmed by the fact that her works are found in private collections in Great Britain, Australia, Italy, Spain, Israel, Canada, Poland, and Ukraine. Her works

are also in the Dnipro Art Museum («Kherson» and «War of the Worlds», 2022), the Museum of History and Religion («Archangel», Lviv, 2023), the Museum of Contemporary Ukrainian Art of the Korsak Family («Emma Andrievska», Lutsk, 2019), the Museum-Gallery of Eden Rezotu («Lesya Ukrainka», 2023). She donated more than 25 paintings to auctions for the Armed Forces of Ukraine, which also indicates a certain civic position of the author. I hope that from 2026 they will also replenish the selected collections of world artifacts in the Rivne gallery «Euro-Art».

Completing the formation of the outlines of this original creative tandem, I will add, in the form of a comparison, one more material, the content of which is a characteristic of the cultural environment of Lviv, which stimulates the artist to find his own artistic niche during the war and actively develop it. Therefore, the "winter" exhibitions of Lviv residents in the cultural space of the city of Rivne, which take place almost simultaneously with the presentation of the work of Viktor and Natalia Prodanchuk in the "Euro-Art" gallery, can include another personal exhibition, mentioned at the beginning of this text, with the specific title "Everyone Feels" by the representative of modern Ukrainian plastic arts and the Lviv sculptural school Volodymyr Semkiv (from February 13, 2026), opened in the exhibition hall of the "Rivne Regional Museum of Local Lore" of the regional council as part of its cooperation with the "I Gallery" art center (curator – Pavlo Gudimov) [10].

Without setting the goal of reproducing his tactical and technical characteristics (professional education, exhibition activities, specifics of exhibitions, their intensity and "geography", role in society, etc., widely presented both on social networks and in the exhibition hall), since the task of including this text is somewhat different, I will remind you that Volodymyr, like the above-mentioned creative tandem, works with form, space and time, exploring the interaction of sculpture with the viewer. At the same time, wood, as a living material, occupies a key place in his artistic works, conveying signs of time, process and vulnerability. "The artist is interested in the moment of internal immersion, when the viewer is left alone with his own feelings" – as emphasized in his press release [10].

Like the creative presentation of the Prodanchuk couple's heritage, this exhibition is also a collection of artistic artifacts prepared during the war, and therefore its content (a response to this social challenge) is almost identical; only the form of artistic expression and material remain different. V. Semkiv, based on information about him on the website of the local history museum and announced during the opening of the exhibition and a direct viewing of the artifacts [10], is a monumental artist, that is, the author of numerous objects in public space, including a sculptural group for the Ukrainian Catholic University (Lviv), memorials and monuments in Ivano-Frankivsk, Burshtyn and the Lviv region in general. He is also actively positioned in the gallery dimension. Among the personal art exhibitions of recent years, one can mention "Joy" (Odessa National Art Museum), "From the Roots" – "I Gallery" (Kyiv, 2023), "KINDERGARTEN" – National Museum in Lviv named after Andrey Sheptytsky (2024), "Illusion" – Gallery "Dzyga" (Lviv, 2025) and others. This series also includes a number of group exhibitions and international projects with his participation in Ukraine and abroad. He is also a permanent exhibitor of the "Lviv Sculpture Week" [10] – another presentable local center for positioning artists.

However, in terms of the form of his own representation, it is quite appropriate to attribute to him the words of the aforementioned Lviv art critic O. Golubets regarding the reaction to the perception of his work, especially those samples whose creation was influenced by the war [4, p. 4]

In other words, the complex present stimulates at the same time the contemporary artist to address social problems, turning into a public leader, whose creativity becomes a kind of marker in identifying issues of national identity, the existence of Ukrainianness.

Analyzing the objective characteristics of the "guest", so to speak, referring to the terminology available in the practice of higher education, "professors-artists", one can notice a certain pattern, the essence of which is that the intensity of creative projects and programs and the "geography" of their presentations noticeably distinguish Lviv (or Kyiv) from local, most creatively active artists in the field of visual art, whose exhibited works have recently been limited mainly to Ukrainian cities and their participation in a number of plein airs of the regional (Western Ukrainian) dimension, given the war. And their social activity is noticeably less resonant.

It would also not be entirely appropriate to say that today's Lviv residents are representatives of the next generation of artists, enriched by the historical and ideological experience of modern intercultural interaction, or by artistic education and the ability to foresee the further development of

artistic events, which is replacing the current, in particular, its representatives from Rivne. After all, both the first and the second are no less actively positioning themselves in the space of domestic and foreign culture. And their age characteristics give reason to claim that they are almost «artistic peers».

However, the main difference between the group of individuals mentioned above and, for example, the artists from Rivne, in the author's opinion, is the location of creative self-realization, the developed cultural infrastructure of the city, many specific, i.e. designed for every taste, locations for demonstrating artifacts, the presence of a powerful network for obtaining various forms and qualification levels of art education, capable of satisfying the needs and tastes of artists and organizers of public space, the constant demonstration of numerous art samples in the conditions of a festival or competition movement, a formed art market with its extensive foreign cultural component, and therefore - a sufficiently high spiritual level of the public, at least that which is concentrated around exposition (exhibition) centers, and most importantly - high professional competition, stimulated by this art market, motivation and mobility among the artists themselves, which also forms a different attitude to the problems of art development. All this, including the creative ranking of artists, is actively supported and popularized by the media, public opinion and, ultimately, leads to a high cultural effect or result. Therefore, the above factors are decisive for the development of performative practices, the formation of a new type of Artist, capable of quickly responding to public needs or problems.

Concluding this mosaic review, as a result of the analysis of the presentation of the Rivne exhibition of the Prodanchuk couple, I will cite the thoughts of the famous domestic art critic Orest Golubets, who in the preface to the book "Victor Prodanchuk" noted that "Most of the artist's works (I mean Victor – author) fully correspond to the widespread dominance of relative aesthetics, or even anti-aesthetics, in contemporary art. The audience was struck by frankly surrealistic, and sometimes realistically eerie installations" [4, p. 4].

Therefore, the current exhibition fully corresponds to the above thought, namely "...gives a feeling of chaotic destruction of everything that is most dear to man – half-destroyed temples, shattered symbols of faith, battered icons and sculptures, scattered crosses, ruined homes and cracked, surprised children's faces of plastic toy dolls, reminiscent of traditional images of "putti"".

"An organic addition to the expressive means chosen by the author was the practical absence of specific colors, which seemed to disappear in the mixture formed as a result of the devastating blows inflicted. The main thematic focus of the exhibition was also reflected in the titles of the works or their series – "Fallen Temples", "Loss of Faith". "Puzzles of Faith. "Golgotha and the Edges of Empires". "The Void of Time". "Spiritual"" [5, p. 4]. And this is perhaps the most expressive characteristic of the state and outcome of the current most brutal war, recreated by specific artistic means. However, all this also generates resistance, since our national essence is being destroyed, in which the defining features of cultural identification, existence, in the end, are recreated. However, this resistance is manifested not in the form of aggression, a seemingly natural reaction to such events, but in the deepening of faith, spirituality, comprehension of the philosophy of being and other similar factors, which is what distinguishes the Ukrainian nation. And this is another convincing characteristic of its spiritual essence! And in art it turned out to be perhaps the most convincing. It is extremely difficult to reveal this state using a verbal text. Therefore, many of his (Victor's) artifacts have the corresponding comment «Author's technique». And in the Rivne gallery «Euro-Art» it is recreated through the prism of the vision, that is, the artistic universe, of only one artist! This idea can be applied to the exhibition, which is located in the KZ «ROKM» ROR.

Conclusions. The events of the last decade, as even our analysis shows, have become a turning point in the development of the artistic segment in Ukraine, as they changed its entire symbolic system, forming a multitude of things that, it seems, even the artists did not quite «guess». After all, a new form of artistic expression has appeared, a different set of values, new figures who seem to have come out of the creative shadow and confidently occupied a high place in the cultural space of today, forcing us to look at it through their eyes. The war did not activate their appearance, but rather only accelerated the maturation of their cultural range, creative and social activity, which they spread into the cultural space. Since many truly iconic artifacts were created and exhibited in what would seem to be unfavorable times for art - «COVID-2019» and the war. Although it was the war that became the determining factor for national self-identification and deepening of cultural identity. Therefore, constant invitations to the Rivne

art «scene» of new figures or, so to speak, cultural intervention of high-value specialists from various artistic fields, including show business, as is currently done by heads of production centers or managers of the most visible creative groups in the cultural sphere, will contribute to the enrichment of the artistic language of regional art, the expansion of creative contacts of its carriers with the local artistic segment, and therefore - the cultural interaction of artists, the formation of their common spiritual field, the joint development of which will correct ideological constants in the further development of art.

Whereas Ukraine, having its own powerful artistic intellectual potential, extremely broad intercultural ties, and a high-quality system of professional artistic education, will most likely remain a country with its own cultural range and will not adhere to any system of existing cultural coordinates of existing countries. And this is precisely what will become its leading characteristic, the national spiritual "separateness" of which will preserve its spiritual essence.

Concluding our thoughts on this next exhibition, we can point out one more aspect of it. In the press releases of this, as well as other similar exhibitions or concert programs, which are full of advertisements on the billboards of our cities, the traditional idea that "the existing level of artistic performance of a Ukrainian artist contributes to the fact that his artifacts are in private collections in many countries of the world" is once again articulated, confirming the high reputation of the national art school in general. However, this, it would seem, qualitative characteristic of it is at the same time evidence of our organizational, cultural or financial helplessness, lack of national ambition, to a certain extent – patriotism, inability to keep all this in ourselves, confirmation of the fact that many valuable works of national art are leaving the country forever, noticeably impoverishing its cultural potential, which makes humanity interesting to each other. And although the presence of works outside the country is, so to speak, a high reputation of the artist, it is a pity that there are so many of them. And especially - at least the preparation of appropriate catalogs aimed at accounting for this heritage.

Let me remind you, by the way, involving statistics, which, as you know, is a stubborn thing: today's Ukraine remains one of the leading countries on the continent in terms of the number of museum institutions. According to official data alone, taken even from not the most recent sources, their funds store more than 12 million units of historical monuments.

On the other hand, according to public experts, there are almost 5 thousand museums operating in Ukraine today, while there are 1075 in Poland, 1600 in Austria, 1811 in Great Britain, and 2500 in Canada [9]. So, with an appropriate (nationally oriented) cultural policy that would take into account or, better yet, prolong local interests, i.e. the preservation of cultural heritage, it would be possible to centrally purchase works of art in the regions to replenish their collections, leaving this heritage in the country, implementing one of the currently actively pedaling postulates about the cultural attractiveness of regional locations. However, this requires only one thing: changes to the state cultural policy, fulfillment of only two conditions: to improve the material and technical base of the vast majority of these institutions, especially in their regional «deep» areas, ensuring at least the restoration of many monuments that are already on the verge of disappearance, and to significantly increase the salaries of the employees there who somehow support all this, having previously carried out a competitive replacement for them in positions, based on the existing result and other parameters typical of such a situation. And Ukrainians will once again do the incredible in this area! So, in the end, we will only have to hope for high-quality information technologies, with the help of which this heritage will later be replicated in digital copies and will become available to anyone who desires it. And artificial intelligence will without any special problems demonstrate it, if necessary, to anyone with its own commentary, removing even the author from possible participation in communication.

Apparently, that's how it will be. However, all that replicated will remain only a high-quality copy of the creative thought of the individual, while the model (artifact) will never return here. And the copy is a copy, a matrix, a coded sample of the movement of thought, which will still need to be deciphered (by breathing into it a lot of what characterizes the monument - the presence of the artist). That is, something not real, on its own. In a word - a creative template! After all, an artistically educated audience will always go to meet the artist, filling our concert halls or art galleries, theaters, hoping for a feeling of the unusual, stimulating the artist with this very anticipation to a new creative search and the results of his presentation. And concert halls, for example, in Germany, gather numerous admirers of symphony orchestras precisely in specific locations, although the studio recording of the works performed there is, as a rule, an order of magnitude higher in quality than the original. This can also be said about Viennese balls, where a talented dance

master-organizer creates incredible things with both the participants of this event and the audience, forming a powerful entourage of the event, in fact - the event, and not the excitement of the broadcast. And a number of artistic artifacts of this couple (as well as many other artists) can also be found without any special problems on social networks, without even leaving their own homes. However, in «Euro-Art» (as in any exhibition hall) there are always many people for whom meeting with the artist is much more important than just viewing his works on the Internet at a convenient time.

In other words, the feeling of personal involvement in the event cannot be replaced by anything. And one more aspect, in the context of considering the problems of modern image-making, it is necessary to focus attention.

If in performative art forms a specific cultural product, i.e. the result of the artist's creativity, is a score, script or scenario plan, for example, a choreographic composition, which have or provide a vast field for its possible interpretation, i.e. a creative experiment in the future during its, so to speak, decoding, and it is precisely because of this that they are attractive to the public, and therefore are little correlated or conditioned by the «geography» of their creation, then in visual art, sculpture, a cultural product from the moment of its preparation and public presentation already represents an interpretation, i.e. a vision by a specific author of an event, figure, artifact or phenomenon, conditioned by his education, abilities, mentality or social factors. And this product, in the future, can only be interpreted as an idea, not an art sample.

Therefore, its loss (even moving to another country) takes with it the algorithm of its creation. Not to mention the fact that it impoverishes the potential of the country's cultural heritage. Further research by the author will be aimed at expanding the imagination of the creative potential of this artistic tandem, changing the artistic language of expression and revealing the role of the artist in the formation of national cultural constants

P. S. Without a doubt, a football match or the final meeting of any spectacular sport is better to watch on a television screen, the operator of which will provide everyone who aspires to it with an unlimited number of opportunities not only to see the event itself, but also to understand, comprehend its essence, reveal many technical techniques of professional skill of the participants, feel the spirit of competition, in the end. However, tens of thousands of fans travel thousands of kilometers from their homes to follow their favorite teams, having from this an extremely powerful psychological, emotional charge, which no even the most advanced television screen or, even more so, radio broadcast can replace! The psychology of creativity and the perception of art is a unique cultural phenomenon!

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ART AS A CODE OF SOCIAL MEMORY: VIKTOR AND NATALIIA PRODANCHUK IN SEARCH OF VISUAL AUTHENTICITY

Relevance of the topic. The study addresses the role of contemporary art, including visual arts, in regional cultural practices and clarifies the significance of the modern artist in forming a specific form of resistance to Russia's military aggression. Various forms of creativity and their practitioners are presented, demonstrating a shift in the value system within art through the lens of their artistic expression. Scientific novelty of the research. The article analyzes the creative and organizational-cultural activities of two Lviv artists, the creative tandem of Nataliia and Viktor Prodanchuk, whose work was exhibited at the "Euro-Art" private gallery in Rivne. The study examines their creative directions and participation in joint projects of national civic significance. It highlights the role of the cultural environment in their professional development and subsequent positioning, emphasizing their experimental and exhibition practices in leading Ukrainian and international centers. The research identifies the reasons for the popularity of Ukrainian artists and the attitudes toward their cultural heritage under conditions of social uncertainty and war. The decisive role of the artistic (emotional) factor in shaping the nation's cultural code is emphasized

Research methodology is based on a range of general scientific methods used to reconstruct the primary organizational and artistic aspects of the subjects under consideration. These include biographical, culturological, and historical methods, as well as content analysis of internet sources.

Practical significance of the study lies in the application of critically appraised material in the author's further research, as well as in the formation of a specific collection of regional artists' creative experiences for dissemination in future cultural practices. A warning is also voiced regarding the excessive movement of works by domestic artists outside the country

Key words: Nataliia and Viktor Prodanchuk, restoration, value system, exhibition, artistic techniques, problems of perception, cultural heritage and its preservation, all-Ukrainian art projects, new type of artist, war.

CONCLUSION TO THE CHAPTER «FINE ARTS».

Summing up the results of the study of the creativity of artists in the field of regional image creation in the broad sense of its manifestation, I will note certain aspects that are noticeable in the content analysis of their achievements and existing artifacts in a relatively short section of local history. There are many of them, however, in the author's opinion, they are reduced to only two main directions or manifestations. The first of which is characterized by the fact that social cataclysms (COVID-2019 and war), which noticeably changed the value range of both the population, artists, and creativity in general, became catalysts for influencing public opinion, public consciousness, and therefore changed the cultural environment of our cities, directions of creativity, giving it an appropriate civic sound, not seen for many years, which is manifested in many dimensions, in particular in the thematic range of the proposed expositions. For example, even several recent art exhibitions organized by the famous Lviv artist and art critic R. Yatsiv in the private gallery of European painting «Euro-Art» (Rivne) with the participation of a group of Lviv artists and art critics are distinguished by new thematic content, color scheme and other segments that are not known or not exhibited before, which is noticeable, for example, in the name of the exhibition, which evolves even in the form of an expression («Black, white....blue-yellow»), or the exhibition of a group of Lviv artists of the same exhibition dimension at the same «exhibition» site «Spiritual World of Viktor and Natalia iv», which took place on 04.02.2026. The same can be said about the exhibition of artistic plastic arts by Volodymyr Semkiv "Everyone Feels" (Lviv) (02/13/2026).

And all this caused noticeable discussions among Rivne artists, leaders of creative Unions, teachers and student youth, individual reviews in periodicals, thus stimulating a corresponding cultural resonance, and therefore - increasing interest in this cultural practice and event and awareness of the role of art during the war years.

However, this has its own explanation. For example, Roman Yatsiv, for many years performing an extremely important function of popularizing the cultural heritage of artists not only in the region, Ukraine, but also beyond its borders (it is enough, in confirmation, to recall his selection and artistic accompaniment of artifacts by G.-Y. Pinzel from the collections of the Olesky Castle Monastery in Versailles (France) or other similar representative events in Ukraine), having thus formed a high reputation as an art critic, became a truly iconic figure for Western Polesie artists.

Indeed, his fairly regular exhibitions in the Euro-Art art gallery, and especially his constant appearances as an expert art critic of Lviv (and other regional artists), various consultations of applicants for scientific degrees and at the RSU, set a sufficiently high «bar» for image creation as a type of artistic creativity and its perception in the region as a whole. And after defending his dissertation for the degree of Doctor of Historical Sciences (2021) and having over 700 published works, he took up the position of Vice-Rector for Scientific Work of the Lviv National Academy of Arts (2007-2021), having had a good opportunity to become an appropriate theoretical and applied basis for creativity and its popularization in society, having formed, together with R. Shmagal and a group of other Lviv specialists, an original scientific school of the young generation of Lviv art historians (N. Benyakh, R. Patyk, I. Prokopchuk, etc.), at least they most often visit the Rivne exhibitions and speak in discussions). The professional career of another notable figure in Galician visual art – Rostyslav Shmagal – also developed in a similar way, who also (somewhat earlier), having substantiated his own parameters of vision of the ways of developing visual art, embodied in his doctoral dissertation [7] and having gone through an almost identical path of his formation as a teacher, leader, and manager in the field of visual art, took the position of Dean of the Faculty of History and Theory of Art at the Lviv National Academy of Arts (1997-2001) (having 15 defended candidates and two doctors of science), as well as a member of the Board of the Lviv Regional Organization of the National Union of Artists of Ukraine, in a certain way determining the further ways of developing artistic education and visual art in the region and Ukraine as a whole.

Considering the fact that in Lviv, art education in the visual arts direction, as a cultural phenomenon, is scattered across several higher educational institutions, including classical ones (I. Franko Lviv National University, Lviv Polytechnic National University), having clear outlines in each of them, the most striking of which are the Lviv National Academy of Fine Arts and the

National Forestry University, which in itself creates at least two powerful research and educational centers in one city, uniting around each of them a cultural environment (and therefore publishing and popularization centers and concentrating public opinion in them), contributing to healthy competition in both scientific and applied activities. This has a significant organizational and cultural effect, as it helps to more actively affirm new directions (for example, "environmental design") in the development of art in general, and most importantly, an artistically educated public, which at the same time will stimulate the spread of new ideas about the development of this art, forming the appropriate public opinion, so important for determining the "spiritual boundaries" or parameters of perception of this art. It is she (education) who becomes an important "expert" and a stimulus for creativity, that is, she also encourages artists to gradually increase the requirements for their own artistic expression, the search for a new sign system, etc. This, perhaps, is an important factor in the development of creative industries aimed at the educational segment, as the basis for further cultural shifts in specific locations and the country as a whole.

In other words, they (R. Yatsiv and R. Shmagalo, limiting themselves to considering only a small cultural location), being in almost the highest managerial positions in the network of institutions of higher art education, received an effective opportunity to influence in a certain way centrally (or, better to say, methodologically) the directions of the development of image creation, at least its regional segment. And in this regard, the result of such activity became quite noticeable, confirmed by a number of thorough monographic publications of both the first artist-organizer of the cultural space (R. Shmagalo), and the second - the artist-art critic and researcher (R. Yatsiv). And their publications [5], [7] have become important factors for the development of scientific research and applied educational activities of both scientific and pedagogical workers and higher education students, at least this is now quite noticeable during the accreditation examinations of the relevant educational and professional and educational and scientific programs, in which the author of this book was repeatedly involved, performing the functions of an expert or head of expert groups of the Sectoral Expert Council of the National Academy of Higher Education and Science in 2022-2026.

And considering that the creative industries, according to the experts of regional academic thought (by the way, also Lviv, - Doctor of Economic Sciences, Head of the Department of Art Management of the LNAM Lesya Datzko, expressed by her during the implementation of another cultural project in Kryvyi Rih, 09/28/2024, will give their noticeable result in ten years, there is every reason to hope for a new renaissance in Western Ukrainian and all-Ukrainian imagery in general [4]. In Western Polissya, that is, the leading ethno-cultural centers of the region - Rivne and Lutsk, there are still no similar personalities of such a level who would combine their own creativity with its theoretical and art-historical understanding (Although in Lutsk art criticism is mainly concentrated on the creative platform of the private museum of the Korsak family and the Museum of the Volyn Icon), having its different dimensions and organizational and financial support. However, broad inter-university, inter-regional and inter-cultural communication is gradually forming in these locations an appropriate spiritual basis for the same processes of development and critical reflection of further paths of image creation and other types of artistic or, more broadly, cultural activity.

Therefore, in the current conditions, there is another interesting segment or paradox, stimulated by social cataclysms, the essence of which is that a professional artist, despite the seemingly unfavorable situation for his activity, is increasingly trying to master the scientific and research component of the outlined type of human life activity (creativity), subsequently becoming a specialist with a different (broader) vision not only of the significative system of this (his) type of art, but also of the further horizons of the development of image creation or cultural practice in general, which is a significant confirmation of the evolution of the carriers of domestic art to new parameters and creativity, and its perception, that is, freedom of expression of creative thought and formation of national paradigms of cultural creativity in general. Let us recall in this context the soloist of the Rivne and Lviv Houses of Organ and Chamber Music Olena Matselyukh [3] and a group of Lviv instrumental musicians (A. Sapiga, N. Zubko, P. Dovhan, N. Pylatyuk), or Mykhailo Bokotei, who has been mentioned several times even in this book, not to mention those mentioned above, who are completing or have already successfully defended their dissertation research as a result of substantiating their own artistic concepts. This is also confirmed by the influence of

Western European masters on them. This is, in the author's opinion, a change for the better in artistic creativity and the spiritual state of Ukrainian society in general.

In other words, the modern dimension of the development of image-making in the regions in particular and in Ukraine in general, noticeably stimulated by social cataclysms, no matter how inappropriate or not typical this may seem to the general public, however, it is they, as confirmed once again in the historical retrospective of the country's development, that contribute to the accelerated formation or restoration of historical memory, social consciousness and political culture of a person, transforming him into a personality with a broad identification patriotic or existential segment. And this is what provides ample opportunities for the artist to form as a specific type of national artist with all the necessary indicators of the identification plan (type). Since these processes (martial law, other social challenges) have significantly influenced the change not only of the symbolic system of art, but also of the value range of the bearers of the artistic idea and the public, that is, visitors to their cultural events, whose artistic tastes have also noticeably evolved into a civic context, thanks to which Ukraine has received a new impetus for artistic creativity in this, as well as in its other areas of life. And this is what should form the basis of its Euro-integration dimensions, at least, at first - its own cultural parameters, the mastery of these factors by the critically thinking avant-garde of artists, and later - and the vast majority of its active consumers of the cultural product. Therefore, those achievements that are noticeable today in visual forms of creativity (painting, design, cinema, and especially theater), as well as many others, are convincing evidence of the freedom of creativity and the change in the cultural code of the artist.

P. S. And on one more aspect, concluding the conversation about the state of regional image-making, it is necessary to stop the reader's attention. In the regions today (and this trend will continue in the future, having a nationwide character) a considerable heritage of artists is concentrated, or rather, artists who have already left this world, that is, have departed to another dimension of it. However, their creative achievements, embodied in paintings, sculptures or other material forms of culture, remain. And what should a family do with them if its members do not belong to the artistic environment (and even if they do, then too!), no one knows. After all, all this is our cultural heritage! And this is also a certain characteristic of a particular era (its mental, educational, popularization or any other component. In other words, the human, existential dimension), which requires, at least, at least fixation, or, as restorers say, its «conservation», that is, preservation until better times.

The families also left behind numerous archives (correspondence, photographs, a book fund, as well as the "toolbox of creativity" and many other things, that is, the original documentary or documentary base of the era and its carriers – the creative environment). In other words, everything that constitutes perhaps the most convincing spiritual characteristic of the era – its source base.

And this is not only a component of everyday culture, but also a completely real cultural heritage, regional or national. And, it would seem, only time will show its value. However, time is also a rather complex and specific philosophical category, which without the appropriate promotion of it (this heritage) into public consciousness (i.e. materialized time) will not change anything in a specific situation (or location). Especially considering the war, or the post-war period, in which there will be no less problems than now! And finding a way out of this situation is the task of the current local organizational structures – creative Unions, the Art Fund, museums, archives, municipal cultural structures (KZ "OCST", for example) or anyone else, which unfortunately function in their own value dimension, that is, they deal with the issues of only the institution where they receive a salary. And there, too, identical problems arise. And the one who offers the most optimal way out, that is, the solution to this issue, I hope, will remain in the history of culture forever! However, the main thing in this process will be the preserved cultural code, that is, the algorithm, thanks to which further movement forward is possible, enriched with national spiritual, that is, intellectual experience! And KZ "Rivne OUNB" ROR has already proposed its version of the solution to this issue (using the example of digitizing the work of V. Hvozdynsky and placing it in its own premises).

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Chapter IV. EVOLUTION OF THE ORGANIZATIONAL-METHODICAL AND STAGE SPHERES IN THE INDUSTRY DURING WAR

4.1. THE PHENOMENON OF SITUATIVE LEADERSHIP IN THE PERSONALISTIC DIMENSION OF RUSLAN ALEXIUK.

The organizational, cultural and artistic activities of one of the modern leaders (organizers) of the socio-cultural, including cultural and leisure sphere of the Rivne region – Ruslan Aleksiyuk are considered; the directions of his creative self-realization and their achievements are revealed; attention is focused on his leading achievements and a number of problems in creativity and organizational and cultural activity; it is emphasized that an effective manager must now have a number of organizational skills or professional competencies that he needs to work with a new generation that is being formed in noticeably changed social circumstances, including Internet networks, and it is in this way that he will feel confident on the regional or any other stage. Attention is focused on new forms of his socio-cultural activity, stimulated by the war.

Key words: war and society, situational leader, cultural and leisure sphere, event programs, KVC, artistic creativity, youth organizations, regional cultural practice, creative portrait, Ruslan Aleksiyuk.

The relevance of the problem. Modern life, as has been repeatedly emphasized even in this book, requires radical changes in all spheres of national socio-economic life. And this was fully confirmed by the events of the last decade: the Euro-Maidan in the capital of our Motherland in November-December 2014 and more or less active confrontations of a similar direction that took place in the regions of the country. They were also intensified by the military confrontation with the Russian Federation, when open hostilities stimulated a change in the entire value system of the country's population. And the support for it in the war by the world community only provided new incentives for the struggle. And the war itself actualized many issues of the development of modern society, the role of the leader in its renewal, the consolidation of cultural regions or countries to solve many global problems that are increasingly facing humanity. It was most clearly manifested in the emergence of a new type of leader, capable of sensing public needs and leading these changes.

A leader or leadership competencies are an almost unique phenomenon of social life, because, despite the multitude of special programs, training courses, books or recommendations and other means of transmitting information about the most effective leader and the means of its formation, it is almost impossible to create a certain algorithm for its preparation. There are many reasons for this. And one of them is the psychological makeup of the individual and specific creativity, with the help of which this type of organizer is formed. That is, cultural practice, as a form or field of its implementation (challenge), becomes only the basis on which this leader realizes himself, that is, offers his own version of solving a specific problem situation (response) [21]. And in this regard, a leader-manager is perhaps the best version of a future management decision, because he is a specialist who best sees the ways to solve a specific situation.

The outlined issues are no less relevant for the sphere of free time (leisure), because the latter largely solves the issue of the spiritual vector of human development, gives (or does not do this, if the organizer is unable to interest) him the opportunity to express himself in the most sensitive and broad plane - his own self-realization. And the criterion by which it is possible to assess the role of the functioning of the cultural sphere in general and its organizers in particular will be determined. Increased attention to this sphere is also due to the fact that in the current conditions the functions of culture are also changing; those of its segments that until recently were not actualized by society, or had only local significance, are brought to the forefront of history. Among them is the communicative one, the implementation of which noticeably expands the potential opportunities of a particular society and humanity in general. It is as a result of its implementation that the rapprochement of

countries and continents becomes more tangible, its clear emphasis on world values, such as peace, the mental health of the nation, well-being and a number of other alternatives from the same series. And it is communication, starting from ancient times, and especially the 18th century, when profound social shifts in society made it possible to even outline its name as the Age of Enlightenment, that is, a time when reason, responsibility for one's own actions, a tolerant attitude towards others, etc. were put in the center of attention. And the Other himself began to be perceived not only as an enemy, but truly different in a number of human parameters, however, such that he also tried to support this cultural (civilizational) balance in the vast majority of his representatives and his own actions. And all this noticeably changed humanity itself, made communication almost the most important tool for establishing a certain model of social behavior on earth, in the process of which the formation of stable good-neighborly relations became possible.

For example, the EU was founded exclusively as an economic, not a political structure, the essence of whose activity was to establish mutually beneficial economic communication between its participants, the result of which would satisfy all or, at least, the vast majority of the subjects of this organizational formation. Its common financial system was also aimed at this. Here we can also add the function of socialization, the implementation of which accelerates the formation of an individual as a real participant in social changes, able to understand that much depends on him in the formation of the fundamental principles of the development of the world community, the beginning of which is laid in his specific location [16]. Without setting the goal of considering all the currently existing functions in their modern transformation, the names and content of which are permanently expanding, as the number of definitions of this concept is growing, they, like the phenomenon of «culture» itself, are in constant evolution, acquiring new positions, thus expanding the subject field of everyone's current culture.

It is only necessary to emphasize that the original meaning of this term as cultivation (of the land), the formation of a certain spiritual standard that would later meet the expectations of the majority, entered the circulation of the conscious part of humanity as a determining factor in its coexistence - cultivation or formation of a certain stable model of behavior (action), on the basis of the implementation of which it would become possible to achieve consensus, parity in communication and solving any problems of the existence of this same humanity. Therefore, the importance of «cultivation» of human activity in its broadest sense is only deepening today, since it is this that contributes to better understanding between peoples, helps to solve the multitude of global problems accumulated by it and gives new meanings to human practice. And it is this that becomes decisive in the identification characteristic of any individual who will try to consolidate the community, and also becomes an important safeguard against his possible miscalculations. Review of recent research and publications. Trying to form the outlines of a creative portrait of a leader who would propose specific steps in the formation of a modern cultural sphere of the all-Ukrainian or regional dimension, it should be noted that the literature on this issue is vast, because each social formation also tried to give the main characteristics of a leader who would most correspond to its ideas about management. Without delving into this analysis, it is worth citing the opinion of well-known Ukrainian scientists-managers of the sphere of education of the country's central higher educational institutions - L. Hubersky, V. Andrushchenko and V. Mykhalchenko, who emphasize that many problems that arise in the country are mainly related to the state of the personnel corps of leaders and therefore «today Ukrainian statehood suffers not only from the fact that it lacks clear ideas about the goal and prospects of the country in the world geopolitical space, but also because there is no substantiated program of political actions for the coming years» [10; P. 307], that is, the nearest perspective. And therefore, it is difficult to hope for any positive result, since its main perspective parameters have not been determined in a specific location.

However, the personnel issue [13] is also determined by a number of «accompanying» factors, in particular those on whose implementation a specific activity in the industry and, in fact, its state and prospects [3] will depend. Expanding on the above idea, we emphasize that the country clearly lacks people who are able to perform daily and qualitatively, perhaps not entirely creative, but nevertheless such work, without which, in fact, future creative activity in the broad sense of the word, will not take place, or will be carried out at a much worse level or dimension.

A prominent place in the information base of this study is occupied by its regulatory and legal segment [12], the content of which outlines the outlines of the further development of culture in the

context of its state policy, since today's Ukraine is a socio-political formation saturated with intercultural communication, a country in which there is a rapid rethinking of the value chain and the formation of new parameters of political and cultural paradigms [2], from time to time not entirely critically understood, the implementation of which is aimed at outlining the corresponding constants of the activity of each individual. Among other sources, we will also mention those whose author's content is aimed at identifying the situation in the industry, focusing on social challenges and attempts to adequately understand them and find an algorithm for responding [20]. After all, it is on this basis that the basic principles of creative implementation of local managers or organizers of specific cultural locations are formed. In the outlined series, we can also mention the results of local periodic sociological surveys aimed at the industry, the content of which reveals trends and prospects for its development [4], which makes it possible to predict new expectations of the public and respond to them in a certain way. To these materials, we will add a separate survey of the author on the organizational, cultural and artistic activities of R. Aleksiyuk [7], in which an attempt is also made to outline the general outlines of his creative portrait. A considerable amount of material about local leaders, including R. Aleksiyuk, pulsates in his verbal version, emotionally coloring this figure. However, there is almost no deep, exhaustive material on the subject of scientific study. The only exceptions are short media reports about this or that event held by him or reviews about it on social networks. Since the regional level of critical understanding of the organizational and cultural activities of local managers of the industry is too slowly forming as a specific scientific or even applied lacuna. This determines our further research interest. The purpose of the investigation is to form, based on the author's source base, the main parameters of the creative portrait of ruslan Aleksiyuk, a prominent organizer of event programs and social projects in the regional cultural sphere.

Potribno lyshe pidkreslyty, shcho pershopochatkove znachennya ts′oho terminu yak obrobka (zemli), formuvannya z·hodom pevnoho dukhovnoho standartu, yakyy by vidpovidav ochikuvannyam bil′shosti, uviyshov v obih svidomoyi chastyny lyudstva yak vyznachal′nyy chynnyk yoho spivisnuvannya – obrobky chy formuvannya pevnoyi staloyi modeli povedinky (diyi), na pidstavi realizatsiyi yakoyi y stavalo b mozhlyvym dosyahnennya konsensusu, parytetu u komunikatsiyi ta rozv″yazanni bud′-yakykh problem isnuvannya ts′oho zh lyudstva. Tozh vazhlyvist′ «okul′turennya» lyuds′koyi diyal′nosti v nayshyrshomu yiyi znachenni nyni lyshe pohlyblyuyet′sya, pozayak same tse y spryyaye krashchomu porozuminnyu mizh narodamy, dopomahaye rozv″yazannyu bezlichi nakopychenykh nym hlobal′nykh problem ta nadaye lyuds′kiy praktytsi novykh sensiv. I same vono staye vyznachal′nym v identyfikatsiyniy kharakterystytsi bud′-yakoho indyvida, yakyy namahatymet′sya konsolidovuvaty hromadu, a takozh staye vazhlyvym zapobizhnykom vid mozhlyvykh yoho prorakhunkiv. Ohlyad ostannikh doslidzhen′ i publikatsiy. Namahayuchys′ sformuvaty obrysy tvorchoho portretu kerivnyka, yakyy by zaproponuvav konkretni kroky u stanovlenni suchasnoyi kul′turnoyi sfery vseukrayins′koho chy rehional′noho vymiru, slid vidznachyty, shcho literatura z danoho pytannya neozora, adzhe kozhna suspil′na formatsiya takozh namahalasya daty osnovni kharakterystyky kerivnyka, shcho naybil′sh vidpovidav by yiyi uyavlennyam pro upravlinnya – menedzhment. Ne zahlyblyuyuchys′ u tsey analiz, varto navesty dumku vidomykh ukrayins′kykh naukovtsiv-upravlintsiv sfery osvity tsentral′nykh ZVO krayiny – L. Hubers′koho, V. Andrushchenka ta V. Mykhal′chenka, yaki naholoshuyut′ na tomu, shcho chymalo problem, shcho vynykayut′ u krayini, pov″yazani v osnovnomu zi stanom kadrovoho korpusu kerivnykiv i tomu «s′ohodni ukrayins′ka derzhavnist′ strazhdaye ne lyshe vid toho, shcho yiy brakuye chitkykh uyavlen′ pro metu y perspektyvy krayiny v svitovomu heopolitychnomu prostori, a y tomu, shcho nemaye obgruntovanoyi prohramy politychnykh diy na nayblyzhchi roky» [10; S. 307], tobto – nayblyzhchu perspektyvu. A vidtak – skladno spodivatysya na bud′-yakyy pozytyvnyy rezul′tat, pozayak ne vyznacheni osnovni yoho perspektyvni parametry i v konkretniy lokatsiyi. Utim, kadrove pytannya [13] obumovlyuyet′sya y nyzkoyu «suputnikh» chynnykiv, zokrema tykh, vid realizatsiyi yakykh zalezhatyme konkretna diyal′nist′ u haluzi ta, vlasne, i yiyi stan y perspektyvy [3]. Rozshyryuyuchy vyshchenavedenu dumku, pidkreslymo, shcho krayini yavno brakuye y lyudey, zdatnykh shchodenno ta yakisno vykonuvaty, mozhe y ne zovsim tvorchu, utim taku, bez yakoyi, vlasne, maybutnya tvorcha diyal′nist′ u shyrokomu sensi ts′oho slova, ne vidbudet′sya, abo zdiysnyuvatymet′sya na znachno hirshomu rivni chy vymiri. Pomitne mistse v informatsiyniy bazi ts′oho doslidzhennya posidaye normatyvno-pravovyy yiyi sehment [12], zmist yakoyi okreslyuye obrysy podal′shoho rozvytku kul′tury v konteksti yiyi derzhavnoyi polityky, pozayak nynishnya Ukrayina yavlyaye soboyu suspil′no-politychne utvorennya, nasychene mizhkul′turnoyu komunikatsiyeyu, krayinoyu, v yakiy vidbuvayet′sya shvydke pereosmyslennya tsinnisnoho ryadu i

stanovlennya novykh parametriv polityko-kul′turnykh paradyhm [2], chas vid chasu ne zovsim krytychno osmyslenykh, realizatsiya yakykh spryamovana na okreslennya y vidpovidnykh konstant diyal′nosti kozhnoho indyvida. Sered inshykh dzherel z·hadayemo y ti, avtors′kyy zmist yakykh spryamovuyet′sya na vyyavlennya sytuatsiyi v haluzi, aktsentuvannya uvahy na suspil′nykh vyklykakh ta sprobakh yikh adekvatnoho osmyslennya i vidnaydennya alhorytmu vidpovidi [20]. Adzhe na tsiy pidstavi y formuyut′sya osnovni zasady tvorchoyi realizatsiyi mistsevykh upravlintsiv chy orhanizatoriv konkretnykh kul′turnykh lokatsiy. V okreslenomu ryadu mozhna z·hadaty y rezul′taty lokal′nykh periodychnykh sotsiolohichnykh opytuvan′, spryamovanykh na haluz′, za zmistom yakykh pomitni tendentsiyi ta perspektyvy yiyi rozvytku [4], shcho nadaye mozhlyvist′ pevnym chynom peredbachaty novi ochikuvannya publiky ta reahuvaty na nykh. Do tsykh materialiv dodamo y okremu ohlyadovu rozvidku avtora pro orhanizatsiyno-kul′turnu ta khudozhnyu diyal′nist′ R. Aleksiyuka [7], v yakiy takozh zdiysneno sprobu okreslyty zahal′ni obrysy yoho tvorchoho portretu. Chymalyy masyv materialu pro mistsevykh lideriv, zokrema y R. Aleksiyuka, pul′suye u yoho verbal′nomu varianti, emotsiyno rozfarbovuyuchy tsyu postat′. Odnak hlybokoho vycherpnoho materialu pro predmet naukovoho studiyuvannya mayzhe nemaye. Vyklyuchennya stanovlyat′ lyshe korotki povidomlennya u ZMI pro provedenyy nym toy chy inshyy zakhid abo vidhuky pro n′oho u sotsial′nykh merezhakh. Pozayak rehional′nyy riven′ krytychnoho osmyslennya orhanizatsiyno-kul′turnoyi diyal′nosti mistsevykh menedzheriv haluzi nadto povil′no formuyet′sya yak konkretna naukova chy navit′ prykladna lakuna. Tse y obumovlyuye podal′shyy nash doslidnyts′kyy interes. Meta rozvidky – sformuvaty, na pidstavi nayavnoyi v avtora dzherel′noyi bazy, osnovni parametry tvorchoho portretu pomitnoho na rehional′nomu kul′turnomu vydnokoli orhanizatora ivent-prohram ta sotsial′nykh proyektiv – Ruslana Aleksiyuka.

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And this is the best option for expanding one's own professional competencies, when those who are highly motivated come to those who know how to support them or, at least, recommend something. Another significant feature of modernity in terms of the characteristics of creative individuals is their active participation in all possible forms of artistic self-realization, which later gave them not only deep knowledge about the functioning of the sphere, but also formed a broad vision of the problems of the industry. So, having reached the next step in creative growth, they better see ways to effectively solve problematic issues, so it is better, easier, and most importantly, more effective to communicate with them in the subject field of culture; they react faster to the existing problem of the industry and can offer effective ways to solve them, etc.

Among them is a representative of situational leadership Ruslan Aleksiyuk, the artistic director (deputy director) of the city Palace of Culture «Textileman», and since 2014 - the deputy director of the VSP «Rivne Economic and Technological Professional College of the National University of Water Management and Environmental Management». And this is, so to speak, his «official» professional (image) component. However, almost all representatives of creative professions, including the regional event industry, follow a similar path, selecting the professional experience they need using situational forms. But for many years on the regional «avant-garde» he has been performing a number of other, no less important functions, noticeably diversifying the cultural space and giving its participants specific features, thus changing our city, its spiritual parameters, and shaping its recognition. Modernity is an era in which everyone's available information potential is changing extremely quickly. And so – there is an urgent need to constantly "pick up" the necessary information in its various forms for further creative activity. However, with regard to the above-stated theses about the role of education in the formation of a personality, he (Ruslan) seems to have gone in the opposite order, that is, he first acquired the basic skills of a manager, and only later "grounded" them in (or under) his own (current) sphere of artistic self-realization. And the specification of "current" is also quite relative, since it changes depending on the situation, requests of practice or other factors, but remaining in the space of organizing free time – the brightest sphere, where all relationships are built exclusively on interest, which stimulates a multitude of the most diverse initiatives, turning leisure time into an emotionally rich component – for one category of the population, and active professional activity with its structural components – for another. Therefore, all those leaders who place the main emphasis in their own organizational practice on the interest of a person (the sphere of free time) will undoubtedly gain many advantages, because the participants of organizational structures already clearly know what they expect from their future or possible leader, they will work exclusively on interest, that is, autonomously, offering the best options for solving problem situations, since they are best oriented in them. So, after graduating from the Ozheninska (Ostroz district of Rivne region) music school in piano class in

1990, which should have resulted in creative self-realization in the field of artistic culture (DMSh), he, after several practical attempts at this self-realization, studied at the International Institute of Management, Business and Labor in 1993-1995, specializing in «Management of the Production Sector», that is, planning to move, at least, to the field of business, which in the early 90s became the most attractive gap for young people, offering them to move away from Soviet templates or stereotypes of building a professional career through public activity and begin to independently plan their own lives, relying on quickly earned money.

However, hypothetical expectations do not always turn into concrete realities, becoming a good life lesson for many, although the acquired skills remained, to a certain extent influencing the understanding of the laws of business functioning, that is, a new type of relations in Ukrainian society, which has been changing rapidly since the beginning of the.

