

PART I. INFORMATION AND COMMUNICATION SCIENCES

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NON-FICTION IN MODERN BOOK CULTURE

Abstract. The article supposes culturological understanding of non-fiction genre renaissance in modern book culture and studies the reasons of this phenomenon, its origins and formation history, its classification, genre peculiarities and difference from fiction and social and political journalism.

Literature can be conventionally divided into two main directions – fiction (*belles-lettres*) and non-fiction. Non-fiction (truthful books), personal story, intellectual books, documentary books etc. is an integral part of literature world and serves as a useful mark for a reader in gaining experience he is striving for.

Non-fiction books surviving its renaissance at present and its history, specific features, classification and genre peculiarities are the subject survey of this article.

Keywords: non-fiction, living history, documentary novel, parody local history, travelogues, user-guide, "Big Book" Prize, Non-fiction book fair

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LIBRARY LOCAL HISTORY AS A TEACHING DISCIPLINE

Abstract. Requirements for library professionals engaged in the activities of local history on the basis of the professional standard and practice analysis have been determined in the article. The purpose of this work is to determine how training in higher library education on the problems of library local history is conducted. The basic university educational programs in the direction of "Library Information Activities" have been studied. 23 basic university educational programs including the disciplines on library local history have been identified. The author has found out that curricula contains some disciplines, reflecting socio-economic, historical, cultural, literary direction of development of the region in general and the disciplines directly related to the library local history. The study determined that training the ethnographers in higher library education is not carried out within the framework of the integrated course, but mainly through the development of the individual disciplines of humanitarian, socio-economic, professional orientation. A certain closeness of universities in the provision of training courses on the content of library local history was revealed, in particular, it failed to identify the socio-cultural aspects of teaching, design technologies in local history library activities. More active and careful consideration to the problem of teaching local history disciplines within the scientific and practical activities and publication of scientific and educational collections on the subject may become a possible solution of this problem. It was determined that universities have unique authors' courses reflecting the specific character of regional studies of some territories. It is necessary to establish cooperation between universities and libraries to implement the exchange of teaching methods of local history disciplines. The library local history as a teaching discipline is one of the most complex and dynamic areas of library education; it requires complex knowledge and active cooperation between universities and library practice.

Keywords: library local history, the higher library education, library disciplines instruction, local history work of libraries, library information activity

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EVOLUTION OF SCREEN ART: FROM SILENT FILM TO 3D-VIDEOMAPPING

Abstract. Modern transformations of science and technology continue to promote introduction of information technologies to all spheres of human life. There is also shift of interests and requirements of society towards use of modern equipment in culture and art.

In article evolution of screen art, and also emergence and introduction of screen technology – 3D-videomapping – for the purpose of variety of means of art expressiveness of various actions and performances is considered.

The international experience testifies to the practical importance of the given technology of screen art.

The short review of such large-scale events as is submitted: Sergey Lazarev's performance on the Eurovision-2016, the opening ceremony of the Olympic Games in Sochi, show within the Moscow international festival "Light

Circle”, installation of Fujitsu – “Digital transformations”, etc. The main characteristics according to which it is possible to estimate each of them are selected: place and date holding event, creative direction, action scale, technical characteristics and substantial and expressive aspects, etc.

Possibilities of inclusion in practical activities of technology of culture, 3D-videomapping in such directions, and arts as are investigated: mass multimedia and musical shows, design decisions, theatrical performances, choreographic etudes, advertizing, etc.

Keywords: screen art, 3D-videomapping, multimedia show

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THE CONCEPT OF “LEGAL CULTURE” IN THE CONTEXT OF UNDERSTANDING PROFESSIONAL TASKS OF LIBRARIANS

Abstract. The article emphasizes the importance of the civil society development in modern legal Russian State. It also denotes the role of library and information institutions in shaping the legal culture of the population and thereby in the formation and development of Russian civil society.

Among the priority directions of the development of modern libraries, the article marks the education in the law that is implemented through the various activities conducted by librarians (activities in the framework of legal topics, the work of employees in the legal information centers at libraries etc.). In this regard, the article emphasizes the importance of studying the formation of legal culture among librarians.