Utim, vidrazu zh po zavershenni ts′oho navchannya, tak i ne sprobuvavshy prysmaku rezul′tativ biznesu ta mozhlyvykh velykykh koshtiv u vyrobnychiy sferi, vin zdobuvaye nastupnyy fakh (1995-2000 rr.) – «Teatral′na rezhysura» v Instytuti mystetstv Rivnens′koho derzhavnoho humanitarnoho universytetu, mayuchy vzhe pevnyy vikovyy tsenz ta vidpovidnyy osvitniy dosvid u riznospryamovanykh napryamakh. Ta y poperednya khudozhnya osvita v DMSH lohichno lyahla v yiyi osnovu. Faktychno po zavershennyu khudozhn′oho navchannya vin y rozpochav svoyu tvorchu diyal′nist′ u mis′komu Palatsi kul′tury «Tekstyl′nyk», shvydko proyshovshy shlyakh vid «suputnikh» posad radysta, veduchoho estradnykh prohram na hromads′kykh zasadakh v eksperymental′nomu «Yunomu teatri», do vlasnoyi oryhinal′noyi tvorchoyi diyal′nosti u tsiy zhe sotsiokul′turniy strukturi, de riznospryamovanist′ vykonuvanykh funktsiy takozh stymulyuvala formuvannya novykh navychok ta zdatnist′ shvydko reahuvaty na nestandartnu sytuatsiyu, yaka v haluzi ye typovym yavyshchem. Prynahidno vidznachu, shcho suchasna doba, krim bezlichi problem v ekonomitsi ta bahat′okh inshykh sferakh lyuds′koho zhyttyeprostoru, shcho ne spryyayut′ ne lyshe kul′turniy tvorchosti, ale y postiyno utrymuyut′ vysoku psykholohichnu napruhu u suspil′stvi ta yiyi nosiyiv, u toy zhe chas nadaye shyroki mozhlyvosti dlya tvorchoyi samorealizatsiyi u kul′turno-dozvillyeviy sferi, vystupayuchy takym chynom vazhlyvym instrumentom znyzhennya tsiyeyi napruhy i pereklyuchennya uvahy na pozytyvni sehmenty zhyttya. Dopomahaye ts′omu y vidnosna tvorcha svoboda u sferi. Prynaymni, pislya bahat′okh rokiv postiynoho uz·hodzhennya khudozhnikh prohram ta tematychnykh planiv i yikh vykonavtsiv, kharakternykh mynulomu istorychnomu periodu, s′ohodni na podibni rechi vzhe nikhto, zdayet′sya, ne zvertaye uvahy. V osnovu kladet′sya lyshe konkretnyy rezul′tat (produkt), yakyy, odnak, takozh peredbachaye zvernennya do pevnykh stalykh standartiv yoho pidhotovky: planuvannya ta uz·hodzhennya osnovnykh parametriv tvorchosti z vykonavtsyamy, a takozh yikh poshuk, rytmom roboty ustanovy, chasom vyhotovlennya zavershenoho kul′turnoho produktu i yoho populyaryzatsiyeyu toshcho. Ta y bud′-yakyy ivent v umovakh nevelykoho mista – tse korotkoterminove kul′turne yavyshche, chas funktsionuvannya yakoho v sotsiumi obmezhenyy. Tobto suspil′stvo, shcho namahayet′sya pobuduvaty vlasni parametry podal′shoho rukhu na biznesoviy osnovi, maye spoviduvaty bezlich vidomykh i stalykh rechey, vidtvorenykh u vidnosno noviy dlya krayiny terminolohiyi – sotsiokul′turnyy menedzhment, sered yakykh – chitka orhanizatsiya bud′-yakoho protsesu, vysoka vidpovidal′nist′ za konkretnyy rezul′tat, ne mensh vysokyy riven′ fakhovykh kompetentsiy orhanizatoriv i yikh zdatnist′ postiyno udoskonalyuvatysya, pozayak za maybutnyu kul′turnu posluhu publika vnosyt′ tsilkom konkretni koshty. I tsey ryad «vidpovidnostey» mozhna prodovzhuvaty y nadali, odnak usi vony bazuyut′sya na profesionalizmi ta bezlichi inshykh rechey, na n′omu bazovanykh, do yakykh suspil′stvo lyshe postupovo zvykaye. Inakshe kazhuchy, nova polityko-ekonomichna systema na poryadok vyperedzhaye mynulu stosovno znachennya informatsiynoho sehmenta, mizhkul′turnoyi komunikatsiyi u prostori podal′shoyi zhyttyediyal′nosti sotsiumu, roli vidpovidal′nosti za spil′nyy rezul′tat, z·hurtovanosti ta inshykh rechey, imanentno prytamannykh rynkovym vidnosynam. Tozh nyzka problem u suchasniy Ukrayini i ye rezul′tatom chy svidchennyam ne vykonannya abo ne dotrymannya tsykh elementarnykh parametriv u prostori vzhe novykh form suspil′noho zhyttya, tobto novykh ekonomichnykh realiy. Utim, mytets′ chy orhanizator tvorchoho protsesu, yak i kul′turnoho prostoru maye nyni bil′sh shyroki mozhlyvosti svobody u vlasnomu khudozhn′omu eksperymenti. Pravda, tse avtomatychno ne pryzvodyt′ do blyskuchykh zdobutkiv u tsiy tsaryni i vona, pry zanurenni do yiyi hlybyn, demonstruye bezlich alhorytmiv, yaki potribno obov″yazkovo zdobuty i lyshe todi mozhna spodivatysya na tvorche osyayannya, a vidtak – i rezul′tat. Tobto opanuvannya pryntsypamy v dobori repertuaru pid konkretnu vykonavs′ku strukturu ta ochikuvannya publiky, studiyniy praktytsi, khudozhniy maysternosti uchasnykiv nezalezhno vid zhanru, tekhnolohichnykh pryyomakh ovolodinnya movoyu mystetstva toshcho, zayvyy raz zasvidchyvshy staru tezu pro te, shcho kul′tura, koly rozvyvayet′sya stykhiyno, zalyshaye po sobi pustelyu. I kozhna haluz′ lyuds′koyi zhyttyediyal′nosti maye dostatn′o skladni, stali ta povil′no evolyutsionuyuchi pryyomy

chy zasoby zdobuttya rezul′tatu, yakyy takozh peredbachaye napolehlyvu pratsyu, chasto ne zovsim tvorchoho kharakteru, spryamovanu na ovolodinnya vidpovidnymy kompetentsiyamy, za dopomohoyu yakykh mozhna opanuvaty movu mystetstva chy tekhnolohichni pryyomy tiyeyi haluzi, de planuyet′sya tsya samorealizatsiya. Odnak i dlya rozuminnya chy, krashche b skazaty, usvidomlennya tsiyeyi istyny, takozh potriben chas. Tsi naratyvy postupovo opanovuvav i Ruslan, perebuvayuchy na posadi kerivnyka z·hadanoyi vyshche struktury. Tobto za korotkyy chas funktsionuvannya eksperymental′noho teatru vin yak rezhyser pidhotuvav ta vtilyv na stseni try oryhinal′nykh postanovky, a yak aktor – stav uchasnykom usikh vystav khudozhn′oho kolektyvu. I tse buv pershyy pomitnyy uspikh, shcho pidtverdyv virnist′ obranoho shlyakhu ta stymulyuvav do yoho prodovzhennya y krytychnoho osmyslennya.

However, immediately after completing this training, without ever tasting the results of business and possible large funds in the production sphere, he acquires the next specialty (1995-2000) - «Theatre Directing» at the Institute of Arts of the Rivne State Humanitarian University, having already reached a certain age limit and the corresponding educational experience in diverse areas. And the previous artistic education at the State Drama School logically formed its basis. In fact, after completing his artistic training, he began his creative activity in the city Palace of Culture «Textileman», quickly moving from the «accompanying» positions of a radio operator, a host of variety programs on a voluntary basis in the experimental «Young Theater», to his own original creative activity in the same socio-cultural structure, where the diversity of the functions performed also stimulated the formation of new skills and the ability to quickly respond to a non-standard situation, which is a typical phenomenon in the industry.

I would like to note that the modern era, in addition to the many problems in the economy and many other areas of human life, which not only do not contribute to cultural creativity, but also constantly maintain high psychological tension in society and its carriers, at the same time provides ample opportunities for creative self-realization in the cultural and leisure sphere, thus acting as an important tool for reducing this tension and switching attention to positive segments of life. This is also facilitated by the relative creative freedom in the sphere. At least, after many years of constant coordination of artistic programs and thematic plans and their performers, characteristic of the past historical period, today no one seems to pay attention to such things. Only a specific result (product) is taken as the basis, which, however, also involves addressing certain stable standards of its preparation: planning and coordination of the main parameters of creativity with performers, as well as their search, the rhythm of the institution's work, the time for producing a completed cultural product and its popularization, etc. And any event in a small city is a short-term cultural phenomenon, the time of its functioning in society is limited.

That is, a society that is trying to build its own parameters of further movement on a business basis must profess many well-known and stable things, reproduced in a relatively new terminology for the country - socio-cultural management, among which are a clear organization of any process, high responsibility for a specific result, an equally high level of professional competence of the organizers and their ability to constantly improve, since the public contributes quite specific funds for the future cultural service. And this series of «correspondences» can be continued in the future, but they are all based on professionalism and many other things based on it, to which society is only gradually getting used to.

In other words, the new political and economic system is an order of magnitude ahead of the past in terms of the importance of the information segment, intercultural communication in the space of further life of society, the role of responsibility for a common result, cohesion and other things inherent in market relations. Therefore, a number of problems in modern Ukraine are the result or evidence of non-fulfillment or non-observance of these elementary parameters in the space of new forms of social life, that is, new economic realities. However, the artist or organizer of the creative process, as well as the cultural space, now has wider opportunities for freedom in his own artistic experiment. True, this does not automatically lead to brilliant achievements in this area and, when immersed in its depths, it demonstrates a multitude of algorithms that must be acquired and only then can one hope for creative enlightenment, and therefore - a result. That is, mastering the principles in selecting repertoire for a specific performance structure and audience expectations, studio practice, artistic skill of participants regardless of genre, technological techniques for mastering the language of art, etc., once again confirming the old thesis that culture, when developing spontaneously, leaves a desert behind. And each branch of human activity has sufficiently complex, stable and slowly evolving techniques or means of obtaining a result, which also involves hard work, often not entirely of a creative nature, aimed at mastering the relevant competencies, with the help of which one can master the language of art or technological techniques of the branch where this self-realization is planned. However, understanding or, better to say, awareness of this truth also takes time.

Ruslan gradually mastered these narratives, while holding the position of head of the above-mentioned structure. That is, in the short time of the experimental theater's operation, he prepared and staged three original productions as a director, and as an actor, he became a participant in all the performances of the artistic team. And this was the first noticeable success, which confirmed the fidelity of the chosen path and stimulated its continuation and critical reflection earned.

His first directorial works «20 years later» based on the play «The Last Attempt» by M. Zadornov, «On the Field of Blood» based on the play of the same name by Lesya Ukrainka, «Striptease» based on the work of the same name by S. Mrozhek testified to the inheritance of a certain educational and organizational experience, broad possibilities of artistic search, understanding of the importance of the experiment and the fidelity of one's own algorithm in the selection of participants, and most importantly - the formation of a certain, already own system of working with them. That is, the result of all this was a complex of acquired educational skills and broad intercultural communication, with the help of which it was possible to complete the formation of new creative parameters, acquire the ability to work with youth and promptly respond to their needs. And all this again became an incentive for creative search, the result of which was still unpredictable. But his main achievement at that time was the definition of the outlines of future professional activity and the realization of the importance of acquiring new impressions and knowledge in the most possible forms. However, like every situational leader, he seems to have quickly exhausted the potential of the «Young Theater» and started a new page in his own artistic and pedagogical career.

For more than 7 years (from 2001 to 2008), he successfully worked in creative positions as head of the artistic department (this was the name of this position at the time) and director of the Center for Aesthetic and Social Education of Student Youth of the S. Demyanchuk International University of Economics and Humanities, having a good opportunity to use the once acquired and repeatedly improved and adjusted to modern social needs skills of a manager. This was also facilitated by the corresponding situation. After all, a number of private HEIs in the regions, hoping to actively fill their own educational gaps and gain their place in the system of educational offers, pay significant attention to the artistic education of student youth outside of school hours, going beyond their own pedagogical areas or educational programs, hoping in this way not only to form a new generation of specialists with proper orientation in the cultural segment, and thus - immanently helping them to move away from asocial manifestations of behavior as a reaction to the complex challenges of today, but also to become attractive for this youth in the field of cultural and leisure offers. After all, quality free time for them is one of the important priorities of positioning in the cultural space of today.

Similar things are now effectively used by the Rivne Institute of Law of the Kyiv University of Law named after V. Koretskyi of the NAS of Ukraine, having transformed its own educational premises not only into a space for obtaining professional higher education, but also a platform for exhibiting numerous artistic segments (exhibitions), numerous meetings with original people, preparing special CDs with recordings of world music classics for «its» higher education applicants, involving famous figures of the capital in this process, hoping in this way to become attractive to modern youth (this has been organized most powerfully at the main educational base in Kyiv in recent years, which acts as an important element in the formation of a new generation of specialists in the field of jurisprudence. It also has a high creative reputation among the capital's establishment, present at many such events). And these skills of working with a new socio-demographic group of Ruslan also became an important factor in his own self-improvement in those years.

For a certain time (2001-2003) of this "experimental creative period" Ruslan taught, part-time, at the Department of Theater Directing of the RDSU, professional disciplines, hoping in this way to adjust his own experience of working with young people with their educational parameters or preferences in centralized classical forms. I would like to note that he will periodically address the pedagogical gap throughout the entire period of his stay on the "regional stage", responding to situational invitations to other departments of the university as a professional practitioner. And considerable pedagogical experience in the above-mentioned VSP NUVHiP is also a good opportunity to improve these competencies and gain new not only artistic and pedagogical, but also emotional experience.

His practice of another dimension of professional development at the Department of Event Industries, Culturology and Museology of the Humanitarian University (2023-2024 academic year) turned

out to be successful, where he integrated into the organizational and problematic range of the teaching staff without any special problems, quickly mastered the methodological techniques of preparing various educational and professional programs, new forms of conducting various types of classes, and communication with higher education applicants. And in this regard, the department not only filled another gap in the accreditation requirements regarding the invitation to teach a teacher-practitioner, but also provided higher education applicants with a number of professional competencies in this area, proposed by an original regional specialist. This practice was also useful for its scientific and pedagogical workers, since constant communication with a specific representative of the cultural infrastructure, a practicing teacher or higher education students who were under his influence is another important segment of improving one's own professional qualifications. And only the decrease in the number of higher education students at the university and the department, as a general trend of the state of higher education in Ukraine during the war and the corresponding centrifugal trends in the development of this education, did not allow him to continue such organizational and pedagogical practice in the future.

Adhering to historical retrospective, I will recall that in 2002-2006 [8], in parallel with his own organizational activities, he successfully performed on stage as a variety reader, performer of humorous works, acquiring a new perspective for forming himself as a notable specialist in event organization. Most of his repertoire at that time consisted of original humorous skits, sketches and parodies. And this is another rather complex element in working with the audience, because keeping their attention in the space of a specific concert program or a separate self-sufficient performance, constantly focusing on these requests, also implies a high level of professional skill, including improvisational skill, which is based, as is known, on high-quality authorial "homemade preparations", providing for multi-directional and deep work the day before. As a result of these performances, and as a result of the implementation of another facet of his creativity, even an original collection of authorial humor entitled "Onuchok" was published.

In other words, almost every specialist at a certain stage of his own creative life tries to summarize the results of his activities in the form of a corresponding publication. And this is an extremely necessary matter, since creative experience, as is known, is always unique and only its authorial publication gives the opportunity to hope for its inheritance and situational deepening. Similar things are also present in the practice of a number of other organizers, whose activities are even considered in this book. However, only individual performances do not satisfy Ruslan, who continues to hold the position of director of the Center for Aesthetic and Social Education of Student Youth of the S. Demyanchuk MEGU and continues his own creative search in the field of free time. So in 2002-2008, expanding the boundaries of his own organizational influence in the aforementioned Center, he served as the artistic director and director of the KVN team «Lopata», the first of the KVN teams to represent our city and region at the all-Ukrainian level, as well as the first team in the history of Rivne to take part in the official AMIK games [16], trying to return this genre of youth creative self-realization to its former glory, despite the fact that not only the cultural, but also the socio-political and economic situation in the country had changed. The main achievements of the team during that time are also quite convincing: after all, it became a finalist of the Student League of Ukraine, a two-time semi-finalist of the KVN Cup of Ukraine, a semi-finalist of the Ukrainian Championship, and a participant in the television First Ukrainian League AMIK [15]. By the way, this organizational activity took place against the background of its active further positioning on the local art scene.

Let me remind you that it was the organizational and artistic activities of Ruslan Aleksiyuk, as the leader of this KVN team, that contributed to the maximum interest of Rivne youth in KVN-rus. And although the further flowering of this phenomenon did not occur due to known reasons, namely - the lack of relevant requests from the public in the region in the future, the lack of an appropriate cultural environment, organizational and financial support, the transformation of this form of spending free time into other means of positioning artists and organizers, and the presence at the all-Ukrainian level of sufficiently respectable event agencies of the level of «95 Quarter», «Diesel Show» with an extremely powerful financial base and, in fact, a professional system of its organization, inherent in show business with its extremely strong infrastructure and personnel, PR technologies, nevertheless the necessary experience was gained and many of their participants also acquired the necessary competencies for the future. However, the achievements of this team at the regional level are also quite significant, because it twice became the champion of the region, was a four-time winner of the Rivne Region Super Cup, etc., positioning itself only as an amateur organization, that is, a structure without any organizational and financial support.

At the international level, the team performed as the «Theater-KVN «Lopata»» and also collected a considerable basket of victories and awards, in particular, the Grand Prix of the International Festival «Noisy Balagan»-2005 (Bryansk, Russia). It won 1st place at the international festival «Humorous confrontation» in 2006, 2007 in Novomoskovsk, won 1st place at the international festival «Noisy Balagan»-2007 (Bryansk, Russia), etc.

The team members became laureates of the international festival "Pidlyaska Osin"-2008 (Bilsk-Pidlyaski, Poland) and others [17].

It was under the leadership of R. Aleksiyuk, as an organizer and director, that in 2004 the City Youth Public Organization "KVN of Rivne" was created in Rivne, through whose efforts the first educational student league in Ukraine was founded – "Junior League of KVN", which later (in 2009) was transformed into the "First Rivne League of KVN". Throughout the years of the existence of the educational Leagues, Ruslan served as the general director of the organizations and acted as the editor-in-chief of the regional KVN Leagues, being a rather attractive leader in the above-mentioned MEGU Center, as many student youth of this institution joined this practice in various forms. Positioning itself as an original event program, it also curtailed its own activities after some time. However, this active and quite effective activity could not go unnoticed by various management levels. So, over the years of the organization's existence and the effective conduct of city and regional tournaments, R. Aleksiyuk was twice awarded the Gratitude of the Mayor of Rivne, repeatedly awarded with diplomas of the Departments for Family, Youth and Sports of the City Executive Committee, the regional state administration, etc. And the state honorary title "Honored Worker of Culture of Ukraine" is also the result of this successful practice [17].

Statistics, as a rule, are perhaps the most convincing argument in assessing any phenomenon, giving the opportunity to look at it in historical retrospect. Its result works in this case as well. After all, during the seven years of the existence of the educational Leagues, almost 60 KVN teams of the city, region and Ukraine took part in them; Almost a thousand young men and women became participants of the League, who were able to realize their creative potential, thanks to the artistic team under his, Ruslan's, leadership. Tens of thousands of spectators who visit our cultural institutions and are supporters of this original, fairly well-known artistic form of youth communication in the region are also grateful to him [15]. And many other artistic programs, in which he participated as an organizer, did not leave the local public indifferent.

During his many years of organizational activity in this complex field called "youth leisure", Ruslan was the head of several creative structures, including the already mentioned KVN team "Lopata", KVN team "KOMA" (participants of the Cup of the KVN Association of Ukraine 2004, 2005), KVN team "Faculty U" (champions of the city league, participants of the Cup of the KVN Association of Ukraine 2006, semi-finalists of the Galician League of KVN, Lviv), KVN team "Abzats" (participants of the Cup of the KVN Association of Ukraine 2008, silver medalists of the Cup of Lviv 2009, champions of the Rivne City League, 2010), etc. [17].

Graduates of the «Junior League of KVN» and the «First Rivne League of KVN» now perform at a professional level in the Leagues of the International Union of KVN, AMiK, in television projects of the all-Ukrainian TV channels «1+1», «STB», «Novyi Kanal» and lead or personally shoot their own projects on the local TV channels «Sfera TV», «Rytm TV». In a word, they creatively continue the skills they once acquired in the creative teams of the KZ «MPK «Tekstilnik»» of the Rivne City Council. And the city can be proud of having such a manager! After all, as is known, this or that form of spending free time becomes popular or loses its relevance solely based on the presence of its organizer, so to speak, the main implementer of the project. And only he finds the most suitable forms and means of influence at a particular time. In February-March 2011, Ruslan, as one of the organizers of this gap, became a co-founder of the television Interregional League of KVN "Europe". And from April 2011 to the end of 2012, he was even the host of its television broadcasts. At the same time, he performed the duties of the chief director of the League "Europe" and acted as a consultant and member of the jury of this League [14].

In 2015, he organized the educational city open league of KVN «Krok», which operated until 2019 (SOVID-2019). At the same time, for the last three years it took place in the form of a television project and was broadcast on local private TV channels «Rhythm TV» and «Sfera TV», having favorable reviews.

In 2016-2017, he organized a new city open popularity rating «Know Ours!» and implemented it with funding from the city's Public Budget. This is also one of the city's landmark cultural events, approved by public opinion. However, the termination of this activity by Ruslan quickly curtailed the already developed algorithm and intercultural communication, confirming once again that any author's program cannot actually be continued in the old format by another leader. Therefore, in this area, all programs are exclusively author's.

Considering this and other similar forms of cultural activity, it can be convincingly stated that any creative experience embodied in a corresponding artistic form is almost impossible to repeat. And this is confirmed by the history of many pedagogical methods or existing artistic forms. Therefore, it, this experience, as a rule, leaves the cultural space or scope of application together with its leader or leader-organizer, or with the cessation of his engagement in this form. However, this does not mean at all that it, this experience, does not need to be inherited, studied, critically comprehended and mastered. After all, the algorithm of approaches to its mastery necessarily stimulates the emergence of new forms of perception and, thus, turns into the next creative process (stage), according to which there is a movement forward in any field and any creative worker or individual who is trying to find something new in a traditional form.

In other words, each original situational leader brings a lot of new impressions to a specific location, attracting into his own creative orbit all new sympathizers or opponents, who are also needed, since they meticulously study this experience, trying to oppose the author, forcing him to react accordingly, changing the general cultural situation.

However, the next such manager must start his own business, starting from the already existing emotional impression of the community, looking for his own organizational and cultural parameters of influence on it. It would seem that everything is extremely simple! The same can be said about the organization, for example, scientific research, the algorithm of which is written by many generations of its implementers, practically step by step. However, each new lacuna forces each new researcher, remembering the general algorithm of this organization (action), to begin studying the phenomenon or figure from each individual segment that is best known or best corresponds to the idea of this researcher about the future subject of scientific study. However, the final cultural product, that is, the result in which a specific image is already reproduced, depends on what methods he uses to obtain the result, how much he owns the technology of this search and, most importantly, the interpretation of the possible result, which completely depends on the professional and general culture of the researcher, his orientation in the problem.

In 2001, that is, at the time on the basis of which many extremely interesting initiatives mentioned above were implemented, Ruslan Aleksiyuk, having the appropriate professional competencies acquired in music school, becomes the founder and artistic director of a youth musical group - the group «Dykiy mad» (Wild-mad!? - stated in his advertising resume) [14].

Despite the shockingness of even the name itself, this group twice won the audience prize at the All-Ukrainian festival of pop student songs «I and the Guitar», founded by the music and pedagogical faculty of the local pedagogical institute, and later - the humanitarian university, as well as a diploma winner of the «Rock-Volodymyr» festival, a laureate of the festivals «From a Painted Chest» (Kętrzyn), «Pidlasia Autumn» (Poland), representing a completely different vector of artistic interpretation of musical passion and creative expression of youth. That is, in the content of its artistic text, forms of behavior of participants on stage and many other components inherent in this conglomerate, it was possible to implement an appropriate creative concept or platform of artistic expression and an organizer, with the help of which a group of young people found themselves in the space of popular culture, having formed the appropriate skills of artistic reaction to the cultural space or the youth environment in general.

So, despite the time period of this group's existence, its evolution or ability to be part of a specific structure, etc., its participants became different, joining the popular art form as a reaction to the cultural environment. And in this regard, the role of such an organizer is extraordinary, since, acting situationally, he helps consolidate the "disparate", that is, existing "by itself" youth, into certain small creative groups that find for themselves the most characteristic form of their own positioning, regardless of how much it will affect their creative or life self-realization in the future. However, he has already offered them a variant of their possible existence! At the same time, the organizer himself, that is, the situational leader, also gained many advantages, because

he was able to find the most effective form of creative organization for a specific cultural situation.

At the same time, in the musical sphere, Ruslan performs in a fairly broad creative role and not only as a guitarist, double bassist or vocalist, which is generally characteristic of identical types of bands, each performer of which is distinguished by significant universalism, necessary for participation in the situational structure, despite the initial qualification of a pianist acquired at the DMSH at the time. In other words, musical education gave him only the alphabet for creativity, so to speak, the general contours of music-making, laying the appropriate algorithm for future creative action, and its deepening and expansion is already the result of existing predispositions, or formed intellectual skills based on this alphabet, or the influence of the creative environment, creating opportunities for self-education. However, this alone does not end Ruslav's multi-directionality in the forms of his positioning in the musical sphere.

Also significant in this space and process is his authorship of the texts and music of many of the band's songs; he is the author of arrangements (covers) of popular folk works and compositions of modern performers. After all, one's own interpretation of famous works is now of considerable interest in the youth environment and it is this that stimulates the fullness of our concert or theater halls and forms a stable interest in art. And artistic programs designed for a mass audience or listener are also quite slowly replenished with new repertoire precisely because of this factor - weak familiarity with the language of new music. Moreover, the «Wild Mad» collective under the leadership of R. Aleksiyuk has recorded three albums, which consists of more than 50 original musical compositions, most of which are notable author's works or his own artistic arrangements [15]. Therefore, in the network of art higher education institutions, he feels quite confident in working with young people, since he can offer them a variety of events or activities as a reaction to a specific situation, and the process of direct creativity and improvisation of the krem, as is known, always arouses interest regardless of its "genre".

He also has a significant body of work in the discography, in particular with rather pretentious titles and thematic content: "Love in the Countryside" (2004); "N@ POVNOMU sir'yoZi" (2007); "Dev'Et' Z polovinoyu pisnyov" (!?) (2009), etc., which also find their consumers and stimulate creative search in a similar direction. For example, one can mention the private gallery of the famous regional artist Oleksandr Huristyuk called "Khliv", by the way, noticeably older than Ruslan, but also inclined to "verbal" experimentation! I would like to note that each subculture forms its own identification features, that is, norms, values and models of behavior, its traditions, including a system of deviant behavior [18, p. 35], since all culture is normative, that is, a person is considered "cultural" if he follows certain guidelines or professes a corresponding system of values. Therefore, similar things are noticeable in many other artistic groups or individual performers who are not only engaged in any types of creativity, but also try to position the country on the international arena, and modern Ukrainian show business is a convincing confirmation of this. At the same time, they also profess a certain cultural platform and try to offer their own forms of creative self-expression to young people. Therefore, the classic statement that "modern youth is not like that" does not explain anything at all in its cultural characteristics. It seems that Aristotle mentioned this! At the same time, it should be remembered that popular culture, which is what Ruslan professes in his own work, at least based on the above, is a specific type, an option of modern culture that recognizes the importance of everyday life. That is, it is the component of communication that spreads certain versions or models of culture (cultural behavior) in (to) society.

Therefore, it encompasses those artistic practices or works whose content reflects the tastes and preferences of ordinary people, rather than the artistically educated elite. However, it is precisely through popular culture, that is, the specific creative activity of the general public with its already formed interest, value range and, in fact, a stable set of identification features, that one can more quickly approach its higher artistic samples. At least, this is the "middle" level through which forms or samples of "high" culture have the opportunity to flow into the social environment, gradually transforming it into another dimension. And the noticeably growing level of religiosity among young people is now becoming a powerful safeguard against possible asocial behavior.

Analyzing the outlined situation, it should be noted that similar trends are observed in other areas of artistic activity and also have many supporters, sympathizers and opponents. Their number and effectiveness not only indicate the «postmodern thinking» of society, but also put on the agenda no less urgent problems or issues that need to be normalized, especially

when it comes to the widespread use of computers (artificial intelligence). We are talking, in particular, about reviewing the essence of the concepts of «art», «creativity», «talent» and others from the same series, because the presence in society of a significant number of alternative to traditional forms of creativity of groups (bands or individual performers) indicates the need for corresponding changes in the value chain of society, the development of certain criteria for determining the essence of a number of professional concepts that have designated relevant cultural actions for many years. That is, the transformation of modern society must also provide for adequate changes in the value chain and the approval of its new cultural matrix.

In other words, any level of acquired artistic (as well as any other) education turns out to be an extremely positive factor, since it basically aims to bring existing knowledge or professional competencies into a certain system, on the basis of which many new algorithms for expanding one's own creative role are already being formed. The modern educational space should also be aimed at this, regardless of its, so to speak, educational and qualification level, i.e. the number of educational institutions in a specific location and the presence of originally thinking specialists there. After all, they, these institutions, should give young people only certain (basic) competencies, an idea of the broad general cultural background on which specific events or artistic phenomena take place, and a thorough (as comprehensive as possible) set of creativity algorithms, based on obtaining information about which everyone, taking into account their own artistic inclinations, abilities or talent, the presence in society of various offers of informal education, including master classes and other identical forms aimed at self-improvement of the individual, can «add» them to their own creative baggage, which is already necessary for personal self-realization. And not try to «culturally provide» any new idea, the emergence of which is still impossible to keep up with. And this is the main problem of modern education of various qualification levels. And Ruslan Aleksiyuk demonstrates this algorithm to the fullest extent.

This is probably how the educational system of each country should be built in the future, the flexibility of its proposals should testify to the cultural (democratic) reputation of the state. It is not for nothing that in the European Middle Ages a network of higher education was formed, based on the traditions or their carriers, the festive and ritual calendar, the mentality of the population, its readiness for a creative response to various requests of practice, etc., available in each cultural (geographic) region, as well as the presence in a specific location of people with appropriate cultural needs. And this is what, to a certain extent, caused the constant migration waves of people with an artistic type of thinking across continents, where they found the most favorable creative gap (or atmosphere) for self-realization for each.

It was these «travelers» who later brought to their countries new forms of music-making or generally instrumental performance, theatrical performance or cultural practice in general, that is, a value series of artistic expression, a system of relationships and many other things, with the help of which the local society gradually changed, and later... the continent. A similar process continues today, which is manifested in the desire of already established artists (mainly foreign performers) to obtain a higher level of education (artistic proposals) in other countries and Ukraine in particular, the most original in terms of their own artistic palette and, accordingly, symbolic (artistic) system [6]. And the show business already mentioned many times, as well as various areas of professional art, now demonstrate this to the fullest extent.

Returning to further consideration of the organizational and cultural activities of the object of our study, I would like to note that in November 2010, Ruslan Aleksiyuk became one of the founders of the original structure - the Rivne regional public organization «Daddy Club RV» and officially headed the «Daddy School» project in the Rivne region (under the supervision of UNICEF) [15]. And it was this direction that gained perhaps the greatest public resonance in the urban environment and was widespread in other regions of the country, confirming his sense of the relevance of his own proposals and the expectations of society. And today's society is mostly constant alternatives, which stimulate the creative search for possible proposals.

Like almost every ambitious leader, and especially a situational leader, Ruslan is currently trying to actively demonstrate his own creative reputation, the implementation of which not only satisfies his artistic proposals, but also testifies to the fact of the fidelity of the path he has chosen in the cultural, leisure or socio-cultural sphere and allows him to be at the level of the requirements

inherent in the modern young generation of Ukrainians, despite his specific physical age.

Under the leadership of R. Aleksiyuk, a number of events were organized in the city of Rivne and the region, which over time transformed into traditional festivals, competitions, and artistic events, expanding cultural and leisure opportunities and the International Cultural Center, while losing their authorship (after all, from March 2011 to 2014 he was the artistic director of the Cultural Center «Rivne City Palace of Culture and Sports «Textile Weaver», developed a number of Regulations on the holding (i.e., clearly saw the goal and means of achieving it) and was the leader of all the events listed below, namely:

- founder and organizer of the festival of patriotic Ukrainian songs «Polissya Sich» (2009, 2010, and 2013);
- annual traditional event «Bring Good» held in 2009, 2010, 2011, and 2012 and a concert, the funds from which went to support sick children (2013) (In subsequent years, this action was transformed into other identical socially oriented events);
- the annual video competition «My Rivne» (started in 2012, and in 2013 it was held in the form of a video marathon dedicated to the 730th anniversary of the founding of the city of Rivne;
- the annual (starting in 2011) traditional competition of stylized strollers and prams called «Parade of Children's Prams»;
- the annual (starting in 2012) traditional Pancakes competition for Maslenitsa called «Smakota», stimulating local cooks to recall ancient recipes and actively position regional Ukrainian cuisine;
- a unique dance show «Battle of the City» was launched and held for the first time in our city (2013) [16], the form of organization of which later acquired competitive manifestations.

For a long time, having a basic education as a theater director, Ruslan acted as the head of an experimental television project on the regional television «Rhythm-TV» called «TsRRU» and developed the concept of a children's regional publication - the magazine «GNOM», acquiring new skills in working with the target audience in the information space of the city. During the war, this idea materializes into a new organizational form with a powerful social effect and a new circle of performers.

He confidently declared himself as the deputy director for educational work of the local college of technologies and design NUVGiP (since 2014), which was preceded by many other creative enterprises in many institutions of the city. After all, the experience of working with youth, existing cultural methods, repeatedly tested in various situations, quickly gave their high results and formed a readiness to participate in traditional and innovative areas of educational practice in this position as well.

Having diverse competencies and extensive contacts in the field of event industries or in general cultural and leisure (socio-cultural) activities, he willingly changes his own roles and takes an active part in many creative programs and projects, constantly improving his own team and selecting a special creative composition of performers for each such artistic event.

Evidence of such a search can be considered the creation of the television humor project «Smile Show» (2016), the content of which originally took into account the possible reaction of the local public to such a proposal. By the way, the level of the expected reaction was quite high, because this project was broadcast on the local (private) TV channels «Sfera-TV», «Rhythm-TV» and ISTV and operated until February 2022, ceasing its activities only in connection with the outbreak of the war, when the subject field and regional cultural policy were reformatted.

Each situational leader, as is known, manifests his own organizational and creative abilities depending on the presence of a social request, on the basis of which he must form his own team of like-minded people and create a concept of response to this request. An example is 2020, when Ruslan, together with a group of art groups from the city, created the musical and entertainment film «Valentine's Day», commissioned by the ITV TV channel. And in 2021, commissioned by the same TV channel, he served as producer, screenwriter and director of the television mini-series «Neighbors».

I would like to note that during their educational (introductory) practice, second-year higher education students of all specialties of the Department of Event Industries, Cultural Studies and Museology were repeatedly involved in familiarizing themselves with the creative process of preparing the said film, confirming the fact that any state-of-the-art professional education cannot cover even a part of the professional competencies and forms of creative self-realization possible in the future, and therefore lifelong learning is a typical state of a professional in any field. And this is precisely what the above-mentioned program of educational (faculty) practice for students

at the above-mentioned department, to which R. Aleksiyuk is also involved, is aimed at.

All these events, as we see, belong to the sphere of entertainment shows, which are quite difficult to organize due to traditionally high expectations from visitors, and therefore require deep knowledge of the specifics of the genre and must anticipate a possible reaction of the audience. And the more professional their organizer is, the more he must have in his own creative arsenal of original techniques for activating the attention of this audience, otherwise interest in the program will not be maintained.Analizuyuchy chymalu kil′kist′ provedenykh Ruslanom zakhodiv ta epizodychno spohlyadayuchy za yoho povedinkoyu na stseni abo pid chas repetytsiynoho protsesu, potribno vidznachyty, shcho yikh orhanizatsiya peredbachaye mayzhe myttyevu reaktsiyu na suspil′nyy zapyt. Utim, dlya ts′oho potribno maty, yak vidomo, potuzhnyy arsenal vlasnykh zasobiv tvorchoyi vyraznosti, spetsyfichne i hlyboke port-folio, v yakomu zberihayut′sya vidpovidni «domashni zahotovky», yaki mozhna vykorystovuvaty yak improvizatsiyu, zvazhayuchy na konkretnu sytuatsiyu. I vid toho, v yakomu vony stani, yak chasto do nykh zvertayet′sya avtor ta yaka yikh kil′kist′ i yakist′, mozhna lyshe pevnoyu miroyu sklasty uyavu pro profesional′ni yakosti takoho lidera-kerivnyka ta spetsyfichnist′ yoho «zhanru». Novi suspil′ni vyklyky vplynuly na formu yoho pozytsionuvannya, tobto znayshov vin sebe i v chas viyny. U pershi zh misyatsi povnomasshtabnoho vtorhnennya, ihnoruyuchy roz·hublenist′, kharakternu perevazhniy bil′shosti predstavnykiv rehional′noho kul′turnoho sotsiumu, vin orhanizuvav vidkrytyy proyekt «Studiya KALIDOR» – audio knyhy ukrayins′koyu» na platformi YouTube. Providnoyu metoyu tsiyeyi diyal′nosti stalo ozvuchennya, tobto stvorennya novykh audio versiy knyh ukrayins′koyu movoyu, shche ne perekladenykh ta (chy) ne opublikovanykh v Ukrayini (Do rechi, tse – nadzvychayno tsikava kul′turna initsiatyva, pozayak riven′ chytannya y ne lyshe molodi u nynishniy krayini znakhodyt′sya u mayzhe krytychnomu stani. Do slova, podibni kroky, spryamovani na znyattya podatkiv na druk knyh, tobto usvidomlennya toho, shcho knyha ye kul′turnym, a ne ekonomichnym u strohomu sensi ts′oho slova «produktom», a vidtak – stymulyuvannya do yikh prydbannya i, vidpovidno – chytannya, vzhe zrobyly Velyka Brytaniya, Daniya, Nimechchyna). Odnym iz pershykh yoho praktychnykh krokiv v oznachenomu napryami stala pidhotovka knyh dlya ditey, zmushenykh vyyikhaty z Ukrayiny pid chas viyny, yaki vtratyly pry ts′omu zv″yazok iz bat′kamy. Tobto pershocherhovoyu metoyu mala staty yikh adaptatsiya do novoyi psykholohichnoyi real′nosti. I same knyha u pevnomu formati chy alhorytmi mala b vzyaty na sebe tsyu misiyu ta vidpovidal′nist′ [15]. Z·hodom do proyektu doluchylysya y ukrayins′ki avtory z internet-platformy «Arkush», rozshyryuyuchy takym chynom orhanizatsiynyy dosvid tsiyeyi praktyky. I, yak vyyavylosya, Ukrayina y nadali zberihaye dosyt′ potuzhnyy dukhovnyy potentsial, a literatory, yak i v usi krytychni chasy yiyi istoriyi, staly vazhlyvym konsoliduyuchym dzherelom dukhovnosti. Vidtak tsya tvorcha hrupa prodovzhyla stvorennya ta vydannya suchasnoyi ukrayins′koyi audio knyhy, povnoyu miroyu vidpovidayuchy kharakterystytsi chy zapytam novoho «internet-pokolinnya», pryshvydshyvshy samu ideyu rozvytku ts′oho napryamu knyho poshyrennya. I vzhe na pochatku 2025 roku proyekt «Studiya KALIDOR» nalichuvav mayzhe 80.000 pidpysnykiv na YouTube ta mayzhe 10.000 na Telegram-kanalakh, shcho zrobylo yoho naybil′sh pomitnym u Zakhidniy Ukrayini. I za vlasnoyu populyarnistyu vin, tsey proyekt, skladaye dostoynu konkurentsiyu bahat′om informatsiynym platformam, spryamovanym na perevazhno molodizhnu katehoriyu naselennya. Rezul′tatom zlahodzhenykh diy stav vypusk mayzhe 1.000 riznoprofil′nykh audio knyh, z yakykh ponad 200 – tvory suchasnykh ukrayins′kykh pys′mennykiv! [15]. Aktsentuyu uvahu na tomu, shcho tsya ideya nadzvychayno produktyvna, adzhe peredbachaye minimizatsiyu koshtiv na populyaryzatsiyu vitchyznyanoyi knyhy, a nadto – u chas viyny. Ta y statystychnyy material proyektu takozh vyklykaye povahu navit′ svoyim obsyahom. Tozh podibnyy proyekt mav by staty predmetom vidpovidnoho osmyslennya ne lyshe na rehional′nomu, ale y vseukrayins′komu rivnyakh, oskil′ky knyho poshyrennya v krayini – takozh odna z chy ne nayaktual′nishykh yiyi dukhovnykh problem. Oskil′ky vin maye zabezpechuvaty realizatsiyu nyzky tykh osvitnikh naratyviv, yaki ne vdayet′sya realizuvaty ne lyshe suchasniy ukrayins′kiy shkoli ta, chastkovo, y spetsial′no stvorenomu Instytutu knyhy [19], ale y usim tym, khto za posadoyu vidpovidaye za realizatsiyu danoho pytannya. I knyha, yak model′ kontsentratsiyi neobkhidnoyi informatsiyi u formuvannya osobystosti, staye vazhlyvym chynnykom u ts′omu.

Analyzing a considerable number of events held by Ruslan and occasionally observing his behavior on stage or during the rehearsal process, it should be noted that their organization involves an almost instant response to a public request. However, for this it is necessary to have, as is known, a powerful arsenal of one's own means of creative expression, a specific and deep portfolio, which contains the appropriate «homemade blanks» that can be used as improvisation, taking into account a specific situation. And from what condition they are in, how often the author turns to them and what their quantity and quality are, one can only to a certain extent form an idea of the professional qualities of such a leader-manager and the specificity of his «genre».

New social challenges influenced the form of his positioning, that is, he found himself even during the war. In the first months of the full-scale invasion, ignoring the confusion characteristic of the vast majority of representatives of the regional cultural society, he organized an open project "KALIDOR Studio – Audio Books in Ukrainian" on the YouTube platform. The main goal of this activity was to dub, that is, create new audio versions of books in Ukrainian that have not yet been translated and (or) published in Ukraine (By the way, this is an extremely interesting cultural initiative, since the level of reading, and not only among young people, in the current country is in an almost critical state. By the way, similar steps aimed at removing taxes on book printing, that is, realizing that a book is a cultural, not an economic "product" in the strict sense of the word, and therefore encouraging their purchase and, accordingly, reading, have already been taken by Great Britain, Denmark, and Germany).

One of his first practical steps in this direction was the preparation of books for children forced to leave Ukraine during the war, who lost contact with their parents. That is, the primary goal was to adapt them to the new psychological reality. And it was the book in a certain format or algorithm that was supposed to take on this mission and responsibility [15].

Later, Ukrainian authors from the Arkush Internet platform joined the project, thus expanding the organizational experience of this practice. And, as it turned out, Ukraine still retains a fairly powerful spiritual potential, and writers, as in all critical times in its history, have become an important consolidating source of spirituality.

Therefore, this creative group continued the creation and publication of a modern Ukrainian audio book, fully meeting the characteristics or demands of the new "Internet generation", accelerating the very idea of developing this direction of book distribution.

And already at the beginning of 2025, the project "Studio KALIDOR" had almost 80,000 subscribers on YouTube and almost 10,000 on Telegram channels, which made it the most noticeable in Western Ukraine. And in terms of its own popularity, this project is a worthy competitor to many information platforms aimed mainly at the youth category of the population. The result of coordinated actions was the release of almost 1,000 audio books of various genres, of which more than 200 are works by modern Ukrainian writers! [15].

I emphasize that this idea is extremely productive, because it involves minimizing funds for the popularization of domestic books, especially during wartime. And the statistical material of the project also commands respect even for its volume. Therefore, such a project should become the subject of appropriate reflection not only at the regional, but also at the all-Ukrainian levels, since book distribution in the country is also one of its most pressing spiritual problems. Since it should ensure the implementation of a number of those educational narratives that are not able to be implemented not only by the modern Ukrainian school and, in part, by the specially created Institute of the Book [19], but also by all those who are responsible for the implementation of this issue by their position. And the book, as a model of concentration of necessary information in the formation of personality, becomes an important factor in this.

And although today each territorial location of the country has many targeted (five-year) programs, partially financially supported by regional councils and aimed at "problem areas" in the cultural policy of the regions (they are also implemented in the Rivne region, in particular in the areas of "Providing the local population with Ukrainian books" and "Development of village culture"), similar initiatives regarding the outlined option of promoting books in society in Western Polissya are still absent. Unfortunately, they are also absent in the vast majority of regions of the country due to the lack of charismatic leaders. And the war noticeably slowed down these issues, without reducing their relevance.

Therefore, it would be absolutely necessary, given the success of the implementation of the above-mentioned project in the region, to extend this idea to other territorial locations, taking into account existing experience, or to jointly find an algorithm for its successful implementation. After all, a multitude of problematic, yet identical questions in a specific location is the way to find an effective answer to them.

However, the problem of "not reading" by modern youth is global and a number of leading countries in the world are trying to find their own means and forms of changing this situation. The best, so far, in the author's opinion, is the experience of Great Britain, in which a specially created ministry is implementing a broad program of popularizing books (its role as an information source), starting from the birth of a child, introducing a number of original free programs of the level that stimulate this area of cultural activity, for example, "Reading Together", constantly holding competitions of families or individual territorial options for involving children (and parents) in this process. Germany is also trying to successfully implement similar things - that is, those countries that are most favorable to Ukraine, especially during the war. Why shouldn't Ukraine try to accumulate and creatively comprehend their experience?!

Returning to further consideration of the creative outline of R. Aleksiyuk, I note that every situational leader has (should have) a certain gap, realizing in which he improves his own creative competencies, expands the potential of the professional or informal education acquired at one time, with the help of which (which) he not only retains the main core necessary for active positioning in public life, but also produces new ideas, forms a certain contour (outlines) of possible further steps. Therefore, in 2022-2024, in parallel with the implementation of the above-mentioned «book» project, he becomes the head of the children's theater amateur studio «Inspiration» in the House of Culture of the village of Kornyn, Rivne district or territorial community, according to new classification legislative dimensions, returning again to virtually everything he did, while still in the position of artistic director of the MBK «Textileman». However, for the studio participants, he becomes a different artistic director, enriched by a multitude of programs held in different locations.

Incidentally, this is what the vast majority of European artists do (according to the same principle), focusing in their own creative careers on the children's audience - the most complex socio-demographic group of society, which has an unstable interest in anything, as well as a multi-directional mosaic awareness, practical skills, etc., which, however, actively responds to the spectacle and sincerity of those who work with it. At the same time, working with it gives many advantages, the leading of which is that if its algorithm of practical action was implemented in this particular audience, then it will become possible in any other [15], [5]. That is, in addition to, in fact, concert practice on the professional stage, these masters of the arts conduct active popularization work in the general education network, forming or constantly increasing the level of its spiritual culture and professional competencies. And this is what noticeably affects the attendance of concert halls, theaters and other cultural institutions in the future, restraining the younger generation from asocial acts, since the constant creative employment of a person reduces the amount of unobjectified free time, deepening their general cultural awareness and expanding interest in the artistic segment of their attention. Therefore, the total number of symphony orchestras (i.e., «complex» in artistic language for the perception of forms of professional art, the presence of which confirms the high level of formation of artistic culture) per unit of population, for example, in Germany or Great Britain in any of their territorial locations, many times exceeds similar indicators in today's Ukraine. And precisely because of the lack of such a program and the corresponding algorithm of its action regarding its implementation.

Having worked for a long time in the network of special education of various qualification levels, Ruslan also tries to maintain an appropriate professional reputation, that is, he continues to communicate with representatives of other educational structures of the country in various forms, in particular, he participates in a number of international or all-Ukrainian scientific and practical conferences and Round Tables, which provide a good opportunity to compare his own organizational experience with that available in the educational network (he does this most successfully together with the author of this material, since the latter has wider contacts with the network of higher education institutions and research institutions in Ukraine and abroad, while Ruslan tries to focus on specific regional locations, including the place of constant professional self-realization). This turns out to be useful for his further pedagogical practice or system, since participation in the discussion of specific scientific problems makes it possible to deepen one's own research reputation with modern search experience, and, perhaps, for those who participate in such events, since they receive original

information from someone who is engaged in the diversification of the cultural environment every day. Public dimensions of creative self-realization, as is known, are another mandatory segment of the positioning of an active personality in the cultural space of today, especially a leader. To this series, if we are talking about R. Aleksiyuk, we can add his membership in the Rivne Regional Organization of the All-Ukrainian Musical Union (2024); since the spring of 2025, he has been a member of the Board of this organization, joining a number of organizational and cultural, mainly popularization, events, having considerable practical experience and creative results for this. And his presence on the Board stimulates the Union itself to seek contacts with other similar structures in order to coordinate the algorithm of action of "its" participants with the participants of other similar organizational formations.

And although regional art Unions currently do not have a high reputation in society due to the institutional uncertainty of their status, the lack of active and socially oriented leaders, the lack of clarity of principles for (or to) the selection of new members, as well as the existing criteria for evaluating their activities and other identical components, in each specific organizational structure everything happens differently. Depending on the presence of people with bright competencies and social activity there. That is, it is not the position that forms the reputation of a person, but the personality with its own practical activities raises the authority of the position or organizational structure in society.

To this, undoubtedly far from complete list of forms of his creative self-realization, one should add hundreds of performances he organized at weddings as their host, numerous concert programs in hospitals, ZZSO or on the occasion of anniversaries of institutions, organizations and individuals, and other situational proposals, for which it is necessary to prepare a new algorithm (scenario) of the presentation each time, constantly communicating with new recipients to agree on the outlines of the future action. Not to mention the readiness to carry them out, since it is in this environment that many unforeseen situations arise, for which it is necessary to have appropriate instant response-reaction algorithms. Due to the relatively small territory of the city and the current diverse and professionally formed regional event industry represented by a significant number of graduates of even our department (O. Tsapuk, I. Mateush, T. Gomon, M. Tolochyk, T. Dynia, U. Kushniruk, I. Bohinska, D. Davydchuk, T. Pidtserkovna, K. Belash, V. Sarnavska, O. Haiduk, etc.), deepened by a bright identical all-Ukrainian experience, which constantly adjusts its basic parameters, offering many new forms, allows you to create a powerful competitive environment, which noticeably diversifies the cultural space (especially for children), makes these events memorable and constitute an important page in the creative biography of a person, collective or phenomenon (the anniversary of the city, for example), for whom all this is held, or of the organizer himself, who must each time offer a new quality or model of the artistic program that will recreate the social content of each such an event.

That is, each new program becomes another step in his creative growth and deepening of the cultural situation in the location. And this is not provided by any traditional organizational structure existing in modern society. Therefore, such specialists consider work in a network of educational institutions only as a form of additional earnings, and not creative self-realization. And this is noticeable on the example of professionals from the field of show business, who, according to the same algorithm, relate to work in an educational network.

And for all this, I emphasize once again, it is necessary to have an extraordinary type of nervous system capable of generating an infinite range of archetypes of behavior, to constantly be in an extremely high creative form (this, in fact, to live!), to produce new ideas, since today's life, despite its global dimensions, physical acceleration of time and extraordinary psychological tension and war, does not remove from the personalized «agenda» the importance of the emotional segment for each citizen, who tries to find his own emotional niche for himself in the cycle of events of this life, which gives him other meanings, the opportunity to constantly restore psychological and mental health and on this basis confidently move forward on his own path.

Good examples of this are provided by European and all-Ukrainian options for organizing event industries, in which they have become an important component of the creative economy.

Some of which have been copied by Ukraine to involve the general public in these projects. And local organizational cultural structures of the level of the Palace of Children and Youth, «Edelweiss» and a number of others in current territorial communities also demonstrate the evolution of their own organizational forms and a wide range

of possible cultural proposals. Regional «glocalization» is becoming an important form of counteraction to world globalization and cultural unification! I would also like to note that Ukraine shares 90-100th place in the world in terms of the number of happy people even in times of war! [8]. This also indicates new criteria for the concept of «happiness».

Therefore, the sphere of free time is an inexhaustible Klondike for creative initiatives, which functions according to its own algorithm, concentrating around itself unique personalities, for whom organizational (situational) creativity, based on the interest of the audience, constitutes the meaning of their existence. And they themselves actively deepen it, enriching it with new creative ideas of their own, born already in the process of socio-cultural activity.

In a word, the algorithm used by Ruslan Ivanovich for a considerable number of years of constant change of the main parameters of his own creative role and achievement of noticeable results in each of them, formed a powerful and diverse experience of his reaction to a specific situation. And this force majeure condition became his own essence. Therefore, as a situational leader, he has a high reputation in the current environment of organizers of urban urbanized space, which is constantly expanding, it would seem, by the episodic practice of holding numerous and diverse civil or private events, professionally organized for various socio-demographic groups of the population, which (events) at the same time demonstrate a certain organizational system of practical actions, as a result of the implementation of which the spiritual climate of the regional society changes, as well as the professional reputation of R. Aleksiyuk grows, as well as his demand as a «social» organizer of cultural activities. His other colleagues working in the industry follow a similar path.

Conclusions. Summing up the wide-ranging creative and organizational and cultural activities of this extraordinary personality, I would like to wish him the following: the originality of a leader is manifested not only in the awareness of the spiritual needs of the general public or the location that needs him, or for which he is able to offer an original or most attractive variant of behavior, but also in the active formation of those segments of them that should be inherent in a modern young, socially oriented person, in whom there is perhaps the greatest need today, if we are talking about the formation of conscious citizens. And Ukraine constantly demonstrates this in all spheres of public life, returning to its national origins, and especially - the identification - linguistic. After all, only banter, sketch, slang and other forms of subcultural manifestations in creativity reflect, although present, but only one of the sides or facets of the spiritual formation of the young generation, the expediency of which in society is not necessary to argue. "Youth diseases" of this direction, undoubtedly, will pass as typical forms of growth of a young person, especially in the absence of purposeful activity on its formation. And life in this regard is the best teacher! However, I hope that every real artist in the broad sense of the word (who at all times has always been a certain cultural standard, marker) is interesting to society, first of all, because he can become a truly spiritual (in the sense of – cultural) leader. He (R. Aleksiyuk) is obliged and encouraged to do this not only by the profession of "head of a national theater collective" acquired at one time, bright creative and organizational abilities, but also by the corresponding civic position, confirmed even by a state honorary title. I would like to note that the overwhelming majority of Ukrainian society has recently unprecedentedly activated its own identification segment, and especially – the language segment, once again testifying to the spiritually healthy roots of the nation.

After all, there are more than enough subcultural manifestations not only in the youth environment, but also in our not quite spiritually healthy present, deepened by a multitude of social challenges and our own miscalculations. And the war only activated and exacerbated them. However, it also stimulated an unprecedented surge of patriotism, an appeal to issues of national identity, historical memory and social consciousness, which now need to be developed and deepened, because in the implementation of Ukraine's European integration processes, its own identification segment should become the attractive force with which the country can be interesting to this society, having in its own spiritual arsenal a multitude of identification features that distinguish Ukrainians. And the last few years have convincingly confirmed the further bright national-cultural vector of the country's development, which corresponds to the European spiritual standard, revealed in its multi-directional support by the world community.

On the other hand, a situational leader, a cross-cultural manager, who is increasingly appearing on the forefront of the cultural space of the regions, must constantly improve his own professional competencies, actively respond to any challenges of society, which are immanently expanding and deepening with new social demands. And only in this way will he be in demand for this society, whose reaction to his actions will stimulate him to further creative proposals. And his organizational activities will become an important tool of cultural communication, which currently plays a significant role in the formation of modern Ukrainian culture and its stability in the conditions of Russian military

aggression. However, the analysis of Ruslan's creative and organizational and cultural achievements concerned, as we see, exclusively his public activity, and almost 15 years of professional experience as deputy director of the NUVHiP vocational college was not taken into account at all, at least, attention was not focused on it. Although in his creative practice it is difficult to separate one thing from another: after all, they constantly interact, complement each other, creating an original tandem of their own, aimed at society. If he supports this activity, then the result can be considered positive.

And this is another characteristic feature of the present, which confirms the multi-directionality of almost every regional leader (For example, we can mention M. Fedoryshyn, whose main creative achievements (organization of the international festival movement «Kolyada» in the Rivne region or a number of other notable cultural events in Ukraine and abroad, aimed at transferring professional competencies to a foreign cultural environment, or its organization for possible future participation in joint projects) were mainly associated with the time he held the positions of head of individual structural units, only remotely close to these festivals). This includes the former, multi-talented head of the Department of Culture and Tourism of the Rivne City Executive Committee, Taras Maksymenko.

After all, all these achievements of Ruslan, undoubtedly, not only required significant physical time for their implementation, but also significantly influenced the general image and reputation of the deputy head of the educational institution. And in this regard, it was with the help of, it would seem, volunteer practice that he improved himself as a manager and administrator, formed himself as a personality interesting to student youth and to our city as a creative leader. Therefore, it can be convincingly stated that such figures are an inexhaustible source of creative initiatives, a specific Klondike of new information, as a possible response to the upcoming challenge. As for his active use of samples of youth slang or, so to speak, not the best variants of mass verbal culture (i.e., everyday culture), given even in this material, the reaction to them may also be different, in particular,Perhaps this is how he, Ruslan, forms his own creative role and image, as many professional artists (politicians, athletes) do today, with the help of which he tries to get as close as possible to the modern, Internet-baseddependent, due to lack of purposefulprograms of work with her or offering her, this youth, new cultural forms, where, having become «her own» in her environment, she will be able to later, without any special problems, deepen or form the competencies she needs for herself (!) and society. And the experience of his professional communication with various socio-demographic groups - at the humanitarian university in its «applied» (graduate) departments or the professional college of the National University of Humanities and Social Sciences, as well as with the children's audience in the Houses of Culture of the village of Kornyn and the MPK «Textile», or the organization of noticeable organizational and cultural activities with the youth environment of our city in general, already practically formed by their own life, confirms this. As confirmed by the repertoire of his artistic collectives, marked by high civic pathos and resonance, or the publishing practice for forcibly displaced persons and the local population recently. After all, any original artist in the broad sense of the word always has his own creative face. And culture implies, first of all, tolerance not only of expression, but also of action!

Every experience, let us emphasize this once again – is unique. It is impossible to repeat it and there is no need to waste time on it, since the circumstances in which it was used and its carriers are constantly changing. However, the above does not mean at all that it should not be studied and comprehended. Since each such successful creative organizational achievement is a specific archive of social memory, getting acquainted with which (which) a new, different algorithm of behavior in the same situation will necessarily arise. And in this regard, the diverse mosaic of regional cultural (administrative) management in the culture of our everyday life is an inexhaustible source of new initiatives and innovations. The prospect of further consideration of the outlined issue may be the study of the interrelations of his own creativity with individual segments of public activity, the influence of the cultural environment of the educational institution in which he performs important managerial functions on his further organizational and cultural practice, the involvement of applicants of various educational degrees, with whom he constantly communicates, in his various cultural programs and through them - increasing the social activity of the youth of this institution, as well as deepening the further outlines of the modern type of situational leader. And the accumulation of organizational experience in the form of a corresponding Bank of ideas, on the basis of which, so to speak, situational experience was formed - is also an extremely necessary thing for the effective development of modern cultural practice.

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THE PHENOMENON OF SITUATIONAL LEADERSHIP IN THE PERSONALISTIC DIMENSION OF RUSLAN ALEKSIYUK

Relevance of the problem. The focus is placed on the emergence of situational leaders within the sociocultural space of regions, whose organizational and cultural activities are aimed at resolving specific situations.

The role of circumstances influencing the choice of forms of cultural activity for specific audiences is emphasized. The importance of professional education and its informal lifelong learning components, which enable further creative inquiry, is highlighted. Emphasis is placed on new forms of his sociocultural activity stimulated by the war.

Research methodology focuses on the use of a group of methods — content analysis, biographical, historical reconstruction, culturological, and the generalization method — through which it became possible to recreate the core cultural characteristics of the regional manager, Ruslan Aleksiyuk. Scientific novelty of the study.

The article examines the specifics of organizational, cultural, and artistic activities of Ruslan Aleksiyuk, one of the modern leaders (organizers) of the sociocultural sphere, particularly the cultural and leisure sector of the Rivne region.

The directions of his creative self-realization and their achievements in each area are identified; attention is focused on his leading accomplishments and the set of challenges in his creative work. It is emphasized that an effective regional manager today must possess a range of organizational skills or professional competencies required for working with the new generation of youth forming under significantly altered social circumstances; in this way, he will feel confident on the regional or any other stage. He must also possess an appropriate algorithm of possible "responses" to situational demands.

The provided information aims to shape the profiles of the most prominent organizers of the regional cultural space and represents another attempt to provide an algorithm for the formation of a situational leader.

Practical significance of the research lies in the popularization of this experience and its importance for future cultural practices and their new organizers.

Key words: war and society, situational leader, cultural and leisure sphere, event programs, KVK (KVN), artistic creativity, youth organizations, regional cultural practice, creative portrait, Ruslan Aleksiyuk

Chapter V. REGIONAL BOOK PUBLISHING AS A FACTOR OF SELF-ACTUALIZATION OF CULTURE

5.1. BETWEEN SCIENCE AND ART: PARADOXES OF SELF-IDENTIFICATION AND THE CREATIVE PATH OF VALERIA VOITOVYCH

The socio-cultural and research activities of one of the prominent regional artists, public figures of the regional cultural space - Valeriy Voytovych are considered; attention is focused on his achievements in the field of local history, mythology, art history and artistic creativity; the versatility of this personality's talents and the problems associated with his self-affirmation in various spheres, especially scientific and publishing, are emphasized; the importance of creating a regional organizational and methodological center that would deal with the professional problems of such individuals and help them in the implementation of their own creative ideas, correcting their research activities and providing appropriate advisory assistance and popularizing their results is emphasized. The general state of regional local history and publishing practice is revealed.

Key words: Valeriy Voytovych, regional local history, cultural studies, art history, scientific research, publishing, communication, artistic creativity, effectiveness and problem series.

Relevance of the problem. Cultural creativity has many manifestations, including regional local history, which has always been an important segment of the dissemination of new information about specific locations or figures, thus expanding the regional information and cultural space. Its representatives at all times of national history informed the local community about the essence of its cultural parameters and the most prominent individuals who have faded into oblivion over time, serving as an important patriotic source of knowledge of regional history. These figures actively involved young people, especially school-age children, in the realization of their own interests, who gradually discovered a new vision of their small homeland, becoming, as such interest expanded or deepened, active bearers of local history. The relevance of this issue has not decreased even now, during significant social cataclysms and war, and global challenges have only deepened it. A special place in this series, focusing on the Rivne region, is occupied by Valeriy Voytovych (born in 1951, Radochy farm, Rivne region) - a traveler, writer, artist, a person of specific character and diverse talents, whose organizational efforts noticeably expand the boundaries of regional cultural practice, qualitatively positioning the West Polesie ethnoregion in the space of national culture.

Having quite noticeable and diverse achievements in artistic creativity, public life, search (field-folklore) local history activities, published in its various forms, which is a characteristic feature of modern life [24], he should have become an extraordinary object of interest for specialists in various fields of knowledge, as well as a student audience, however, there are no thorough investigations of his organizational, cultural, research, or even artistic activities yet. And there are several reasons for this: the lack of specialists who would study the ethnographic regionalism in depth, as well as the breadth of V. Voytovych's coverage of mythological and, more recently, art history issues, for which there is also a lack of researchers (experts) in the region. Among other things, there is social tension in the country, when many topical issues do not become the subject of scientific study due to their seemingly secondary importance.

So let's try to outline the main parameters of these preferences and the forms of their implementation during a significant period of his (V. Voytovych's) stay in the regional field of vision, based on the information (source) base available to the author, and also identify the reasons for the low interest in regional cultural practice, reproduced in the works of local specialists in the current conditions. Review of recent publications. Regional local history appears to be an extremely interesting cultural phenomenon of the present day, the essence of which lies, in our opinion, in the fact that it is its carriers

(representatives) who noticeably expand the imagination of the cultural space, introducing into it a multitude of almost unique characteristics of persons, monuments or events of a specific location, while the authors of these reports themselves, for the most part, remain in the scientific «shadow», given the traditionally formed erroneous opinion in scientific circles about their predominantly journalistic direction or the nature of the reports, which, undoubtedly, can arouse interest, but does not go beyond the boundaries of popular journalism. At the same time, it is the representatives of local history [1], [13], [14] who have been and are an important basis for deepening many pages of national history and culture, since they are perhaps the best acquainted with both the carriers of local information, the cultural layer of the era, and with the artifacts or source base of a specific local history, and therefore can significantly expand the cultural space with new information, although presented in a specific presentation (form), nevertheless one that deserves attention. Similarly, about V. Voytovych [13-16], [5] there is a lot of various information, mainly verbal in nature or published in the periodical press in the form of short reports, in particular about the release of his next edition, holding art exhibitions or presentations, participation in various creative gatherings, etc., leaving the content of what was published or presented in the visual series outside the scope of professional interest. This also applies to the short afterwords or advertising messages placed in his books, in which his research and artistic activities are only briefly mentioned or outlined.

However, it is precisely this content that constitutes an important segment of his creative characteristics.

The source base of the scientific search regarding the outlines of this artist and regional researcher-popularizer is represented by his artistic heritage in the form of a significant number of paintings, graphic works, memorial signs, albums or books presented to educational and cultural institutions of the Rivne region or Ukraine in general recently, as well as a number of short messages placed by him on social networks [18], the content of which makes it possible to sketch out his organizational, cultural and artistic potential.

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The content and professional artistic design of his own books allowed him to win several victories in the nomination «The Best Book of the Rivne Region» in recent years, held by the Regional Council's «Rivne OUNB» Competition. And although this is not a completely convincing argument in favor of his publishing activity, based on his existing all-Ukrainian indicators, any distinction fairly awarded to the author is pleasant and indicates that one or another type of his work made a corresponding impression on the structure. He also tried himself in the pedagogical field: in 1994-1996 - a teacher at the Department of Culturology of the RSU, where he not only taught a number of disciplines of historical and applied direction («Mythology», «Sacral Art of the Rivne Region»), but also supervised diploma research on the same issues; in 1999-2012 – senior lecturer at the National University of Ostroh Academy, with which his formation is associated not only as a teacher, but also as a publisher and regional researcher, at least the first thorough edition of "Ukrainian Mythology" was published precisely on the recommendation of the then rector of the academy, Professor I. Pasichnyk, to the President of Ukraine L. Kuchma, who visited this institution at one time [14]. This book was later presented by the leadership of the National University of Ostroh Academy to all those who were to one degree or another involved in the formation of this educational institution, including the editor of this material. Given his first ethnographic research and publications, Valeriy was also invited as a member of the editorial board of the ethnographic popular science magazine "Nasha Beregyna" (Kyiv, from 11.05.2012) [16].

He significantly manifested himself in art (to some extent - in book graphics), and especially - in its historical segment, since he has many achievements in the artistic field (all of his books are illustrated by him, as well as arranged and typed, which is perhaps the best option for expanding and deepening their content), made commemorative (memorial) signs: to the Ukrainian artist of the resistance movement of the World War II era, Nil Khasevych, in the village of Sukhivka (1992), the initiator of the installation of which was another local historian - Mykola Fedoryshyn; to the deceased in the German-fascist camp in Klevan (1994), the last hetman of the Zaporizhzhia Sich - Petro Kalnyshevsky (2007). He is also the author of a commemorative plaque on the building of the Stepanska State Musical School (Rivne region) in honor of its director Leonid Lukyants, who created a choreography class at the school and founded a brass band, which he led for over 15 years (01/18/2024) (all - Rivne region)

His creative assets include over 20 personal exhibitions (Kyiv, Rivne, Ostroh, Peresopnytsia, Zorya, Pochaiv, Sarny, Volodymyrets, Kostopil, Dubno, Varash, Berestechko), the number of

which has recently been rapidly growing, expanding his popularization capabilities, the most extensive of which is exhibited in the National Historical and Memorial Reserve «Field of the Berestech Battle» (50 paintings, June 1988). We should also add to this personal art exhibitions at the Regional Society for the Protection of Historical and Cultural Monuments (July 1992), the Museum of Ukrainian Art (Rivne, May) under the title "My Ukraine", where 35 paintings were exhibited, as well as the Museums of the Hetmanate (Kyiv, 35 paintings, July 1994), the National University "Ostroh Academy" (2002, February-April), the Cultural and Archaeological Center "Peresopnytsia" (26 paintings, September 2023), etc. He also participated in several "teams", also having the corresponding public publicity [13], [16].

In this connection, it is worth mentioning his original presentation of artistic achievements in the form of a creative evening "Russkyi klub. The Cult of Ra" (Kyiv, 2011), the subject of discussion of which was the historical and mythological issues related to the pagan worldview of ancient Ukrainians – the leading idea that Valery professes and popularizes, despite the existing realities. And this does not end the list of his artistic achievements and presentations, since he actively combines regional local history with his own artistic creativity, reproducing in the latter the diversity of its manifestations, and the search for local history only adds a new regional color to this creativity. For example, we can mention the illustrated sets of 12 postcards «Hetmans of Ukraine» (2,600 copies), «Homers of Ukraine» (3,000 copies) (1991), «Oscar Sosnovsky» (32 postcards, 100 copies), as well as the journalistic book «The Unquenchable Candle of Taras» (Rivne, 92 p., ill., 300 copies, 2021), etc., which significantly influenced the artistic support of the educational process in the local network of ZZSO and became a kind of reaction of the author to the formation of the cultural space of Ukraine at the beginning of the era of state independence in the regional dimension, and later - in its later period.

To this series we will add an original project related to the artistic design of the book «Homer's Odyssey» in the translation of the regional author Boris Ten (Khomychevsky), the presentation of which took place in the U. Samchuk Museum of the «ROKM» Regional Literary Museum (Rivne, 07/19/2024) and in the museum room dedicated to the life and work of this public figure and writer in the Zhytomyr Regional Literary Museum (10/10/2024).

In the future, this practice continues with the aim of expanding the informational imagination of visitors about his books, illustrations from which are also actively exhibited in cultural institutions of the region: personal exhibitions of graphic works from the books «Sokil-Rod», «Legends and Myths of Ancient Ukrainians» and a similar exhibition of works of art from Ukrainian mythology «Sokil-Rod» (63 paintings) (KZ «Rivne OUNB» ROR, February 1997), as well as identical exhibitions in various cities of Western Ukraine (Ostroh, Peresopnytsia, Lviv), held in a later period on the occasion of the presentation of his new books or anniversary dates in the history of the country or region. They are noticeable for their fully formed iconic artistic system. He also showed himself in an original way in the popularization of local sacred heritage, as evidenced by the art album «Temple. Monuments of church architecture of the city of Rivne and its environs" (1,000 copies), "Rivne and the city's environs": along the paths of local history travels (Kornyn, 2011. 320 p., ill., 1,000 copies), "Peresopnytsia. Along the paths of local history travels" (Kornyn, 2012. 180 p., ill., 500 copies). To this series we can add the mythological "Prayer to Dazhbog" (2,000 copies), "Ukrainian horoscope" (in his own illustrations, 3,000 copies) (all – Rivne, 1995). In the 90s, such a circulation of Ukrainian books made a noticeable impression on the cultural space. In other words, the appearance of a number of these publications testified not only to his deep awareness of the subject of research, active popularization practice, patriotism, but also to his preparation for more thorough works, and the aforementioned ones served only as a kind of «artistic basis» in the search for a future model of verbal expression.

At the same time, presentations of these books took place in the already mentioned Rivne Regional Universal Scientific Library, which is not only a center for holding original events related to the popularization of domestic or regional books and their authors, but also an exhibition platform for the exhibition activities of local masters of art, holding cultural events by higher education students, as well as exhibitions in a number of other cultural institutions of the region. Flipping through the pages of the list of the main results of his creative work provided by him to the author [18], I will draw attention to several aspects: the total circulation of these books is quite convincing not only for the late 90s, when inflationary processes in the country destroyed any idea

related to the printing business, and especially its financing, but also the possibility of implementing these publications in the regional environment, because interest in reading is now noticeably declining not only in the Western Ukrainian region. And if until the mid-90s this interest had a significant emotional aspect and maintained or stimulated reader demand, then later reading loses its indicators in the list of cultural priorities. How the author managed to do this is almost a mystery!? But he most widely revealed himself in local history, mythology, and art history, as self-sufficient directions, which he turned to in adulthood, having acquired the relevant knowledge, a philosophical outlook on life, publishing experience, forms of its approbation and presentation, etc.

This, by the way, is another interesting page of creativity in general. After all, in the world and in the regions of the country in particular, the number of people who achieve noticeable creative results in areas that are little related to their previously acquired specialty is increasing, that is, they independently deepen information about the subject of their own interest and positioning, thus expanding the boundaries of their educational or cultural practice in general, once again confirming the idea that even higher education is only a basic factor on the basis of which the further formation of the personality unfolds through its (education) informal or non-institutional directions. This, in turn, prompts a revision of the idea of the role of modern education in the life of the population, the search for such algorithms of its organization, with the help of which it would be possible to form general principles of learning. Or, at least, to obtain the appropriate key (tool) for mastering them. In other words, higher education should give a person only deep basic knowledge, appropriate algorithms necessary for mastering the general technology of learning (teaching), while profiling (specialization) or deepening specific areas of the future (possible profession), which is constantly and quite naturally rapidly updated or changing, should occur through various areas of informal education: master classes, creative discussions, trips, visits to «guest» lectures, etc., the choice of which should be as wide as possible, in a word, - its non-institutionalized forms. At least, this is confirmed by the current state of the country's educational space, in particular, a noticeable decline in youth interest in traditional forms of obtaining this education and the expansion (growth) of educational offers in social networks.

Looking through these publications now and occasionally communicating with their author [14], one can notice that a characteristic feature of the modern cultural life of the regions, related, in particular, to the publishing (in this case, it would be better to say printing4) business, is that in the vast majority of cases, the author of the publication, if due to various circumstances he does not participate in regional programs of the level "Providing the local population with Ukrainian books" (which, for example, has been implemented in the Rivne region for many years as a target program of the regional council with an annual funding volume of over 2 million UAH5), combines several functions, bypassing, in fact, the main thing - the process of writing a book, starting from the layout of the illustrative series, editing, layout and printing of a particular manuscript to its implementation. This creates many problems for the author himself, since he is forced to do many things on his own, including its layout, find funds for printing and distributing the book in the local environment in order to return at least partially the funds spent on reproduction, since local book publishers, as a rule, are not responsible for the distribution of the book. But at the same time, this has many advantages: after all, the author masters (at least, should do so) the skills of a manager, knows the target audience for which this book is intended, and many other things that will help the book later find «its» reader. However, this «guerrilla» method in modern conditions also concentrates many professional shortcomings, in particular, the text of the publication, if it is subsequently implemented not in the network of HEIs, does not undergo professional (public) examination, and therefore the author does not have the opportunity to hear any critical (i.e., professional) assessment of his own text from colleagues not only in terms of content, design, but also the intended purpose of such a work.

In this regard, the talk that artificial intelligence will soon replace the author (which one?!) is completely far-fetched, since the author forms the vision of the problem, and AI can only help him in the best (technological) option for preparing it for publication [26]. Secondly, any more or less noticeable publication (monograph, textbook, etc.) must have an appropriate testing component a priori, that is, the publication of a number of articles, speeches at numerous scientific meetings, in periodicals, student audiences, where the main parameters of

this text must undergo appropriate discussion, giving the author the opportunity to obtain a lot of necessary information for further changes to the structure, concept of his own creative project and the subsequent publication of the completed publishing program. And this is necessarily noted in the introductory part of the manuscript, as well as much else related to the further positioning of the book. This is a typical version of world practice regarding the receipt of a book by the reader, and Ukraine is also in this number. However, let us return to further consideration of the outlined issues.

From the mid-90s, a new period in the organizational and cultural activities of Valeriy Voytovych begins, associated with active publishing practice. And these achievements are more than convincing. After all, at that time the above-mentioned encyclopedic editions "Sokil-Rod" (Rivne: "Orianna", 657 p.), "Ukrainian Mythology" (Kyiv: Naukova Dumka, 2002. 664 p., ill.) [12] were published, as well as its reprints in 2005, 2012, 2017, with a total circulation of 15,000 copies.). I would like to note that this book received three diplomas in the nomination "From the Depths of Knowledge" (as the best encyclopedic edition!) – Diploma of the 1st degree. And at the 5th All-Ukrainian Rating Action in the nomination «Ukrainian BEST» it was recognized as the «Book of the Year - 2003»; at the 5th Kyiv International Exhibition «Book World - 2003» in the nomination «Best Encyclopedic and Reference Edition» it took 2nd place. In 2002, he prepared another encyclopedic edition in the form of a textbook «Myths and Legends of Ancient Ukraine» (Ternopil, 392 p., ill.), published in the series «Golden Pectoral». In 2005, 2008-2012 and 2014 it was reprinted. The total circulation of this textbook is 20,000 copies. And according to the indicated indicator of his own positioning in the scientific-journalistic or educational discourse, V. Voytovych can occupy a prominent place among the authors whose books have such a demand (!) and, accordingly, a circulation. At the same time, based on elementary logic, the indicated number of published (and, probably, read, discussed?!) books should also attract the attention of specialists to this book and make the author a welcome guest at various conferences, presentations or the network of higher education institutions, where they (these books), one must think, are actively used. However, based on the material available to the author of this investigation, such contacts almost do not occur, or are extremely sporadic [14], that is, such that they do not affect Valery's creative reputation, and therefore - the promotion of his publications in society. Apparently, this is done by publishers!?

In the same year (February-April), a personal exhibition of artworks "My Ukraine" was held at the National University "Ostroh Academy", and in 2003 (June-July) a similar personal exhibition-presentation of the book "Ukrainian Mythology", organized on the occasion of the 20th anniversary of his research into Ukrainian myth, was presented at the Rivne House of Scientists. They became not only the result of the scientific understanding of the above-mentioned issues, but also the artistic (illustrative) achievements of the author, reproduced in the above-mentioned publications, were exhibited there. That is, they provided an opportunity for V. Voytovych to expand his own artistic potential, acquire new competencies, see new horizons of research issues and feel the public's reaction to his new creative hobby, and most importantly – the form of implementation. And although regional presentations of any direction do not mean hundreds of visitors, they make sense as a form of positioning of the author.

When talking with Valeriy Voytovych, a special feeling arises, the essence of which is that local local history, represented by its coordinating center - the creative Union, which currently unites many diverse specialists, clearly lacks a change in its own structure of activity and new forms of identifying and presenting the work of such individuals, because the preparation of such publications should be their professional interest and it is this organization that should contribute to the discussion and finding funds for the printing of such works, their further popularization in a variety of forms and distribution among readers, that is, to the cultural attractiveness of the region, which would also stimulate local business to find itself in the book business or field. And the creative method, that is, the system of searching for information and its «processing» and publication, should also be of interest to all those for whom the book remains an important source of professional information.

And in this regard, such a creative Union would be truly necessary for the author, and would qualitatively position itself in the cultural space of today as an active organizational structure, extremely useful for local historians. After all, the network of creative Unions of Ukraine, which now actually nominally exist in the country, continues to remain a vestige of the Soviet era, of little use to creative individuals in radically changed social circumstances. And until the direction

(content) of their activities changes, based on the appropriate scientifically substantiated, published and discussed concept, forms of communication, etc. - it is useless to expect a positive result. However, let us continue the description of his subsequent creative achievements: in 2006-2007, the powerful regional Ternopil publishing house "Navchalna kniga – Bohdan", which became an almost permanent center for printing V. Voytovych's books, published another edition of "Anthology of Ukrainian Myth" in 3 volumes, the release of which was carried out from several components: cosmogonic myths (2006, vol. 1, 912 pp., illustrated, with a circulation of 3,000 copies); totemic myths (2006, vol. 2, 608 pp., illustrated, 3,000 copies); the afterlife (2007, vol. 3, 848 pp., illustrated, 3,000 copies)2. And this three-volume edition at the All-Ukrainian Book Forum «Portal-2007» again received a notable distinction in the nomination «The Best Ukrainian Book of 2006» and qualitatively positions, one must think, not only V. Voytovych in the research space, but also this issue and the publishing structure. 2007 also became a landmark in the publishing practice of the mentioned local historian.

After all, the reader received another encyclopedic edition «Genealogy of the Gods of Ancient Ukraine» (Lviv, 556 p., ill., 3,000 copies), also noted in the nomination «Book of the Year-2008» at the 10th All-Ukrainian Popularity Rating. According to the results of the discussion (!?), it was also included in the next rating of publishers in the nomination «50 Best Books of Ukraine 2008» [16]. At the same time, several forms of its presentations, united by a common theme, took place: April 18-21 - at the book fair in Kyiv (volumes 1-2) and April 26 - an exhibition of the series of books «Myths and Legends of Ancient Ukraine», «Anthology of Ukrainian Myth» in 3 volumes, «Genealogy of the Gods of Ancient Ukraine» - in the «Rivne OUNB» ROR. This action was also accompanied by a wide presentation of graphic works by V. Voytovych, published in the above-mentioned books, under the general title «Ukrainian Mythology»

It should be emphasized that this is quite an interesting and pragmatic technique, because, as noted above, the author's illustration noticeably expands the perception of the printed text, since the author does not always manage to achieve the desired programmatic result using only verbal (text) means. And it is the presented graphics (illustration) that pursues this goal, deepening the content of the written text, acting as a kind of visual commentary on the verbal text. And this is also a well-known and relevant world practice. However, the author's illustration also requires considerable time for its comprehension and technical execution, as well as the translation of these artistic samples into an appropriate visual format (for exhibition). However, the process of developing the outlined issues was not completed and in 2008 a new book of mythological direction «Amazon. Goddess-Virgin-Warrior» was published in the regional publishing house «Tverdynia» (Lutsk, 924 p., ill. + 258 p. in color with a total circulation of 1,000 copies). In the same year, at the above-mentioned X All-Ukrainian rating «Book of the Year-2008» (Kyiv), it was included in the nomination «50 best books of Ukraine in 2008».

Based even on the above statistics, it is possible to state without exaggeration that no single regional publisher of the period of state independence has managed to achieve such a high rating in the publication of special literature and have a similar number of published works during the existence of printing practice (an exception may be, perhaps, the printing of educational literature of a general cultural direction in several publishing houses in Kyiv, Lviv and Kharkiv, but in this case the printing is carried out on the appropriate order of the educational network and guarantees the sale of the circulation).

And at the same time, returning to V. Voytovych, this in no way encourages his publishers, researchers of similar issues, teachers of the educational network, local scientists, including postgraduates/doctoral students, or local historians, whose number has increased in the regions several times, as evidenced by the expansion of the number of scientific periodicals and their volume, to become more meticulously acquainted with the works of this author, at least in the segment of critical understanding of modern literature in their scientific explorations. We hope that a critical assessment of all that has been achieved is still ahead. Based on the existing parameters of the functioning of modern higher education, such a volume of published material should form a solid basis for including him (V. Voytovych) in encyclopedic domestic publications or «book» ratings, so popular today. After all, the material developed, with

its corresponding scientific expertise, would noticeably expand the boundaries of research search, information space, and stimulate a revision of established views on the researched issues, despite the support or refutation of the author's own concept by editorial boards or specialists. And in times of changing the political system and updating the information base of culture, this would be extremely relevant. However, as already mentioned, this requires constant (operative) publication of what has been developed in scientific periodicals, which would make the author's general concept, its range of problems or prospects understandable. After all, such a subject of scientific search is not exclusively the author's property of studying this problem, and he was not the first to develop it. And only a professional polemic of specialists with the participation of the author could clarify many controversial, erroneous or new aspects in its study in general. The current scientific periodicals demonstrate this to the fullest extent.

However, only in 2024, that is, after more than 30 years of constant presence in the active field of regional printing by V. Voytovych, the Institute of Encyclopedic Research of the NAS of Ukraine requested information about his creative achievements…. However, his creative search continues, revealing all new research and artistic gaps. Like every artistically gifted and creatively diverse person, V. Voytovych also remembers children: in 2007, the book "Carols. Children's gifts, carols and sowing songs" was published (Lutsk, 224 p., ill., 1,000 copies), and in 2010 – the book "Good night, children" (Lutsk, 176 p., ill. 1,000 copies), demonstrating a slightly different perspective on the problem of his scientific research. The presentation of the mentioned books took place in January 2008 and, accordingly, in 2011 in the already mentioned KZ «Rivne OUNB» ROR and also had noticeable publicity.

As we can see, in this case, their circulation is more than sufficient for a considerable number of specialists or teachers-educators to get acquainted with them and form an idea of filling another information gap regarding mythological issues in its children's dimension, taking into account the attitude towards printed publications. After all, at the departments (departments) of culture and tourism or, even more so, education and science of regional state administrations or regional councils, structures continue to function, whose members are constantly engaged in reviewing similar manuscripts, at least they should do so if the book is directed to the school educational environment, which in its subject parameters is more formalized than any other cultural and educational structure. Especially in the current conditions, when Ukraine is changing the entire range of values in almost all areas of its own positioning in the cultural space. And the book in this direction occupies far from the last place.

I would like to note that the early 2000s saw the activation of the ethnographic movement in its folklore reproduction in Western Polissya. Although a similar trend is inherent in Ukraine as a whole. It was then, returning to the regional level, that many folklore expeditions and specific applied research were conducted by local artistic groups («Vesnyanka» and «Vesnyanochka» - Rivne PDM, V. Kovalchuk; «Khutirski muzyki» - Department of Musical Folklore of the RDSU, B. Stolyarchuk; many folklore field recordings of samples of folk vocal and instrumental culture were made by leaders or individual performers of local folklore groups, in particular «Horyna», «Malanka», V. Pavlyuk, R. Tsapun, L. Gapon, L. Sichkaruk, or R. Dzvinka, Yu. Rybak, Department of Musical Folklore of the RDSU), many folklore programs were published and performed in the form of artistic presentations on the local (regional) stage, television, and radio during numerous folklore festivals, which turned out to be a new and bright page in regional musical folklore. Regional ethnographic programs prepared by folklore groups from Sarny (O. Vasilyuk - a graduate of the Department of Event Industries, Cultural Studies and Museology) and Dubrovytsia (U. Bukailo - L. Kostyuk) have also become the subject of popularization on the country's central television and scientific periodicals (S. Vytkalov, V. Vytkalov). A similar practice is also active in Volyn, organized by the Lesya Ukrainka University, the I. Stravinsky College of Culture and Arts and many local folklorists (T. Tsikhotska, partly - L. Ignatova, O. Komenda and V. Okhmanyuk, A. Gordiychuk, relying on the interpretation of the results of many years of fundamental folklore research by O. Oshurkevych). And their joint presentations on local stages only confirm the fact of an inexhaustible source of folk (regional) cultural practice.

In this wave, a number of international folk culture festivals "Kolyada" were held in Western

Polissya, organized by a graduate of the current Department of Event Industries, Culturology and Museology of the RDSU, the aforementioned Mykola Fedoryshyn, also a prominent local historian and public figure, who at that time was completing his studies at the aforementioned department, having obtained a master's degree in cultural studies. One can also add "Polissya Summer with Folklore" (Lutsk). Similar events contributed to the popularization of this practice and the arrival of many folklore and ethnographic groups to Rivne not only from other regions of the country, but also from far abroad, whose participants presented Christmas and New Year's pereberiya [20], [3], performing at the main venues of the city and the region, communicating with each other on the subject of preserving and studying this heritage and thus creating an original festive situation for almost two weeks [15].

Subsequently, all this becomes the subject of scientific study and understanding. Working at that time (2011-2018) as the director of the Cultural and Archaeological Center «Peresopnytsia» of the Regional Public Organization, M. Fedoryshyn was able to expand the thematic range of festival events, including the excursion segment and, thus, actively demonstrating the high potential of the folk and cultural practice of the region. And this festival movement became a golden time for popularizing the festive and ritual New Year and Christmas issues in the Western Ukrainian ethnoregion, since a similar segment was actively implemented by folklore and ethnographic groups of Lviv, Uzhgorod or Transcarpathia and Prykarpattia in general, actively involving the media and various forms of «green» tourism, i.e. local business.

Under their influence, several similar events were organized in the Organ and Chamber Music Hall of the Rivne Regional Philharmonic by the aforementioned Volyn folklorist Tetyana Tsikhotska, which provided an opportunity to compare the principles of approaches to organizing similar folklore events in different locations of historical Volyn, to clarify research methods, and to establish permanent professional contacts between regional folklorists. These events also did a lot in the form of popularizing folk culture.