Basing on the study of the points of view of the professionals (S. Alekseev, A. Bondarev, N. Lebedeva, E. Pevtsova, T. Radko, etc.) dealing with the definition of “legal culture” and finding its components, the author of the article gives the characteristic of the identified term in its narrow and broad sense and also considers the derivative definitions like “legal culture of an individual”, “legal culture of a society”, “legal culture of a professional”. The article presents the concepts that define the legal culture of a society, an individual and a professional.

Keywords: legal culture, education in the law, legal culture of an individual, legal culture of a society, legal culture of a professional, library

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ABOUT SOME ASPECTS OF THE THEORETICAL UNDERSTANDING OF THE DOCUMENTING ACTIVITIES OF THE UNIVERSITY LIBRARY

Abstract. The article considered the theoretical aspects of the modern documenting activities at university library, terminological structure of subject field, substantiated its importance for library management under the influence of recent changes (strategic and marketing foundation of library activities, library technology, information products, services and facilities, project and innovation activities, quality management system and social responsibility), each of which are brings its in documenting of its activity – new types of documents, new methods and approaches to the creation of documents.

A result of studying the sources and the experience of libraries have identified and marked the current trends and challenges in the organizational and methodological support of documenting at management library activities.

Considered changes in the modern work on the organization of documents of different types and kinds.

As a result of using the Shewhart-Deming method determined that the documenting is a technological providing process. Built its graphic mode, considering the implementation of technology, requirements of quality management system and stakeholders.

Keywords: library information management, library system documentation, library documents, documenting, university libraries

PART II. CULTUROLOGY

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SOCIAL REALITY CULTUROLOGICAL INTERPRETATION

Abstract. *The author studies the essence and structure of social reality in the aspect of its inclusion into the general theory of culture and cultural-productive facilities of the system of formation and development of a society, man, cultural artifacts and culture knowledge. Social reality in the eyes of a culture expert is a field of uneven distribution and concentration of culture. According to the levels of system order social reality can be divided into two zones: weak ("social uncertainty zone") and high ("culture zone") order and structuring of social relations between people.*

Social uncertainty zone doesn't possess specialized institutions of social experience translation to the subsequent generations that's why the facts of its socio-cultural reproduction are of accidental character.

Culture zone is considered as a system of cultural productions which is quite conditional but allows representing its functional peculiarities more obvious.

Special analytical accent is made on the communicative essence of culture.

Keywords: *Social reality, the area of social uncertainty, the area of culture, communication, cultural production of society, human artifacts, knowledge*

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CULTURAL AND EDUCATIONAL LANDSCAPE OF THE RUSSIAN ARCTIC: MODERN REALITIES OF MODERNIZATION

Abstract. *The article considers the theoretical aspects of cultural modernization of the Russian Arctic, these trends, as investments in cultural tourism on the territory of Yakutia and the reproduction of human capital in the sphere of culture and art. The emphasis on the constraints of preservation and development of culture, as well as the potential of the Arctic zone as the areas of scientific leadership, the object of the innovation infrastructure, on the one hand, focused on their own cultural code, their history and matrix development, on the other, stimulates the generation of new knowledge. The experience of studying images of the Northern territories, a modern cognitive map of the Arctic area (myths, place names, significant places, folklore, festivals and rituals) in the Laboratory of integrated geo-cultural research of the Arctic, as well as the specifics of the Arctic circumpolar civilization, studied the research centre of Circumpolar civilization at the Arctic state Institute of culture and arts.*

The author dwells on the basic mission of the University of culture of the Arctic zone to preserve the original cultural heritage, the implementation of image-building creative projects, mapping the Arctic regions, both foreign and Russian, branding culture of the North in the global cultural and educational space, to identify the key sustainable approaches to understanding the world and human in a rapidly changing system of values, development model of the new Arctic future related to the use and reproduction of human resources and intellectual potential, the development of cultural and art education, the core of which is cultural identity of the Arctic zone.