Upon completion of such events, scientific and practical conferences were usually held with the broad participation of scientific and pedagogical workers and higher education students, well-known local historians and scientists from the region and other countries, and representatives of state authorities, which also contributed to the popularization of folk cultural practices, deepening interest in national history, and intercultural communication. The above-mentioned folklore groups ("Vesnyanka" and "Vesnyanochka") from the local PDM under the leadership of V. Kovalchuk also took an active part in this process, which stimulated various field studies and the publication of relevant material and the formation of original ethnographic collections [15] (However, their necessary concentration in the "ROCNT" Center of the Regional Cultural and Historical Heritage Committee for further processing by scientists remained another unfulfilled wish, testifying to the fact that the Rivne "OCNT" Center of the Regional Cultural and Historical Heritage Committee is gradually moving away from its main function – methodological support for the functioning of the region's folk cultural practice and the formation of a regional archive of folk culture. And this heritage, due to the lack of its processing, is gradually disappearing from cultural circulation. 2008, returning to the review of V. Voytovych's creative achievements, was rich in his next presentations, the holding of which was carried out in a wide range of time. These include, in particular, the aforementioned books "Kolyada": children's schedrivki, carols and sowing songs", published in 2007, "Amazon. Goddess-Virgin-Warrior" (January, KZ "Rivne OUNB"); in October of the same year, the presentation of the book "Amazon. Goddess-Virgin-Warrior" was again held in the aforementioned KZ "ROUNB" ROR and a meeting and autograph session with famous artists from various fields was organized: film director and screenwriter Yu. Illenko, Lesya Romanchuk, Ivan Luchak, Oleg German, Nina Fialko, which took place in Ternopil. And on November 9, V. Voytovych participated in the "collective" exhibition "My Land – My Fatherland", organized on the occasion of the celebration of the 725th anniversary of the founding of our city (regional Academic Puppet Theater). This also contributed to the popularization of his creative work completion and, in fact, familiarization with the outlined research issues of visitors

We should also note that a characteristic feature of Rivne art programs in professional art institutions is their almost mandatory framing with exhibitions of works

by local masters of art, which creates an original cultural aura (situation) and makes such events chamber and the most memorable. And the ethnocultural component that accompanies this or that musical program only expands the boundaries of the formation of the cultural experience of the viewer/listener. It also affects the state of public opinion. After all, the intensity of V. Voytovych's exhibition and publishing activities was almost the first time that state authorities assessed him, and in the same year he was awarded the Certificate of Honor and the badge of the Rivne Regional Council.

As if summing up his own achievements in the development of mythological issues, V. Voytovych on March 25, 2010 takes participation in the Round Table on the topic «Mythology in the Worldview of Ukrainians» (Scientific environment of art critics and philosophers at the Library of the Lviv National Academy of Arts), to some extent clarifying the directions of one's own scientific search and its problematic range [18]. This meeting stimulated the deepening of the mentioned issues and in 2014 an almost unique publication appeared - «Ukrainian Mythology. Encyclopedia of Folk Beliefs» (Kyiv, 688 p., ill., 1,000 notes), which has also been waiting for its professional analysis for a long time. Looking through even this list of the titles of his works, a completely natural thought (question) arises about why, with such an intensive positioning in the scientific space, V. Voytovych's research work does not become the subject of scientific study in professional periodicals, because this is perhaps the best opportunity for one's own creative summary, and most importantly - clarifying the correctness or incorrectness of the chosen scientific or popularization path. And even a purely ambitious segment should work: after all, an individual regional local historian is actively developing the issues that a powerful scientific team should be working on (or has been doing for many years)!

And the specialists of the M. Rylsky Institute of Physical and Archaeological Research of the NAS of Ukraine should also make their opinion public in this direction! After all, in certain regional locations (and the Rivne region in particular) from time to time there are frequent cases of the appearance of almost sensational historical and archaeological investigations, written on the basis of found archaeological material, the authors of which provide grounds for revising the established issues of periodization of the historical and cultural process, for example, in connection with the time of the emergence of the first settlements in the regions [21]. Although, at the discretion of the author of this investigation, it would be quite appropriate to send such studies, the names of which are even given in the list of used literature of this material, to the leading scientific institutions of Ukraine for the purpose of conducting the appropriate professional examination. After all, such material can, as already noted, noticeably expand the boundaries of the country's positioning in its scientific discourse. At least, to push a group of scientists for whom these issues are of professional interest to develop other directions or critically reflect on existing ones.

Perhaps this is the reason for a certain stop (the lack of sustained interest, although the circulation of books indicates something completely different - S.V.) and became the basis for a certain stop, reformatting one's own parameters of scientific research and reorienting attention to another aspect of research, the intensity of which is also impressive, because it began almost in parallel with the existing results of research in mythological issues. Since 2009, the perspective of the author's own scientific discourse has changed somewhat and V. Voytovych's emphasis has shifted to the regional ethnographic dimension. «My Dear Stepan». History and Culture (Lutsk, 2009. 578 p., ill., 1,000 notes) is a confirmation of the above. This book seems to have become the «most popular» in the region. At least, the Department of Culture and Tourism of the Rivne Regional State Administration purchased several hundred copies to replenish local (rural) libraries, because the collection of material, as noted in its Preface and in communication with the author [14], consisted almost exclusively of his own field research in this area.

I also emphasize that the volume of each such publication is worthy of respect, because each book leaves "behind the scenes", as a rule, a lot of other information that the author does not include in the main text for various reasons. And the "author's literary or scientific cuisine" is no less interesting a lacuna for studying the essence of creativity and its problems, and most importantly – the organization of the creative process. It is not for nothing that many prominent people pay considerable attention to this in their own memoirs. And then there are several more similar publications, in which the regional component is also fully

manifested: “Stepanskyi krai. History and Culture” (Lutsk, 2010. 656 p., ill.), which continued the book series “Great Volyn. Princely Cities of Rivne Region”: “Peresopnytsia. Rivne Region: History and Culture” (Lutsk, 2011. 816 p., ill., 1,000 notes). And this despite the fact that, given the volume of the works, we are talking about a typical district center of Polissya and, accordingly, a small village in Rivne Region. Let me remind you, by the way, that at the next book forum “Medvin” (Kyiv) it was also recognized as the “Book of the Year 2011”), and in 2014 it was even nominated for the Presidential Prize in the corresponding nomination! And again without any reaction in the local and all-Ukrainian cultural environment.

In 2022, in continuation of this search, the book “Stepan’s Wedding” [10] will be published, which is a description of a number of original events of the inexhaustible festive and ritual practice of the Rivne region, which also replenishes the existing potential of the festive and ritual complex of the region, seen from a new time dimension. I would like to note that the layout of many of his books was mainly done by him himself, extremely qualitatively, elegantly and professionally, which makes such a publication quite presentable; it is a high example of modern printing. After all, for example, in the Rivne region, there are highly valued specialists (V. Luts, O. Harvat, V. Zakharova, S. Shcheglovatykh), whose artistic design of books makes such publications examples of high-quality (original) book graphics, and Valeriy is among them. And it is this (visual factor), probably, in the author’s opinion, that makes it possible, even with the help of such a design, to claim high marks for books in the following (mentioned above) nominations, since professional (content, text) reviews of them are not yet noticeable.

However, a rhetorical question arises again, which the author of this investigation can unfortunately only ask himself: why are representatives of professional periodicals, the library network, specialized departments of higher education institutions, the Volyn Research Institute (Rivne), the Art Union, and finally, not interested in such intensity, diversity, and effectiveness of the regional local historian? After all, even at the worst time for it, the Ukrainian book does not lack attention from various structures (the I. Fedorov Book Chamber of Ukraine, the V. Vernadsky National Bank, the Yaroslav the Wise National Bank, the Ukrainian Book Institute, the network of scientific, educational, and research institutions). In addition, with any result or analysis of these works, there would be a good opportunity for professional polemics regarding the state of regional printing, its effectiveness or efficiency, the role of targeted regional programs to support local printing and their correction or correlation with state programs to support Ukrainian books, its role in the formation of patriotism, increasing interest in reading in modern society, and finally. And the creation of the Ukrainian Institute of the Book under the Ministry of Culture and Information Policy of the country, which would deal with such issues, was announced, it seems, back in December 2017, as one of the bright proposals during the tenure of the then Minister E. Nishchuk [23]. And he (the Institute - author) is conducting relevant activities in this regard!

In addition, the fact of the publication of the textbook «Myths and Legends of Ancient Ukraine» with a circulation of 20,000 copies. regional local historian, who in principle is not very well acquainted with the specifics of the modern educational space, that is, curricula and educational-professional or educational-scientific programs in higher education institutions, credits and modules, syllabi, “selective disciplines”, emphasis on barrier-freeness and many other things, which to a certain extent (although this is also necessary) overloads the organization of the educational space, based on the new requirements for the formation of curricula, he diverts it from the main one - the fundamental professional training of the applicant for this education, and most importantly - unfamiliar to the author, - perhaps the best basis for a professional analysis of its content! And the presented issues are local enough for a thematic series of curricula in historical and, partly, cultural (humanitarian) specialties or educational-professional programs. While local scientific and pedagogical workers should also express their own opinion regarding the quality of this methodological literature.

In terms of the intensity of what was published, V. Voytovych should (may) also occupy a prominent place in any ranking. After all, all these encyclopedic publications, despite the different attitudes of other researchers or readers to the author (which occasionally pulsate on the sidelines of exhibitions or presentations and are a typical reaction to creative work in the regional environment), require not only a significant amount of time for their publication, but also for, in fact, preparation,

since such publications involve defining the very idea of scientific development, searching for significant source and later analytical material, its appropriate technological processing and systematization, translation, a powerful illustrative base, etc., which is done by only one person. And all regional, at least Rivne publications, and V. Voytovych in particular, are distinguished by an extremely wide visual range, which increases the interest in them even among non-specialists. However, eventually the situation was changed and this intensity of research was noticed by two leading higher educational institutions of the region, one of which became the place of obtaining professional education of the author, and the other – the center of his pedagogical self-realization. So in February 2009, by a joint decision of the academic councils of the National University «Ostroh Academy» and the National University of Water Management and Environmental Management (NUWEM), V. Voytovych was nominated for the State Prize of Ukraine in the field of science and technology for a series of books on mythological issues (62 doctors and candidates of sciences voted «in favor»). And in November of the same year, the academic council of the National University «Ostroh Academy» recommended Valeriy Voytovych for the award of the Honorary State Title «Honored Worker of Culture of Ukraine» (let me remind you that there were 4 such unsuccessful submissions!) [14].

Another similar (and also fruitless) attempt to achieve the highest level of evaluation of his works took place in 2015, when he was nominated by the general meeting of the All-Ukrainian Society «Prosvita» named after T. Shevchenko for the National Prize of Ukraine named after T. Shevchenko in 2016. And although these recommendations or nominations were not implemented (however, there should have been an appropriate reaction to such an extraordinary event?!), they became a public recognition of the scientific, artistic and popularization achievements of this artist and researcher of regional cultural heritage.

Even a cursory acquaintance with V. Voytovych's local history and scientific activities in the segment of his publishing activity also raises a number of questions, in particular regarding the fact that in the current conditions, when the circulation (not the number of titles) of a Ukrainian book, and even more so, a scientific or journalistic one, has a small number of copies (let us recall in this connection, for example, the total circulation of the fundamental encyclopedia «History of Ukrainian Culture» (2003-2013) is 1,000 copies), the number of his published works currently exceeds (early 2025) over 117 thousand copies. Only the textbook on Ukrainian mythology, mentioned above, has a circulation of 20 thousand copies and mock-ups of his books are prepared almost every year. At the same time, no publishing house or mobile printing houses in Kyiv, Ternopil, Lutsk, Rivne, Lviv, where it is regularly published, which, like all regional printing houses, do not have a stable order in such a number of copies, were mostly not interested in cooperating with this local historian. After all, the intensity of the preparation of his books is not only a guaranteed financial profit for such a structure, but also a high reputation of the publishing house, which specializes in publishing publications of a rather specific direction, in particular to provide the educational space of the higher education institution network. And are these publications also of little interest to readers?! Then for whom are they printed in such quantities?! Since none of them responded to the release of the book with their own review. And who finances them, these books in such quantities?!

On the other hand, almost every one of his books mentioned above won an award in the nomination «Best Book of the Year» at the all-Ukrainian «book» competition (forum), where the jury members include well-known specialists in the country: book critics, historians, art critics, book graphics, businessmen, which is also evidence of the corresponding rating of the author, his, one must think, professionalism. Is it true that here too, none of them were interested in such rated publications and publishing houses are not at all interested in the issues of selling such books (and who should do it then?!) and promoting the author in the cultural environment?! After all, in Ukraine today there are hundreds of postgraduate and doctoral programs and, accordingly, specialized scientists or «one-time» academic councils, where applicants for a variety of these degrees prepare dissertations, the defense of which is actually put on the conveyor belt, and is it true that in the country of books on such issues there are more than enough?! And even if this is so, there is also a group of specialist scientists or journalists for whom each such publication is an extra reason to respond to its release and demonstrate their own awareness of the novelty and, thus, stimulate the further development of regional science and its contribution to the general theoretical and applied treasury

or identify its problematic range! After all, the regional "publishing" programs of regional councils, at least in the Rivne region, with their own financial segment (+/- 2 million UAH per year), based on the above statistics, also noticeably increase the circulation of Ukrainian books, as an important strategic element of national cultural policy, and try to "level up" or at least statistically "pull up" Ukrainian printing to its European dimension. And higher education in this matter occupies far from the last place, forming its own «publishing mosaic» in providing existing Educational-Professional and Educational-Scientific programs in the regions, only sporadically exchanging this literature with colleagues from other HEIs in the country.

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Recently, the main focus of his research interest is based on the study of the work of forgotten regional artists, whose artistic heritage in past centuries aroused admiration not only among Ukrainians, but also among artists and art critics of the European type [4], going beyond the then cultural standard. After all, a number of his (V. Voytovych - author) works published at different times in this direction, although they caused a discussion related mainly to the forms of presentation of

the result, and not its substantive part, noticeably expanded the horizons of even scientific research. At the same time, it is necessary to pay tribute to the titanic work that Valery did, trying to introduce, if not to scientific discourse, then at least to the information space of the region, material about these artists. And now, for example, Tomasz Oskar Sosnowski (a native of Volyn) is rightfully considered to have rediscovered him for specialists and the general public of connoisseurs of Baroque sculpture [4]. Let me remind you, by the way, that in his review of this book, Doctor of Art History, Professor, Laureate of the Taras Shevchenko State Prize V. Ovsiychuk noted that "...For the cultural world, Volyn acquires unprecedented importance because of Oskar Sosnowski.... The creative activity of Valeriy Voytovych, who devoted a lot of time to studying the work of a brilliant countryman, of whom Volyn is proud, and with it all of Ukraine, deserves gratitude" [4, p. 4]. "No classicist sculptor of the 19th century created so many impeccably perfect works of art related to the images of the Virgin Mary and Christ," Wikipedia states. I would like to emphasize that this book, with a circulation of 900 copies, at least its first version (2015), was already discussed at the Department of Fine and Decorative Arts of the RDSU and, in passing, with the author and editor of this material, however, only as an existing presentation of the text, and not its conceptual foundations, since the text had already been printed.

Without setting the goal of carrying out a professional content analysis of this book, since the task of our investigation is different, I will note a fairly professionally arranged historiographical base of scientific research, formed on a considerable number of Polish, Ukrainian, Russian publications of the 18th and mid- to late 19th centuries, far from all of which are on social networks, as well as regional scientific collections and journalism of Lviv, Rivne, Ostroh, Malyn, Drohobych, Zhytomyr, Lutsk, Kremenets, etc., mainly in Polish or Latin, on the basis of which a powerful cultural background was formed, on the basis of which the formation of this artist and of classicism as an artistic phenomenon of the era in general in the regional (when it comes to the Ostroh region, or individual Polish or Italian locations related to the artist's creativity or places of residence) unfolded (And this requires not only time, but also, no less importantly, professional experience!).

Both the Enlightenment, as a historical era, and Classicism, as the ideological basis for the formation of this artist, aimed to establish the idea that the highest form of society is a person's desire to find truth and happiness exclusively through the activity of the mind, «thus pushing aside religious dogmas and the mystification of natural and artistic phenomena...», «emphasizing exclusively on the rational explanation of the phenomena of the social order..., spectacular culture and everyday life».

And in this regard, it is also necessary to have a high orientation in the ideological characteristics of the era. In other words, to be sufficiently informed, to have a solid theoretical basis for seeing the model of that era, on the basis of which it is possible to launch a qualitative research search. In the same series, in confirmation, we will single out a fairly powerful source, including the iconographic base in the form of a significant number of artifacts and documentary materials taken from the regional archives of Zhytomyr (7), Rivne (7) and other regions; funds and archives of the Lviv National Gallery of Arts (1), the Ostroh History and Local Lore Museum (4), the Rivne Regional Museum of Local Lore (7), the Chernihiv Regional Art Museum named after H. Galahan (1) and over 40 museums, libraries of Warsaw (9), Vilnius (1), Israel (1), Nazareth (1), Krakow (4), Poznań (5) and Rome (17), including the archive of the Library of the Lithuanian Academy of Sciences [4], etc.

All this is quite convincingly commented on and documented on the pages of this publication. An appropriate verbal commentary is provided for each character embodied in marble with its high-quality reproduction. Being familiar with the essence of scientific creativity and the presentation of its results, the author looks with admiration at the scope of scientific, and especially organizational and cultural activities of V. Voytovych. After all, a number of scientific works on the above-mentioned book, directly introduced by him into scientific circulation, as already noted, are presented in different languages (Polish, Russian, Latin and Italian, including different historical eras, and therefore - in language transcriptions) and not only their search, but also their adaptation to the Ukrainian language standard also requires time and considerable professional qualifications or at least skill in their translation, not to mention critical understanding of these texts!

And the printing aspect of the book layout deserves high praise, taking into account the fact that the author is only a regional local historian, not a professional scientist, that is, he did not go through the path of mastering the standards of preparation and publication of scientific research, which, by the way, are not necessarily known to everyone who is engaged in research. In addition, the printing (reproduction) of the work was carried out in a small private district printing house without actually editing it. A few years later (2022), this book [5], on the occasion of the 210th anniversary of the birth of the aforementioned artist, was prepared in a "gift" version and was an original publishing folio of high printing quality, which was presented at various gatherings with the aim of popularizing his work.

Concluding only a cursory consideration of the figure of Tomasz Oskar Sosnowski in the proposed version of V. Voytovych, it is necessary to pay attention to the following: a thorough study and, accordingly, a publication about this personality was carried out by Lechosław Lamenski (Poland) back in 1997 and, in an expanded version on the occasion of the artist's anniversary, in 2024, by the author, who, having studied many facets of his creative self-realization, introduced a significant amount of information about this personality into scientific circulation and in 2022 even visited the Ostrozh region, taking into account the artist's anniversary. And Valeriy Voytovych should not miss such an opportunity for communication, and most importantly - for clarifying the many details of his life and the «remnants» of the regional «creative reserve»!

After all, to disseminate information about the work or cultural heritage of O. Sosnovsky in the region, fulfilling an important, for example, patriotic task, everyone who wants to do this has at least two ways: to continue researching the regional segment of the artist's stay in the Rivne region and try to fill this gap, based on still preserved artifacts or any available and not processed by the Polish author source information (comparing with already published material), thus becoming a kind of «co-author» of the Polish researcher. True, the accents on the positioning of this artist will then be somewhat shifted! And the reputation of the publisher too. Although everything would depend on the perspective of covering this figure, the depth of V. Voytovych's mastery of the source base of scientific research and the presence of his own concept of presenting this artist. Or, in another case, to try to prove the influence of ethnic Ukrainian roots on his creativity and positioning in the world (member of 24 art academies of the world), thereby confirming the cultural potential of Ukraine in the world space.

Both the first and second options are optimal, since the leading goal of implementing this idea is to popularize the creativity, in fact, of Oskar Sosnowski. Therefore, in this regard, in the author's opinion, since the last Polish version of the book is still missing in Ukraine, the version of V. Voytovych is interesting, since, given his patriotic orientation in positioning Ukrainian artists and an active local history (i.e., quite detailed) segment in organizing scientific research, the book is distinguished by this aspect. Moreover, its quality and depth of disclosure of the problem were confirmed in his review by the above-mentioned outstanding domestic researcher, Professor V. Ovsiychuk, whose scientific authority is also beyond doubt. However, for the reader, it seems that it is not of fundamental importance who has researched the work of O. Sosnovsky more or less. The main thing in this process is that the information space has been enriched with several sources at once, which see this figure differently (art critic and local historian).

Flipping through the pages of his books, one stops at the thought that the author probably has a universal methodology of creative work, because he quickly prepared and published a powerful exploration of all the features of not only a scientific and journalistic thorough publication, but also of printing practice (which is worth the many visual artifacts placed and commented on its pages, not to mention his own illustrations of the text in others, the preparation of which should include understanding the idea of creating a book, the role of the visual series in the commentary on its verbal text, etc.). However, having printed the book, that is, having carried out extremely extensive technical work (after all, he brings the manuscript of the book to the layout, from which the replication is carried out), Valeriy leaves this issue and plunges into a completely different world, that is, he returns to the methodological aspects of providing the educational space of the network of higher education institutions on mythology, which also requires knowledge of all the parameters of research (scientific and pedagogical) search that were discussed above. At least, this is confirmed by the publication of another textbook "Ukrainian Mythology" [6]. Its circulation

(300 copies) by current standards is quite sufficient to position itself as a specialist capable of providing appropriate recommendations to all those studying in the humanitarian specialties of higher education institutions that include this discipline, while not being particularly concerned with the educational parameters of the organizational and methodological sphere (the number of hours/credits per course, which specialties or educational programs will study it, how it will be coordinated with the curriculum or information base of the specialty, etc. And these are also important segments of professionalism, with which Valeriy is probably not completely familiar, not having such experience in recent years. And "mythology" and "mythological studies" are also not quite the same things), which should affect both the effectiveness of the publication's content and its role in the organizational and methodological support of the educational process in higher education institutions, etc.

The so-called All-Ukrainian marathon "The Starry Path of Valery Voytovych" dedicated to Oskar Sosnovsky will take place in 2017-2019, during which 32 paintings (canvas, oil) and 18 of his books will be exhibited (now, as of the end of 2024, there will be 20 of them) [14]. These presentations were held in various institutions of the region: departments of culture and tourism of district state administrations (Varash, Volodymyrets), historical and ethnographic, local history and art museums (Sarny, Kostopil, Kremenets, Pochaiv), the National Cultural and Art Museum of Dubna (Palace of Lubomirsky), Houses of Culture (Zorya village), etc., which had some publicity and in a certain way influenced even the state of cultural services for the local population and, partly, as Valery himself claims [16], the sale of these publications.

As a result, V. Voytovych was accepted into the regional organization of the National Union of Artists of Ukraine (2018) (In the author's opinion, a little late, considering that he has been engaged in visual arts for over 30 years!). And this is also another problem of the functioning of creative Unions. After all, it is not so difficult to track the achievements of local specialists! At the same time, the Rivne City Society "Prosvita" nominated him for the city literary prize named after U. Samchuk. And although the fact of assessing the result is always pleasant in itself, as a recognition of certain achievements, in this case it is not commensurate with the existing result of the efforts expended. And this segment also actualizes the development of appropriate criteria for assessing the organizational and cultural activities of regional applicants: artists, managers-organizers of cultural space, etc. by regional branches of national creative Unions, because these people, in fact, on a volunteer basis, change the perception of the potential of regional local history as an important component of scientific and research practice. However, let us continue the analysis of Valeriy Voytovych's publishing achievements. Having carried out a fairly diverse exhibition work in the region, he continues to develop the series «Great Volyn. Princes of the Cities of Rivne Region», stimulating university historians to join the general process of researching the regional segment. And in 2019, a new book «Ukrainian Polissya. Zarichne Region: History and Culture" [7], prepared according to the above thematic model, which in 2020 was recognized as the "Book of the Year 2020" in the "Ukrainian WEST" rating in the "Business Card" nomination (Kyiv).

And this is another reason for the formation of an appropriate fund of regional (information, ethnographic or art historical) sources, their further critical understanding and popularization. Flipping through the pages of his books, one stops at the thought that the author probably has a universal methodology of creative work, because he quickly prepared and published a powerful exploration of all the features of not only a scientific and journalistic thorough publication, but also of printing practice (which is worth the many visual artifacts placed and commented on its pages, not to mention his own illustrations of the text in others, the preparation of which should include understanding the idea of creating a book, the role of the visual series in the commentary on its verbal text, etc.). However, having printed the book, that is, having carried out extremely extensive technical work (after all, he brings the manuscript of the book to the layout, from which the replication is carried out), Valeriy leaves this issue and plunges into a completely different world, that is, he returns to the methodological aspects of providing the educational space of the network of higher education institutions on mythology, which also requires knowledge of all the parameters of research (scientific and pedagogical) search that were discussed above. At least, this is confirmed by the publication of another textbook "Ukrainian Mythology" [6]. Its circulation (300 copies) by

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However, regarding the appearance of this book, one can only wonder how, in such a short period of time (from the time of the completion of the publication of one issue and the transition to an almost polar opposite), Valery was able to form the very idea of further scientific research, find and comprehend the historiographic, iconographic and source, documentary basis of the study, not to mention its (the book's) printing execution (finishing), which also deserves approval.

So the last two editions (on Oskar Sosnovsky and the aforementioned) present the research search of V. Voytovych as an art historian, who is trying to explore and popularize new horizons of domestic culture, introducing into scientific circulation a lot of almost unique information, the content of which once again stimulates a review of the potential of the cultural and artistic heritage of artists who themselves were realized mainly outside of Ukraine. Therefore, the publishing project under the conditional title "Ukrainian Artists in a Foreign Cultural Environment", which the author of this material proposes to him, and which he (V. Voytovych) is currently developing, is also timely! And only a critical understanding of his achievements will help expand the potential of domestic culture and provide an assessment of local researchers and historians. In addition, V. Voytovych has

several other notable implemented publishing projects: "Lelya-Spring" (2008), "Kupalo" (2009), "Ivanta-Marya" (2012), "Dragon Spirit in Ukrainian Mythology" (704 p.: ill., 2013), "How My Grandfather Was Little. Fairy Tales" (148 p., 2017), "Starry Sky of Ukraine" (280 p. ill., 2017), etc., which also, according to the author's own information [14], were published in the above-mentioned publishing houses and have prospects for continuation, based on their past circulation and deepening of their development. At least, the material for them continues to accumulate, based on the principles of scientific research already formed in him. And according to the latest information (summer 2025) [14] provided by him to the author, 7 more manuscripts were transferred by Valery and accepted for publication by the regional publishing house "Navchalna kniga – Bohdan" (Ternopil).

Among his latest original projects is the four-volume Catalogue of his own artistic art samples (imagery) (2025), which he also edited, and which is currently being prepared for publication [25] – a somewhat unique publication, the content of which reveals many original segments in his work, starting from the first attempts at a regional personalized presentation and ending with the artistic illustration of a number of his own books. This is a specific history of his artistic thought. On the basis of such a publication, one can try to carry out an art historical analysis of his creative work, having historical specifics, as well as identify certain cultural aspects in the principles of approaches to their preparation. Based on their content, it will be possible to carry out many more research steps, including in establishing the role of V. Voytovych in the region as an artist. In other words, the regional book market is gradually and actively replenished with a variety of book products of ethnographic, educational, and cultural and artistic directions. And in this regard, regional book publishing and book distribution clearly exceeds and changes the rather «sad» indicators of the statistics of Ukrainian book printing in the country, at least in its quantitative version. And regional printing in the era of Ukraine's state independence has truly become a new page in the positioning of the cultural region. It remains only to support it organizationally and financially, critically comprehend it, bringing it closer to the necessary standards of positioning, and it will demonstrate new achievements.

Concluding the review of V. Voytovych's organizational and cultural, including publishing, activities, I would like to focus on rhetorical questions: is it the lack of experience (or misunderstanding of its importance) in publishing the acquired information in the form of regular publications in scientific periodicals and journalism, and therefore - constant participation in scientific conferences, round tables, that is, professional polemics, in which not only relevant competencies are acquired, but also the horizons of scientific research are expanded, a certain algorithm is developed to identify the most successful research tools and, as a result, the image of a specialist-researcher of a specific issue is formed, as well as - his own positioning in scientific discourse, and on the other hand, perhaps, a certain ambition and stereotypes, including in the attitude towards this environment, which are difficult to change in adulthood, do not allow this author to properly present everything that has been developed over many years, thus expanding and deepening the information and cultural the space of the region or Ukraine as a whole. Moreover, the regional environment, for which these works are supposedly being prepared, is largely unfamiliar with these achievements. That is, it did not become a stimulus for further scientific research, and most importantly, a "consumer" of the publication of the result.

Although recently the situation has changed, at least, it has shifted and V. Voytovych becomes a participant in separate meetings in different cities of Ukraine, popularizing his own achievements and prospects and filling himself with new organizational and critical experience. But it is quite difficult to do this alone due to a number of well-known reasons, including organizational and financial ones. At the same time, taking into account the problematic experience of the previous «publishing» practice (when his own works, immediately formed in the form of encyclopedias or monographs, were prepared, typed and published by the author himself, presenting them for consideration to a small circle of people who were at least able to assess the essence and quality of a particular work, but for the most part those who could in no way influence their further advancement in the scientific or at least educational environment), Valeriy has now developed into a notable local historian-art historian (considering the quantity and diversity of what was published), capable of independently conducting scientific research and presenting its results. After all, his research

in recent years has taken a notable place in regional art history and has become a subject of discussion among specialists, as evidenced by another proposal to include five more of his original publishing projects in the thematic plan of the Ternopil publishing house "Navchalna kniga – Bohdan" (September-December 2024), with a circulation of 3 thousand copies each; in December 2024, a proposal was received to place one of them in a Kyiv publishing house [14].

Conclusions. Summing up or completing the outlines of the above collage of organizational, cultural and, most importantly, publishing activities of local historians, and V. Voytovych in particular, published even by the author (and there are many identical publications with a somewhat smaller volume on the Internet), and especially its effectiveness, one is once again convinced that it is difficult for any enthusiast today (although it has probably always been so) to occupy a high position in the presentation of his own scientific result if he (the author) has not previously mastered the organizational and methodological parameters of this matter and does not have sufficient experience in publishing previous results, at least in professional periodicals, which in this case act as an effective school for acquiring professional experience in the variety of his manifestations and forming the author's recognition by the community, and the scientific community in particular [19]. Since the scientific sphere has quite clear dimensions (requirements, standardization) of this presentation, that is, the publication of the author's material. And without fulfilling these, often purely technical requirements, it is quite difficult not only to occupy a prominent position in the existing spiritual hierarchy, since scientific texts are becoming more and more unified, but also to have the opportunity to familiarize the scientific community with them.

This is now required by scientometrics. Therefore, scientific creativity should be concentrated, first of all, in (or around) the network of university education, scientific research institutions or, at the very least, prominent scientific societies, the experience of organizational activity of which in Ukraine also has a bright and productive history, which would take on such an advisory function in working with such individuals, acting as their kind of advisors and main popularizers. Otherwise, these efforts will only cause misunderstandings on both sides - the author and the publisher or editor of the scientific periodical, who are responsible for publishing the text in the information network.

Therefore, this once again actualizes the idea that regional local historians, who, due to various, including organizational or socio-psychological circumstances, have not established stable organizational and creative contacts, at least with the university education network, as the main or potential customer of professional literature - students and scientific and pedagogical workers, and have not fully mastered the organizational and methodological component of this presentation and are trying to conduct and present their own creative (scientific) achievements on their own, need an appropriate organizational center that would take on this advisory function, since the level of not only professional, but also general (current) spiritual culture of the population is objectively growing, and therefore requires a new quality of cooperation of all persons interested in this process.

And the formation or revival of interest in books also needs to be addressed, because the bookshelves of regional stores, now filled mainly with valuable modern book products, continue to remain a kind of «exhibition» collection of them, little needed by today's youth, who have pushed such a segment of spiritual culture as reading far back in their own spiritual priorities, preferring spectacular forms with minimal verbal commentary.

And the appearance of a number of audiovisual versions of books, the preparation process of which is involved in another regional leader (R. Aleksiyuk, discussed in this book), has so far been of little effect. And for the older generation, modern books are almost inaccessible due to their price, due to their small circulation and the lack of proper popularization measures.

On the other hand, the broad involvement of regional local historians in scientific research will help the scientific field in these locations to form and deepen more effectively, as it will constantly saturate it with new issues or a different perspective of its vision, which will also influence the change in Ukrainian cultural paradigms. This idea is also interesting because, given the low salaries in the higher education system, its significant formalization and involvement, a considerable number of diversely gifted individuals leave the institutions, limiting those who remain in new information.

In other words, the intellectual leader is gradually leaving the network. Therefore, local historians, working exclusively on interest, act as a kind of generators of new ideas, the development of which changes the cultural outlines of the region, and can also serve as a significant gap for them (ideas) to provide the education network. And their works, in which the graphic segment dominates or, more broadly, the visual series, providing a specific perspective of the author's vision of this issue, will be useful in studying the artistic practices of these individuals, will help in better perception of the text. While their performances in student or school audiences can stimulate interest in reading, and most importantly - a change in attitude towards their small homeland, as an important component of the formation of patriotism and historical memory and national identity. Concluding the review of his publishing and exhibition practice and reflections on the reasons for the intensity of creative work, I hope that the multi-directional artistic and organizational and cultural, including publishing activities of Valery Voytovych will eventually become the subject of professional analysis and will take its rightful place in cultural regionalism.

Примітки:

1. 2.09.2019 року з нагоди 30-річчя від дня заснування цієї організації (НРУ) В. Войтович нагороджений Національним Прапором України.

2. Всю інформацію стосовно накладу друкованих книг, назв видавництв, номінацій видань тощо Валерія Войтовича взято автором з його інформаційної довідки [16], численних бесід, проведених із ним, а також безпосередніх переглядів його книг та картин. *Приватний архів автора.*

3. Ця розвідка підготовлена за участі В. Виткалова, в якій останньому належить проведення аналізу історіографічної бази пошуку, розробка концепції та загальне редагування.

4. У регіональних друкарнях у переважній більшості випадків лише тиражують авторський текст (макет матеріалу), не втручаючись у його зміст через брак професійних редакторів та підвищення вартості видання.

5. У різний час обсяг виділених коштів на друк праць місцевих авторів, природно, був іншим.

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BETWEEN SCIENCE AND ART: PARADOXES OF SELF-IDENTIFICATION AND THE CREATIVE PATH OF VALERII VOITOVYCH

The relevance of the study is determined by the examination of the socio-cultural and research activities of Valerii Voitovych, a prominent regional artist and public figure within the regional cultural space.

The study focuses on his achievements in the fields of local history (kraieznavstvo), mythology, and artistic creativity. It emphasizes the versatility of this individual's talents and the challenges associated with his self-actualization in various spheres, particularly in science and publishing.

The methodology of the research is based on a set of methods used to reconstruct the main stages of the author's creative path.

These include the method of historical reconstruction, content analysis of modern periodicals, and the biographical method, which allowed for the restoration of V. Voitovych's creative biography and the organizational principles of his scientific inquiry.

The scientific novelty of the study lies in expanding the understanding of the regional cultural space by introducing new information about well-known regional figures into scientific discourse, whose organizational, cultural, and artistic activities significantly impact the existing potential of cultural heritage.

The study also highlights the importance of creating a regional organizational and methodological center to address the professional development of such individuals, assist in the realization of their creative projects, guide their research activities, and provide advisory support for the publication and promotion of their results.

The general state of regional local history is also revealed. The practical significance of the study is defined by the possibility of using critically analyzed material in further research practice and within the system of advanced training for cultural workers. This information will also be useful for higher education students of various qualification levels. However, the most vital conclusion is that if a number of V. Voitovych's positions are confirmed by specialists in specific fields, this information could significantly change the perception of our historical past.

Key words: Valerii Voitovych, regional local history, scientific search, cultural studies, art history, publishing sphere, communication, artistic creativity, effectiveness, problematic range.

Chapter VI. INSTITUTIONALIZATION OF FOLK TRADITION: METHODOLOGICAL CENTER AS A CENTER OF CULTURAL MEMORY

6.1. FEODOSIY VASECHKO: PROFESSIONAL TRAJECTORIES IN THE CONTEXT OF THE EVOLUTION OF REGIONAL CULTURAL INSTITUTIONS

The main parameters of the organizational, cultural and artistic activities of the director (since 2015 his deputy) of the Regional Center of Folk Art «Rivne OCNT» of the ROR Feodosiy Vasechko are analyzed. The effectiveness of the institution's activities over the past 10 years is compared. Social transformations in the organizational and methodological practice of the Center are emphasized; the importance of changes in the industry and the forms of influence on them by the employees of the aforementioned Center is emphasized; attention is focused on the evolution of the value chain and employees of the institution under the influence of social challenges, and their own parameters of attitude to the life of its specialists. It is assumed that only by radically reformatting its own practical orientation of organizational activity will the aforementioned institution be needed by the industry and change the situation in it for the better.

Key words: Feodosiy Vasechko, Regional Center of Folk Art, organizational and methodological practice, cultural region, transformation, branch of culture, problem series.

Relevance of the problem. The regional cultural space currently represents a powerful potential for initiatives, the implementation of which can significantly change the socio-cultural situation not only in a specific location, but also in the country, influence patriotic feelings, and renew attitudes towards many things that surround a person, since the activation of social activity at the local level in the field of free time, that is, that cultural gap and activity that a person chooses voluntarily, according to his own preference, gives reason to hope that the result will be better.

The subject of research interest in this case is the organizational and methodological structure of the Rivne region - the Regional Center of Folk Art of the regional council. And its object is its deputy director; while the purpose of the study is the evolution of the leading forms of its (the Center's) activity through the prism of the organizational, methodological and creative work of one of its leaders - Feodosiy Vasechko. The methodology of scientific research is based on the use of a number of methods of scientific knowledge, among which the most relevant is biographical, which makes it possible to identify the main parameters of the cultural environment and clarify its role in the further organizational, cultural and applied activities of Feodosii Vasechko, as well as methods of content analysis, historical reconstruction, and culturological, with the help of which it became possible to recreate the main directions of his organizational, methodological and creative activities. Considering that similar structures exist in each region of the country, having identical functions, consideration of the activities of the Rivne Center will make it possible to clarify and predict the trends of its development, which may be characteristic of the entire network of the country. Therefore, on the basis of the collected and critically analyzed material, an attempt was made to identify the essence of the organizational and cultural activities of the methodological structures of the region, relying on one territorial unit - Rivne region (since the principles of organizing their activities in Ukraine are almost identical, and the differences consist, as a rule, in the names and individual specific accents associated with the peculiarities of organizing the regional cultural environment, determined by the mentality of the local population, the professionalism of the existing managers of methodological services, who actively support the long-standing traditions formed there, or form new ones), taking as a basis the characteristics of this activity, revealed through the prism of the activities of one of the representatives of the management apparatus of the Regional Council's «Rivne Regional Center of Folk Art» - Feodosiy Vasechko (1999-2015 - director, from 2015 to

the present - deputy director of the Center. The information base of this investigation is quite diverse and has at least two directions. The first one includes regulatory and administrative documentation, the basis of which is the legislative component embodied in the Law of Ukraine on Culture in its various editions and amendments, which also deal with the state cultural policy and according to the main parameters of which the organizational and methodological activities of the Center are carried out. In this regard, we will recall the new models of cultural institutions approved by the relevant Ministry (Cultural and Information Center, Cultural and Sports Complex, Cultural and Educational Complex), which are based on the Cultural and Leisure Complexes created in the Rivne region back in 2003 as an experiment and with the participation of the then director of the Center F. Vasechko [17, p. 9]. It was then that the original local program "Small Cities – Big Impressions" was launched in the Rivne region at the initiative of the Department of Culture and Tourism and the Central Center for Cultural and Technical Education as a component of the all-Ukrainian spiritual segment.

This series includes a number of regulatory documents, in particular, the Regulations on the Rivne Regional Center of Folk Art of the Regional Council [21], which formulates the main directions of the organizational and cultural activities of the institution and, accordingly, its head; the Regulations on the Council of Heads of Regional Centers of Folk Art of Ukraine, which outlines the main directions of the activities of this public structure and its possible forms of influence on the network of subordinate institutions and, accordingly, the cultural situation in the country, the head of which was F. Vasechko for over 15 years. We can also add to this various local regulatory documents that appear during the existence of the Center, which also deepen or expand the relevant thematic component of its activities, based on current issues of industry development. These are also materials of the current archive of the Center, where relevant information about its daily activities is concentrated. It is distinguished by its variegation, diversity and, to a certain extent, situationality, as is the entire system of organizational and cultural activities of this institution and the industry as a whole; as well as annual reports, which were prepared on the basis of similar results of subordinate cultural institutions of the region and were previously (until 1997) sent to the Republican Center of Folk Art (Kyiv), and later (until 2022) - the Department of Culture andTourism of the Regional State Administration, on the basis of which various reporting materials were prepared, including certificates for the Head of the Regional State Administration and other materials necessary in a specific situation. They give a general idea of the potential, directions, and problem range of this structure in modern socio-cultural practice and, accordingly, form a creative portrait of its management apparatus. The second component of the information base of this intelligence aims to identify the role of the institution in the socio-cultural space of the region. It also includes many sources, including reviews of the activities of the Center for Cultural and Artistic Culture, posted on social networks [7], publications in the media [8, 9, 15], its final and anniversary reports, which focus on material about the variety of forms of influence on the industry, the role of the Center in the system of cultural services for the local population, etc. In this regard, we note the following. Considering the fact that graduates of the Department of Event Industries, Cultural Studies and Museology, which the author has the honor to represent, work in the industry, including directly at the Center itself, the aforementioned structure has concluded a cooperation agreement, according to which the Center provides opportunities for higher education applicants to undergo industrial practice at the Center and its subordinate cultural institutions, advising them on obtaining a future specialty and providing characteristics of the current needs of the industry, and its employees to participate as stakeholders in the life of the department, advising and accordingly adjusting curricula or educational and professional training programs for specialists, and participating in discussing current issues of improving the educational space.

While the scientific and pedagogical staff of the department and the author of this intelligence in particular, should popularize the activities of the institution in various forms, be involved, if necessary, in the organizational work of the Center, including in the form of developing relevant documentation, editing and organizing scientific or scientific and methodological products of its employees or preparing joint publications, having a mutual interest in this. Therefore, the relevant information block on this subject is provided in the List of used literature [8-16]. In more detail, similar publications of the author (as a form of

his fulfillment of his part of the concluded agreement) can be found in the appendices to his works, which are referenced in the text of this intelligence. This includes, in particular, his journalistic articles, included in the link [7; pp. 706-715] and his biobibliographic index [7, p. 682-750], which provides a list of all publications on the issues of the functioning of the regional cultural space, and a book devoted to the consideration, in particular, of the role of the Rivne State Institute of Culture and the department in the system of this space throughout its existence and the institute (humanities university) in general. This is also confirmed by social networks. The purpose of the scientific search is to consider the essence of the organizational and cultural activities of the methodological structures of the region in the field of culture through the prism of F. Vasechko's professional practice.

The objectives of the study: to consider the main stages of the organizational and creative activities of F. Vasechko as head of the Department of Folklore and Folk Choir Singing of the Rivne State Institute of Culture and head ((1995-2015) or deputy (since 2015) director of the Cultural Complex «Rivne Regional Center of Folk Art» of the RUR; - to identify the most notable achievements of F. Vasechko in various positions in the field of culture (in particular, the Chairman of the Council of Heads of Regional Centers of Folk Art of Ukraine); - to clarify, using the example of the organizational and cultural activities of F. Vasechko, problematic issues in the field of culture.

Presentation of the main material of the study. So, Feodosii Vasechko was born on May 4, 1953 in the village of Zabolotenki, Mlynivskyi district, Rivne region, in the family of a priest (candidate of theology), where mental values were respected, and education and community work remained an inherently important segment of the creative and organizational and cultural self-realization of the family. He studied at secondary school No. 1 in Lutsk, a music school (1963-1967), the Lutsk State Music School (1967-1971) and the Kharkiv State Institute of Arts (now - KHNUM) named after I. Kotlyarevsky (1971-1976) with a degree in «Choral Conducting».

He began his professional career in 1972, as a second-year student at the institute, as the head of the choir of the 8th State Bearing Plant (Kharkiv), and since 1974 he has been performing the duties of the choirmaster of the Honored Choir Chapel of the Palace of Culture of the Kharkiv Tractor Plant. After completing his studies at the KhDIM, he was sent to the Rivne Cultural and Educational Faculty of the Kyiv State Institute of Culture (later, in 1979 r.) – Rivne State Institute of Culture), where he worked for 23 years, went from a teacher to the head of the department of choral conducting, associate professor [25].

He was one of those who stood at the origins of folk choral performance in the system of higher educational institutions of the Rivne region (together with I. Korsyuk, M. Kaganov, N. Suprun-Yaremko, B. Yaremko, V. Pavlyuk, O. Bezsalov, M. Fengler, B. Derevyanko, M. Dovhanych and others), laid the foundations for the development of relevant educational and methodological documentation and a new specialty "Folk Song Choral Performance". And so, as a result, there are many professionals who currently work in Volyn Polissya as artistic directors, choral genre methodologists, directors of choral groups, teachers of music or art schools, higher education institutions of various accreditation levels, professional art groups, etc., who owe their own creative development to him. Success in the pedagogical field was facilitated by the search and use of original approaches in teaching students, where scientific, scientific-methodical, practical and creative (artistic) activities were closely combined. Taking as a basis the professional experience of the vast majority of music schools of the previous era, where senior students, in addition to a year of practice at the State Music School, also had a year of practice in their future specialty, that is, they purposefully worked outside the educational process at a higher (secondary) education institution, constantly refining and deepening their own professional competencies, similar factors were introduced by him into the practice of working with young people outside the institute.

One of such principles in the training of future choirmasters was the combination of theory and practice, namely the use of the Rivne Agricultural Technical School as a base for practical "training in real conditions". Today, this is reminiscent of modern branches of departments, also established in the previous era, where higher education students, under the guidance of a teacher, practice a multitude of technological techniques that will later be needed in their future professional

activities. In other words, grounding the consideration of this issue to a specific object, each student of the department, within the framework of the concluded cooperation agreements, had to prepare an artistic program (up to 40 minutes) with one of the academic groups of the technical school during the academic year to participate in the Festival, the place of organization of which was the educational institution (this was how educational activities for the artistic director of the House of Culture were planned in the future), which was announced in the technical school, and the technical school, as an incentive, organized free educational trips-excursions around Ukraine for the heads of practice [25]. Let me remind you that a similar system of acquiring practical skills in the previous era was actively used in the Odessa State Conservatory named after A. Nezhdanova, the Uman Music School named after P. Demutsky, etc. and gave a high practical result [7].

For some time (until 1992), together with the rectorate of the Institute of Culture, A. Lytvynchuk developed the idea of opening a specialization on the basis of the department «Regent of the Church Choir» within the framework of the basic specialty for cultural institutes «Folk Artistic Creativity», which aroused high creative interest in applicants and its goal was to prepare a specialist for a school, club, church. The idea itself is not new. After all, this is how S. Lyudkevych [5] organized the activities of the branches of the Lviv Higher Music Institute named after M. Lysenko in his time in the absence of an extensive network of artistic education in the Western Ukrainian ethno-region, including Drohobych, Sambor, Kremenets, Dubna in the 20s-30s of the 20th century. However, unlike the musical and pedagogical principles implemented by S. Lyudkevych, the idea did not go further in the RDIK, since the country's higher education began to gradually become commercialized, and unprepared social structures (including the institute's leadership) could not find themselves in this space. Another reason for the failure to implement this idea, according to the author, was the lack of appropriate experience and repertoire among scientific and pedagogical workers, their ignorance of the order of church service due to the atheistic practice of the previous era, etc., and most importantly - the lack of an appropriate spiritual environment for such education and training. And even at the beginning of the period of Ukraine's state independence, all these issues (the interaction of the church with a higher education institution or school and the state) were not as simple as they seem today [6]. Although even now they also remain a place of discord due to a number of unresolved problems at the state level.

In addition, in the region, returning to further consideration of the issue, a network of theological education in its original form was rapidly formed after many years of prohibition. However, there the educational process was carried out by the local socially organized clergy, and the seminarians not only studied, but also lived at these monasteries, comprehensively forming themselves for the future theological sphere, which could not be done within the framework of the secular system of organizing the educational space. That is, the cultural environment in education determined many segments in the formation of a specialist and the complexity of the influence on it is a determining factor in the organization of the educational process [6]. In general, the current system of organizing the artistic component of theological education at various levels, including choirmasters (regents), could become a quality model for a network of art educational institutions. And even a cursory acquaintance with this system would remove many questions that are currently incomprehensible to specialists, in particular, such as «overload» of students (two couples a day in a higher education institution?!) or fear of the exam (!?). but on the contrary, it would increase the professional educational load on the applicant for this education, widely using its informal aspect.

After all, the constant presence of a young person in the system of spiritual coordinates of the church in these theological institutions forms not only a specialist-regent, but also a person who is deeply religious, that is, capable of continuing the implementation of theological guidelines through artistic means. And now this is actively implemented in the pedagogical practice of the National Music Academy of Ukraine named after P. Tchaikovsky, collaborating with singers of the Kyiv-Pechersk, Pochaiv, Svyatogorsk Lavras or other similar theological structures (monasteries of Ukraine), bypassing the ideological (interdenominational) and rather tense component, which (singers - author) plan to become regents, being already well acquainted with the basic principles of theology, being in the Church system and «picking up» at the Music Academy only professional skills in vocal and music-theoretical training. The same aspects of educational artistic practice have

been implemented for many years by the B. Grinchenko Metropolitan University in the system of training specialists in organ music with the educational and qualification level of "Master". And some graduates of the "Piano" specialty of the Lviv, Odessa or Kyiv national music academies or universities (Kharkiv), already having sufficient concert experience, acquire the necessary scientific (artistic) competencies within the framework of this educational degree there [10]. And a series of subsequent master classes with leading world experts in organ music help these graduates to deepen the qualifications thus acquired. It was according to a similar algorithm that training was organized at the Faculty of Philosophy, Theology and Cultural Studies in the specialty "Theology" at the Yu. Fedkovych Chernivtsi National University, going beyond the boundaries of artistic education. Returning to the above-mentioned issue, I would like to emphasize that for two years F. Vasechko successfully worked with the institute's folk choir and for the same amount of time as the head of the academic choral chapel of the RDIK, remembering the different principles of vocal training and pedagogy [19]. Therefore, his work as a choirmaster did not pass without a trace for these groups – after all, it was then that several original artistic programs from the works of Ukrainian and foreign composers were prepared and tested on stage, and some of them were performed for the first time in Rivne – the poem "Khustyna" by L. Revutsky and two parts from the "Requiem" – "Dies irea", Libera me" by G. Verdi [25].

The years of work at the institute were also marked by his own high creative achievements – 120 arrangements of folk songs and arrangements of works for choirs and vocal ensembles were made. Some of them were published in various methodological collections ("Rainbow". Kyiv: Mystetstvo, 1990. No. 1, 3, 4, 7), "Where the sycamore is by the road" (Rivne: Volynski oberegi, 1994; "The Valley of Fog Flows" Rivne: Volynski oberegi, 1999, etc.) and they also became the property of regional specialists. The last collection, I note by the way, included 14 of his arrangements of folk songs, 6 arrangements and 5 translations for various choirs [21], confirming the professionalism of musical expression, so necessary for specialists in the field. After all, centralized printing of sheet music in Ukraine has actually ceased since the mid-90s.

And now this practice is also quite difficult to organize due to the actual unprofitability of this printing, since small groups of students of professional education make it impossible to develop this activity in full. Therefore, the practice of mutual exchange of scores by teachers or conductors, as well as their own translations or arrangements (arrangements), remains relevant. In 1978-1995, F. Vasechko combined work at the Institute of Culture with directing the choir of the Rivne Tractor Unit Plant. By the way, it was in this way (in regional amateur art) that the creative and organizational and cultural formation of higher education specialists took place at that time, who were supposed to have an artistic collective outside the educational institution, testing out many of their own methods there and actively involving students in this process. And the not very popular discipline "Reading Choral (Orchestral) Scores" at the art departments of the institute became truly useful and necessary in the educational space for future specialists. And it was according to its main parameters that the teacher was ranked in the educational institution.

After all, within the framework of this discipline, he provided a real opportunity for the applicants for this education to try to perform transcriptions, arrangements, and processing for a specific artistic collective, which they already had in the senior years. And his (as well as the applicants') professionalism was fully realized in quite real rehearsals or concert stage practice [6].

So in this regard, there is currently no need to specifically seek out all new innovative forms of organizing the educational process; real practice always provides such opportunities. The main thing is to be able to see or feel it and professionally respond to its requests. Therefore, only the deepening and expansion of all possible forms of professional training in an educational institution in cooperation with a professional teacher (as well as their high-quality selection in higher education institutions) and the increase in classroom hours per specialty (since for the productive organization of independent work of higher education students they must have the skills of this work), is the main prerequisite for future employment, and therefore - the reputation of the specialty (Educational program) or educational institution throughout the vertical of this network and the professional well-being of the specialist later. The insignificant employment of students of this education in an educational institution, the impoverishment of the population contribute to the fact that young

people start working without actually mastering the alphabet of the educational process. Moreover, this work is carried out, as a rule, in the service sector (where the salary is noticeably higher), and therefore - in fact adds nothing to the professional segment of the formation of a young person. While the decline of the current network of amateur (amateur) creativity is fully correlated with the professional training of these graduates, which should ensure its sustainable development, their inability to respond to the significantly changed social needs of the population. After all, education should be ahead of the demands of society, actively shaping them in the direction it needs.

In other words, returning to the subject of our study, the results of extracurricular activities were implemented in specific forms. After all, it was then that the artistic collective, led by F. Vasechko, had successful performances not only at the concert venues of the city, region, and Ukraine, but also in Bulgaria, Romania, and Poland, which significantly expanded the boundaries of regional amateur art and the cultural experience of the members of this collective, shaping its further professional prospects. The choir is a multiple laureate of international, all-Union, and all-Ukrainian festivals and competitions. For its high level of performance, it was awarded the Honorary Diploma of the Verkhovna Rada of Ukraine (1990) [25].

It will not be superfluous to recall that artistic or any other cultural activity outside the boundaries of one's own self-organization (i.e., a specific profession) is extremely useful, since it not only forms many qualities necessary for a person, but also affects such identifying characteristics as patriotism, solidarity, mutual assistance, in a word, what characterizes society and its spiritual segment. And all this gives grounds for the statement that the free time of a modern person should also be as rich and organized as possible. And its forms or directions are the concern of new types of managers, whatever their name may be, based on the current Classifier of Professions. After all, one of the tasks of this intelligence is to demonstrate an algorithm of approach to the organization of educational space, which works in any situation or system.

Every type of human activity, embodied in the corresponding organizational structures, at certain stages of its development necessarily faces the problem of leadership, that is, the need to find and support an individual who is able to see the problems that a particular community is implementing and to offer the most optimal ways of its implementation. And in this regard, it is the leader who is the most attractive model of a manager, since he, unlike a full-time manager, acts situationally, that is, he better sees these ways and forms of their implementation, focusing exclusively on his own professional knowledge. A manager is one of the "tactical and technical" characteristics of such a person. However, even he, if this is a full-time position of the corresponding organizational structure, cannot always become a leader, since, naturally, he has a fairly limited number of algorithms for solving a particular problem that the structure is working on. Therefore, the sphere of free time is the most optimal gap in which or on the basis of which these leaders can be formed. After all, it is in the leisure sphere that individuals who choose their own creative activity based on interest are concentrated, that is, they are already immanently tuned to a high result, seeing the ways to achieve it. And all this brings to a different level the attitude towards the sphere of free time, or its component - cultural and leisure (or socio-cultural) practice, which currently has perhaps the largest number of segments for the formation of a new type of specialist, able to place an interest exclusively in the areas of their own professional self-organization, and later - to transfer this algorithm to their own sphere of professional activity.

Therefore, the current active curtailment of various forms of amateur or amateur artistic activity, that is, the elimination of the grounds for active cultural activity in the field of free time, is the result, first of all, of the weak professional training of the new «specialists», their inability to adequately respond to the demands of society, which, naturally, has a higher level of not only information needs, but also artistic needs, the lack of understanding by those responsible for this process of the essence of training a specialist in the musical (artistic) field (reducing the time for their training is detrimental), who cannot offer the same forms of cultural activity in the field of free time, and not a decline in the population's interest in artistic culture in various forms of its manifestation due to its informatization, that is, the availability of social networks. After all, despite the existing technical level of society, there will always be a need to do something yourself, and not just use a multitude of technical devices in the form of a computer or its more advanced

form - artificial intelligence. And joint artistic activity is an important segment of the socialization of the individual, the expansion of his horizons of knowledge of the world, which guarantees a departure from (or even the possibility of) asocial actions.

Therefore, today the origins of all (or almost all) spiritual problems should be sought only in the system of organizing education in school and the network of secondary specialized and higher art education, where deep professional competencies and a set of values of the future professional are formed, his ability to promptly respond to the spiritual needs (challenges) of the present. We are talking about educational programs, curricula and their methodological support, as well as competitive selection for positions and further stimulation of professional activity in all its possible forms, taking into account the European choice of the country. Therefore, professional colleges of culture are not a 2-3-year network of vocational and technical education in the former sense of the word, and they operate under completely different principles of organizing the educational space; where listening and discussing music under the guidance of a teacher, as well as the organization of a number of practical courses, subsequently tested in real pedagogical practice (DMSh, specialized secondary schools, art groups), cannot be mastered in just one academic semester, even due to the age of those who study. It has long been known and proven that the training of, for example, a concert musician of the «republican» level of self-realization is equal to the training time of a specialist in 40 specialties (professions)!

And the current ineffectiveness of the reform of the new Ukrainian school lies in the absence of a motivated concept of its development, ways of implementing step-by-step action in any discipline. And modern educational and methodological literature of an artistic direction, prepared, it would seem, taking into account all social challenges, is almost not effective, since it is composed of foreign methods, does not take into account the mental component and many other things. And this, in the opinion of the author, as a person involved in the expertise of such literature, is fully confirmed. After all, it is based on a "holy grail", a set of supposedly necessary competencies, however, mastering which is not possible in Ukrainian society, the main characteristic of which is aimed at economy. Saving on education is impossible in principle! Returning to the further disclosure of the chosen problem, it should be emphasized that from February 1999 to 2015, Feodosii Vasechko headed the municipal institution «Rivne Regional Center of Folk Art» of the regional council - a structure that is not very attractive and prestigious in the public consciousness of the population at the present time, however, one without the meticulous work of whose employees our life would be less bright and culturally diverse, at least in the conditions of a modern Ukrainian village. After all, the thematic filling of that small share of truly free time that remains there for a modern person is extremely important for everyone, and especially for young people who grow up in a country saturated with foreign film and video production, literature, etc. of mostly dubious quality and content and engulfed by the powerful action of the economic and globalization factor aimed at the total unification of the domestic cultural space, that is, the displacement from it of the national segment that is closest and most understandable to the average citizen. And the lack of funds for basic necessities due to low wages directs this person to search for additional earnings, using an already small portion of this free time.

Being familiar with F. Vasechko during a significant period of his stay in the Rivne region, sporadically observing his organizational and creative activities in his new position (deputy director), often communicating with him on professional issues, it comes to mind that this is exactly the area that has long been waiting for such a leader. After all, it was here that he not only achieved significant creative achievements, realizing himself in the cultural sphere, in confirmation of which it is only worth listing the following: he initiated a number of festivals known today in Ukraine, in particular, an international game event with a noticeable social issue, based on children's folklore called «The Bag Was Rolling...» named after V. Skurativsky (since 2002), later included in the catalog of World Folklore Festivals of the CIOFF system [14]. And the holding of the next (VI) (most original) such event in 2012 confirmed not only its importance in the cultural practice of the state and the Western Polesie ethnoregion in particular, but also significantly expanded the boundaries of communication of our children, helped them not only to get to know the mentality and culture of representatives of other countries, to see in it a lot

of common and attractive things for further study and imitation, but also to affirm their own self-awareness, in the idea that Ukraine is a country with powerful creative potential, where the customs of their ancestors are honored, folk culture embodied in numerous customs and rituals, that is, a specific festive and ritual calendar, where traditional practices of artistic blacksmithing or wickerwork, artistic embroidery as well as beadwork, many half-forgotten artistic practices are not only preserved in the museum collections of Sarny, Dubrovytsia, Ostroh, Radyvylov or Dubno, but are also actively used in modern life; where real cultural rarities of the level of "Polish haze", black-smoked ceramics, folk dialect, regional cuisine still function, not to mention the unique festive and ritual complex in general, implemented in a number of events of the level of "Art of a Village", where archaic customs and rituals coexist quite comfortably, for example, "Drive the Bush" [15], first mentioned in the chronicle "The Tale of Igor's Campaign" and modern jazz music, where festivals based on local folklore ("Carol", "Epiphany") are perhaps the most favorite forms of creativity and where our playgrounds and generally places of mass recreation of the population, through the efforts of local masters of decorative and applied arts (especially in the countryside), have been transformed into truly unique locations for demonstrating Ukrainian potential folk toy traditions and artistic decoration of a person's place on earth [7, p. 706-715]. While old Europe is rapidly losing interest in its folk culture and in it it, this culture, is increasingly identified with a long-outdated phenomenon, that is, an anachronism, which although it is necessary to remember, but only as its own local history. And all possible forms of the so-advertised artificial intelligence, as an active assistant to man, already pose a real threat to the existence of humanity. This event, returning to further analysis of the issue, contributed to the development and deepening of «cultural diplomacy», because it noticeably brought children from different countries closer together during participation in joint events, gave them the opportunity to gain deep knowledge about the mental segment of the host party in a relaxed, playful (i.e., the most memorable) form. And it was collective creativity, based on a foreign cultural element, that led to the realization of the importance of intercultural communication, removed unnecessary reservations regarding the attitude towards the Other. And in this regard, the festival, without a doubt, had a significant ideological dimension, contributing to national and cultural self-identification and the expansion of Ukraine's influence on the European cultural space, as a direction of its cultural policy.

To this series can be added the International Wind Music Festival «The Copper of the Orchestras Rings...», which to a large extent revived interest in instrumental (wind) performance. Moreover, the Smyzky brass band (Dubnivskyi district) under the leadership of the Haidaychuk family [14, pp. 178-185], as well as the Lubomirsky brass band (Rivne district) under the leadership of M. Vakulin, which later became municipal, convinced the public and local authorities to support the existing network of DMSH in various versions of its names, stimulated the expansion of the contingent of students, repertoire, etc. Moreover, the vast majority of graduates of rural schools who were participants of these orchestras now enter prestigious Ukrainian «power higher education institutions» without any special problems: the Tax Service Academy, the SBU Academy, the Border Troops Academy, the P. Sahaidachny Institute of Ground Forces, the Lviv Polytechnic National University, the Ukrainian State University named after M. Dragomanov, or the Metropolitan University named after B. Grinchenko [6], [14], once again demonstrating a high correlation between artistic creativity and exact sciences or the humanitarian sphere in general.

Similar forms were actively introduced into the practice of organizing free time and adults in Zhytomyr, where the municipal choir «Oreya» under the leadership of the Honored Artist of Ukraine, O. Vatsek created wonders in choral performance, surpassing all national choral structures of Ukraine in the interpretation of the work, purity of intonation, almost unknown in Ukraine modern repertoire of the new generation of European composers, based on appropriate technological equipment and many other segments that appeared in choral performance after the 19th century, confidently occupying the prize-winning place in international choral competitions with the participation of artistic groups from leading countries of the world, in particular Korea, China or Germany [11]. Although everything was fine with the organization of new, non-typical (traditional) forms of leisure for children in this city (Zhytomyr). And the aforementioned location was confidently recognized as an organizational and artistic leader thanks to the family pedagogical duo of the Guzun family, who turned free

time, saturated through the prism of creativity of the municipal children's center «Sonechko» into a unique cultural phenomenon, capable of competing in any indicators with the best state structures of extracurricular art education, confirming once again that the sphere of free time in the regions of the country is a spiritual Klondike! So the modern era, which has stimulated broad intercultural communication and the emergence of new types of leaders, is turning Ukraine, and especially its regions, into a spiritual Klondike of initiatives. And in this regard, for example, the Mykolaiv Specialized Lyceum «Academy of Children's Creativity» (A. Matveeva), which operates a professional college for the training of junior bachelors in the specialty «Theatre Directing» or «Drama Theater Actor», as well as the Rivne PDM (I. Pervushevska) - these are truly new types of out-of-school education institutions, the formation of which took place on the new ideological and cultural basis of the era of Ukraine's state independence [14, pp. 254-262]. They are perhaps the best examples of a truly new Ukrainian school, in which the artistic component dominates. And could these structures be taken as the basis for the formation of a new model of a Ukrainian school?!

In the current conditions, this idea (of an author's school) is actively promoted into the public consciousness by a group of Ukrainian innovative teachers led by the aforementioned A. Matveeva, who constantly organizes creative meetings in the regions of Ukraine, and recently in Bulgaria, for the purpose of exchanging and inheriting creative experience of working with children, grounded in the artistic component, firmly believing that the artistic component in secondary schools can become an alternative to the child's inactivity and passivity, and therefore an important stimulus for further spiritual growth. And the author of this material, as an active participant in the aforementioned summer Academies of pedagogical creativity and a member of the festival jury for 10 years, fully confirms this. And there is no shortage of similar children's festivals in Ukraine today. As confirmation, one can also mention a number of recent children's festivals in Truskavets («UKR WEST ART FEST») [28].

Among the achievements that Feodosiy Vasechko can also record in his professional assets are the All-Ukrainian Cossack Song Competition Festival "Rise, Cossack Glory, Light the Banners!" and the Yevhen Kukharets Regional Choral Festival "Song, My Destiny", which has been organized in the region since 2003. And their regular holding not only focuses attention on the issues of preserving and honoring the memory of our famous compatriots, but also significantly stimulates interest in folk song creativity as a phenomenon of modern art, and especially - the most typical form of spending free time in Western Polissya. All this undoubtedly affects the formation of historical consciousness and political culture of the countrymen, as almost forgotten components of the high spirituality of post-Soviet man. These organizational segments have significantly stimulated the revival of interest in folk art, activated the memorial factor, and caused the revival of typical forms of life of the Ukrainian community (this is, in particular, Western Polissya). And therefore they have remained in the active "repertoire" of the organizational segment of regional culture.

Recently, the Center's employees have begun to communicate more often with colleagues from similar institutions in Ukraine, have had the opportunity to review numerous methodological materials prepared in different parts of the republic, and therefore – to borrow something for themselves, changing the principles of their own organizational activities. However, there is no noticeable initiative aimed at structural changes in the institution yet. And this remains the main obstacle in the further practical activities of the Center.

And many other cultural and artistic events that have already become the hallmark of the Rivne region ("Creative Harvest", "…And the House is Rich in Creativity", "Museums of a Single Village", "Green Kupalo Fell into Summer", etc., or regional stages of the All-Ukrainian Festivals of Creativity of People with Disabilities "Colors of Life", All-Ukrainian Student Creativity Competitions on the Occasion of Shevchenko Days in the nominations "Fine Arts", "Decorative and Applied Arts", etc.), are held in the Rivne region through organizational and methodological efforts and his, as it is customary to say today, teams of like-minded people [19]. I would like to remind you that a significant part of the active segment of these festival events has now been curtailed due to COVID-2019 and the war. However, it should be remembered that

Ukraine has changed the vector of its own political system and clearly defined its own political course for European integration for almost 40 years. However, in the sphere of free time and many other areas of its cultural, and especially regional, policy, exclusively public initiative continues to dominate, which cannot continue to be effective, given the significant impoverishment of the population, its tense socio-psychological state, and most importantly, a fundamental change in its value system and, fortunately, broad intercultural communication, which becomes the basis for the curtailment of a number of well-known forms or areas of regional cultural creativity and activity in general. After all, the professionalization (including the strengthening of its material, technical and information base) of all forms of cultural activity, as well as its stimulation, cannot occur exclusively on public initiative during the active introduction of market relations into all spheres of public life. Returning to further consideration of the issue, it should be emphasized that it was under his (F. Vasechko) leadership that information-rich, multi-profile interregional seminars-workshops for directors of district and city club-type institutions and other specialists, including artistic directors of collectives, held only in recent years in Lviv, Lutsk, Zhytomyr and other cities and districts of the region (where Rivne artistic directors or managers of the district level of the industry had the opportunity to familiarize themselves not only with the experience of the best collectives of other regions, but also to visit famous institutions of culture and art, take part in a wide-ranging excursion work of Ukraine, and thus significantly increase their overall spiritual level); master classes on individual, most problematic issues of the functioning of choral and instrumental performance, choreography, organized by well-known experts in amateur art in the republic, as well as Round Tables held jointly with employees of the Rivne Faculty of the National Academy of Managers of Culture and Arts (Kyiv), unfortunately closed in 2021 due to the lack of long-term control over its activities, leaving the industry without the possibility of using centralized forms; the practice of local masters of decorative and applied arts traveling outside the country to participate in creative exhibitions, etc. has expanded.

And the invitation of amateurs from the East and Center of Ukraine to participate in the large-scale festival movement held in the Rivne region transforms this information into permanent cultural skills. And the online conferences "The Role of Amateur Art in the Life of Ukrainian Society", aimed at finding new organizational and economic models of folk art, highlighting innovative principles of amateurism development in modern conditions, were launched for the first time in this format and with its "creative presentation" [9]. But these events, given the above algorithm, based almost exclusively on public initiative, are also gradually being reduced to nothing. Given the fact that F. Vasechko spent a significant part of his creative life working with almost professional artistic groups and taking into account the global trends in the professionalization of amateur performance in all its forms and dimensions, he tried to transfer this practice to the network of cultural institutions, orienting artistic directors to the regional segment of performance. Therefore, conducting seminars by genre and familiarizing with the work methods of the best leaders of amateur groups of the region, as well as the work methods of professional artistic groups of the Western region – the Volyn State Academic Folk Choir, the Khmelnytskyi Song and Dance Ensemble "Cossacks of Podillya", the Polissya Song and Dance Ensemble "Lyonok" and the Zhytomyr Choreographic Ensemble "Sonechko" – became an important step in the implementation of the above. In this series, one can also mention his joint work with amateur composers of the Rivne region: A. Andrukhov, V. Zdanyuk, M. Koreychuk, M. Datsyk, A. Pastushenko, V. Torchyk, V. Yevtukh regarding the formation of a new repertoire for vocal-choral and instrumental groups. The center actively assisted amateur composers in publishing their creative works [19], [25], enriching the active repertoire of the region.

There is no doubt that the methodological work of the Center for Folk Art with the heads of village clubs, RBC, and directors of the Centers for Cultural Services forms the basis of its daily practice, and the curtailment of this work on the ground, without the stimulating message of the OCST, will automatically lead to the curtailment of similar activities of the Center itself. Without analyzing all areas of the organizational and methodological practice of the OCST, since this is their daily work and the problems that arise along the way, which are now also well known, as well as the ways to solve them, I will outline only the most notable steps (measures) taken from the materials of the current archive of the Center, some of which the author of this investigation was present directly. These are, in particular:

- interregional competition of methodological services of RBC Volyn, Zhytomyr, Rivne and Ternopil regions, which had a noticeable publicity, since any other forms of communication of specialists have not been used for many years due to the inefficient activity of the system of advanced training of specialists in the industry, which was closed in the region, as already mentioned, in general in 2021; the absence of a periodical (also closed in 2014), where similar issues could become the subject of active discussion and other identical segments;

- exchange seminars of RBC directors on the issues of studying the work of RBC in Volyn, Zhytomyr, Rivne and Ternopil regions (5 days), which had an extraordinary effect, as they not only stimulated the managerial component in the qualifications of managers regarding the organization of such trips and proved that many «complex» organizational issues can still be solved, you just need to deal with it, but also expanded the relevant methodological component of employees, since everyone has their own technologies for working with the audience and discussing them with specialists gives a new dimension to approaches to organizational issues in the industry. These seminars once again emphasized the importance of improving the material and technical base of culture, because the lack of basic equipment does not allow for inter-industry or even intra-industry communication.

The Center had some success in providing a methodological component of the cultural space, as the collected and critically interpreted materials formed the basis of a number of its publications that were sent to all similar structures in Ukraine, taking into account the effectiveness of the work of the Council of Heads of Regional Centers of Folk Art of Ukraine (until 2019 inclusive);

- collections of scripts with an all-Ukrainian scope of distribution "We Hear You, Kobzar Through the Centuries", dedicated to the 200th anniversary of the birth of T. Shevchenko (Rivne: Volynski oberegi, 2014) and "The Source of the People's Well Does Not Run Dry" – to the folk holidays of the autumn-winter cycle (Rivne: Volynski oberegi, 2015), which, like the following anthology, was arranged and edited by Prof. V. Vytkalov;

- the anthology «Traditional and Domestic Dances of Ukraine» (Rivne: Volynski oberegi, 2019. 200 p.), which was based on samples of the most common folk dances in a specific regional location and their detailed description. Such a practice had a certain cultural effect, because it provided a good opportunity for specialists to identify the evolution of stable dance movements, their semantic and symbolic series. And, in fact, their publication made it possible to preserve many artistic samples created by famous regional artists who have passed away. In addition, this collection became a form of awareness of the ways of evolution of choreographic art in Ukraine. I would like to remind you, by the way, being, together with the scientific editor of this material (V. Vytkalov) involved in its arrangement and editing, that it was given a favorable review by the People's Artist of Ukraine, artistic director of the P. Virsky National Dance Ensemble of Ukraine Myroslav Vantukh;

- preparation of methodological developments for amateur creative groups, namely the methodological manual "Choral Arrangement" (Rivne: Volynski oberegi, 2020), which contains original examples of choral arrangements of folk art samples and many useful practical tips, including regarding the perception of regional cultural heritage. After all, the manual was also intended for teachers of the State Musical School, the vast majority of which have choral groups [21]. Here we can also add several collections of choral arrangements ("Ukrainians of Eternity"), made by F. Vasechko under the literary editorship of Prof. V. Vytkalov, published in 2024-2025, aimed at the heads of amateur structures.

In this series of organizational and methodological measures, various seminars on improving the skills of network employees on maintaining club documentation and preparing annual reports (form 7-NK - Annual (summary)) also became useful. Among other things, the organization of expeditionary work to search for centers of folklore and traditional samples of ethnography, recording songs, customs, rituals and recommending the best centers for participation in the traditional action «Art of a Village» - another interesting thing that the Center has been organizing for many years together with the Cultural Heritage Center «Rivne Regional Museum of Local Lore» ROR [15]. And this is also one of the iconic forms (directions) of the institution's work. And this, like many of the above, are high-quality examples of intangible cultural heritage,

which the relevant Ministry has identified as the leading direction of its own cultural policy; - holding a number of scientific conferences in cooperation with the Department of Event Industries, Culturology and Museology of the RDGU, the most notable of which is the All-Ukrainian event «Problems of Preservation and Popularization of the Traditions of Serpank Weaving in Modern Ukraine» (September 11-12, 2015 in the village of Krupove, Dubrovytsky district and Rivne - KZ «ROKM» ROR, 47 participants, including Prof. Marta Tokar - Lviv NAM (author of costume sketches for the folklore ensemble «Horyna», RDIK-RDGU), Head of the Folklore Department of KZ «ROKM» Alla Ukrainets, whose journalistic reports and articles are distinguished by high argumentation and perfect knowledge of regional cultural practice; Associate Professor of the Department of Fine and Decorative and Applied Arts Ivanna Tokar (active exhibitor of numerous exhibitions abroad), Honored Artist of Ukraine, Lidia Ivanytska - Mykolaiv V. Sukhomlynsky National University of Culture (whose creative efforts prepared the stage "clothes" for all theaters of the Autonomous Republic of Crimea) and others, as well as the heads of the Dubrovytsia District and Rivne Regional State Administrations; the event was moderated by the head of the Department of Culturology of the Regional State University of Culture, Prof. V. Vytkalov), at which, for the first time at such a level, a discussion was held on the problems of the functioning of the traditional and everyday culture of the region with the involvement of well-known specialists in this type of cultural creativity and organizers ("Legends of Polissya", Radyvyliv, Volodymyr Dziobak; Ulyana Bukailo, Nina Rabchevska – Krupove village, as well as teachers and students of local schools). As a result of the event, another craftswoman from the village of Krupove was awarded the state honorary title "Honored Master of Folk Art of Ukraine"; At the same time, a joint historical and journalistic essay by the associate professor of the aforementioned department, Larisa Kostyuk, and the famous craftswoman Ulyana Bukaylo, "Traditions of Serpent Weaving in Ukraine" (2016), was published, financed by the Department of Culture and Tourism of the Rivne Regional State Administration within the framework of the relevant target program of the regional council "Support of Village Culture", the arrangement and layout of which (the book - S.V.) was carried out by the author of this investigation. He also became the author of the foreword to it. In this series, we can also mention a number of identical events held jointly with the Department of Choreography (2025);

- organization of exchange exhibitions of masters of decorative and applied arts of Ternopil, Volyn, Khmelnytskyi and Lviv regions, which stimulated this type of art, since regional masters had a good opportunity to exchange special techniques, to get to know more deeply the practice of folk patterns, etc. And direct communication is perhaps the best option for finding not only effective methods for the future, but also for forming a new model of the structure itself.

The past choirmaster experience was not left out of consideration, because F. Vasechko, as a choirmaster-director, participated in the preparation of seven musical performances of the Rivne Academic Regional Puppet Theater.

These are the numerous certifications of artistic groups, which have become a significant incentive for the further development of amateurism, the search for new forms of intercultural communication, during which the emphasis is on improving performing skills, stage culture, improving the material base of artistic groups and cultural institutions. In the Rivne region, a number of original film studios ("Azaliya" - the village of Goshcha, "Dubno" - the city of Dubno) and photo studios ("Ikva" - the city of Dubno, "Ob'ektiv" - the village of Nemovichi) have still been preserved.

These are also many regional festivals ("Love your Ukraine…", "The Kobzar's String Never Dies", "Your Talents, Rivne Region!", "Songs over Ikva", "From Varash to Kuznetsovsk", etc.) and art exhibitions of local masters, which contribute to the emergence of new names on the cultural horizon of the region and diversify the leisure activities of the local population. In other words, all cultural and leisure events held in the Rivne region are to one degree or another related to the Center for Folk Art, which is responsible for their quality and organizational and financial component.

And in general, the festival movement that has been so intensively organized in the Rivne region recently (until 2018) (and with the help of employees of the Regional Center for Folk Art of the Regional Organization for the Republic of Kazakhstan) only stimulates the development of amateur art, helps local masters of the arts to constantly be in good creative shape, and further solves the issue of artistic (pre-) education of the local population, which, due to certain organizational and financial conditions of life, is unable to obtain

such education. That is, Feodosii Vasechko adheres to an important thesis in his practical activities aimed at improving our cultural recreation: a person must definitely do something independently, at least in the leisure sphere, and this character trait is necessarily extrapolated later to all spheres of his life, because, as one of the prominent children's teachers claimed, "the devil gives any nonsense only to a free (from work) hand." And his participation in the organization and holding of the report concerts of the Rivne region in the capital of our Motherland – Kyiv in 1999 and 2001, where he participated initially as a member of the production group, and in 2003 and 2009, when he performed the duties of the director of the report concert [25]. And the preparation of art exhibitions, in which an attempt is made to look at regional culture from a different perspective at the next regional report in the capital of Ukraine in the spring of 2014 at the cinema palace «Ukraine» - this is also his specific work. His direct participation as a choirmaster, leader of amateur art groups has been marked by numerous awards. After all, he has significant state and departmental awards: Honorary Certificate of the Presidium of the Verkhovna Rada of the Ukrainian SSR (1988), certificates and diplomas of the Ministry of Culture and Arts of Ukraine (2000, 2009, 2013), certificates and thanks of the Rivne Regional Executive Committee, regional state administration, regional council, department of culture and tourism of the Rivne Regional State Administration (2005, 2007, 2013), state honorary title of Honored Worker of Culture of Ukraine (2006), etc.

For a significant period of time, Feodosii Vasechko, while still retaining in his character such important traits for a leader as moderation and balance in decision-making, actively and productively worked in the public position of Chairman of the Council of Heads of Regional Centers of Folk Art of Ukraine (until 2019 inclusive), actively contributing to the resolution of a number of organizational issues related to the development of artistic creativity in the republic, the expansion of the regional cultural initiative regarding the further development of the festival movement, increasing the professional level of artistic events, and forming the cultural image of leisure institutions in our regions. He is the initiator of expanding the creative cooperation of the Center with the specialized departments of the Institute (Faculty) of Arts of the Rivne State University, the organizer of numerous trips of artistic directors of amateur collectives of the Rivne region to exchange creative experience to the regions, raising their general cultural level through numerous visits to performances of Academic Theaters, the castle and museum network of Western Ukraine, presentation of artistic works of local masters of decorative and applied arts at exhibitions of the National Sorochyn Fair (2011-2013), a number of international tourist trades in the city of Zabrze (Poland), at the European Arts Festival «Poland-Ukraine, 2012» (Lublin), etc. [21]. And the regional centers of folk art of Ukraine began to hold an order of magnitude more scientific and practical all-Ukrainian conferences precisely during his tenure in this position. Let us recall at least similar events held recently in Kharkiv (2019) and Luhansk (2014).

He was also the initiator of the creation and subsequent printing of the periodical cultural and educational collection "Folk Creativity of Rivne Region" (circulation – 500 copies, 2011-2014), in which the author of this book carried out the arrangement, scientific editing of the text and its layout, and his article was published in each issue), where the issues of cultural and leisure practice remained the subject of special attention. And this magazine acted as a kind of bridge through which information from the places flowed into the management structures of the cultural and leisure sphere of the region (according to the same algorithm in other regions) and allowed the latter to make appropriate and responsible decisions, and gave representatives of the Center the opportunity to deliver a lot of necessary information to the places. At least, the first issues of the magazine showed a highly positive impression from practitioners from all districts of the Rivne region and colleagues from other OCNT of the country.

An attempt to revive this magazine in an electronic version in 2023 by the new management was unsuccessful due to, in the author's opinion, a lack of perseverance and a lack of a clear vision of the essence of subsequent publications and its role in cultural and leisure practice in general, and most importantly, the reorientation of the Center to other directions.

The years 2022-2023 were especially fruitful in the creative work of F. Vasechko. At this time, he worked with the vocal ensemble of the KP «Rivne OCNT» «When We Are Together», which includes employees of the Center. 34 works were prepared for the concert program - 10 arrangements

of Ukrainian folk songs and 24 arrangements of original works. In 2023, a repertoire collection for male ensembles was printed and presented at the Rivne Regional Philharmonic (Organ Hall) in the form of a concert by the vocal ensemble "When We Are Together". In total, in 2023, F. Vasechko and this vocal ensemble organized and held 30 concerts for soldiers of the Armed Forces of Ukraine and temporarily displaced persons [8]. In 2024, work began on the above-mentioned repertoire collection for folk choirs, female and male vocal ensembles "Ukrainians from Time immemorial" (50 works). In 2025, the collection was published in the local printing house "Volynskyi oberegi" [21]. Its difference is that the author deliberately does not give agogic instructions, relying on the leaders of future groups, who will be able, based on the potential capabilities of their own artistic groups and their professional level, to choose the interpretation of these compositions themselves. There are other author's developments that are worth detailed consideration, which also help local leaders of choral groups to better navigate the repertoire space.

Summarizing this small collage in the form of a creative portrait of the famous organizer of the cultural space of the region F. Vasechko, it should be emphasized that the modern period in the history of Ukraine is characterized by many shifts in all spheres of social life, in particular, the transfer of accents from globalization and glocalization, and therefore - the formation of a new type of thinking of its population and leaders of various levels in particular. After all, gaining state independence is not only a corresponding declaration of the highest legislative body of the country. This is a huge path of changes in social consciousness that everyone must go through, the realization that «no one but me...» And therefore, this is hard, daily work at every workplace, as a result of which everything, including the country, must change.

Therefore, the Center, in which he (F. Vasechko) now remains not only a veteran, but also perhaps the most experienced employee, not only involved in the evolutionary transformations of the institution, but also one who was at the helm of this movement, must find itself in the new cultural space of the region. After all, all social cataclysms, like the war, will still end, radically changing the country, the main parameters of which were transformed precisely under the influence of these cataclysms, and powerful international communication, thanks to which Ukraine became different. So what it, this Center, will become in the post-war era, will it be so necessary for territorial communities or, perhaps, other social formations that will appear on the wave of transformational changes not only of Ukrainian society, but also of the world community or a specific location, will depend entirely on everyone working there, including the current deputy head of this structure.

Today, the Center is, unfortunately, at an organizational and creative crossroads, extremely slowly (or almost not at all) finding its own place in the already new, not yet fully formed system of ideological and cultural coordinates of the country, gradually moving away from the methodological support of the socio-cultural activity of the industry, episodically focusing on issues of intangible cultural heritage ("Sopilka-vykrutka"), or looking for points of contact with the independent structure "Inva-sport", which has its own organizational network and its statutory tasks, while the club network even in the Western region of Ukraine demonstrates a slightly different vector of activity [22]. However, it should act in advance, since it is it, even if (or necessarily) in cooperation with other structures, that must form the main parameters of cultural creativity (i.e. regional cultural policy) in the new era that is coming for Ukraine and its regions. After all, free time, leisure time is a boundless field or source of creative initiative.

And the one who can stimulate it (or release it) or at least influence it to some extent will win, that is, will gain unprecedented advantages in the organization of all forms of coexistence of territorial communities. In other words, will release the inexhaustible potential of the people's initiative, which will become an incentive for radical changes for the better in all their scope.

So among the tasks that the Center must first solve, in the author's opinion, based on critically understood existing practice, seen through the prism of modern realities, is the personnel corps of the industry, its model and possibilities and features of selection and operational training, seeing and, most importantly, understanding the prospects for the further development of the industry. And the lack of permanent contacts with the departments of the RDSU, which have diverse experience in the field of culture, does not contribute to the restoration of the main parameters of its activities. And the current staff of the Center, in the author's opinion, also seems

to be unable to decide on their own professional preferences, being little familiar with the cultural infrastructure and the specifics of its functioning and potential.

For example, similar issues were effectively solved for many years by the Institute of Land Forces named after P. Sahaidachny of the Lviv Polytechnic National University in the person of the specialized department of cultural studies, which was engaged in the training of specialists in the specialty 034 «Cultural Studies», when each House of Officers (at the expense of «selective disciplines of the curriculum») ordered from the Institute a specific specialist needed to work in this particular regional structure. And this, in turn, made the educational process quite flexible and gave the appropriate pragmatic result. And the organizational and technical component of education (this practice made the composition of curricula and educational and professional programs quite conscious and pragmatic, the algorithm of use of which can be transferred to any educational system, if it does not yet use it).

This series, returning to the consideration of the issue, includes the development of new criteria for assessing the creative and organizational and cultural activities of those working in the field, on the basis of which proposals should be formed for the entire management vertical regarding the remuneration of everyone, since the lowest remuneration in Ukraine in the field of «state» (municipal) culture does not make it possible to invite truly valuable specialists to specific positions, who cannot be trained without clearly defined parameters and prospects for the industry, including its financial equivalent, and on this basis to form a state or «regional» order, doing it as transparently and effectively as possible. In his field of vision should also be such a significant segment of modernity as the prestige of the profession, which is formed by organizational and financial and many other factors related to public opinion, career growth opportunities, forms of professional self-improvement, intercultural communication, etc.

And this, in turn, will require finding new ways or forms of interaction with the network of secondary specialized and higher cultural education, the management segment of territorial communities or the remaining professional organizational structures represented by the departments (departments) of culture and tourism, youth and sports, education and science of regional state administrations, stimulating the training of universal specialists in higher education institutions, whose customer should also be the Center, with deep knowledge and professional competencies regarding the main parameters of the possible functioning of the industry, who will be able to quickly reorient, if necessary, to a specific location or cultural request (challenge).

In his portfolio there are a number of other interesting projects that he must implement with the creative staff of the OCNT Center of the Regional Cultural and Educational Service, the assets of the club and library network of the region and the relevant departments of the Faculty of Arts of the Rivne State Humanitarian University. The Center should also initiate the development of new criteria for evaluating the creative and organizational and cultural work of industry specialists, on the basis of which the activities of employees should be evaluated, their career advancement (growth) should take place; streamlining the practice of the festival movement, defining the role of the Center in the system of organizational and creative events of the Rivne region; expanding legal services, at least at the level of informing industry workers using the aforementioned almanac; this and the corresponding changes in the system of organizing advanced training for industry workers, which is still far from the needs of practice and does not solve these urgent issues, especially for young workers [19]. And in the current conditions (2025), it is absent in the region at all. And "rural culture" also requires a more meticulous attitude towards itself in the matter of establishing cultural and leisure activities at this level, and not just preserving cultural heritage.