Keywords: *cultural modernization, cultural landscape, cultural education of the region*

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TRADITIONAL CEREMONIAL CULTURE AS ETHNO-CULTURAL IDENTITY PRESERVATION MECHANISM

Abstract. *The article analyzes certain characteristics of traditional ritual culture and defines its role in the practice of ethnic self-determination of man. The author points out characteristic features of the ethno-cultural identity phenomenon, namely: territorial basis, cultural component, language and defines traditional ritual culture as a complex, multilayered phenomenon, which absorbs different historically developed ways of bringing together the expressive means of representing the most significant socio-cultural event, based on the values and norms of a given culture, codified and transmitted by tradition. Traditional ceremonial culture is viewed through the prism of the cultural and moral foundations that provide regulatory importance on the processes of ethno-cultural identity.*

Keywords: *traditional ceremonial culture, ethno-cultural identity*

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MEDIA LITERACY AS A SOCIOCULTURAL PROBLEM: INTERACTIVE METHODS OF FORMATION

Abstract. *The article substantiates the expediency of the formation of media literacy of young people. We consider the key concepts of media literacy and media competence.*

The usual methods of training organizations do not always meet the needs of today, while the use of active and interactive teaching methods give students the necessary skills as analysis of media messages and critical evaluation, develops the ability to reason and articulate, and help shape media literacy.

Media literacy includes the ability to use search engines and find the information, the ability to distinguish between honest and trust-inducing sources of information on fraud.

Under the direction of media education is understood in the field of education, to study patterns of impact of the hour all year round communication on human influence of various kinds of information on the training and education of pupils and students, their willingness to use technical means in their practice.

We consider a model of formation of media literacy of young people. It highlights the cognitive, practical and activity-heuristic blocks. The goal of cognitive unit is the formation of the youth perception and understanding of media texts. Almost-activity unit is aimed at the practical application of knowledge and involves the formation of young people skills to analyze, interpret, evaluate media text. Heuristic unit is aimed at the formation of the ability to independently develop solutions to problems.

The conclusion about the need to introduce into the educational process of interactive teaching methods in the formation of media literacy of young people.

Keywords: *media literacy, media competence, competence approach, media education, interactive teaching methods*

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LYRICAL MELODIOUS SONG AS CENTRE OF THE WEST-SIBERIAN TRADITION GENRE SYSTEM

Abstract. *The article contains analysis of the Russian population of the West-Siberian Trans-Ural Territory traditional song culture state. Structural-typological method has allowed studying West-Siberian tradition song genres and scientific-folkloric analysis has allowed classifying song system genres within the territory under study. Lyrical melodious song (or pro-voiced in folklore) occupies the central position in the sphere of the Russian song tradition non-timed genres representing its widest and most varied sphere. Lyrical pro-voiced song hasn't been determined as the one of either ritual or game sphere of folk culture. The systematization, typology and folklore analysis method allowed considering the lyrical song genre in historical transformation and promoted evaluating its tendencies of preservation, revival and translation into modern society objectively. Just lyrical melodious song influences all local genre system of the West-Siberian song tradition. The system approach has introduced quite vast layer of lyrical song genre of the territory under consideration into the scientific sphere. According to subject-topical composition and musical-poetical style lyrical "pro-voiced" songs of the West-Siberian song tradition can be divided into two groups. Important criteria of the lyric poetry are vital content of poetic texts ("residential"), while tunes are marked by different performers as "heavy" and point out articulation standard of the West-Siberian Trans-Ural Territory old-residents and new settlers collective ensemble singing. Lyric poetry genre is notable for special performing vocabulary. Specialized folklore lyric poetry standards are included into educational activities as regional teaching materials. Though at present the performing tradition of lyrical pro-voiced song has been eliminated it is still included in the repertoire of many regional creative musical groups. Both new folklore-ethnographic sources and theoretical conclusions are important for further studies of lyrical song genre of the Russian folk culture in Siberia in tote.*

Keywords: *West-Siberian song tradition, lyrical melodious song, pro-voiced song, regional materials*