The Ukrainian (Western Polissia) village continues to remain on the sidelines of the cultural process and urbanization will not soon take its rightful place in it. However, for this to happen, the directions in which the cultural sphere will function in the future must be determined. And although this is not the competence of only the leadership of the Central Center for Cultural and Technical Education, it is they (the Center – author) who must initiate the search for new forms in this direction, taking into account knowledge of the regional cultural needs of the population and actively promote them into the general concept of forming the cultural policy of the state. And the festival movement, which has been around for a long time, is not the worst form for popularizing any cultural doctrine!

In the last few years, there have been radical changes across the entire vertical and horizontal of all forms of life in Ukraine, significantly changed not only as a result of the local government reform, which has significantly intensified the social activity of the local population where this issue has been approached thoughtfully and creative individuals have taken up the cause, but also as a result of new social challenges: the gradual departure from the industry of professional personnel due to age and the lack of new specialists with their ability to promptly and critically assess the situation and make radical changes to improve it, the absence of a high-quality and sustainable network of specialist training due to constant and often ill-advised experiments in the educational sphere. As well as the permanent borrowing of fragments of foreign experience and an attempt to transfer it to domestic soil without taking into account the mentality of the population, its traditional everyday, customary or cultural practices in general, the imbalance in the assessment of the work of a specialist in the public and private sectors of the economy, etc., which does not allow inviting high-quality specialists to existing positions, raising the prestige of the industry.

As a result, the existing system of training specialists remained almost completely disconnected from the demands of practice due to the lack of a targeted cultural policy, a professional approach to studying the problems of the industry (the needs of the population), forecasting, stable and motivated criteria for assessing the professional activity of specialists and, accordingly, paying for their work, and on the other hand, modern practice has radically transformed into a multi-vector dimension and focusing on any one of them has become impossible in principle if we are talking about preserving the traditional system (i.e., according to the demands of practice) of professional training of specialists. This is not helped by the autonomy of HEIs, in other words, the ability to independently choose educational and professional programs that would be in demand among territorial communities and, accordingly, among applicants, that is, to establish an effective relationship between the "HEIs-industry network" system. Because the number of applicants has noticeably decreased in the country, and constant and ineffective efforts in higher education have also not brought anything significant to the regional network.

And the fact of the existence of this network is also constantly under question, which does not allow either one (HEIs) or the other (cultural institutions) to focus on professional issues of further cooperation. Although episodic interaction has continued for many years. After all, even in HEIs, due to low wages, low social status of a scientific and pedagogical worker, and the lack of regulation of many other, long-known problems, it is almost impossible to form a high-quality pedagogical corps capable of quickly responding to social challenges. And it is becoming increasingly difficult to focus on professional issues due to the constant and well-established imitation of work, which has taken root in society by a new generation of «specialists». And the critical mass of truly high-quality leaders in the regions is insignificant and is constantly decreasing for the reasons given above. In these circumstances, it is generally difficult to navigate the leading directions of cultural activity needed by a specific location, since a clear (centralized) state cultural policy is also virtually absent and the lack of a strong core, which should have been developed by such structures, does not allow the regions to stick around it, consolidating their own efforts.

Therefore, given that the Center was also entrusted with the methodological management of the DMSh network, which is constantly expanding the boundaries of its own influence on the children's environment, F. Vasechko focused on preparing collections of arrangements and translations for choral groups of various compositions [19], because many music schools already have choral groups (ensemble) in their composition, and their leaders, as a rule, are engaged in similar practices in communities. That is, in fact, everything that he did for many years for amateur art or for higher education students, working at the Institute of Culture or, later, the Institute of Arts of the RDSU and what would be needed for the existing traditional network of art groups, which is gradually collapsing due to the above. However, the situation changed somewhat during the war. At the same time, there are (were) many people in the Rivne region whose creative or organizational and cultural activities could become a subject reproduced not only in the festival movement ("Pisne, dole moya", in memory of E. Kukharets), but also in relevant scientific research, as is, for example, beginning to be implemented at the Kyiv National University of Culture and Arts [27] and other HEIs of the country. Indeed, as their own experience of participating in meetings

of specialized scientists or "one-off" academic councils shows, future postgraduate researchers are increasingly focusing their own scientific research on the regional segment, thus expanding the subject field of national culture.

In 2023, the Center began its active work with internally displaced persons. A number of original events at various venues in the city, including the Center's garden (a reenactment of the wedding ceremony «Driving the Bush», mentioned in the «Word of Igor's Campaign», many ethnographic regional events from the festive and ritual calendar), aroused constant interest in this category, contributed to its gradual entry (adaptation) to the cultural coordinates of the region. They were also successful among all those who attended these events from the local population.

After all, the interest of one side always serves as a stimulus for the initiative of the other. Since relocation in the conditions of the Russian-Ukrainian war is an extremely relevant direction not only of state cultural policy, but also a pragmatic direction in the work of the Center [26]. And the purpose of the Center's functioning is organizational and methodological assistance to the industry, that is, a proposal regarding possible forms of cultural activity and their methodological support.

Let me remind you that almost in parallel with the practice of this quintet, which was closed in 2025, similar exhibition popularization events with professional commentary by local historians and ethnographers (A. Ukrainians) [16] began in the Rivne Regional Museum of Regional History, ROR, which was also attended by representatives of the Department of Fine and Decorative Arts of the RSU (I. Lokshuk), whose exhibition series of works showed that the Rivne region continues to be among the notable centers of preserving the diversity of ceramics, artistic embroidery, folk clothing of past eras, and festive and ceremonial practices [19]. And its museum institutions (Sarna Historical and Local History Museum, Dubno and Ostroz Historical and Cultural Reserves) concentrate its powerful collections. Similar things are also accumulating in the Radyvylivka Weaving Center "Legends of Polissya". This aroused interest also because the above-mentioned head of the ethnography department of the museum (A. Ukrainets) is the author of a fundamental publication in this area [24], which collects materials from her many years of field research. Carefully selected and processed material and high-quality layout and printing made this book popular among local folklore collectors and network teachers.

The heads of the capital's ethnographic center of culture also joined the outlined process in the "ROKM" Center, through whose efforts original discussions were held in Rivne aimed at preserving cultural heritage and the need to transfer it to a digital format, demonstrating the facts of the destruction of this heritage by the Russian troops in the Kyiv region. In general, a set of such discussions aimed at expanding the understanding of the potential of regional cultural heritage, the need for its preservation and popularization.

Without dwelling on the details of such cultural activities, since the object of this investigation is somewhat different, I emphasize that even despite the fact that the Central Committee of the Regional Center for Cultural and Artistic Development of the Republic of Crimea has actually curtailed support for the organizational and cultural activities of its subordinate institutions (clubs, libraries, leisure centers), suspending the receipt of statistical reports from the network of cultural institutions of the region (since 2021), and therefore - the stimulation of their employees for organizational and artistic activities, referring to the fact that traditional forms of amateur performing art or folklore samples are gradually leaving the cultural circulation along with their carriers (although this issue is quite controversial even in terms of regions, not to mention individual cultural locations (Transcarpathia, Prykarpattia, or Poltava region in the variety of their cultural manifestations). After all, the desire to spiritually saturate one's own environment will never disappear in a person and urbanization, as a result of globalization, will only deepen it), causing glocalization, in individual territorial communities, many new initiatives have emerged aimed at revealing their own cultural essence, restoring previously existing cultural forms of leisure, enriched with a new aspect, etc., which were also aimed at the local ethnographic segment, but lost the centralized practice of its representation that had existed for many years, i.e. holding a festival movement or other similar forms and, accordingly, their organizational support by methodological bodies. Although, it seems, only the form of presentation has changed, leaving their traditional content at the core.

Potribno naholosyty, shcho do takoho povorotu podiy spivrobitnyky Tsentru buly ne hotovi, a vidtak – y ne mohly znayty sebe u metodychnomu sehmenti pidtrymky tsykh idey, tobto zaproponuvaty totozhni formy yoho/yikh metodychnoho suprovodu. Tse, do rechi (novi initsiatyvy terytorial′nykh hromad – S.V.), shche odyn tsikavyy aspekt funktsionuvannya ta rozvytku narodnoyi kul′turnoyi praktyky chy kul′turnoyi polityky, yaku potribno bulo b pidtrymaty zazdalehid′. Adzhe z·hortannya odnykh i narodzhennya inshykh form kul′turnoyi reprezentatsiyi ye protsesom ob″yektyvnym, yakyy permanentno vidbuvayet′sya vsyudy (v sviti) i do n′oho potribno buty hotovym, stymulyuyuchy y osvitnyu merezhu, zokrema pevni typy navchal′nykh zakladiv, a vidpovidno, y pidhotovku yikh osvitn′o-profesiynykh chy osvitn′o-naukovykh prohram. Odnak dlya ts′oho potribna shyroka mizhhaluzeva komunikatsiya, za dopomohoyu yakoyi y utochnyuyut′sya ta uz·hodzhuyut′sya bezlich pytan′ podal′shoho lokal′noho rukhu. A holovne – fakhivtsi (lidery) – heneratory samoyi ideyi! Adzhe v rehioni (Zakhidnomu Polissi) funktsionuyut′ dekil′ka ZVO, yaki mohly b zabezpechyty pidhotovku fakhivtsiv dlya haluzi, skoryhuvavshy vlasni osvitni prohramy. I v ts′omu plani rehional′ne (derzhavne) zamovlennya pid chas vstupnoyi kampaniyi bulo b vazhlyvym stymulom pidtrymky tsykh protsesiv. Odnak ni odna storona (upravlinnya osvity i nauky), ni insha – merezha ZVO z malo chysel′nymy kafedramy khudozhn′oho chy kul′turno-mystets′koho spryamuvannya ne zmohly vidstoyaty (chy khocha b usvidomyty) samu ideyu funktsionuvannya narodnoyi kul′tury u pryntsypovo zminenykh suspil′nykh obstavynakh (ta y navit′ ne sprobuvaly tse zrobyty!). Tak samo, yak i, nezvazhayuchy na te, shcho v misti funktsionuyut′ dvi DMSH, a pidhotuvaty kontsert iz nahody lokal′noyi daty mayzhe ne mozhlyvo, oskil′ky, yak narikav u svoyemu vystupi na odniy iz mizhnarodnykh naukovo-praktychnykh konferentsiy, provedenykh kafedroyu, nachal′nyk mis′koho upravlinnya kul′tury i turyzmu (V. Marchenko), «…v DMSH usi uchni hrayut′ lyshe Haydna, Motsarta ta Betkhovena». Utim i lokal′na (rehional′na) merezha ZVO takozh mala b peredbachaty podibni sehmenty v osvitn′omu prostori i buty hotovoyu do yikh profesiynoho naukovo-metodychnoho (kadrovoho) zabezpechennya. V ts′omu, vlasne, y polyahaye sutnist′ protsesu zaprovadzhennya mobil′nykh osvitn′o-profesiynykh prohram, a ne spetsial′nostey, yaki (OPP, yak i ONP) diyatymut′ doty, dopoky ye potreba u konkretnykh fakhivtsyakh. Ale y i tsymy pytannyamy potribno predmetno zaymatysya takozh! U toy zhe chas, yikh (tsykh fakhivtsiv – avt.) potribno nalezhnym chynom stymulyuvaty i pidtrymuvaty yak v orhanizatsiyno-metodychnomu plani, tak i finansovomu, mayuchy na uvazi znachnu finansovu skladovu, vkladenu v provedennya spetsial′nykh naukovykh (kul′turolohichnykh / sotsiolohichnykh) doslidzhen′, povnu zaminu material′no-tekhnichnoyi bazy osvity ta perepidhotovku fakhivtsiv, a holovne – sformuvaty efektyvnu systemu tsiyeyi diyal′nosti i postiyno kontrolyuvaty yiyi funktsionuvannya, vnosyachy adekvatni zminy u khid yiyi realizatsiyi. Adzhe nyz′ka zarobitna plata, vidsutnist′ zdorovoyi konkurentsiyi ta nalezhnoho profesional′noho kontrolyu za vykonuvanoyu robotoyu, slabka upravlins′ka vertykal′, ne zdatna yiyi kontrolyuvaty (tobto davaty porady stosovno yakosti orhanizatsiyi profesiynoyi diyal′nosti) ne daye zmohu sformuvaty vidpovidnu krytychnu masu v osobi hrupy fakhivtsiv iz kreatyvno myslyachykh osib, zdatnykh operatyvno zaproponuvaty oryhinal′ni prohramy praktychnykh diy u shyrokomu rozmayitti yikh vyyaviv. Inakshe kazhuchy, lyshe u takyy sposib (operatyvne vrakhuvannya potreb naselennya i yakisne yikh zadovolennya) y mozhlyve natsional′no-kul′turne vidrodzhennya krayiny, vkladayuchy v tse ponyattya ne lyshe vidnovlennya kolys′ isnuyuchykh arkhayichnykh form kul′turnoyi diyal′nosti, yaki vidrodyty povnistyu mayzhe ne mozhlyvo, ta y ne potribno, oskil′ky nyni vidsutnye vidpovidne seredovyshche ta yoho reprezentanty, i kul′turnyy protses roz·hortayet′sya vyklyuchno na perspektyvu, a orhanizatsiyno pidtrymaty nayavnyy interes do vyyavlennya kul′turnoyi sutnosti pevnoho lokusu chy yoho nosiyiv, vidnovyty vysokyy status osvichenosti ts′oho sotsiumu, rol′ kul′turnoyi praktyky v ts′omu, vykhodyachy vzhe z novykh parametriv zhyttyediyal′nosti suspil′stva.

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It should be emphasized that the Center's employees were not ready for such a turn of events, and therefore could not find themselves in the methodological segment of supporting these ideas, that is, to offer identical forms of its/their methodological support. This, by the way (new initiatives of territorial communities - S.V.), is another interesting aspect of the functioning and development of folk cultural practice or cultural policy, which should be supported in advance. After all, the

collapse of some and the birth of other forms of cultural representation is an objective process that permanently occurs everywhere (in the world) and one must be prepared for it, stimulating both the educational network, in particular certain types of educational institutions, and, accordingly, the preparation of their educational-professional or educational-scientific programs. However, this requires broad interdisciplinary communication, with the help of which many issues of further local movement are clarified and agreed upon. And most importantly - specialists (leaders) - generators of the idea itself! After all, in the region (Western Polesie) there are several HEIs that could provide training for the industry by adjusting their own educational programs. And in this regard, a regional (state) order during the admission campaign would be an important incentive to support these processes. However, neither one side (the Department of Education and Science) nor the other - a network of HEIs with a small number of departments of art or cultural and artistic direction - were able to defend (or at least realize) the very idea of the functioning of folk culture in fundamentally changed social circumstances (and did not even try to do it!). Just as, despite the fact that there are two DMShs in the city, it is almost impossible to prepare a concert on the occasion of a local date, since, as the head of the city department of culture and tourism (V. Marchenko) complained in his speech at one of the international scientific and practical conferences held by the department, "… in DMSh all students play only Haydn, Mozart and Beethoven."

However, the local (regional) network of HEIs should also foresee similar segments in the educational space and be ready for their professional scientific and methodological (human resources) support. This, in fact, is the essence of the process of introducing mobile educational and professional programs, and not specialties, which (OPP, as well as ONP) will operate as long as there is a need for specific specialists. But these issues also need to be addressed in a substantive manner!

At the same time, they (these specialists - author) need to be properly stimulated and supported both in organizational and methodological terms and financially, bearing in mind the significant financial component invested in conducting special scientific (culturological / sociological) research, a complete replacement of the material and technical base of education and retraining of specialists, and most importantly - to form an effective system of this activity and constantly monitor its functioning, making adequate changes to the course of its implementation. After all, low wages, the lack of healthy competition and proper professional control over the work performed, a weak management vertical that is unable to control it (i.e., to give advice on the quality of the organization of professional activity) does not allow forming an appropriate critical mass in the person of a group of specialists from creatively thinking individuals who are able to promptly offer original programs of practical actions in a wide variety of their manifestations.

In other words, only in this way (prompt consideration of the needs of the population and their high-quality satisfaction) is the national and cultural revival of the country possible, investing in this concept not only the restoration of once existing archaic forms of cultural activity, which are almost impossible to completely revive, and it is not necessary, since currently there is no appropriate environment and its representatives, and the cultural process is unfolding exclusively in the future, but also organizationally supporting the existing interest in identifying the cultural essence of a certain locus or its carriers, restoring the high status of education of this society, the role of cultural practice in this, based on the new parameters of society's life. In conclusion, it is necessary to focus on the following. The RCST, represented by the all-Ukrainian network (alone or together with a group of interested structures), should (could) offer society (the relevant Ministry), and later the territorial community of each region, a model of a modern (future) club. After all, in the country, in the system of the National Academy of Pedagogical Sciences or the National Academy of Arts of Ukraine, there are many scientific and research structures (the Institute of Adult Education of the National Academy of Pedagogical Sciences of Ukraine, the Institute of Culturology and the Institute of Problems of Contemporary Art of the National Academy of Arts of Ukraine, as well as the Institute of Strategic Studies or the Institute of Art History, Folklore and Ethnology named after M. Rylsky of the National Academy of Arts of Ukraine, not to mention a number of specific HEIs (for example, the National Aviation University, Lviv National Forestry University), in the scientific collections of which a lot of truly original material about the cultural and leisure segment of modern society is published), etc., whose scientists should (can, should) engage in

the development of a model of a modern club as an effective form of relaxation, restoration of the physical and moral health of the population, based on their own multi-vector vision of this problem, using a variety of means in many of its variants, taking into account foreign cultural experience (in the form of Centers for the provision of cultural and leisure or any other services from this series) and, having tested the proposed options in individual locations, try to implement it in specific territorial communities, and later in Ukraine as a whole. That is, interdisciplinary contacts should now become the basis of any cooperation [1]. But the Center, which sees the problems of the industry better, should initiate this work. Just as "its" issues should be solved by each HEI with the support of other structures.

It should be emphasized that the Ministry of Culture and Information Policy, in its various names, together with the Institute of Cultural Studies or the Ukrainian Cultural Foundation, should also offer at least for discussion a number of professional problems, in particular, a model of a modern club, library, park or its own management option for the further development of the cultural sphere in its interdisciplinary interaction.

And the system of specialized HEIs, which at one time was created to, in fact, service the still preserved network of cultural institutions, should also have its say in this direction. Because KhDAK, NAKKKiM, KNUKiM, RDSU (represented by the Faculty of Arts and its artistic and pedagogical partner), many cultural faculties of the humanitarian and pedagogical or music, and many other HEIs, postgraduate schools and «one-time» or specialized academic councils of which (and there are currently dozens of them) actively exploit the specialty 034 «Cultural Studies» in the parameters of the PhD, are also fully involved in this process. And this is another good opportunity to select, develop and defend topical scientific problems, as well as discuss their effectiveness.

After all, the end of the war will inherently put on the agenda a change in the entire system (or structure) of existing institutions and institutions, taking into account the actively pulsating foreign cultural experience in society [20], which can be multiplied without any particular problems into the national socio-cultural segment and everything connected with it: the mental component, the festive and ceremonial complex, crafts and crafts, etc., that is, the national intangible cultural heritage as an identification feature of the nation [4], which is currently so actively cared for by the specialized Ministry of Culture and Strategic Communications in the constant transformation of its names [17].

In parallel with this, similar processes should begin in the network of higher, secondary specialized and extracurricular education, having formed an effective mobile system of educational structures that are truly necessary for the already renewed country with truly innovative teaching methods, a competitive creative environment, that is, competitive selection of both applicants (for studies) and scientific and pedagogical workers (for positions), decent remuneration of specialists who are able, using the potential of artificial intelligence, and most importantly - the vast potential of regional cultural heritage, to noticeably increase their own creative efficiency. In other words, the end of the war will become a powerful stimulating factor for the country's change, since one cannot hope for any noticeable place for it in world civilization, having only a network of vocational and technical education in the person of specialized lyceums and several dozen higher educational institutions, which have constant problems with applicants, material resources and corruption! After all, any original idea is born in a deep intellectual environment based on a high level of professional education, and humanitarian education in particular, and not in the environment of a small group of pragmatists!

That is, contact and interaction are the leading factors that, back in the second half of the 17th century, brought Europe to the number of advanced cultural centers of the world, formed a new matrix of cultural requests in the broad sense of the word, made the process of constant improvement of professional culture, including the qualifications of workers, based on versatile information about the sphere and foreign cultural experience, irreversible, and placed a competent person at the center of the social "universe". There is no other way in Ukraine! There will be no other way in the Center! It would be appropriate to devote further research to the analysis of changes in the work of the management of methodological services of the industry and to identifying their role in the space of modern leisure.

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FEODOSII VASECHKO: PROFESSIONAL TRAJECTORIES IN THE CONTEXT OF THE EVOLUTION OF REGIONAL CULTURAL INSTITUTIONS

Relevance of the study lies in identifying the role of the Regional Center of Folk Art—as a typical methodological structure for Ukraine—in ensuring the functioning of folk art in the diversity of its forms, particularly within the sphere of leisure. This also includes clarifying the reasons behind the Center's ineffective performance under modern conditions, which hinders its ability to enhance its role in the methodological support of the cultural space.

The research methodology is based on the use of several methods, specifically historical reconstruction, cultural, and biographical analysis, through which it became possible to reveal the essence of this activity and its range of problematic issues.

Scientific novelty of the study consists in identifying the main parameters of the organizational, cultural, and artistic activities of Feodosii Vasechko, the Director (since 2015, the Deputy Director) of the Municipal Institution "Rivne Regional Center of Folk Art" of the Rivne Regional Council. A comparison of the institution's performance over the last 10 years has been conducted.

The study emphasizes social transformations in the Center's organizational and methodological practices; highlights the importance of changes in the industry and the forms of influence exerted by the Center's staff; and focuses on the evolution of the values held by the institution's employees under the influence of societal challenges and their own personal life perspectives. It is suggested that only by fundamentally reformatting the practical orientation of its organizational activities will the aforementioned institution remain relevant to the industry.

The practical significance of the research lies in the possibility of using critically analyzed material within the system of advanced training for cultural and educational workers, higher education networks, as well as for further research into the state of the regional cultural and leisure sphere and improving the situation.

Key words: Feodosii Vasechko, Regional Center of Folk Art, organizational and methodological practice, cultural regional studies, transformation, cultural sector, range of problems.

Chapter VII. HEOHRAFIYA PAM″YATI : REHIONAL′NE FOL′KLORNO-ETNOHRAFICHNE KRAYEZNAVSTVO YAK CHYNNYK KONSOLIDATSIYI HROMADY GEOGRAPHY OF MEMORY: REGIONAL FOLKLORE-ETHNOGRAPHIC LOCAL HISTORY AS A FACTOR OF COMMUNITY CONSOLIDATION

7.1. MANAGER IN HISTORICAL-LOCAL HISTORY AND ORGANIZATIONAL PRACTICE OF THE CULTURAL INFRASTRUCTURE OF THE REGION: MYKOLA FEDORYSHYN

The main parameters of the organizational and cultural, including public activities of the graduate of the Department of Event Industries, Culturology and Museology of the Rivne State Humanitarian University, Mykola Fedoryshyn, who versatilely manifests himself in the regional cultural discourse as the head of various components of the cultural infrastructure of the Rivne region, the organizer of cultural and artistic projects of an ethnographic nature, a specialist-consultant of a number of notable international events of a festive and ceremonial nature, including foreign ones, and also takes an active part in certain publishing projects, are revealed. His public (international) activities are emphasized, as a result of which new dimensions of the perception of the cultural space of the region were outlined, the results of which can be formulated as possible directions of regional cultural policy. A number of proposals are made both regarding changes in the organizational activities of creative Unions and increasing their role in modern society.

Key words: Mykola Fedoryshyn, cultural space, Western Polissya, regional practice, festival movement, organizational and methodological activities, national identity, cultural heritage, creative Union, management.

Relevance of the problem. The beginning of the new millennium cannot be calm or problem-free in civilization, given the many socio-political or military shifts in the world. Similar things are happening in Ukraine. Therefore, the current state of the cultural and artistic life of the country's regions requires various approaches to its study. After all, the change in the value parameters of this life, caused by the Euro-integration processes of Ukraine, globalization factors and war, as well as its informatization, intercultural communication, provide quite interesting options not only in its thematic (content) range, but also in the presentation of available information. And in this regard, the search and scientific and journalistic activities of local historians become an important segment of expanding information about a particular location, saturating the cultural space of the country with its new segments. We are talking about those who set the goal of their own creative self-realization as the development of "annual cycles" of the functioning of the national ethnosystem, the formation of new meanings of the cultural space, the introduction of new facts, names, and dates into scientific circulation.

Among local organizers and researchers of the cultural space and, in part, also a publicist, we should mention Mykola Vasylyovych Fedoryshyn, to whom the Rivne region owes the activation of festive and ritual practice, namely, the revival, from the mid-90s, of the festival and competition movement in the person of the New Year and Christmas cycle "Kolyada", along with the international festival of musical authenticity "Drevlyanski Dzherela", organized by the music school, which stimulated the return of the local population to specific forms of spending free time, based on the regional festive and ritual complex.

It was he who stimulated the arrival of a considerable number of almost unique folklore and ethnographic groups from many regions of Ukraine and far abroad to the region, revived the expeditionary, research and concert activities of folklore and ethnographic groups from a number of territorial locations, forced a new look at the regional cultural heritage and everything connected with it, causing scientific understanding and discussion of this issue among specialists, the media and the local population. At least, over the last 10-15 pre-war years, the regional folklore

and ethnographic direction (movement) experienced a truly creative upsurge, noticeable in various structures of extracurricular education: the Palace of Children and Youth with its number of ethnographic structures («Vesnyanka», «Vesnyanochka»), regional DMSh, many districts of the Rivne region represented by a considerable number of folklore groups there; art schools or schools of arts of the region, the content of whose activities also became the further development of the ethnocultural segment, embodied in exhibition practice. The Institute of Culture and, later, the Institute of Arts of the Rivne State Humanitarian University ("Goryna", "Malanka", "Dzherelo") responded to this process with a number of original folklore groups, the artistic collectives of which in the late 90s and early 2000s made many creative trips around Ukraine and abroad, popularizing the ethno-heritage of Western Polissya, in particular the potential of the Department of Folk and Choral Performance of the RDIK-RDHU.

The information (mainly source) base of this investigation is quite diverse and consists mainly of private conversations with Mykola Vasylovych, contemplation of the system of his organizational activities, review of his journalistic or scientific works, numerous information booklets about festivals or conferences held by him, their reporting, as well as content analysis of regional periodicals [5] regarding the ethnographic events organized by him and responses to them, including those reproduced in his master's thesis [10], communication during scientific and practical conferences, his meetings with higher education students of the department, round tables on the occasion of anniversaries of famous representatives of the field and excursion trips of the authors of this material with higher education students to the Cultural and Archaeological Center «Peresopnytsia»», which M. Fedoryshyn headed for over 8 years, as well as reviews of his organizational and cultural activities in periodicals or memories of his closest colleagues from the field of culture and scientific and pedagogical workers of the RDSU, where he received a full higher education in the specialty 034 «Cultural Studies», and reviews of some of his books published in the scientific collections of the department [6], the editors of which are the author of this material

This includes the author's separate monographic publications [3], which recreate the stages of the formation of the Rivne State Institute of Culture, and later - the humanitarian university, in particular the department of event industries, cultural studies and museum studies, among the materials of which much attention is paid to revealing the peculiarities of the formation of the mentioned educational institutions in the Western Ukrainian region; information is provided about the cultural environment in which their graduates were formed, data on their creative formation and growth are provided, etc. All this is complemented by the final information materials of the Ministry of Culture and Information Policy of Ukraine (2017), which for the first time outlined the Concept of further development of the industry [13] in the modern era, which allows us to predict its possible outcome, which are partly built on a local experiment regarding the club network, the result of which formed the basis of the mentioned Concept.

The available information series (source base) includes a biographical note1 and some reference materials provided by M. Fedoryshyn to the authors of this investigation [8], which recreate the main stages of his creative biography, on the basis of which an attempt was made to interpret his professional, organizational, cultural, and publishing activities in a historical and cultural context. The same direction can also include an information index prepared by M. Fedoryshyn recently [22], the content of which gives a general idea of the volume of what has been published and its thematic «appearance». After all, it contains, with a corresponding bibliographical description, a wide-ranging visual series of author's booklets and publications in general about cultural institutions, artistic groups, the festival movement, the castle network, personalities of local writers and folk craftsmen, songs (including harvest songs) and rituals collected and recorded by him, carols and schedrivkas of the Rivne region, noted by V. Kovalchuk and arranged by M. Fedoryshyn, «New Street Names» - a guide to the 710th anniversary of the city, materials from a number of international scientific and practical conferences held within the framework of the international festival «Carol» organized by him, many tourist (advertising) booklets of the level «Goscha Tourist», «Goscha Park» (2004, 12 p.), as well as socially oriented «Sukhivtsi Vaults of Bey Zota» (2005, 48 p.) (artist Nil Khasevych from the time of the Ukrainian resistance movement in World War II) (2004-2005); tourist routes: «Field

of the Battle of Berestets 1651») (2007), etc. This is his specific reaction to events in which he was directly involved as a popularizer during his tenure in a number of positions in the industry. Also interesting in the Index are mentions of collections of documents and articles (which, as local events, will later disappear from cultural circulation) on the occasion of the 10th anniversary of the creative association «Kolyada» (2005, 20 p.); 90th anniversary of the founding of «Prosvita» in the Rivne region - «State Builders» (2007, 234 p.), his own «museum» play «The Great Idea of Princess Zaslavskaya» (2016, 20 p.). We should also separately note the collection «The Peresopnytsia Gospel from Matthew» (Drohobych, 2017, 220 p.), as well as his own biographical guide «Genealogical Roots» (2021, 20 p.), which resembles a romanticized detailed biography; biobibliographic guide «Research and Popularization of Peresopnytsia» (2021 and 2026), which recreates the forms and directions of the author's popularization of this cultural and archaeological reserve. The latest edition (2026) is interesting in that it provides a list of publications that also discuss the organizational and cultural activities of Mykola Fedoryshyn.

His creative assets also include notable historical explorations, as for a local historian, the content of which, we hope, will later form an important basis for their further study: «History of the settlement: a local history essay», 2021, Vol. I. 72 pp. and Vol. 2. 40 pp., ill.; "Culture of Peresopnytsia of the Princely Era" (2022, 178 p., ill.), "History of Zamkovaya Gora in Hlynsk" (2024, 36 p.), "History of the Khotyn Hillfort" (2025, 48 p.), "History of the Hillfort in Hrushvytsa" (2025, 20 p., ill.), or: "Rivne: the Folklore Capital of Ukraine" (2022, 160 p.), as well as local history essays: "Alexei Zavorotnyi" (2023, 60 p.), "The Scout" (2024, 32 p., ill.); "The Heritage of Peresopnytsia for Security": articles, scientific investigations, speeches, reports, lectures, public and "living" history (2025, 284 p., ill.), etc., the content of which shows not only the intensity of his research work, but also the directions of vision of regional cultural practice.

Some of them are local history investigations about small locations of the Rivne region ("Sukhivtsi: History". T. I. Rivne, 2022. 180 p.; "Sukhivtsi: Traditional Culture", vol. II. Rivne, 2026. 86 p.); others are typical fiction stories ("Sukhivtsi: The Last Bunker of Nil Khasevich" Rivne, 2025. 75 p.). However, their main content is an attempt to insert one's own page into the general context of national history. Undoubtedly, the main goal of the last few historical and local history explorations involves drawing attention to a deeper study of these locations by archaeologists, as well as popularizing the region in the cultural practice of the country as a whole. Reviewing their content also raises the issue of the formation (composition) of regional archaeological expeditions, which, in the author's opinion, must necessarily include a local historian, art historian or culturologist, since many artifacts found during their conduct can be ignored by archaeologists as insignificant finds, based on the methodology of organizing their (archaeological) scientific search, and art historians have repeatedly emphasized this. And the above-mentioned works by M. Fedoryshyn focus on the cultural segment. This (the preparation of the directory), by the way, is another qualitative characteristic of regional local historians, the content of which is the publication of the most complete information base about their own publishing activities in order to attract the attention of specialists from other fields to it. Such indexes are currently owned by V. Voytovych, B. Stolyarchuk, and others, professionally arranged by the Rivne Regional Universal Scientific Library of the RUR. However, there is currently little published analytical material about M. Fedoryshyn, which led to the preparation of this text.

The purpose of this research is to form the outlines of the regional local historian - Mykola Fedoryshyn, based on the author's «tactical and technical characteristics» of the object of research. The objectives of the research: to identify the historiography and source base of scientific research;

- to reveal the main stages of M. Fedoryshyn's organizational and cultural activities and to find out the most significant achievements in each of them;

- to consider the features of the publication practice of local historians and M. Fedoryshyn in particular and characterize the most notable of them;

- to identify the correlation dependence of his professional education and the features of social activity and to trace its correlation with further practical activities; The methodology of scientific research is based on the use of a group of general scientific methods of cognition, among which the dominant ones are the methods of historical reconstruction, biographical, content analysis of modern periodicals and sources, and culturological, on the basis of which it became

possible to identify a retrospective of the main directions of the cultural, artistic and organizational and methodological directions of Mykola Fedoryshyn's activities, to form an appropriate model of his activities.

The subject of the study is the cultural and artistic environment in which the specified types of activity, which are organized to one degree or another by M. Fedoryshyn, are developed, and their main content. The object of scientific research is Mykola Fedoryshyn in the context of the existing forms of his organizational and cultural, including publishing activities in the region and beyond.

Presentation of the main material of the study. Having a rather colorful biography, the main milestones of which testify to the difficult path of searching for his own, most optimal forms of creative self-realization, Mykola Fedoryshyn quite widely found himself in the space of folk culture, popularization of its main directions and components. At the same time, developing its main regional principles, he himself was noticeably enriched by the relevant experience.

However, starting the formation of his creative portrait, several reservations should be made. The current organizers of the cultural space of the region are of the older generation, unlike the younger generation of graduates of the department of event industries, cultural studies and museology of the humanitarian university (as well as the institute of culture), who fill this niche, and who almost immediately after completing their studies at the higher education institution found themselves in the field of public administration (S. Velichanska, O. Hubanov, V. Filiniuk) cultural creativity, in particular managerial (in the positions of heads of regional cultural institutions or their departments (Yu. Hleba, H. Tereshchuk-Ostapchuk, E. Stetsenko, Valentyna and Roman Obrusnyky), as well as O. Voloshyn, M. Vynarchyk, E. Zaitseva, Y. Kalyukh, H. Mosiychuk, V. Soloshchuk), or the organization of multi-directional events, having arbitrarily formed this list (O. Tsapuk-Tkach, T. Dynya, V. Muzychko, B. Haydysh, I. Ashnina, M. Tolochyk, U. Kushniruk, Yu. Mykhaylova (Kravchyk), V. Tytusa, O. Prylutska, T. Gomon), journalism (Yu. Bondarchuk, M. Fomenko, V. Gordych, K. Belash, B. Wald), scientific and pedagogical activities (K. Dubich, V. Yunyk, T. Zabuta, L. Galukha, M. Protsyk, T. Shumyk-ts, etc.), or simultaneously implement several directions (T. Kapinos, O. Morozova, T. Pidtserkovna, O. Prylutska, O. Semenovich) [3] and have firmly mastered this gap and are engaged only in it, characterizes a wide balance of employment, which, perhaps, was necessary for their own self-affirmation, the search for certain comparative assessments or expectations. Moreover, such "professional leaps" usually last no more than a year and, it would seem, do little to expand professional reputation, since polarly different "movements in professions" do not allow one to concentrate on a stable line of professional movement and create an appropriate cultural environment and form stable creative contacts with colleagues. And Mykola Fedoryshyn fully confirms this.

After all, having begun his career in the field of working professions, typical of the beginning of the career of young people of the past era, which he romantically described in one of his books [16] (shipbuilder of the Mykolaiv plant "Okean", 1977-1978), military service (1978-1980), he repeatedly returned to this sphere, already having certain managerial achievements in the field of culture. For example, after working in a village club in the village of Iskra (now Novozhukiv) Radukhiv Village Council of Rivne District (1981-1983), studying at the Department of Culturology of the Rivne State Institute of Culture with a degree in "Organizer-methodologist of cultural and educational work" (1981-1986) and performing the duties of director of the Rivne District Museum of Local Lore (1983-1987), he transferred to the Dubniv Foundry as a metal cutter (1987-1988), and after completing the "acquisition" of a year's experience as a specialist in cutting this metal, from September 1988 to October 1992 he worked as the head of the culture department of the Rivne District Executive Committee [8]. And this «pendulum» migration up the professional management ladder continues: having completed his duties as the head of the culture department of the Rivne City Executive Committee (1992-1995), he moves to the position of chief administrator of the regional puppet theater (1995-1996), where he organizes the touring activities of the creative staff of actors with the same one-year term of organizational and creative self-realization in another field, actually having no stable and extensive connections among specialists in the functioning

of the regional children's theater and almost no knowledge of the financial aspects of touring practice. This is partly explained by him as only active social activities, which, in parallel with professional ones, continued until the end of the 90s and provided an opportunity to get to know the management sphere more broadly, to understand its algorithms, and still remains his creative priority, the results and publicity of which stimulate various personnel offers [6], and especially [9]. And then he was given a less prestigious position in modern times, but again a managerial position – the director of the Art and Production Plant of the National Union of Artists of Ukraine (Rivne, 1996-1998) (through which virtually all regional artists of the Soviet era "passed", joining in the diversification of the artistic palette of the country or region, taking into account their own creative talent and social activity), after a short cadence in which he again moved to a position not very close to his already, it would seem, formed creative preferences and professional competencies, the position of head of the department of innovative projects of the S. Demyanchuk International University of Economics and Humanities with the same annual "regularity" of staying in the management chair (1998-1999) [8]. Let us recall, by the way, that many other specialists in the field of culture were actively implemented in the named position, in particular – R. Aleksiyuk, the material about whom is published in this book.

Maybe that is why the Rivne International University of Economics and Humanities named after S. Demyanchuk (as well as a number of other private HEIs) is so firmly kept "afloat" in the current difficult time, because in the center of their own activities, outside of their own academic activities, they put the cultural and artistic self-realization of youth, which gives it an advantage among other HEIs?! And if in the above-listed positions he, in the author's opinion, does not have much publicity as a creative personality, either based on the volume of tasks performed by him there, the lack of bright professional competencies at that time for that sphere, or maybe the position itself did not provide for appropriate organizational ups and downs (and the regional periodicals are also silent about his personnel transfers), then the next "career stop" of M. Fedoryshyn seems to have become a star in his organizational and cultural ladder, at least he retains it for many subsequent years in his creative assets, constantly exploiting it only under certain circumstances.

Since 2003, he has held the position of director of the cultural association "Kolyada" [8], created by him, where he, without a doubt, presented himself as a notable expert on regional folklore customs and carried out many truly original events, positioning our city as an important cultural location for the functioning of the New Year and Christmas festive and ritual complex.

And it is with this position that he is associated for many years to come as a professional manager of the industry. After all, for a significant period of time, the city of Rivne and its individual territorial locations were transformed into a unique segment of the New Year and Christmas concert extravaganza, almost forgotten in such a respectable international representation (context). Mykola Vasylevich gives this vector of the festive and ceremonial complex a new lease of life, organizing the arrival of a considerable number of foreign folklore and ethnographic groups to Rivne.

It was then, under the influence of the festival movement, original ethnographic folklore expeditions were launched in the Rivne region and the regions in general. And «Vesnyanka» and its creative «companion» - the children's «Vesnyanochka» led by V. Kovalchuk from the local PDM made many interesting folklore recordings in the regions of the region, partially arranged by M. Fedoryshyn, and later embodied them on local or «touring» stages in the form of special artistic programs.

Similar field recordings were also organized at the Institute of Arts of the RSU (N. Yaremko-Suprun, B. Yaremko, R. Tsapun, R. Dzvinka, L. Gapon, Serhiy and Lyudmila Vostrikovy, etc., having a vivid experience of such an organization, initiated at one time by their artistic director - V. Pavlyuk), many folklore and ethnographic groups of the region, stimulated by the traditional annual reports of the Rivne Central Center of Cultural and Artistic Culture of the RSU, not to mention the arrival of a considerable number of artistic groups from several countries of distant foreign countries to these festival events.

At that time, a number of video programs were recorded in the region and exhibited on central television, several notable scientific and practical conferences were held, at which not only the state of functioning of folk cultural practice in this location and in Ukraine as a whole was discussed, but also the leading trends and problems of development of this vector of folk

culture were identified, wide interregional events were organized with the demonstration of the main folklore and ethnographic forms not only in different districts of the city, but also at its professional musical venue - the Hall of Organ and Chamber Music of the Regional Philharmonic. Let us recall, for example, in this connection a number of cultural events under the general title «Caroling with Tatyana Tsikhotskaya» (Lutsk), which for the first time united regional ethnographers on one stage, stimulating a change in the view on the potential of folk culture. And although the above-mentioned position, returning to M. Fedoryshyn, remained, so to speak, situational, that is, its main parameters were deployed only during the onset of the New Year-Christmas cycle of winter holidays, it remained in his current «repertoire» or portfolio almost the entire time he was in the space of regional culture (the search for sponsors, cooperation with artistic groups, advertising campaign, inter-industry communication, etc. continued). In the 2003-2005 academic years, he, expanding the boundaries of his own positioning in the industry, obtained the educational and qualification degree «Master» in the specialty 8.02.01.01 «Cultural Studies» at the Department of Cultural Studies of the RDSU. This training contributed, most likely, to the systematization of his knowledge, providing them with an appropriate theoretical basis, since he already had a lot of practical experience. And after completing his studies, his qualification research [10], the main goal of which was to consider the features of the organization of the festival movement in the region using the example of carol traditions, was highly appreciated by the State Examination Commission, in the resolution of which he was recommended to deepen his creative self-improvement at another qualification level - in postgraduate studies. However, he implemented this proposal only in 2010-2013, having completed his studies at the Lesya Ukrainka Eastern European National University (Lutsk). True, the issues of scientific research were already different - "The Phenomenon of Peresopnytsia in Cultural and Historical Discourse" [8], since at that time he was already the director of the Cultural and Archaeological Center "Peresopnytsia" and had a different vision of the study of the cultural space and its directions, and most importantly - original source material. Unfortunately, in both the first and second cases, the processed, or at least collected, source text never took the form of a completed dissertation, although the relevant skills were undoubtedly formed and embodied in his diverse publishing activity.

Despite further career moves (in 2005-2007, he served as deputy/head of the cultural heritage protection department of the Culture and Tourism Department of the Rivne Regional State Administration; and in 2007-2011, having gained, one must think, practical experience in this position, he even created his own private enterprise "Institute for Cultural Heritage Research" [7], where he holds the position of director, actively supporting and deepening public opinion regarding its preservation and popularization. And in this direction he also has noticeable success.

Therefore, it is quite natural that from August 2011 to July 2018, taking into account his previous public initiatives and substantive results regarding the creation of a museum of archaeological monuments in Peresopnytsia and the opening of a memorial sign in honor of the Ukrainian First Book, etc. [16], he served as director of the previously mentioned and newly built museum complex «Peresopnytsia» as a branch of the «Rivne Regional Museum of Local Lore» ROR, which quickly (December 23, 2011), on his own initiative, acquires an independent status in the person of the «Cultural and Archaeological Center «Peresopnytsia»» of the regional council, especially since he was also fully involved in its opening and, in fact, its formation [9].

Це стало цілком виваженим кроком й фахівців-управлінців обласної влади, позаяк у резулIn the same year, another original museum complex appeared in the region, which activated its own cultural and archaeological search and, given the independent organizational and research activities that were already taking place outside the influence of the Cultural Heritage Center «ROKM», created a certain competition with the Cultural Heritage Center «Rivne Regional Museum of Local Lore» of the ROR. In addition, part of the historical exhibits were transferred there (to Peresopnytsia), which more closely matched the profile of the new institution and made the Center an important center of cultural attraction for tourists. And although, according to M. Fedoryshyn, it did not represent a special cultural value, it was nevertheless necessary for a starting point [6]. It should be remembered that the beginning of any new business is always a certain problem, since the head is responsible for many organizational issues, starting from the coordination of the staff

nomenclature, material and technical base and ending with the development of the main parameters or concept of the development of the future life of the institution. Moreover, there were no similar institutions in the region. However, this did not pose any particular difficulties and the Center began to function and is now successfully working in the space of regional and national culture, expanding its own boundaries not only with archaeological, scientific research, exposition and exhibition or any other activity inherent in similar institutions, which were formed by M. Fedoryshyn at one time, but also always actively involved in the main components of the regional tourist segment. This is fully confirmed by the statistics of visits to the institution [15] and the publicity of its activities in the region. Undoubtedly, such a diverse professional biography, only a part of which is reproduced on the pages of this book, could not but leave its noticeable imprint on the forms of his further positioning in the cultural space, especially since all the previous positions listed above inherently involved extensive communication with managers or employees of cultural specialists or specialists related to his field of interests, familiarization with new forms of activity and their results, problems or trends in the development of specific organizational structures and, thus, gradually involved him in a broad cultural environment of a different, higher level of presentation.