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CONTEMPORARY ART PERCEPTION ONTOLOGY

Abstract. *The article deals with the problem of perception of contemporary art. Based on the synergy of the phenomenological and hermeneutical approaches we propose an ontology model of perception of contemporary art, including: empathic tuning based on the intentionality of the perceiver, playing up, appeal to the ontology of the life-world of the author, the construction of meanings in the process of repeated appeals to the artistic text.*

Empathic tuning allows the recipient to feel the information addressee being invited to participate in the art game. Playing up, agreement to participate, active self-movement of artistic thinking fill the artistic communication with a positive attitude, openness, affection and facilitate the entry of the recipient in the life-world of the author. The process of modeling the world picture of another person activates the reflection of the recipient with respect to the meaning of life situations, comparing yourself with another person (the author of a work of art), triggers the designing of meanings. Designing of meanings in the process of repeated appeals to the artistic text contributes to the development of the recipient's ability to self-knowledge, self-understanding and is associated with the formation of active life position. The proposed ontology model of perception of contemporary art can be the basis for the practice of modern art education.

Keywords: postmodern art, artistic communication, intentionality, empathic tuning, life-world of the author, designing of meanings

PART III. ART STUDY

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VISUAL ART AS A FORM OF STUDENT-AGE YOUNG PEOPLE'S ARTISTIC AND CREATIVE INITIATIVE

Abstract. *The development of student-age young people's artistic and creative initiative is becoming one of the main priorities of national cultural and educational policy. The presented article reviews artistry and visual art work content as key terms with the reference to the problem of student-age young people's artistic and creative initiative in the context of visual art work. Art work transforms personal spiritual experience into artistic and aesthetic values which serve as a basis for a human personal development; it defines activity in the field of arts. An art work action is considered as a process of vivification of daily reality in terms of aesthetic sensitivity. The result of visual art work is the creation of a piece of art which is a specific reflection of objective reality in the form of artistic images. Visual art work includes three fundamental components – knowledge, emotions, and competence. These comprise the basis of artistry which is gradually transformed into artistic manner through individual assimilation of visual art technique. Along with that, we define the logically arranged process developed by specific activity referred to assimilation of definite art tools. Artistic imagery is an important matter in artistic activity and unites the form and the content through integrity of all components. Artistic activity fundamental includes emotional and imagery components of the artist's personal inner world. Their development activates intellectual components, and that, in turn, appears in visual art work organization. Thus, visual art activity acts as a type of young people art work actualizing personal specific abilities and needs.*

Keywords: art, art work, visual art work

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THE MYTHOLOGIZATION AND IDEALIZATION OF THE CONCEPTS OF "HOME", "FAMILY", "EARTH" IN THE FINE ARTS

Abstract. *The problem of myth-making today is becoming one of the most popular in the research of leading Russian and foreign scientists, as is increasingly the trend of seeking the science of the inner world of man, with his aspiration to knowledge of the world and creativity.*

The author studies the process of mythologizing of objective reality on the material of art. The myth, along with art, called a mediator between objective reality and the spiritual space of a person. To achieve this goal, which is to examine the process of myth-making as a way of understanding the world, was used as general and specialized scientific methods: iconographic and dialectical.

The article indicates that the artist develops the content of such works on the basis of idyllic motives.

The author gives evidences of affinity of idyllic motifs and structures of the "collective unconsciousness", i. e. archetypal complexes. The study draws a conclusion that the process of mythologizing of objective reality

involves the formation of a new reality, materialized in a certain object, in this case in a work of art, with shaped structure with mythological content, created using archetypal images, subjected to idealization.

Keywords: idealization, irrationality, objective reality, the idyllic motif, archetype, family, mythologizing, painting, Siberia

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MUSICAL PICTURE GENRE IN THE CREATIVE ACTIVITY OF THE URAL COMPOSERS. "ESMERALDA" OF IU. GALPERIN: ANALYSIS EXPERIENCE

Abstract. *The article considers the musical picture genre on the example of the Ural composers' creative activity. The musical picture genre has been developed under the direct influence of an art synthesis phenomenon. While creating musical pictures composers often appeal to pictorial origins, i. e. concrete paintings and painter's stylistics. The genre's development both in the world musical practice on the whole, and in the creative activity of the regional and local composers about the borrowing of the painting terms. All this resulted in new varieties of musical picture such as musical fresco, musical mosaics, aquarelle etc.*

Along with this, musical works composed on some literary sources continue to occupy special positions. One of the examples is the symphonic picture composed by IU. Galperin "Esmeralda" based on the novel by V. Gugo "Notre Dame de Paris".

The author attempts to analyze the compositions from the viewpoint of immanent genre means revealing the peculiarities of dramatic concept, composition and expressiveness means.

Keywords: musical picture, symphonic picture, musical fresco, wave development principle, sound image, literary programming

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UNISON MUSIC PLAYING IN THE SYSTEM EAST MONODY

Abstract. *Unison music playing in the eastern monody system is presented in three main forms – vocal, instrumental and vocal-instrumental. The vocal unison as fully realized the nature unison as a special socio-cultural phenomenon of the collective expression of unity, unanimity. All participants are united by one "specific information" that must be maintained and not be subject to any changes. This kind of unison is mainly used in the ritual and cult-ritual genres, where you want to express a collective "consensus" of participants; in a variety of song forms, with alternating solo and ensemble (unison) singing. Understanding the characteristics of the type of vocal unison disclosed in the context of his creative potentialities. In accordance with the structural specificity of vocal unison does not have the resources to sustain itself as an autonomous, capable of self-development of the art system. In this context, this type of unison can be defined as the distinctive – a specific phenomenon of monodic oriental cultures. On the contrary, the vocal tune is a kind of overall quality inherent in both European Asian musical traditions. A completely different kind of unison playing music – vocal and instrumental, which can be used both in solo and in collective forms of monodic music making. The essence of this kind of unison is that his "voice tool" representative structure comes clear functional distinction between the leading party, which is usually performed by one singer and the accompanying party of a musical instrument, which can be represented in several instrumental versions. The ratio of these melodic lines is such that each maintains its individual intonation characteristics, including the features of rhythm, dynamics, timbre, rich artistic resources intraband space pitch. This interaction gives rise to a multi-faceted unison – a remarkable artistic phenomenon eastern monody system.*

Keywords: unison, unanimity, music playing, eastern monody, multifaceted unison, diffuseness, invariant – variant, intonational coloring

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TAOIST TAIQING PALACE HISTORICAL-ART CRITICAL ANALYSIS (BASED ON FIELD STUDIES)

Abstract. *The relevance of this work consists in studying the Taoist Palace Taiqing that was carried out previously neither in the domestic nor foreign works. To study the architectural object, the author made a trip to Shenyang, China. In his study the author used the method of field research, describing the history, structure and decorative-*

applied features of the temple complexes of the Palace. With the aim of expanding knowledge in the field of religious architecture, the Palace is analyzed in cultural and historical context; the author has studied the symbolization of the architectural space of temples. When comparing temples, it was revealed similar structural elements inherent in the eight temples. Juxtaposition of the architectural forms of the religious architecture with the forms of nature may be considered the determining factor in the architectural tradition of China. An important addition in the construction may be establishing the balance and harmony in the decorative and symbolic space of the temple.

On the basis of the sociological survey of residents of the city of Shenyang, it was found out that the ritual practice remains relevant in the 21 century, and therefore the Taoist temple complexes perform a linking role in Chinese life. The study showed that the Taoist Taiqing Palace is the center of Taoism in Liaoning province. The results received by the author during the research of the Taoist Taiqing palace will help to add new data on cult objects of China in domestic sinology.

Keywords: China, Taoist palace, Taoism, religious architecture, cultural heritage

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SPECIFIC TECHNIQUES OF FOLK-SONG PERFORMANCE IN RUSSIAN FOLKLORE

Abstract. The authentic national performance of each Russian region possesses own singing receptions developed throughout centuries-old history of development of song art and bearing his tradition. The purpose of the present article consists in the generalized display of these receptions, and tasks – in their specification that is undertaken within appealing to works of the famous domestic specialists in folklore of the past and the present. Thereby science approach to their research is implemented.