This, to some extent, led to the fact that the new position of head of a notable regional institution (Ulas Samchuk Literary and Memorial Museum), where M. Fedoryshyn was invited (2021) upon completion of his next managerial term as director of the «KZ «KATs «Peresopnytsia»», became a concentration of creative experience and further dissemination of information not only about a specific person (U. Samchuk), identifying his role in the cultural environment of our city and world literature in general, but also deepened or structured the issue of the functioning of regional cultural heritage, the problems of its preservation in the form of digitization and further popularization [6].

Summing up the consideration of M. Fedoryshyn's career evolution, which he himself explains in the already mentioned books [8] or [16], it can be noted that of all the above-mentioned wide range of managerial positions that he held during a significant period of his professional life in the industry, the most effective, in the opinion of the authors, and based on the content analysis of regional periodicals, public opinion, etc., remained his organizational and cultural activities as director of the KZ «KAC «Peresopnytsia» and head of the creative association «Kolyada», in which he truly showed himself as a professional manager, capable of accumulating the synergy of all interested parties and directing it in the appropriate direction. It was there that he clearly showed himself as a professional organizer in searching for and inviting numerous artistic (folklore) groups to Rivne, turned their performances into a real holiday for local residents and guests, convincingly demonstrated the powerful potential of the cultural heritage of the regions (artistic formations, folk dialect, festive and ritual calendar, traditional group singing and many other things), as well as broad intercultural communication and the need to research and popularize it in every possible way; actualized the potential possibilities of the domestic festive and ritual complex. And in this way, he brought together an appropriate theoretical and methodological base for these events, which remains an important factor in the national self-identification of Ukrainians. At the same time, it should be noted that such large-scale cultural events can only be held by holding a certain leadership position, since such an organization requires an appropriate personnel reserve and levers of influence on it.

Developing this issue in retrospect, that is, analyzing the content component of the results of M. Fedoryshyn's previously conducted work, and therefore his career progression, we emphasize that in this direction he implemented original cultural and artistic projects of various cultural content and publicity. In particular, in Rivne during 1995-2018, the international Slavic folklore festival «Kolyada» was organized, securing appropriate financial (grant) support for this. Similar festival events were also held by him in Lviv and Lutsk (2000), Zhytomyr (2001), Kyiv (2004), Peresopnytsia (2012-2018) and repeatedly became the subject of scientific study and reflection on the pages of all-Ukrainian periodicals, administrative cultural structures, and higher education institutions, stimulating not only a change in the cultural situation of the city, but also the introduction of a number of special courses to educational programs of relevant specialties in the network of higher education institutions, ZZSO, and the system

of advanced training of cultural or educational workers in the region. The latter, by the way, also became an important segment of discussion in society, since a significant number of art circles in the Western Polissya ethnoregion are, as is known, folklore and ethnographic. In this series of «winter» ethnographic events, one can also mention the regional folk folklore festival «Vodokhrescha», organized by his creative group on the V. Korolenko Square during 1993-2005; the regional children's competition «Mykolayki» (2006-2008, Rivne); the II All-Ukrainian Song Festival «Povstanski nochi» (since 1997 in Rivne), etc., the time (number of years) of which also inspires respect for the organizer, because it is during this period that many financial troubles in the country and significant inflationary processes occur.

All these events had a noticeable public publicity, given the formation of a new cultural paradigm in the country and significantly influenced the change in the festive or generally cultural situation in the city and the region, contributed to its further national self-identification [8], and expanded the number of participants from other countries. They also added corresponding creative bonuses to M. Fedoryshyn to his popularity rating in the industry. It is worth noting that the author's vision of these events and their problematic series was convincingly reproduced by him in the anniversary collection «What can be public?: Creative Association «Kolyada»: 30 years have passed» (2025, 110 p., ill.). At the regional level, his achievements were also no less significant, however, their thematic focus became different and was associated with the professional self-realization of Mykola Fedoryshyn as a predominantly public figure. This is, in particular, the initiative to establish a commemorative Sign to the Ukrainian First Book - «Peresopnytsia Gospel» in the village of Peresopnytsia, Rivne district (1989). There, in the wake of a general national and cultural upsurge, with his participation, a group of activists also initiated an annual all-Ukrainian holiday of spirituality and culture (May 22), which became a kind of spiritual epicenter not only for the Ukrainian public, increasing its political culture and cohesion, but also stimulating children's literary creativity in general, determining the place of the Rivne region in the cultural space of the country for years. Let me remind you that in 2008, M. Fedoryshyn, taking into account his previous managerial experience, created a project for a museum complex, which he later presented on the pages of the all-Ukrainian newspaper "Holos Prosvita", as well as in the form of a separate report at a scientific meeting at the National University "Ostroh Academy" and during his internship with a group of representatives-managers from the Rivne region in the USA under the "Public Relations" program on the topic "Preservation of the Historical and Social Environment of Cities" (Worcester, 2009) [9, pp. 24-27].

Three years later, after numerous discussions and agreements, and also taking into account the approaching anniversary date of the all-Ukrainian scale (450th anniversary of the appearance of the Ukrainian First Book), this idea was materialized in the form of the above-mentioned Peresopnytsia Museum Complex, which now includes the Archaeological Museum, the Museum of the Peresopnytsia Gospel and the open-air museum "Princely City of the 11th-13th Centuries", creating attractive conditions for the tourism sector of the Rivne region, and on the other hand – updating the personnel factor for this institution. However, the latter issue was gradually successfully resolved by him, turning a small Western Ukrainian village in the Rivne region into a notable organizational, cultural and tourist center.

He (M. Fedoryshyn) also became the first author-organizer of the expositions of the Archaeological Museum and the Museum of the Peresopnytsia Gospel, which are still present today in the structure of the Cultural and Archaeological Center «Peresopnytsia» of the Regional State Register [9]. Moreover, the algorithm of his collection of similar artifacts in the previous era in this territory was preserved. This practice will later be embodied even in separate publications (2021, 2025), the appearance of which was stimulated by these searches. It should be emphasized that the opening of the mentioned museum complex (August 2011) turned into a real holiday of Orthodox spiritual music, held within the framework of the three-day International Festival «Blaga vist Peresopnitsa», for which the head of the Rivne choir chapel «Voskresinnia» and the director of the local music school O. Tarasenko [1] became responsible, with the organizational support of the Ministry of Culture of Ukraine, the Department of Culture and Tourism of the regional state administration and the collective «Rivne OCNT» ROR. As a

result, on the eve of the holiday, a concert tour of 9 famous participating groups from Ukraine (Kyiv, Lutsk, Rivne region) and far abroad (Niš, Serbia; Tambov, Russia) was carried out in the regions of the region, and the final concert was held in the Organ Hall of the regional philharmonic and, in fact, later on the territory of the newly created museum and archaeological complex. All this had a noticeable publicity in Ukraine, confirmed by a number of publications in regional and all-Ukrainian periodicals and other media, including the author of this report.

And the successful holding of the aforementioned concert, as well as the socio-cultural events aimed at the opening of such a Center, stimulated the invitation of the organizer of the above-mentioned concert program, O. Tarasenko, to the position of director of the Rivne Philharmonic Society of the Rivne Regional Council. And these creative ties are preserved to this day. Other notable public initiatives of his (M. Fedoryshyn) implemented at different times include the materialized idea of erecting a monument to the chieftain of the UNR Volodymyr Oskilko (village Khotyn, 1992), a memorial sign to the Ukrainian artist of the liberation struggle era, associated with the UPA - Nil Khasevych in the village of Sukhivka (Rivne region, 1992) at the place of the latter's death, the author of the development of the drawings of which was another Rivne local historian and artist Valeriy Voytovych, who for some time served as a part-time lecturer at the Department of Cultural Studies of the RSU, and at that time worked together with M. Fedoryshyn.

Among other, no less original events that stimulated a surge of interest in the regional cultural heritage of the ethnographic direction, the organizer of which was Mykola Fedoryshyn at that time, is the All-Ukrainian Festival of Kobzar Art named after Kostya Misevich (Dubno, 2004), which was carried out by another graduate of the Department of Culturology of the RDSU, a classmate of M. Fedoryshyn in the master's degree, a current employee of the Department of Cultural Heritage Protection of the Department of Culture and Tourism of the Rivne Regional State Administration, bandurist Nazar Voloshchuk. It was then that a number of events were launched in the region aimed at popularizing the cultural heritage of the Cossack era (mass mastering the dance «Gopak», the popularization of which was also joined by the Head of the Rivne Regional State Administration V. Chervony, a political and socio-cultural portrait of which was also prepared by M. Fedoryshyn in 2008). In other words, these events demonstrated his (M. Fedoryshyn's) organizational competence in uniting the local artistic intelligentsia around a specific idea and developing a corresponding algorithm of practical actions.

And this series of ethnographic events organized by him at the beginning of the new millennium is completed by the All-Ukrainian "green" Polissya festival "Truytsa to usyo Kusta" (Sarny, 2004) [8]. There is no doubt that all this thematic diversity of events required appropriate practical skills, expansion of technological means of organizing such cultural programs, finding funding, a wide range of moderators, forming certain messages, etc. All this also affected the creative reputation of the organizer, expanding the boundaries of his creative positioning.

Therefore, his subsequent advanced training and creative achievements were usually associated with the ethnographic segment; with it he became known outside of Ukraine, often visiting with regional folklore groups in Poland or other countries of near and far abroad (Belarus, North Macedonia). Thanks to the efficiency of organizing this activity, he successfully performed the duties of a consultant to the Union of Ukrainians of Podlasie (Poland, 1992 - present), and also participated in the performance of similar functions in the Union of Belarusian Folklorists (1996-2002). Among other notable organizational achievements of that time are membership in the CIOOF (International Council for the Organization of Folklore Festivals and Traditional Arts under UNESCO, 1997-2009) and performance of advisory functions in the Union of Ukrainians in Poland (Olshtyn and Masurian departments, 1997-2007), qualitatively positioning Ukraine in the space of modern folk cultural (folklore) practice and remaining an important segment of its cultural diplomacy. I would like to note that all these advisory activities were conducted directly by M. Fedoryshyn, bypassing the relevant organizational structures of the region (Department of Culture and Tourism). Their effectiveness was quite high. This is evidenced by a number of various thanks (awards) from the Ministry of Culture and Tourism of Ukraine, the Rivne Regional Council, the Rivne and Lutsk city councils, the Union of Ukrainians of Podlasie (Poland), many state and public institutions and organizations, as well as the medal «Builder of Ukraine» from the All-Ukrainian

Society «Prosvita», etc. He is a repeated laureate of regional local history prizes «For the Revival of Volhynia» (1995), the educational prize named after Hryhoriy Chubai (2023), etc. And the state honorary title «Honored Worker of Culture of Ukraine» can also be attributed to this series [8]. The above (active public activity - author) stimulated or forced him to constantly turn to various areas of informal education, with the help of which he gained the appropriate professional experience needed in a certain historical period or specific location. It is enough, in confirmation, to list its forms: State (now National) Academy of Managers of Culture and Arts (1990, in the group of heads of city/district departments of culture); Counterpart International international fund – course on writing grant projects (Kyiv, recipient of grants from the international Renaissance Foundation, 1997-2001); under the program for the development of the NGO network in Western Ukraine, it conducted training on democratic leadership for NGOs (Lviv, 1998). This series is continued by a number of other forms: Ukrainian Art Forum under the program "Culture of Regional Interaction" (Kyiv, 2000); Ukrainian-American Cooperation Training Center, Lviv, forum "European Choice of Ukraine" (2003); USAID. The program "Public Relations" on the topic "Preservation of the historical and social environment of cities" (Worcester, USA), already mentioned on the pages of this text, etc. [8].

Working in various positions, Mykola Fedoryshyn continues to engage in public activities, in which he seems to see the main meaning of life and a form of creative self-realization and career growth. And in this regard, it is difficult to separate professional and, in fact, his public activities, which become his second profession. In confirmation, one can name its main vectors, the most noticeable of which, in his opinion [6], are the local, all-Ukrainian and international levels, at each of which he managed to achieve certain successes and gain much-needed managerial experience. And if at the all-Ukrainian level, as he positions himself [8], this is manifested in his performance of duties as a member of regional organizations of national creative Unions, in particular, local historians, the "Prosvita" society named after T. Shevchenko (since 1989), the Music Union (!?) and a member of the regional organization of the national Union of Journalists (since 2006), the performance of whose duties is realized in his contributions mainly in local periodicals (over 100 publications), then in the next two he is positioned more objectively and broadly.

Thus, since 2010 he has served as Deputy Chairman of the Rivne Regional Organization of the National Union of Local Loreologists of Ukraine; in 2005-2009 – Chairman of the Board, and since 2009 – member of the Board of the regional organization "Prosvita". From 1995 to the present, as already noted, he has been the Chairman of the Board of the Rivne City Organization "Creative Association "Kolyada"", where he most clearly revealed himself as a specialist in ethnographic issues and a manager and positioned our city as an important center for the preservation and functioning of the New Year and Christmas festive and ritual complex. After all, for many years in a row, Rivne and its individual territorial or regional locations have been turning into a truly unique segment of the almost forgotten New Year and Christmas extravaganza [2].

Having the relevant competencies in the field of public international activity, M. Fedoryshyn actively uses them in his own organizational practice. In confirmation, it is enough to mention the development and implementation of a seven-day educational program and training seminar "Preservation of cultural heritage by means of museumization or improvement", held for specialists from the eastern regions of Ukraine with the support of a financial grant from the Embassy of Great Britain in Ukraine (2016, Peresopnytsia), as well as a similar event for specialists from territorial communities of the Rivne region on the initiative and financial support of the Center for Local Self-Government of the RVP (2018) [8]. And the very fact of receiving grant financial support is also an important landmark indicator for a regional organizer, a characteristic of its technological capabilities and purposefulness, taking into account the procedure for obtaining international grants today.

Although in the field of history and local history, its achievements are also more than convincing. To this we can add his participation in 45 international, all-Ukrainian and regional conferences, the subject of which was regional cultural heritage, as well as his direct organization of 11 international scientific and practical events in Rivne (1995-2000) and Peresopnytsia (2012-2017), which were held based on the results of the above-mentioned festival events (now it is called

a «forum»), updating ethnographic issues in a theoretical and applied dimension and activating regional periodicals in covering their results.

The general context of his creative positioning can also include the publication of 12 books, 10 brochures and 32 scientific articles of various sizes and content value [8], which, as for a regional local historian, is also a significant indicator of his social activity and professional competence. Their thematic areas are quite wide. This, as M. Fedoryshyn himself emphasizes: applied culturology, museology, archaeology, folklore, local history and monument studies [8]. Although, already in a new position at the Ulas Samchuk Museum, the number of these publications has increased noticeably. In the structure of the review of his social activity, we can add, mentioning the now ineffective, but those that also performed certain organizational functions and contributed to the consolidation of the local population, the positions in which he held for a certain time. This is, in particular, the Public Council at the Environmental Protection Department (2005-2010) or the Council on Spirituality and Culture of the Regional State Administration (2005-2006). In two more almost similar public centers, he performed the duties of the Chairman: the Scientific and Methodological Council on the Protection of Cultural Heritage at the Department of Culture and Tourism of the Regional State Administration (2006-2007) and the public organization «Association of Museum Workers of Great Volyn» (2018 - current), which now seem to exist nominally, regardless of who heads them or is part of them, since society is already oversaturated with various public structures, the effectiveness of whose activities is insignificant due to the not entirely clearly defined goal and objectives of their creation, the lack of creative individuals in the presidium capable of forming an original program of practical actions. After all, the invitation to their membership does not take place on the basis of a broad preliminary discussion of candidates taking into account their creative and organizational achievements, but on the basis of the invitation of those who, as a rule, "were at hand", as well as a chronic lack of funds for establishing effective independent functioning and the inability to find (earn) these funds [8]. Although the latter structure became an important center for the publication of a number of books by M. Fedoryshyn, related to his development of cultural-archaeological and monument-related issues. And each such public organization in the context of specific locations has its own positive and negative segments, based solely on the organizational and creative characteristics of their leaders.

Positioning himself as a historian, culturologist and local historian with a fairly broad cultural and educational intention, he tries to provide the information he possesses in certain objective forms. Therefore, he has a lot of journalistic investigations about individual monuments or organizational structures of the Rivne region, the publication of which he tries to expand the information space of the region. In confirmation, we can mention historical essays about Peresopnytsia ("Peresopnytsia rus", 2001; "Peresopnytsia First Book", 2005; "History of the Monastery in Peresopnytsia", 2016, "Monastery in Peresopnytsia. An Amazing Journey Through the Fog", 2017-2021, etc.).

We will also add to this his own publications about individual local artifacts, which recreate his vision of regional monuments, their role in the value chain of regional archaeological collections. They are in demand among guests of the region, especially at separate exhibitions-presentations under the general title "Ukrainian Village Invites" (regional "green" tourism within the framework of all-Ukrainian cultural projects, the organization of which involves many different cultural structures, including the Ukrainian Cultural Fund) and several museum guides compiled by him, interesting to guests of the region, including current internally displaced persons.

However, the most valuable, in the author's opinion, is his original chronicle – of the Cultural and Archaeological Center "Peresopnytsia", the book – "Museum Complex in Peresopnytsia. 10 years have passed» (2021), whose director he worked for over 8 years (I would like to note, as the direct organizer of a number of excursion trips with higher education students and scientific and pedagogical workers of the humanitarian university to this Center and one of the reviewers of this work, that the position of head-popularizer most corresponded to Mykola Vasylovych's calling and it was there that he presented the Center and its expeditionary, search and popularization activities as fully as possible, arousing considerable interest among student youth and visitors in general. After all, today organizing search, that is, scientific and

research (archaeological) activities in the conditions of a small Ukrainian village, for which not only personnel, but also any other area of activity is problematic, is extremely difficult!). Well illustrated with an original visual photo series, full of historical specifics, including the reasons or prerequisites for the founding of this Center, the first activists, attempts to revive interest in regional history at the beginning of the modern era of the republic's formation, as well as attempts and forms of implementing the national doctrine at the end of Soviet Perestroika and revealing the role of the regional public in this process, the book makes a notable contribution to the study of the history of the formation of the aforementioned center and the cultural environment of the region [8]. It contains information about famous (and not so famous) artists and public figures who were at the origins of the founding of this architectural ensemble, created on the occasion of the 450th anniversary of the Ukrainian First Book, a chronicle of the almost daily life of the Center, in which (the chronicle - author) much attention is paid to the description of popularization activities, which will later, without a doubt, form the basis of its written history, namely: the printing of the Center's periodic booklet, the tourist Guide (2013), the anniversary magazine «Cultural and Archaeological Center «Peresopnytsia» - 5 years: searches for artifacts, historical reconstruction, scientific symposia, holidays and festivals» - 2011-2016 (2016), the extended serial collections «Archaeological Notebooks in Peresopnytsia» - 7 issues (a collection of articles by participants in scientific archaeological symposia «Chronicle cities of the ancient Russian state», «Development of crafts in the ancient Russian city of the 11th-13th centuries», etc., from 2013) and «Manuscript book in Peresopnytsia» - 2 issues (based on the results of scientific symposia of the same name, 2013-2014), etc. I would like to emphasize that in 2026 he even prepared a special scientific and auxiliary biobibliographic index [24], which shows the directions of his scientific and research or popularization activities. It also contains a bibliography about him. Here you can also add the popular scientific works of Nikolai Fedoryshyn himself, partially mentioned in this research: «Peresopnytsia Rus» (2011, 54 p.), «Peresopnytsia chronicle of the 12th-14th centuries.» (2013, 28 p.), "History of the Monastery in Peresopnytsia"), as well as "Taras Shevchenko and the Peresopnytsia Gospel", "The Peresopnytsia Gospel of Matthew" (2017, 220 p.), "Literary Meetings at Stubla". Issue 1 [9, 88 p.], etc. They are also interesting because they recreate the first steps in the formation of a new structure, which, as a rule, are forgotten or bypassed at the beginning of the formation of any business as typical or insignificant, or technical, but without which the history of the formation of the Center will not be complete. And this information mosaic is also necessary, because it provides an appropriate level of vision of regional cultural localism, focusing on, in fact, specific moments related to the life of a particular person or cultural platforms on the basis of which meetings of local writers take place.Separately in this series stands his local history publication "History of the Ancient City" [18], the subject of which is "the first illuminated history of the disappeared city of the early Modern era – Belgorod (XVII century)".... "The remains of this city," the author emphasizes, "are now preserved in the form of an ancient city located near the village of Rivne district of the region". "Rivne Iceland" – this is how numerous tourists call this picturesque area.

As the author notes in his preface, "the outlined territory may in the future receive museum status "Archaeological Park of the Town of Belgorod of the XVI-XVII Centuries" [18, p. 5]. And the fact that representatives of the Institute of History of the NAS of Ukraine (A. Blanuts, D. Vashchuk, 06/17/2025) were present at its presentation at the Literary Museum of Ulas Samchuk (Rivne) also testifies to its relevant professional informativeness and the value of this issue for national history. Another of his historical and local history works mentioned above was prepared using the same algorithm – "History of the Hrushvytsia Settlement", which also awaits in-depth research by specialists. And, as Mykola himself claims, thorough archaeological research has not yet been carried out on the territory of the entire Peresopnytsia [6] and their results would undoubtedly have an impact on the general cultural context of ancient regional cultural centers. However, local history has always expanded the boundaries of the country's history, as well as its culture! The final series of publications by M. Fedoryshyn is completed by a popular essay [16] under the telling title – "Ambassador of Culture". Vol. 1. 1992-2000 (2024, 124 p.), planned for release in several volumes, which is, based on the content of the published first volume, a romanticized creative

biography of the local historian himself, well illustrated and presented through the prism of his many years of high-quality organizational and cultural activity, the content of which reproduces many details from the sphere of public activity of Mykola Vasilyevich and the state of functioning and a number of problems of artistic creativity, and most importantly - the industry.

All these publications, of course, differ in the level of presentation of the material, the depth of its development and other segments inherent in scientific and journalistic research, but their characteristic feature is the author's sincere desire to preserve the regional historical and cultural heritage in the memory of society and to constantly popularize and multiply it. And the collection of the Bible in over 100 languages of the world, collected by M. Fedoryshyn during his time as the head of this Center, is an almost unique organizational precedent in regional cultural practice. Let us recall that, carried out within the framework of the all-Ukrainian project "Small Cities – Big Impressions", these events qualitatively positioned the Rivne region in the system of cultural activity of the region and the country as a whole [13, pp. 10-11].

However, the main task in this process (i.e. the creation of the Cultural and Archaeological Center «Peresopnytsia») was that, in the end, a specialized archaeological research center of a wide format of action was formed in the region, the foundations of systematized archaeological activity were laid, the collected and critically analyzed local material found was arranged and classified (after all, excavations have been conducted in this territory for many years), and it was brought into an appropriate system, on the basis of which further research became possible and thus the expansion of information about the potential of regional cultural practice, its role in the study of the history of spirituality of Ukraine. In the Rivne region, as is known, the remains of a once powerful castle network are still preserved, in the space of which a bright political, ideological and cultural and artistic life once unfolded. And the Ukrainian First Book could appear here only on the basis of a deep and diverse cultural environment with interregional and international connections, the main parameters of which were concentrated in the spiritual centers of Great Volhynia, monasteries of Ostrozhchyna, Dubenshchyna, Mylianovichi, etc., which are now almost collapsed due to political misunderstandings or shifting emphasis to other social dimensions and war. Therefore, the spiritual basis for the foundation of the Ostrozh Academy in the last third of the 16th century becomes clearer.

It is necessary to pay tribute to the state authorities, in particular the then Head of the Rivne Regional State Administration Vasyl Mykhailovych Bertash and his team of like-minded people, public structures and not indifferent citizens, whose representatives understood the very idea of creating the Center and supported its implementation in every possible way, materializing it into an appropriate organizational form, from time to time replenishing its funds with almost unique artifacts (V. Bertash) [9, p. 31], which acquired signs of sacredness. Since the sacred «traditionally played the role of a kind of epicenter of the cultural development of society, in which meanings, norms and values were generated, worldview principles were formed - ways of interacting with the natural environment and human orientation in the sacred space, symbolic forms of correlation with the absolute dimension of life, criteria for distinguishing between real and unreal, true and false, good and evil, beautiful and ugly, etc. « [9, p. 7].

Therefore, the implemented idea (regarding the creation of this Center) can be considered as "…an important socio-cultural phenomenon that determines the development of society, the system of its regulatory norms and values" [9, p. 7].

Summing up the characteristics of the organizational and cultural profile of M. Fedoryshyn, who tried himself, it seems, in all possible directions (and, accordingly, positions) in the industry, one cannot fail to mention the forms of his activity related to international cooperation. This is, in particular, a specific complex of influence on the foreign cultural environment, carried out by him over many years in accordance with the concluded Partnership Agreements, including:
- cultural exchange between artistic groups of Ukraine and a number of European countries;
- participation of individual performers and artistic groups of Ukraine and the Rivne region, including in various competitions and festivals (Austria, Moldova, North Macedonia, Greece);
- acting as co-organizer of international cultural and artistic projects carried out jointly with the Center for Cultural Animation in Białystok, Podlaskie Voivodeship (Poland): TACIS Neighborhood and Partnership Program – Poland-Belarus-Ukraine, the most famous events of which were

the international festival of music, art and folklore "Podlaskie Octave of Cultures" (2007-2011); the international festival of wind music "Parade in the Branicki Palace" (2007-2008), as well as the international festival of majorettes, cheerleaders and tambourine majorettes (2008), etc.;
- within the framework of the same Program (INTERREEG III TACIS SBS), he stimulated and organized the participation of Rivne musicians in the international brass band (2007), a march-parade and a concert of the international (Ukraine-Poland-Estonia-Belarus) brass band «Versalinka» with majorettes at the celebration of the State Independence Day of Ukraine on August 24, 2008 in Rivne. Among other areas of implementation of the same international cultural Program is the organization of training seminars in Poland for the children's ensemble «Kralechka» of the Rivne MBK with the aim of mastering new artistic practices within the framework of European genres by the participants, in particular majorettes and cheerleaders (2007);
- performing the duties of coordinator of activities for establishing international partnership relations between the Rivne region and the Warmian-Masurian Voivodeship of the Republic of Poland (2005), in particular the cities of Dubno, Rivne region and Giżycko, Republic of Poland (2000);
- he also performed the functions of co-organizer and director of cultural events of the Union of Ukrainians of Podlasie in Poland (1997-2009), the most famous of which were the Festivals of Ukrainian Culture under the general name «Podlasie Autumn» (1997-2010) and the Festivals of Folk Culture «On Kupala, on Ivan» (1998-2011) [8], the host of the artistic programs of which was Associate Professor of the Department of Cultural Studies of the Russian State University N. Sholudko.

I would like to draw your attention to the fact that all these events turned into complex artistic events that unfolded over many years, that is, they had a noticeable impact on changing the cultural coordinates of all those who were under their influence and the public environment in general. It must be thought that the opinion about their Ukrainian manager also changed. Mykola received a number of grant projects, so to speak, of a situational nature, at one time, with the funds of which he managed to organize many trips of regional artistic collectives to Western European countries: Germany, Italy, France, North Macedonia [6]. This also became an important factor in the popularization of regional cultural practice outside the country, and the organizational capabilities of M. Fedoryshyn, thanks to which regional cultural practice in all its dimensions actively advanced into public consciousness.

And the initiative to transform the Peresopnytsia Museum Center, as a branch of the regional local history museum, into a self-sufficient KV «Cultural and Archaeological Center «Peresopnytsia» of the regional council - as an autonomous research and popularization center with much broader functions and powers - is also his idea, which noticeably shifted the emphasis in the directions of further not only archaeological (research and expeditionary), but also socio-cultural or popularization activities in the region. And although his time as head did not complete a series of archaeological research on its territory due to a number of well-known reasons, the main scope of the center's further activities was outlined and a number of organizational structures were formed, which are successfully functioning to this day.

That is, public activity, and all these, the most noticeable results, given above, and are his specific hobby, which he was engaged in outside his main place of work, remains evidence of his high social activity and civic position, orientation towards the regional cultural space. And it is the public initiatives of M. Fedoryshyn, V. Voytovych or B. Stolyarchuk and other, similarly oriented individuals (Eleonora Stetsenko, Leonid and Alla Voloshuny, Nadiya Kosmiadi, Nina Kroka, Oleksandr Kharvat, Lyudmila Suponkina, etc., which are mentioned in our numerous publications) [3], including this book, noticeably diversifying the cultural space of the region, gave it an appropriate civic sound and spiritual appeal, and became the basis for the development of cultural and creative industries.

Therefore, based on the above, it can be argued that local historians already constitute an important segment of the development of the regional cultural space, since their activities are carried out outside of regulated forms, and therefore arouse greater interest and activity in them, as does every type of activity organized in the field of free time, that is, outside of institutional forms and based solely on interest. However, this activity also requires appropriate assessment and stimulation at the local or state levels! As for the "publishing" parallels (and every notable local historian of the region, of course, is also engaged in his own publishing practice, organizing it on his own, since in the regions, except for

Ternopil, Lviv and, to some extent, Drohobych, there are practically no publishing houses, and only small printing houses operate, which are mainly engaged in text replication), and therefore the problems associated with them, in M. Fedoryshyn, B. Stolyarchuk or V. Voytovych, considered in our previous investigations [4], which arise during the acquaintance with their organizational, cultural and popularization practice, they are also almost identical, if we do not take into account the intensity of this work in B. Stolyarchuk and V. Voytovych, considering their number, volume, thematic content, format, etc.

However, there is also a certain explanation for this. After all, for example, B. Stolyarchuk responds to virtually every more or less noticeable event in the region and positions himself, based on his publications in it, as an active popularizer-publicist. At the same time, it should be remembered that B. Stolyarchuk from the beginning of his creative self-realization chose the faculty-institute of culture (and later - a humanitarian university, where the issue of publication activity is a characteristic feature of the creative self-realization of a teacher), as well as - at different periods - the State Musical and Musical School, and for over 50 years has been in their active educational sphere; for some time he performed the duties of the head of the department of musical folklore, the very position of which already implied active study of a number of issues that are not even included in the functional duties of others selected for analysis of personalities. And for his own not so much scientific and pedagogical, but organizational, methodological and artistic activity, since it had a noticeable scope, he several years ago obtained a professor's certificate. In other words, research, like regional journalism, is the main subject of his professional creative self-realization.

However, given the fact that a significant number of scientific and pedagogical workers of the art departments of the humanities university, at least the older generation, who have significant professional creative experience and could at least somehow publish their own works, are not very concerned with issues of scientific research or at least popularization activities in the coordinates of a modern higher school (which was also characteristic of the Institute of Culture), the problems of publishing the result, as well as other professional issues regarding the organization of scientific research and its tools, as well as the lack of healthy competition in this direction at the Faculty of Music and the Faculty of Arts and Pedagogy and the absence for many years of effective forms or means of stimulating this activity at the level of a higher educational institution, gradually level the importance of scientific creativity and lead to its rather variegated result, mostly with a negative balance. After all, the lack of specific complex scientific topics and their active development in educational structures, control over their implementation, indicates the absence of scientific and pedagogical workers and their own professional gap, the results of the development of which must necessarily be reproduced in the educational space, fully involving higher education applicants in this process, for whom education will then turn into a completely different segment of creative self-realization - experimental. One can only hope that the Ministry of Education and Science of Ukraine will eventually introduce this principle in the network of higher education institutions, that is, introduce the appropriate ranking of employees into scientific and pedagogical and pedagogical workers. However, without the presence (development) of clear criteria for assessing achievements and, accordingly, the level of remuneration for the results of each on the ground, and most importantly - the essence of this implementation, the situation will remain just another populist slogan. Or it will lead to the decline of both the first and second segments. Moreover, a similar experiment was carried out in Ukraine back in the 1920s, when separate research departments were created in higher education institutions, taking research work out of student classrooms.

The intensity of printing and the frequency of publishing thematic material by M. Fedoryshyn are noticeably lower (the 12 books and 10 brochures mentioned above) (although recently their number has increased noticeably, as was discussed in the introductory part of this investigation), because he does not position himself in the cultural space of the region as a publisher or publicist, but only as a cultural scientist-museologist, for whom publishing activity is only the result of organizing or highlighting the work that he is engaged in for a lot of time, and not the meaning of life, so there are not many comments about him in this regard either. In addition, Mykola Fedoryshyn focuses mainly on the folklore and ethnographic segment of popularization, embodied in episodic local folklore and ethnographic searches, which in principle do not have corresponding permanent programs aimed at the future, as well as the festival movement,

quite logically framed by research elements in the form of scientific and practical conferences with the broad involvement of professional practitioners and individual scientists who are concerned with these issues, and monument protection activities in the aspect of its intangible heritage (material - was part of his professional duties), also related to his work in the KZ «KAC «Peresopnytsia»» ROR, in which he became a truly notable museum director-manager. Therefore, a not-so-wide subject of research narrows his range of problems and increases his own effectiveness.

By the way, the modern festival movement, moving away from Soviet cultural standards or stereotypes, is increasingly turning into a forum in which topical socio-cultural topics and various artistic or philosophical concepts for the further development of folk culture are discussed.

And all this once again raises the issue of the need to create a special coordination center in the region in the person of, for example, the already mentioned Union of Local History Scholars, re-profiling its current work to real requests and needs of practice, or a regional theoretical and methodological periodical that would deal with these (consultative) issues in the environment of local history scholars who are outside the influence of scientific and research structures of higher education. Since the scientific and pedagogical workers of the regional higher education school of folklore and ethnography, as our even cursory analysis of the situation shows, are not concerned with these issues and cannot provide them with special assistance.

Utim, yak svidchyt′ natsional′na istoriya, u krytychni periody rozvytku krayiny same predstavnyky haluzi kul′tury stavaly u provodi vsikh yiyi zmin, okreslyuyuchy i stymulyuyuchy napryamy maybutnikh transformatsiy. Pry ts′omu zberezhennya rehional′noyi kul′turnoyi spadshchyny, yak vidomo, vvedeno nyni v samodostatniy napryam kul′turnoyi polityky derzhavy [13], aktualizovanyy viynoyu. Odnak i tut znovu postaye tradytsiyne pytannya, pov″yazane z kadrovym mesedzhem. Do rechi, bulo b tsilkom lohichnym chy potribnym cherez pevnyy istorychnyy chas perehlyadaty sutnist′ diyal′nosti bud′-yakoyi orhanizatsiynoyi struktury, a ne lyshe tvorchykh Spilok na predmet yiyi/yikh vidpovidnosti zapytam suchasnoyi praktyky, vnosyty konkretni zminy do tsiyeyi struktury, abo vzahali zminyuvaty napryam yiyi/yikh podal′shoho funktsionuvannya, yakshcho evolyutsionuyut′ y polityko-kul′turni chy orhanizatsiyno-ekonomichni ta pravovi koordynaty krayiny. Tse bulo b konche korysnym i dlya samoyi Spilky, oskil′ky ponad 30-richnyy period yikh stahnatsiyi cherez vidsutnist′ vidpovidnoyi normatyvno-pravovoyi bazy, u yakiy by chitko vyznachalysya napryamy yiyi/yikh diyal′nosti vzhe u novykh suspil′nykh obstavynakh, nadmirna polityzatsiya suspil′noho zhyttya, psykholohichni problemy toshcho, znyshchuye u tsiy formi (strukturi) bazhannya shchos′ konkretno robyty yiyi predstavnykam, zvodyachy nanivets′ samu ideyu funktsionuvannya tvorchoyi orhanizatsiynoyi optsiyi, fakt potribnosti yakoyi v pytanni ob″yednannya nebayduzhykh do etnokul′turnykh problem osib rehionu nyni ne vyklykaye sumnivu. Vyshche navedene stavyt′ na poryadok dennyy y shche odnu problemu, na yaku nyni ne spryamovuyet′sya orhanizatsiyna diyal′nist′ KZ «Rivnens′kyy oblasnyy tsentr narodnoyi tvorchosti» ROR: pol′ovyy fol′klornyy material, shcho epizodychno (sytuatyvno, yak potreba u zabezpechenni vidpovidnoyi kul′turnoyi imprezy) zbyrayet′sya bahat′ma uchasnykamy khudozhnikh hurtiv Rivnenshchyny uprodovzh desyatkiv rokiv (i M. Fedoryshyna zokrema), a za kil′kistyu fol′klornykh hurtiv Zakhidne Polissya vpevneno posidaye odne z pershykh mists′ v Ukrayini, takozh zalyshayet′sya perevazhno v yikhnikh kerivnykiv, vykorystovuyuchys′ lyshe sporadychno, tobto epizodychno – dlya konkretnoho stsenichnoho vystupu v ramkakh svyatkovo-obryadovoho kalendarya, chy podiyu i ne kontsentruyet′sya, do prykladu, v KZ «Rivnens′kyy OTSNT» ROR chy Instytuti doslidiv Volyni, yak filiyi KZ «ROKM» ROR, de ye vidpovidni viddily i de tsey material obov″yazkovo mav by buty klasyfikovanym ta systematyzovanym, a z·hodom – otsyfrovanym yoho spivrobitnykamy, stymulyuvavshy i yikh praktychnu, populyaryzators′ku podal′shu diyal′nist′. Do toho zh kozhen takyy doslidnyk-amator rozroblyaye vlasnyy instrumentariy ts′oho poshuku, vykhodyachy z nayavnykh u n′oho kompetentsiy chy uyavlennya pro predmet doslidzhennya, yakyy (fol′klornyy material) z·hodom ne mozhlyvo opratsyuvaty v konteksti pevnoyi modeli doslidzhennya, provesty bud′-yaki korelyatsiyni zamiry. Podibne mozhna stverdzhuvaty i stosovno okremykh entuziastiv v osobi vchyteliv merezhi sil′s′kykh chy mis′kykh ZZSO, uchast′ avtora ts′oho materialu svoho chasu v yakosti naukovoho kerivnyka sektsiy Rivnens′koyi MAN, yak i naukovoho kerivnyka atestatsiynykh doslidzhen′ zdobuvachiv vyshchoyi osvity riznykh osvitnikh stupeniv v

humanitarnomu universyteti, tse takozh pidtverdzhuye povnoyu miroyu. Pry ts′omu, nahadayu, shcho perevazhna bil′shist′ fakhivtsiv muzeynykh ustanov maye status naukovykh spivrobitnykiv, ne mayuchy dlya pidtverdzhennya ts′oho statusu vidpovidnykh naukovykh stupeniv. Adzhe zmina istorychnykh epokh obov″yazkovo peredbachaye y kontsentratsiyu, a z·hodom – i krytychne osmyslennya materialu pro kul′turnyy sehment yiyi providnykh kharakterystyk ne lyshe dlya pidtrymky istorychnoyi pam″yati chy natsional′noyi (lokal′noyi) samoidentyfikatsiyi, ale y dlya uspadkuvannya ts′oho dosvidu ta nivelyuvannya mozhlyvykh pomylok u maybutn′omu. Ta y kul′tura povsyakdennya nyni – vazhlyvyy sehment naukovoho studiyuvannya i osmyslennya, oskil′ky same v niy vidtvoreno dukhovni kharakterystyky i spodivannya shyrokoho zahalu naselennya.

However, as national history shows, in critical periods of the country's development, it was representatives of the cultural sector who became the leaders of all its changes, outlining and stimulating the directions of future transformations. At the same time, the preservation of regional cultural heritage, as is known, is now introduced into a self-sufficient direction of the state's cultural policy [13], actualized by the war.

However, here again the traditional question arises related to the personnel message. By the way, it would be quite logical or necessary after a certain historical time to review the essence of the activities of any organizational structure, and not only creative Unions, for its/their compliance with the requirements of modern practice, to make specific changes to this structure, or generally change the direction of its/their further functioning, if the political-cultural or organizational-economic and legal coordinates of the country also evolve. This would be extremely useful for the Union itself, since over 30 years of stagnation due to the lack of an appropriate regulatory framework that would clearly define the directions of its/their activities in new social circumstances, excessive politicization of public life, psychological problems, etc., destroys in this form (structure) the desire of its representatives to do something concrete, nullifying the very idea of the functioning of a creative organizational option, the fact of the necessity of which in the matter of uniting people who are not indifferent to ethnocultural problems of the region is now beyond doubt.

The above puts on the agenda another problem, which is not currently addressed by the organizational activities of the Rivne Regional Center of Folk Art, ROR: field folklore material, which has been collected episodically (situationally, as a need to provide an appropriate cultural event) by many participants of artistic groups of the Rivne region for decades (and M. Fedoryshyn in particular), and in terms of the number of folklore groups, Western Polissya confidently occupies one of the first places in Ukraine, also remains mainly with their leaders, being used only sporadically, that is, episodically - for a specific stage performance within the framework of the festive and ceremonial calendar, or an event, and is not concentrated, for example, in the Rivne Regional Center of Folk Art, ROR or the Volyn Research Institute, as a branch of the Rivne Regional Center of Folk Art, ROR, where there are relevant departments and where this material should necessarily be classified and systematized, and later - digitized. employees, stimulating their practical, popularizing further activities. In addition, each such amateur researcher develops his own tools for this search, based on his existing competencies or ideas about the subject of research, which (folklore material) cannot subsequently be processed in the context of a certain research model, or any correlation measurements can be carried out. The same can be said about individual enthusiasts in the person of teachers of the network of rural or urban ZZSOs, the participation of the author of this material at one time as a scientific supervisor of sections of the Rivne Academy of Sciences, as well as a scientific supervisor of certification studies of higher education applicants of various educational degrees at a humanitarian university, also fully confirms this. At the same time, I would like to remind you that the vast majority of specialists in museum institutions have the status of scientific employees, without having the corresponding scientific degrees to confirm this status.

After all, the change of historical eras necessarily implies concentration, and later - critical understanding of the material about the cultural segment of its leading characteristics not only to support historical memory or national (local) self-identification, but also to inherit this experience and level possible mistakes in the future. And the culture of everyday life is now an important segment of scientific study and understanding, since it is in it that the spiritual characteristics and expectations of the general population are recreated.

Let us recall that for many years the current Cultural Heritage Center «Rivne OCNT» of the Regional

Council has concentrated a multitude of samples (artifacts) of material culture, even purchasing them from folk craftsmen of the region for specially formed regional programs of the regional council. And it is on this basis that it would be possible to compose an appropriate regional «folklore» archive, museum ethnocenter or «ethnological atlas» (as was already done by the former graduate, and later - associate professor of the Department of Musical Folklore of the Institute of Culture (and RDSU) Yu. Rybak, first - part-time, and later - and transferred to the staff of the Lviv National Academy of Music named after M. Lysenko) and constantly work on it, that is, to conduct certain generalizations, popularization or further correlation studies (measurements), etc. After all, today it is virtually impossible to form an idea of the cultural, including ethnographic (folklore-ethnographic) segment of the Rivne region since the founding of its OCNT (House of Folk Art with a Special Department) (1939), embodied in the specific achievements of its specialists due to their (material) absence.

Because the 60s-80s of the last century were a golden age for fixing this issue, carried out by many folklorists from the network of regional ZZSOs, local pedagogical institutes and institutes of culture (M. Bilogubka, I. Korsyuk, S. Kytova or M. Lysenko-Dnistrovsky, V. Pavlyuk, S. Shevchuk, R. Tsapun, M. Fengler, M. Dovhanych, B. Derevyanko, Ya. Logvin, Z. Syngaivska, L. Horina, the already mentioned N. Yaremko-Suprun, B. Yaremko, T. Vasechko, F. Vasechko, L. Sichkaruk, the Vostrikov family, O. Stepanov, A. Samokhvalova, O. Trofymchuk, etc.), not to mention the powerful legacy of field research collected by regional folklorists of Dubno, Ostroh, Sarny, Volodymyrets, Dubrovytsia, Rokytny, Radyvylov, etc., who concentrated around "their" district departments of culture and their coordinator – the Rivne Regional House of Folklore (until 1978). At least, information about this was constantly reproduced in annual reports sent to the Center (OBNT), whose employees, after appropriate analysis and preparation of special reports or photo and video materials (for example, only one (out of three in the region) amateur film studio "Horyn", headed by V. Ryabunets, won 25 consecutive victories at that time at all-Union competitions of non-fiction films based exclusively on the ethnographic segment)2 [20, p. 156], composed a developed version in the form of a detailed reference for the Republican Center of Folk Art and in which, for the first time in many decades of only sporadic research (recording), the idea of searching for the ethno-roots of the Western Polesie community, its existence, was embodied, put on an almost professional scientific basis. And only the lack of professional scientists-popularizers in the region in the 60s-80s did not allow all this to be properly described and translated into relevant scientific areas in the form of monographs or educational literature (although the academic disciplines of local higher education institutions and schools and colleges were even overflowing with this material), or at least to transfer that material to the IMFE named after. M. Rylskyi of the NAS of Ukraine, whose specialists sporadically studied the ethnocultural segment of the region, publishing original material in a number of their own journals, including "Folk Art and Ethnography" or "Folk Art and Ethnology", encyclopedic publications, etc. The author of this investigation did this several times later, working on the existing funds of the Cultural Heritage Center "Rivne OCNT" ROR (f. "Rivne Regional House of Folk Art") in the State Archives of the Region (DARO) [17] (however, there are no artistic samples themselves – folklore records in the archive at all). And in other regions of Ukraine, in particular Volyn [14], [21] or Poltava, such practice was put on a deep professional basis and is now highly effective in the form of thorough publications or dissertations [19]. And most importantly – powerful ethnographic archives of regional cultural practice are stored there.