Detection of features of the Russian national and song performance makes one of the pressing problems of theoretical and practical value enriching development of domestic ethnomusicology. At a support on works of the Russian specialists in folklore in article for the first time the specific receptions of performance capable to bear a certain art and esthetic, emotional and semantic, semantic loading are presented in a generalized view. Besides, her materials contain new information on compliance of performing methods of authentic singing to a concrete song genre, style, the region. At last, by means of a method of comparison and at a support on concrete examples (Transbaikal and Belgorodshchina regions) fundamental differences in views of musicology scientists of the identical phenomena of folklore singing art reveal.

Conclusions confirm the idea of the author about ability of diverse receptions and means of authentic performance to carry out a certain art and esthetic, emotional and semantic, semantic loading, corresponding to a certain song genre, style, the region. The called aspect of article expresses inexhaustible richness of the singing receptions of the Russian folklore revealed in domestic ethnomusicology. All this speaks not only about the scientific importance of the put-forward problem and its relevance, but also about indefatigable interest in her from musicology – theorists and practitioners.

Keywords: Russian folklore studies, authentic national and song performance, traditions, singing receptions

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TRADITIONS OF FOLKLORE IMPLEMENTATION INTO MODERN MUSIC (ON THE EXAMPLE OF THE WORKS OF THE URAL COMPOSER A. B. BYZOV)

Abstract. Concert arrangement has been the most "repertoire" and favorite genre of folk-musicians in our country for three centuries. After the evolutionary development of the folklore refraction – from the traditional material for home music-playing to the "artistic original works – in the new conditions of instrumental orchestral arrangement in the twentieth century has become an independent genre. At the present time, following the standard, the artisan can create good-quality and sometimes quite spectacular instrumental arrangement. But if this problem is solved by the Master, for instance, the Ural composer A. Byzov?

His arrangements are called so due to "old-fashioned, established tradition. Such things as work with the original, dramaturgical alignment, especially the principles of formation and musical intonation prove the connection with the other varieties of the genre: "Variations on a Theme...", "Fantasia on a Theme...", "Concert Piece ...". In each case, the composer, in fact, shows a special relationship to the source and achieves individual artistic result.

On the example, of the "Sha, shtil" concert arrangement analysis created by A. Byzov based on authentic Jewish folk song of dance origin; the author attempts to identify the academic tradition of songs arrangement and creation on their basis a qualitatively new genre of professional folk instrumental music literature.

Keywords: folk song and dance music, song art arrangement, the Great Russian Orchestra, folk melodies concert arrangements, intonation parallels, metric accents

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THE ARTISTIC THINKING OF S. PROKOFIEV AS A TEXT

Abstract. *The problem of realization of own borrowed material in new works is considered as indicative property of the composer's creative method. This work develops the hypothesis that S. Prokofiev's thinking is a text in which operates the separate semantic units, ranging in size from motifs and melodies to the deployed musical episodes. Working on every new composition, the composer was free to choose: to compose new material or use previously written. Operation with prepared fragments in writing compositions became whenever possible due to the features of musical thematism of S. Prokofiev: its brevity, capacity and aphoristic allowed to implement new content with the help of "old method" mounting technology. The distinction between the content component of the "original" and "derivative" works is due above all to the difference between the contexts with selected sounding music episodes. In this regard, the complex of formed musical fragments that exist in the mind of the composer, begins to function as a "musical lexicon" matching with the "vocabulary" phenomenon.*

Keywords: S. Prokofiev, text, borrowed material, musical lexicon

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IVAN ZABELIN'S THEORY OF THE TENT-ROOFED TEMPLES ORIGIN AND ITS INFLUENCE ON THE STUDY OF THE MEDIEVAL RUSSIAN ARCHITECTURE

Abstract. *Works by Ivan Zabelin proved to be a very notable page in a history of Russian science of art.*

His concept and ideas are still of great interest today for discussion on originality and borrowing is still going on, and hypothesis of the origin of the tent shaping is being firmly associated with the name of this outstanding scientist.

Studying the "organic" development of the Russian architecture of the 15–17 centuries he insisted on its self-dependence and was writing about its special stylistic features. His proof of the transferring of the tent and tower forms from the timber building practice influenced greatly both his contemporaries and the scientists to follow. Novelties brought by the foreign mostly Italian masters he considered to be rather influential but not of the prime importance.

Zabelin's experience concerning methods and approaches of art history is connected with detailed study of the texts, examination of the buildings, measurements, collecting of the drawings. He focused at the special features of the Russian "style" both in theory and for practical purpose (for historical styling in the architectural projects) as well as at architectural study based on investigation method of excluding occasional and denoting of the original in the history of forming. His idea of choice in architectural forming was correlated with approaching to an image of beauty, an esthetical ideal that was by no means associated with the national ethnical preferences.

Today the interest in his theory is obviously growing that is why alongside with his historical heritage study it is necessary to analyze profoundly what was done by I. Zabelin as an art historian who presented the development of the forms in Russian architecture together with its typical features.

Keywords: I. Zabelin, tent-roofed temples, Medieval Russian architecture

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SMALL-FORMAT THEATER: SCENE AND TERM (TO THE PROBLEM OF TYPOLOGY)

Abstract. *The subject of this article is related to the delimitation of such concepts of the study of art, as a small theater, a small forms' theater and a small-format theater. The purpose of the research is to reveal the main criteria for these concepts. The method of comparative analysis was used to achieve this purpose. The result of the study shows that these terms refer to different areas of theater. The term "a small theater" basically refers to the characteristics of theatrical space. "A small forms' theater" is rather a concept of genre. "A small-format theater" is typologically similar to the small theater in the organization of space, in the basic principle of productions, in the*

role of director and actors, but the small-format theater has a status of an independent economic entity. Therefore there is the actual risk for the existence and survival of this kind of theaters. The small-format theater is similar to the small forms' theater having the common ability to move freely in different scenic platforms. The small-format theater differs from the small forms' theater as it has an opportunity to stage repertoire performances as well as short plays. All the three concepts are characterized by the experimental spirit. The author for the first time attempts to include the Russian experimental theaters of the 20th – 21st centuries into the present-day terminological paradigm.

Keywords: small stage, small-format theatre, light entertainment theatre, theatre production, stage director, acting, methods of art criticism

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THE LIFE AND ART OF THE SCRIBE AND DRAWING-ARTIST STEFAN BASOV OF THE END OF THE 16th – EARLY OF THE 17th CENTURIES

Abstract. The research is based on the written sources about creativity of scribes and drawing-artists Stefan Basov. The author examines the life and art of the first and older of the brothers. The relevance of the study is connected with an appearance of the information about these artists and identification of rewritten and embellished by them books. In order to summarize these data, it is necessary to undertake an in-depth study of the brothers Basovs' manuscript art. Each of the brothers had passed certain stages of developing their talent. In addition to the generalization of biographical information about Stefan and identification of the phases of his creativity, the author examines manuscripts by master in order of chronology. He worked on the orders of various persons: Moscow resident Ondrey Shokin, Metropolitan of all Rus Dionysiy and industrialist and merchant N. Stroganov. The research is devoted to the issues of forming and development of Stefan Basov's creativity from 1585 to early 17th century. The author points, that Stefan's brushwork and semi-uncial handwriting have been changing, also the art of decoration of books in early printed style gradually had improved. The systematization and generalization of the information about Stefan Basov was made with the involving of the published opinions about his art. The author reveals artistic contacts of the master with his brothers, who helped Stefan with the creation of the books. In conclusion the author says about the necessity of further investigation of characteristic features of the brothers Basovs' art, revealing the author's and borrowed elements.

Keywords: old Russian book and manuscript art, manuscripts, early printed style, art of the scribe and drawing-artist, life and art of Stefan Basov