And this is also an important segment of everyday culture, so relevant today in scientific discourse, which recreates the main parameters of the spiritual life of local residents of that time, that is, the general population of the regions.

We would also like to remind you that even until the mid-1990s, the Republican Center for Folklore under the leadership of its director, V. Podkopayev (now transformed into the Institute for Cultural Research of the National Academy of Sciences of Ukraine, which focuses mainly on servicing the regulatory part of the preparation of legislative materials of a cultural and artistic nature for the apparatus of the Verkhovna Rada of Ukraine), had an extremely powerful ethnographic information base, the websites of which received up to 7,000 views per day. At the same time, the main "visitors" were representatives not only of Europe, but also of Africa, Latin America, Asia, etc. Their ethnographic groups formed the first international festivals of folk culture "Drevlyanski Dzherela", "Kolyada", "Polish Summer with Folklore", etc., which arose at that time in the Western Polissya ethnoregion [3]. And these events significantly raised the status of the region in the eyes of the world community.

By the way, for the still functioning Council of Heads of Regional Centers of Folk Art of Ukraine, which for many years was headed by the current deputy director of the Regional Center of Folk Art of Ukraine F. Vasechko, this is another urgently needed aspect of its organizational and cultural activities in the form of a collective monograph or multi-volume publication under the conditional title «Folk Art of Ukraine in Historical Retrospective: Regional Cultural Locations» or «Culture of Everyday Life: Regional Dimension.» After all, the publication of the reader "Traditional and Everyday Dances of Ukraine" (Rivne, 2019. 220 p.), published at the initiative of the collective library "Rivne OCNT", which received a favorable assessment from the People's Artist of Ukraine M. Vantukh, as well as the collective monograph "Decorative and Applied Arts" (Rivne, 2011. 237 p.), prepared according to the same algorithm with the participation of the author and editor of this material, is a convincing confirmation of the potential of such practice and the usefulness of concentrating such material in a specific institution and network of regional (regional) libraries. And, for example, in Volyn or Poltava regions, at the regional Centers of Folk Art, folklore archives of famous folklorists under various names are stored (O. Oshurkevych – in Lutsk, or groups of folklorists of Poltava region in the Poltava OCNT) [14], [19]. And this gives grounds for conducting further correlation measurements of the development of folk culture, preparing dissertation or monographic studies, etc. And for positioning the region through the prism of the folklore archive - this is also a rather attractive gap for tourism practice in the conditions of current globalization (glocalization) or its creative industries.

It is not entirely clear what heritage protection (although a number of current creative laboratories by genre, organized by the current composition of the Center for Cultural and Artistic Culture, are also needed, however, they do not methodically «close» the existing problems of the industry and affect the change in its cultural coordinates only pointwise) are the current specialists of this Center concerned with, if they ignore a whole layer of regional folk cultural (vocal-choral, instrumental, theatrical or festive-ritual, etc. in the form of a multitude of traditional forms of spending free time) practice?! Are folklore studies of the above-mentioned period not among its main parameters, and the interest in the sopilka-»screwdriver», the manufacture of which was carried out by a few (or, let's say, a dozen people), which the Center has recently been actively popularizing, surpasses this interest in the mass vocal-instrumental or theatrical creativity of tens of thousands of our citizens in the region? And, as is known, many years ago, even a corresponding «classification» of the regions of Ukraine was secretly formed according to the priority development of various types of folk art, and the Rivne region confidently held leading positions precisely in the folklore and vocal-instrumental and theatrical genres, as evidenced by the many artistic groups known outside the republic (the honored song and dance ensemble «Polisyanka» is a convincing example of this). However, this is a separate scientific problem, which also needs to be publicized and popularized in the context of forming the current cultural attractiveness of the region, as an important direction of the state's cultural policy - financial self-sufficiency.

Let us recall once again, on occasion, that a powerful layer of informational and cultural material (only reports, not folklore or video recordings), from which one can at least get an idea of the creative, and most importantly, inexhaustible potential of this practice, is kept by the funds of the Rivne Regional House of Folk Art (now the Rivne Regional Center of Folk Art), located in the relevant department (fund) of the State Archive of the Rivne Region (DARO), a significant part of which, as the author's detailed acquaintance with them shows, no one has even touched [3]. And this would be another interesting research practice! And then, a priori, the specialists of the folklore department of the same Center would have expanded creative contacts with the art departments of regional higher education institutions, including the VNU named after Lesia Ukrainka, a network of rural ZZSOs, which are also traditionally involved in this process, individual folklorists, the lack of (contacts - author) of which is evidence of the absence of a motivational component in practical activities, stimulating their scientific and pedagogical workers to find themselves in the outlined ethnomusicological (or ethnological) processes. This, without a doubt, would also affect the regional network of general secondary education institutions, on the, so to speak, «subjectivity» of its organization, would contribute to

the effective employment of its students, which in itself would stimulate their change of attitude towards this school and would remove a number of organizational and technical problems that are currently inherent in the ZZSO network in their various qualification titles. And it is quite logical that it was then that original educational-professional or educational-scientific programs for training specialists would also arise in the network of higher education institutions, grounded in the network, based on a specific ethnographic research segment. This would significantly bring these two educational branches closer together, make them interdependent or mutually necessary. Moreover, for many years, only people from unique Western Polesie ethnolocations have entered the "folklore" direction of a number of specialties or the OPP of the Faculty of Arts of the RDSU, who, like almost all village children, given the predominantly identification-oriented direction of the local regional school, are well acquainted with the traditional everyday practice of "their" region and are ready to research and deepen it, and later - to work there. And this was effectively implemented in the conditions of the former Institute of Culture (as well as the Pedagogical Institute) in the conditions of their fulfillment of 30% of the "state order for people from rural areas", mentioning for confirmation the ethno-groups "Horyna", "Malanka", "Dzherelo", etc. with their extensive field folklore practice (including in pedagogical institutes) and international concert activities [3], which, among other things, had a noticeable impact on the consolidation of the academic group, increased its motivation to obtain an education.

And the "Bologna" educational system with its "selective" disciplines, which is criticized quite rightly now for the lack of noticeable motivation (there is nothing to form it on) for purposeful activity, would then really "work" in regional HEIs, because it would provide a good opportunity for professionally oriented youth (in HEIs) and industry specialists (in its methodological structures) to effectively interact together, hoping for a high applied result. After all, ethnographic processes are also an extremely complex and multi-vector process of continuous spiritual evolution of society, embodied in the transformational series of its organizational forms.

And the protection of cultural heritage is not just a few public actions in the regional center or the local territories closest to it....Maybe it was then that local specialists-managers of the Ukrainian «deep» would dare to try to convince regional and ministerial leaders to remove mathematics, a completely respectable discipline of the «natural» block of disciplines, however, one that adds nothing to the spiritual dimension of future specialists in folk and cultural practice, from the multitest, because a young person with an artistic mindset is a priori poorly oriented in physical and mathematical problems, not seeing the expediency of overcoming them. In addition, «historical», «cultural and artistic» or any other specialized classes of modern ZZSO, the number of which is catastrophically decreasing, and direct modern youth to the appropriate specialization.

And the teaching staff of the «physical and mathematical» direction of rural secondary schools, under their various names, is also not very well oriented in the vast majority in the outlined issues due to small classes (groups), and therefore - teaching physics, physical education and foreign languages and a number of other diverse courses by one teacher, as is typical of the Western Ukrainian rural «deep», is not effective and reduces the effectiveness of this education. Because the attitude towards the academic discipline depends entirely on the originality and depth of its presentation. And this originality is formed exclusively on the basis of knowledge of the subject of teaching, the professionalism of the teacher. And «omnivorousness» is not the best option for forming the outlines of a modern specialist. So for this it is necessary to change only the messages regarding the organization of the cultural space of a modern village, and later - its material and technical base and cultural infrastructure. Then there will be no need to introduce a "zero course" of training for applicants who did not pass the competition to higher education institutions, the effectiveness of which will also be zero, since the status of those who will study there and how this will be regulated financially and legally in times of war has not been determined, but to provide the opportunity to enter higher education institutions on a paid basis to study in those educational programs that these applicants have chosen themselves. At the same time, it would be quite logical and necessary to conduct re-certification of scientific and pedagogical workers for their suitability for the position they hold. And the current trend of the evolution of general education schools exclusively into the network of vocational lyceums is not

the best option for the further national identification development of Ukraine. And it is in the process of implementing this trend that Ukraine may lose clear national guidelines, since only financial pragmatics or prosperity (well-being through exclusively working professions of the general public) cannot be the basis for preserving statehood. And it is not in a professional lyceum that the national component is formed, that is, the ideological basis of the education of both those who teach and those who study.

And this (attention to one's own sources - author) would constitute an important identifying feature of the spiritual area of the Rivne region or Western Polissya in general and their methodological structures, which are now gradually losing interest in the industry and do not fulfill even their basic statutory tasks, due to the general indifferent attitude to the cultural factor in society (although here too all this is organized quite variegatedly in terms of ethno-regions) and the lack of elementary control over everything that happens in the methodological services of the industry, entrusted to them by the legislative framework or local regulatory documentation and, ultimately, by the staffing list. And social cataclysms and war, during which the emphasis was noticeably shifted from spiritual segments to others, only deepened their general amorphousness and irresponsibility, negatively affecting the patriotic component.

Therefore, only an increase in executive discipline throughout its management vertical, the professional level of employees based on the development of clear criteria for assessing the activities of existing employees there and their (criteria - author) adherence and, on this basis, the corresponding, differentiated remuneration for a specific result at the appropriate level of the newly formed national priorities, is perhaps the most important component of success today for the industry and the country as a whole. By the way, then the national idea, which once again the people's representatives are trying to outline in vain, would become clearer, since it would be grounded quite logically in ethno-national cultural soil!

Let us recall, by the way, that in the folklore field, under the influence of social cataclysms and war, many transformational changes also occur, in particular regarding the cultural code of the nation [23; 26-38] and intercultural communication, outlined by the globalization factor, only deepens them, causing its antipode - glocalization. And which, without a doubt, should become the subject of appropriate study and critical reflection in the general context of the evolution of spiritual practice, conditioned by a change in the value range of a broader dimension - European or world. And this will not (and will not be able to) be done by the leader of a particular folklore group, because his tasks (and professional education) are completely different. So this is an inexhaustible gap for research by employees of regional OCST, whatever their current name is and whatever structures they serve, and also HEIs, whose scientific and pedagogical employees have mostly never found real points of contact with these structures due to identical problems or trends. However, these issues also belong to the intangible cultural heritage and they, without a doubt, should become the subject of further scientific understanding in a broader cultural context. Moreover, there are similar positive examples even in the region [14].

And later it would be quite appropriate to transfer the expressed ideas, critically understood as proposals, to other cultural regions, enriching them with a local (regional) segment, where the outlined problems are almost identical, proposing the main aspects of implementing this issue later in the directions (or Concept) of the development of such Centers and state cultural policy in general, which should be formed on the basis of taking into account regional requests or existing problems there, and not to translate its main directions from foreign sources, which will not take root in Ukrainian society due to sufficiently deep differences in the forms of its functioning, including Western Ukrainian traditionalism. Especially since now the number of such local historians in the regions is noticeably increasing, given the deepening of nation-building processes and the formation of the national identity of society, as well as their professional competence and activity, and the problems of preserving cultural heritage, its popularization and conversion into digital format are only becoming more relevant. And the Centers themselves, due to their own inaction and uncertainty of directions (given the not entirely successful (party) algorithm for changing (appointing) the management team throughout the entire management vertical), aggravated by the war and the lack of funds at least to improve their own qualifications (the effectiveness of which will be correlated with their own attitude towards future cultural activities)

or intercultural communication, during which it would be possible to at least exchange information about their own state of affairs in the industry, as well as a decrease in the number of employees in the areas of their operation, continue to remain an amorphous structure in the industry, gradually destroying the remnants of a bright cultural initiative in the regions through their own inaction. It should be noted that similar issues (concentration of regional folklore material) have been actively addressed by the scientific and pedagogical staff of the Department of Musicology, Folklore and Music Education of the Faculty of Arts of the State University of Musicology since its foundation (1979), in the funds of the Laboratory of Musical Ethnography of which (since 1997) there are more than 20 thousand units of audio recordings of traditional vocal and instrumental music, the vast majority of which have been converted into digital format, which serves as high-quality experimental material for higher education students and for further interpretation of regional cultural practice in general. It also has more than 50 samples of ancient musical instruments and, as the teachers of this structure note [11], "...it can claim the role of one of the leading centers for storing folklore music recordings from the territories of Western Ukraine and, perhaps, is inferior in this only to the M. Lysenko LNMA. And this despite the fact that such a valuable resource... functions exclusively on the enthusiasm and selfless work of its employees» [12]. Much of this material is arranged in the form of various musical collections, manuals, indexes, etc., on the basis of which its further processing and popularization is possible.

Young employees have also appeared at these departments, who have taken the folklore component as a possible direction of their own scientific research and are already ready to deal with these issues. But this also requires appropriate organizational and financial efforts, and most importantly - a caring manager to actively promote such information (ideas) in the scientific space and form an appropriate circle of like-minded people who are able to support and implement this idea in the future.

A similar caveat can be attributed to individual specialists of the departments of choreography (A. Samokhvalova) and folk instruments (O. Trofymchuk, Yu. Turchyn, L. Horina), a number of NPP graduate departments of the music and pedagogical faculty according to the same algorithm of its organization, thus expanding the general fund of ethnographic segments in locations. So, as we can see, regional ethnographers now constitute a powerful potential not only in terms of collecting such materials, but also represent an equally important element of research and popularization activities, capable of influencing the change in the directions of scientific research and the form of their popularization. That is, as we can see, there is very little left - to find another leader (head, manager, or, better to say in Ukrainian, - a person who is not indifferent to this matter), for whom such issues would be a professional interest, and in this case - a hobby. Then the result would be much higher! After all, the Western Ukrainian ethno-region is ready for (to) a truly national-cultural revival of its main cultural dominants, already based on a broad foreign cultural component, acquired as a result of extensive intercultural communication, in the process of which it realized its national ethno-cultural essence or identity. And a number of international ethno-festivals held over the years have only confirmed this. And the first summer jazz schools, based on a national ethno-basis, were organized precisely on the basis of this faculty within the framework of the international festival «Art-jazz» in 2024 and had a noticeable professional interest and continuation.

In other words, any current talk about the «life cycle» of each phenomenon, the reduction of all forms and manifestations of folk culture in the world as archaic of the past and in Ukraine in particular, and other similar chatter in methodological, educational or managerial structures of the industry at any level, only indicates not the desire, and especially not the ability to do their own thing professionally and not the ability of a significant part of their employees, due to the lack of professional education, experience, and most importantly - proper control over their activities, to competently respond to the current challenges of modernity (referring to low wages, the unpopularity of this activity in society, the image of the institution, etc.), which will be significantly activated or updated after the end of the war. Conclusions. Therefore, the main conclusion of this investigation and, in fact, the formation of the outlines of the creative portrait of Mykola Fedoryshyn as a result of it, is that regional local historians today, despite the amorphous functioning of the creative Union, the absence of

another (any) coordinating center of their work, the complexity of presenting their creative work in society due to the lack of an appropriate algorithm of action, financial support in the segment of conducting ethnographic research, printing notes, reports, etc., represent a powerful center and the potential to stimulate scientific research, the collected and critically interpreted material of which can form an important page in the further study of national history and culture, at least its intangible spiritual heritage, saturate it with new facts, expand the boundaries of its perception in the European or even world context. They will also add a lot to the study of everyday culture as a relatively new field of research. After all, knowledge of national history is an important identifying feature of a person in any political system or country. And the end of the war will also quickly put on the agenda the issue of our cultural and educational parameters or dominants, since the modern world is also rapidly transforming, changing its own value system, and therefore the form of representation of regional cultural (existential) practice in general.

So, in the Ulas Samchuk Literary and Memorial Museum of the Regional Cultural and Historical Society «ROKM» of the Regional Autonomous Region, to the position of acting director of which Mykola Fedoryshyn was appointed in September 2021, I hope that there will also be noticeable results in all their dimensions, since the directions and forms of searching and popularizing historical and cultural heritage here are almost identical, and he does not lack experience in any format in the industry! And his first publications, given above, in this position, limited only to the characteristics of his historical and journalistic search and their intensity, also confirm the effectiveness of work in this structure and his social activity. Let me remind you that since his new position, in addition to organizing local search practices, which have endless forms of expression and are waiting for new researchers, and publishing activities, he has also been engaged in educational activities on the issues of popularizing the activities of cultural institutions, providing appropriate algorithms for their «promotion». This includes organizing a series of meetings with museum workers in the region, which is of mutual interest. After all, it gives an opportunity to exchange creative methods and specific information from specific locations. In confirmation, we can recall the meetings already held with employees of museum institutions in Zvyagel, Khmelnytskyi, Derman, and the Zhytomyr Regional Literary Museum [6]. Also interesting is the practice of keeping a specific chronicle of organizational and cultural events of the Ulas Samchuk Literary and Memorial Museum, the algorithm of which was initiated back in Peresopnytsia. After all, the current popularization activities will become history tomorrow, that is, another page of our cultural existence, which must be remembered. And his own cultural experience will be useful to any specialist later as a corresponding algorithm. Among other things, in his modern practical work is the preparation and publication of a number of brochures on the history of regional villages, institutions or organizations, which are carried out, as a rule, to order and involve work in local archives, funds that represent a limitless field for the study of national cultural history, and therefore - and require their popularization as centers of national memory. This also expands the information capabilities of the region in the study of everyday culture, contributes to the introduction into scientific circulation of a number of its forgotten pages. They also elevate Mykola Vasylyovych as a notable historian-local historian, capable of originally, and most importantly - actively presenting Great Volyn, and the Rivne region in particular in the space of national culture.

Notes:

1. All the data given regarding tenure, cultural and artistic events, etc. are taken from the biographical information of M. Fedoryshyn, provided to the author in December 2024 [8].

2. Let me remind you of the titles of these films: "In the Footsteps of Mavka", "Continuation of the Legend", "Generous Evening", "In the Old Hermit's Courtyard", "Legends of the Falcon Mountains", "On the Banks of the Drevlyan River", etc., created by him in the late 70s-80s of the 20th century. Here you can also add films of a different direction – "Peresopnytsia", "Dawn of Ancient Korets", "Tverdynia nad Ikvou", etc. Later (in the late 80s and early 90s) he created films with a new, socially acute historical and ideological theme: «Hurby», «Dovha dorogo do rodnogo kray», «Ya straduv voli Ukrainy», «Perevertni», «Mute pravda», «Zlamane kryo», etc. In other words, in the 70s and early 90s of the 20th century, perhaps no artist in the country represented his ethno-region in such an elegiac, sublime and patriotic way [20, pp. 156-157]. It was through his documentary, non-fiction films that many local residents and all those who had the opportunity to watch them realized the depth and greatness of Polissya.

3. In the presented material, V. Vytkalov is responsible for developing its general concept, information base and literary editing.

4. The proposed text is an expanded version of previously published material (2025) and is published in the context of preparing creative portraits of regional cultural figures.

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MANAGER IN HISTORICAL, LOCAL LORE, AND ORGANIZATIONAL PRACTICE OF THE REGION'S CULTURAL INFRASTRUCTURE: MYKOLA FEDORYSHYN

The relevance of the research lies in the examination of the organizational and cultural activities of local historians and their contribution to expanding information about the creative potential of regional cultural practice.

Scientific novelty of the research: The study identifies the key parameters of the organizational and cultural activities of Mykola Fedoryshyn, a graduate of the Department of Event Industries, Culturology, and Museology at Rivne State University of the Humanities. He diversely manifests himself in the regional cultural discourse as a leader of various components of the cultural infrastructure of the Rivne region, specifically as the director of the "Peresopnytsia" Cultural and Archaeological Center and the head of the Ulas Samchuk Literary and Memorial Museum. Furthermore, he acts as an organizer of numerous cultural and artistic projects of an ethnographic nature, a consultant-specialist for several notable international festive and ritual events abroad, and an active participant in individual publishing projects. His public (international) activity is emphasized, resulting in the emergence of new dimensions in the region's cultural space. The study highlights the importance of the public activity of local historians in expanding Ukraine's cultural space and stresses the need to form an appropriate organizational center to address their professional challenges.

Research methodology is based on the use of several methods, including historical reconstruction, the biographical method, as well as culturological and historical methods. These approaches enabled the reconstruction of the fundamental parameters of the regional cultural space, viewed through the lens of Mykola Fedoryshyn's organizational and cultural activities.

The practical significance of the research lies in the possibility of using this material for further scientific developments in regional cultural practice, its dissemination within the system of professional development for cultural and educational workers, and the regional network of secondary schools. It will also be useful for shaping the main parameters of state cultural policy within its regional dimension.

Key words: Mykola Fedoryshyn, cultural space, Western Polissia, regional practice, festival movement, organizational and methodological activity, national identity, cultural heritage, creative union, management.

CONCLUSIONS ON THE "ORGANIZATIONAL" SECTIONS

Summing up the consideration of the group of figures whose organizational and cultural activities contributed not only to changing stereotypes of perception of various forms of cultural activity in society, but also to the emergence of its new directions and carriers, it is necessary to focus on the following: the above-mentioned social challenges, the appearance in the regions of Ukraine of a significant number of forcibly displaced persons (we are not talking about specialists who replenished professional art institutions), which stimulated the revision of many forms of life and directions of work of institutions and institutions and the socio-cultural sphere, forced existing specialists in regional locations, albeit gradually, however - with a new organizational segment and level of social activity, to begin to change the cultural space, which was gradually enriched, so to speak, with foreign cultural experience, that is, forms of intercultural activity of new people, their value and orientation range, mentality, festive and ritual practice of previous life, spiritual culture in general [2]. Familiarization with new elements of this practice also stimulated local organizers to inherit this (their) experience, to use it as an important element in the search for points of contact for possible intercultural interaction. On this basis, naturally, at the forefront of the implementation of numerous and diverse programs used in working with internally displaced persons, cultural heritage was used as an important identification segment in involving them in joint organizational actions, gradual adaptation to a new spiritual model, immanently embedded in them by the system of various forms of education, traditional everyday practices and other similar identification factors. However, given the sufficient polarity of the parameters of this heritage for representatives of different regions of Ukraine, this contributed to the mastery of the cultural experience of the country, the awareness of it as a powerful element of the identification characteristic of the Ukrainian people, the formation of patriotic feelings, the idea of unity and integrity of the state.

And if in some cases this did not give the expected socio-cultural effect, that is, the result for local organizers due to a number of segments that they did not take into account (the psychological state of the participants, their cultural experience, the influence of new forms of publicity, etc.), however, the diffusion processes of this exchange took place constantly, influencing the change in the cultural coordinates of the population as a whole, consolidating it precisely on the basis of cultural heritage.

At the same time, its first positive developments were due not to the result of the implementation of the relevant state cultural policy [1], or at least the administrative initiatives of its regional authorities, but exclusively to the initiative of specific individuals who intuitively felt the requests and needs of new subjects of cultural creativity. Instead, trying to change the situation for the better, from time to time this was accompanied by not entirely successful appointments to the relevant positions of new leaders, the effect of whose appointment was already in the fact of the change itself. In such cases, the processes of population consolidation were noticeably slowed down.

It should also be noted that for certain management positions in the regional industry to perform tasks that are not typical for all participants in the cultural process of creative industries, as a new phenomenon in social practice in general, managers without proper professional experience were appointed, who represented another sphere of social self-organization, which could not but affect the result. However, this also had its positive aspect, since the new specialist treated organizational processes impartially, that is, practically not knowing the industry, tried to propose an algorithm of actions characteristic of the sphere of his previous self-realization, taking into account the already new or changed tactical and technical characteristics of the action, or planned to do something only because it was necessary to change something around him.

Ts′omu dopomahaly y initsiyovani ostannim chasom i pidtrymani finansovym chynnykom hromad ta hrantovykh prohram, riznomanitni poyizdky praktychnykh pratsivnykiv iz rehioniv za mezhi krayiny z metoyu uspadkuvannya inokul′turnoho dosvidu. I yoho navit′ pasyvne spohlyadannya (bezkoshtovnist′ vidviduvannya muzeyiv chy inshykh ustanov kul′tury u chastyni krayin YES, vysokyy motyvatsiynyy chynnyk yikh vidviduvannya mistsevym naselennyam, priorytety u kul′turnykh posluhakh toshcho, shcho svidchyv pro prestyzhnit′ takykh form vidpochynku ta y zdobuttya fakhovoyi osvity i yiyi pomitnyy vplyv na podal′shyy status pratsivnyka toshcho) dopomahalo y ukrayins′kym novym kerivnykam (menedzheram) haluzi usvidomyty, shcho y Ukrayini potribni suttyevi zrushennya v osvitn′omu sehmenti, bazys yakoho stymulyuvav by v podal′shomu zdobuty bil′sh prahmatychnyy rezul′tat. Tse, u svoyu cherhu, spryyalo b y zmini u stavlenni do khudozhn′oho chynnyka osvity usikh kvalifikatsiynykh rivniv potentsiynykh yiyi zdobuvachiv, ubachayuchy v niy vazhlyvyy sehment formuvannya vlasnoho profesionalizmu ta zminylo b perelik tvorchykh propozytsiy

u formi osvitn′o-profesiynykh ta osvitn′o-naukovykh prohram iz boku merezhi rehional′nykh osvitnikh struktur, obumovylo b korelyatsiyu nayavnykh prohram iz potrebamy suspil′noyi praktyky. A pomnozheni na zberezhenyy potentsial pidlehlykh fakhivtsiv tsi diyi, postupovo zminyuvaly sytuatsiyu na krashche, pozayak inshykh variantiv ne bulo. Tse stalo spetsyfichnym rehional′nym efektom, koly do dumky, zdavalosya b, «ne fakhivtsya» pochaly pryslukhovuvatysya predstavnyky orhaniv derzhavnoyi vlady, vbachayuchy v tsykh sudzhennyakh shchos′ vidminne vid nayavnoho stereotypu, a otzhe take, shcho malo b zasluhovuvaty na uvahu ta podal′shu pidtrymku.

This was also helped by the various trips of practical workers from the regions outside the country, initiated recently and supported by the financial factor of communities and grant programs, in order to inherit foreign cultural experience. And even passive contemplation of it (free admission to museums or other cultural institutions in some EU countries, a high motivational factor for visiting them by the local population, priorities in cultural services, etc., which indicated the prestige of such forms of recreation and obtaining professional education and its noticeable impact on the further status of the employee, etc.) helped the new Ukrainian leaders (managers) of the industry to realize that Ukraine also needs significant changes in the educational segment, the basis of which would stimulate further obtaining a more pragmatic result.

This, in turn, would contribute to a change in the attitude towards the artistic factor of education of all qualification levels of potential applicants, seeing it as an important segment of the formation of one's own professionalism and would change the list of creative proposals in the form of educational-professional and educational-scientific programs from the network of regional educational structures, would cause the correlation of existing programs with the needs of social practice. And multiplied by the preserved potential of subordinate specialists, these actions gradually changed the situation for the better, since there were no other options. This became a specific regional effect, when representatives of state authorities began to listen to the opinion of seemingly «non-specialists», seeing in these judgments something different from the existing stereotype, and therefore something that should deserve attention and further support.

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GENERAL CONCLUSIONS

Thus, the analysis of professional literature, the source base of scientific research, including numerous direct communications of the author with artists and organizers of the cultural space, review of information from social networks, legislative, regulatory and administrative documentation and taking into account the trends of public opinion, etc., has shown the following:

- the information base of scientific regional discourse is quite diverse and variegated, confirming the fact of interest in this activity and directly in the creative personality on the part of the regional community. However, there are actually no thorough scientific investigations aimed at forming a specific image of these figures, as well as a general picture of the cultural life of a particular region, which can be confirmed by the fact that such studies about a specific personality appear, as a rule, after a significant period of their presence in the cultural spotlight, when their activities will arouse constant interest and will be «interpreted» at different levels.

This is also "contributed" by the absence in the regions, and in Western Polissya in particular, of the necessary number of professional journalists, scientists or local historians of a similar orientation, that is, a powerful intellectual environment, whose active search (local history), journalistic or scientific research activities would provide a good opportunity to form a regional "portfolio" of organizational and cultural experience, embodied through its personified form and thus would actively stimulate its dissemination, preservation and deepening. A number of social cataclysms and war also influenced this process. Although more and more often in the regions generalizing works appear, the content of which is an attempt to recreate a broad economic and socio-cultural background, on the basis of which all these initiatives and experiments are being developed. This is confirmed by a number of scientific works published by specialists of the National University "Ostroh Academy", the Russian State University of History and Culture or the National University of History and Culture (Rivne);

- at the same time, information about a specific figure or his creative works is currently actively pulsating in the regions, reproduced mainly in social networks, as a corresponding reaction to a specific result (exhibition of works of art, concert programs, public performance, appearance of any forms of publications, etc.). Their number is extremely powerful, which is evidence of the activation of the cultural segment, and on the other hand, the attempt of society to react to the event, to give its own interpretation. This, so to speak, primary information, remaining an important segment of the source base, provides almost unique data about this or that figure and the results of his public activity. And although in the vast majority these short messages do not carry, as a rule, relevant evaluative information, but constitute only a «cultural mosaic» of the spiritual everyday life of the regions and its intensity, as well as a certain almost instantaneous «imprint» of the reaction of the local community to a specific event or figure, their importance is difficult to overestimate. Because it is in them that information is often stored, which will later be ignored as not essential, or such that adds little to the creative characteristics of each specific image, phenomenon or specialist, but such that highlights the extremely characteristic features of a specific figure. Something similar is happening now in the Western Ukrainian scientific environment, when it is the periodical press of past eras that becomes an important factor in reproducing the state of spiritual life of a specific historical period;

- however, the main difference between the current cultural progress of the regions and Western Polesie in particular is the noticeable diversification of their spiritual segment, the intensification of the search for national identity, an attempt to find the origins of their own forms of cultural (detailing its economic, socio-political or other segments) life, to identify a number of

problems in their formation and development. This is largely helped (or determined) by Ukraine's Eurocentric choice, broad interregional and intercultural communication, through which a new generation of its specialists is rapidly forming, who have a number of new identification features formed on the basis of not only the acquired forms of modern education, mainly multi-level, that is, one that meets (or met) their urgent needs at each life or professional stage, but also mainly international communication, the content of which helps them form a new methodology for seeing modern problems and ways to solve them. These aspects are also exacerbated by the war, and especially by the strong support for Ukraine by the world community, which in the vast majority of countries is still trying in every way to avoid the rigid ideological format of communication of the past, constantly imposed by Soviet (or now Russian) propaganda and the forms of ideological dictate formed by its centuries-old political tradition, which puts its own ambitions above all else, despite the fundamental change in the value chain of the world community and the emergence of new forms of modern interstate interaction;

- The ATO, COVID-2019 and subsequently the Russian-Ukrainian war, that is, the time aimed at actively searching for this interstate interaction, radically influenced the change in world priorities, brought to the world community a new system of values and concepts, as their representatives, which became evidence of a deep evolution of social consciousness, which is gradually changing Ukraine in its essence, despite the presence of many organizational, cultural, financial or psychological problems. That is why its cultural life unfolds so variegatedly, since the influence of the Eurocentric vector, more characteristic of Western territories that have other political and ideological opportunities, historical memory, social experience and motivation for interstate communication, enables the latter to quickly build new models of behavior, focusing on a different format and cultural interaction, in which art (i.e. its emotional, significative range, including spectacle) acts as an important factor in cultural diplomacy, a means of overcoming possible contradictions, a defining segment of new forms of coexistence of humanity.

And it is here, in Ukraine, that many new initiatives are being implemented, supported by the reform of local self-government, state cultural policy, interstate relations, the emergence of new personalities, who form other directions of creative reaction to intercultural communication, which remains a specific new ideological «framework», within which a new set of values of the country is born. And although the result is not always as expected, a fundamental change in the vector of its development is constantly felt. This process is noticeably influenced by the appearance of a significant number of forcibly displaced persons in the western region of the country, that is, people with a slightly different set of values and intercultural communication. However, this is precisely what stimulates the local (regional) administrative corps to quickly reformat its own discourse of organizational activity, aimed at adapting this population to the existing cultural set, thus expanding its own forms of interregional communication. And all this provides a good opportunity for the consolidation of Ukrainian society, based on the national cultural heritage, which is inherently close and understandable to all residents of Ukraine. After all, such an opportunity to develop leading national constants for the consolidation of its population, strange as it may seem, has not actually been there since 1991. And the war forced him, this population in its vast majority, to look at common problems from one, so to speak, floor - preserving the integrity of the Ukrainian state;

- the figures chosen for consideration by the author represent different areas of socio-cultural activity of the region or the state as a whole: managerial, that is, realizing themselves in the cultural space as heads of relevant institutions or their structures; artistic - acting on the creative horizon as conductors of artistic collectives or organizers of notable public organizations or actions of the all-Ukrainian level; artists and publishers of their own artistic or scientific works, through whose creative achievements Ukraine in the person of its regions can effectively interact with the world community; active leaders and volunteers of the public environment, in the vast majority the same artists and organizers of the cultural space, whom the war forced them to become and whose leading goal is to promote the Ukrainian cultural product, and therefore their creativity, into the public consciousness not only of Ukraine, but also of the countries of their artistic self-realization; local historians-researchers, who with their own daily work noticeably

change the outlines of the region, expanding its/his informational and cultural base, and therefore the country; pedagogical - scientific and pedagogical workers - who, performing mainly the function of organizing the scientific and educational space, noticeably influence modern youth, shaping it in accordance with the educational standards adopted by the state, widely using their own initiative and creative experience. However, all of them are distinguished by a high level of social activity, broad interdisciplinary professional contacts in the field, through which all their ideas or aspirations are realized, and also, to a large extent, universalism, as a characteristic feature of a modern not only specialist, but also a citizen;

- the formation of creative portraits of these figures in the author's version of their presentation took place on the basis of the application of a number of components, namely: direct communication, detailed study of their biographical segment, identification of the correlation between the acquired forms of professional education and further creative self-realization in the industry; clarification of the role of its informal segments (master classes, art plein airs, participation in numerous forms of improving professional qualifications through the performance of a number of professional duties (authorities) in structures of a higher organizational and methodological level, including outside the country, etc.), as well as the emergence (use) of new forms of their creative activity (self-realization) under the influence of social cataclysms and war, which forced these individuals to reformat their own professional activities to new requests or needs of regional society, thus filling the most relevant gaps in the socio-cultural space of a specific (local) environment. However, the effectiveness of organizational and cultural (creative, i.e. non-standard) work in the broad sense of the word became the determining factor for choosing a particular figure for its authorial study and popularization. By studying their main creative parameters, the author of the scientific search himself changed, acquiring new features;

- the conducted retrospective author's analysis of the existing forms of cultural activity of the individuals selected for consideration showed that socio-political (socio-cultural) circumstances or cataclysms decisively influence the individual, stimulating him to act according to the corresponding algorithm formulated by A. Toynbee at one time, when a social challenge generates a certain social response of a specific individual or community, manifesting itself in the most diverse forms of socio-cultural activity, which become decisive in its further creative or public characteristics, and therefore - change, as a rule, its role in society, stimulate the search for new forms of creative self-realization, focusing mainly on public needs, concentrating around itself a community of like-minded and active people. However, a similar algorithm was also characteristic of many other individuals, whose social challenges called upon the latter to reformat their own, well-regulated and well-established activities at one time. Domestic history fully confirms this. Similar aspects are noticeable in the cultural environments of other countries that have gone (chosen) the same path in the formation of their own statehood and national identity;

- and in this regard, the national-cultural heritage (regional festive and ritual complex and its practical «support») or other organizational-cultural, identification segments or safeguards (mainly spiritual family environment and upbringing, professional education and a number of other components, including broad intercultural communication, a high level of social self-organization, etc.), on the basis of which a creative personality in the broad sense of the word is formed, become the basis or basis for identifying its important social initiatives;

- specific conclusions regarding the essence of one's own self-realization (artistic, concert, exhibition, scientific and research, etc.) or organizational-cultural activity in general, the influence of which is most noticeable in a regional context, including international and other forms of work of specific individuals, are presented in the relevant sections of this book. It also provides correlation comparisons (results) regarding the acquired professional education and its impact on the creative well-being of each figure selected for study, as well as its stimulating role in the study of this space and further attempts to change it, based on existing social challenges and possible responses. The same sections also provide a number of authorial proposals for changing the situation for the better, formulated on the basis of an analysis of the existing experience of a specific individual. Therefore, modern Ukraine, having found itself in a rather difficult socio-political, economic, and

especially demographic and psychological situation due to the above-mentioned circumstances, including the war, losing the young generation on the fronts or beyond its geographical borders, at the same time represents a powerful state-political structure for the world community, since it was able, overcoming social cataclysms, to form and maintain important own identification features, with the help of which further consolidation will take place and the world community, for the stimulation of which an appropriate organizational core is needed. And the first attempts at international cooperation in the military sphere are convincing confirmation of this.

U toy zhe chas vona yavlyaye soboyu potuzhnu ta oryhinal′nu platformu dlya podal′shoho tvorchoho samovyyavlennya osobystosti, formy samorealizatsiyi yakoyi y dayut′ mozhlyvist′ utrymuvaty potuzhnyy dukhovnyy aspekt sered yiyi naselennya. Adzhe viyna ta inshi sotsial′no-ekonomichni kataklizmy pomitno vplynuly na zminu yiyi tsinnisnoho ryadu, vyznachyly vlasni priorytety toshcho. A yikh konkretnyy rezul′tat, obumovlenyy vysokoyu politychnoyu kul′turoyu, shyrokoyu mizhhaluzevoyu ta mizhrehional′noyu y mizhnarodnoyu komunikatsiyeyu yiyi nayavnykh lideriv, navedenyy navit′ u ts′omu doslidzhenni, y stav mozhlyvym zavdyaky potuzhnomu kul′turnomu chynnyku, sformovanomu bahatovikovoyu suspil′noyu tradytsiyeyu. Tozh podanyy na roz·hlyad chytacha kul′turnyy (faktychno intelektual′nyy) potentsial rehionu, predstavlenyy lyshe neznachnoyu chastkoyu yiyi osobystostey, yaki v osnovu svoyeyi profesional′noyi chy hromads′koyi diyal′nosti poklaly, vlasne, tvorchyy pidkhid, demonstruye dostatn′o yakisni, yasni perspektyvy i Ukrayiny, mitsnist′ yakoyi pidtrymuvatymut′ yiyi kul′turno rozmayiti i chitko ideolohichno vyznacheni rehional′ni lokatsiyi.

At the same time, it is a powerful and original platform for further creative self-expression of the individual, the forms of self-realization of which make it possible to maintain a powerful spiritual aspect among its population. After all, the war and other socio-economic cataclysms have noticeably influenced the change in its value system, determined its own priorities, etc. And their specific result, conditioned by a high political culture, broad inter-sectoral and inter-regional and international communication of its existing leaders, is given even in this study, and became possible thanks to a powerful cultural factor formed by a centuries-old social tradition.

Therefore, the cultural (actually intellectual) potential of the region presented to the reader, represented by only a small part of its personalities, who have based their professional or public activities on, in fact, a creative approach, demonstrates quite high-quality, clear prospects for Ukraine, the strength of which will be supported by its culturally diverse and clearly ideologically defined regional locations.

SUMMARY

This book is a logical continuation of the author's research focused on the regional cultural space, primarily that of the Rivne region, viewed through the prism of the creative activities of its prominent personalities. It examines the prerequisites for the development of the cultural sphere and its transformation under contemporary conditions, analyzing the causes of these processes and the primary directions of creative self-realization of the individuals under study. The selection of these figures was based exclusively on their documented achievements and public recognition.

The scope of this research encompasses professional choral art, instrumental performance, photography, various aspects of visual arts, and the festival movement, including folklore. Furthermore, it covers organizational, pedagogical, and scientific-methodological activities, regional ethnography, collecting, volunteering, and publishing practices. This extensive list of areas reveals significant shifts in the socio-cultural system of the region and the evolution of its value systems. These changes have altered core cultural characteristics and provided representatives with a new vision of current challenges, positioning them at the forefront of these transformations.

Special emphasis is placed on the universal characteristics of the selected individuals, whose creative work is shaped by shifting social circumstances, the impact of war, and broad intercultural communication that has rapidly integrated Ukraine into the European spiritual environment. The study also highlights their contribution to the preservation of regional cultural heritage. An attempt is made to identify the correlation between professional education, family environment, and the subsequent organizational and cultural practice of a specific individual, characterizing these aspects alongside personal motivational components. Particular attention is devoted to the publishing practices of these cultural organizers.

The author's analysis of these publications offers opportunities for a deeper examination of the issues raised, a better understanding of their content, and the promotion of practices in which the author is directly involved. Moreover, as these publications often touch upon highly original themes, their high-quality presentation allows for a different positioning of the region within Ukraine's broader cultural landscape.

The book also includes creative profiles of individuals who are not native to the West Polissia ethno-region by birth or primary professional activity but are connected to it through exhibition or promotional work, as well as specific collaborations with West Polissian artistic structures. A critical perspective on these figures provides an opportunity to view local creative personalities from a new angle and conduct comparative correlational assessments of their work. Based on the development of these issues, the author formulates numerous relevant proposals and recommendations. Their implementation aims not only to improve the functioning of the cultural space and individual creative practices but also to provide new creative dimensions, stimulating further research and artistic experimentation. These insights are intended to encourage other researchers, artists, and managers to seek new approaches to socio-cultural and artistic analysis. Such an approach facilitates the formation of a comprehensive portfolio of regional cultural experience that can be utilized by other artists and cultural organizers.

If adopted as a research algorithm, this method allows for the concentration of information on every ethno-region in the country, thereby creating a specific database of cultural experience during times of significant social upheaval and war. Each section dedicated to a specific personality includes a concise visual series

that reveals various facets of their organizational, cultural, or artistic activities. This work was conducted within the framework of the comprehensive scientific research program of the Department of Event Industries, Culturology, and Museology at Rivne State Humanitarian University, titled "Current Theoretical and Applied Issues of Culturology," headed by the author.

The book is intended for academic staff of higher education institutions across all accreditation levels, general secondary education teachers, and anyone interested in the functioning of the regional cultural space in its diverse modern manifestations.

The author hopes that this practice of researching and promoting regional organizational, cultural, and artistic achievements through individual biographies will continue.

DIMENSIONS OF BELONGING:
A REGIONAL CULTURAL DISCOURSE

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VOLODYMYR VYTKALOV: Dimensions of Belonging: A Regional Cultural Discourse : monograpf. Rivne : Yuriy Kuksa, 2026. 261 p.

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The monograph "Dimensions of Belonging: A Regional Cultural Discourse" offers a comprehensive analysis of the organizational, artistic, pedagogical, and publishing activities of leading cultural figures who shape the modern spiritual landscape of Ukraine. Drawing upon a multifaceted source base, the study highlights the pivotal role of the Department of Event Industries, Cultural Studies, and Museum Studies at Rivne State University of the Humanities within the higher education system of the region and the country.

To substantiate the author's core arguments, the work utilizes a chronicle-based format, documenting the most significant events in the collective's history. The narrative is enriched by selected journalistic works that capture the author's reflections on key cultural and artistic developments in the region.

The publication explores the «cultural code» of the modern specialist, proving that social conditions, family upbringing, and intercultural communication significantly influence professional formation. By identifying the correlation between academic education and subsequent research or organizational practice, the author offers strategic proposals for the industry's future development.

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