

YU. Stoliarov

**The Primary Importance of the Concept
of “Good” for Library Science Conclusion from
“Essay on Library Postmodernity” by A. V. Sokolov**

Abstract. Professor A. V. Sokolov believes that the future of a book and a library depends on how much librarians will be able to overcome the negative aspects of digitalization that has engulfed the whole world, that we are witnessing the decline of book culture and, accordingly, the modern period of history. Postmodernity comes to replace, the birth of which is due to the emergence of new information technologies. In the new era of world history – hypothetical Postmodernity – the existence of libraries is not guaranteed. Artificial intelligence is immoral, human cultural values, and with them the man himself as a creation of nature, is indifferent to him, and the robot can get rid of this as unnecessary. From the above, the conclusion is drawn for libraries as the main collectors, curators and distributors of book culture: they are able to resist this gloomy perspective. Each type of library “is no less than artificial intelligence designed to ensure the formation of a moral, responsible, independently thinking, creative generation of Russian citizens.” The response to his “Essay” states that the so-called future, or post-modernity, has already arrived, since new information and communication technologies are already actively used in all aspects of life, and there can be no turning back. Proposed by A. V. Sokolov book culture definition as “the creative and communication activities of society carried out through symbols in book form” is also acceptable for a digital society. The main idea of the response is that any technology is a means to achieve the goal, and the more powerful it is, the more capabilities it possesses. The Goal must be colored by the highest ethical guidelines. Key to the ultimate goal of library work is the concept of the good in many of its manifestations.

Keywords: Symbolism of the Book, Humanism, ethical Values, information Demand, Purpose of library Activity, Good, Biblioculture

For citing: Stoliarov YU. 2020. The primary importance of the concept of “good” for library science Conclusion from “Essay on Library Postmodernity” by A. V. Sokolov. Culture and Arts Herald. No 3 (63): 7–17.

E. Poltavskaya

**Some Essays about a Scientific Library
Article 1. When Modern Scientific Libraries Appeared**

Abstract. The author believes that scientific libraries are a necessary and interlinked factor in the development of science, and the improvement of scientific libraries is a matter of national importance, as information resources are an integral part of the socioeconomic potential of the country. There is an extensive professional literature on scientific libraries, which are diverse in structure (public and private), in the content of funds (universal and highly specialized), departmental affiliation. In accordance with GOST 7.099 (p. 3.4.2.16) a library is recognized as scientific if it ensures the

development of science. Therefore, the quality of a scientific library is its usefulness for science and individual researchers. How to find out that all libraries that call themselves scientific correspond to this name? It is the algorithm to answer this question: it is necessary to find out the main features of scientific libraries, to determine the main criterion and to express it numerically in order to obtain the main indicator for comparing similar libraries, because we must compare scientific libraries with each other according to quantitative indicators. Objective indicators of the scientific library are considered in stages, in five articles. In the first article, the time period for the appearance of scientific libraries are sought. Author adheres to the traditional point of view, in accordance with which the emergence of science and its associated libraries took shape somewhere about in the XVII – XVIII centuries. In the next article, the main features of a modern scientific library are supposed to be clarified.

Keywords: scientific and research library, the birth period of scientific libraries, concept of «quality», library science

For citing: Poltavskaya E. 2020. Some Essays about a Scientific Library. Article 1. When Modern Scientific Libraries Appeared. *Culture and Arts Herald*. No 3 (63): 18–24.

L. Sokolskaya

Parents as the Target Audience for the Reputation Management of Children's Libraries

Abstract. The competitive environment exacerbates the issue of reputation for libraries as a factor in strengthening their social status. In Russian librarianship at the present time, reputational issues are at the stage level in relation to the library «in general». Meanwhile, the principal circumstance that predetermines the originality of the formation of the reputation of libraries is their typological identification. Using the example of children's libraries, it is shown that the key target audiences of their reputation management differ significantly from other types of libraries due to the need to take into account parents as a diffuse target audience, in many cases determining the behavior of children as library users. This role of parents is provoked by modern trends in parenting as a socio-cultural and psychological phenomenon. In order to strengthen the reputation of children's libraries in the parent environment as a guarantee of their active use by children, a purposeful systematic activity of libraries is required to form parental trust in them. Based on the concept of safe childhood, in the conditions of children's libraries, it is necessary to form psychological and pedagogical (psychological and pedagogical safety of the librarian and informational trust) and environmental (physical and environmental safety) trust of parents. Within the framework of the psychological and pedagogical trust of the children's library, the concept of "librarian safety culture" is being updated. The personal brand of employees is largely the tool for creating it for parents. Reputation management of children's libraries in relation to the parent audience involves a set of measures to inform them about the information and physical safety of the child. Of particular importance these days is the activity to reduce the reputation losses of libraries in connection with measures to eliminate the risks of a pandemic.

Keywords: children's library, parents and children's library, the reputation of the library, library reputation management, librarian safety culture, personal brand of the librarian

For citing: Sokolskaya L. 2020. Parents as the Target Audience for the Reputation Management of Children's Libraries. *Culture and Arts Herald*. No 3 (63): 25–35.

M. Gudova

M. Yan

Bestiary's Code of Ural Mining Factory Culture in the P. P. Bazhov's Tales

Abstract. Formation of ideas about the Ural mining-and-factory culture as a special type of culture helps to understand and interpret not only the historical past but also the present of this culture. The Ural mining-and-factory culture, which has found a vivid artistic embodiment in Bazhov's tales, becomes the subject of consideration through the prism of discursive and semiotic analysis. The discourse of our analysis lies in the fact that we analyze the texts of P. P. Bazhov solely from the point of view of what cultural meanings and values were assumed by the real inhabitants of the Ural forests and the houses of mining-factory peasants. The Semiotic approach is implemented in the analysis of the way in which animals were transformed into zoomorphic symbols and signs of the Ural culture, elements of a special Bazhov's bestiary, and bearers of the Ural cultural code. The central category of the analysis presented is the Bazhov's bestiary, understood as a semiotic system, where each beast is a sign that has a certain meaning and carries a certain code of the Ural culture. It is demonstrated that the bestiary of Bazhov's tales arises as a result of artistic rethinking of the images of domestic and wild animals that have entered everyday life and into the culture of the mining Urals, exists in the trinity of chthonic, Christian and creative cultural codes. Hierarchical relations are established between the zoomorphic codes of the Ural culture of the first, second, and third-order. The code of the first order includes real animals in their everyday symbolic functions, the code of the second order, the bestiary, includes animals endowed with supernatural abilities, and the code of the third order, creative, includes the animals depicted by the Ural masters-artists in their works. It is revealed that the animals encoding chthonic, Christian and creative-aesthetic meanings and meanings are closely related to the everyday work of the Ural mining-factory peasants. It is concluded that the formation of the Bazhov's bestiary code reflects the uniqueness of the Ural-mining-factory culture, codifies the system of moral values and meanings formed in the difficult labor processes of the development of natural resources: a responsible and serious attitude to the harsh Ural nature, merciful and kind attitude towards people, honest and creative attitude to work.

Keywords: *Bazhov's tales, bestiary, bestiary code, culture code, discursive and semiotic approach, Ural mining and factory culture*

For citing: *Gudova M., Yan M. 2020. Bestiary's Code of Ural Mining Factory Culture in the P. P. Bazhov's Tales. Culture and Arts Herald. No 3 (63): 37–44.*

M. Shub

V. Tsukerman

The Ideal Past vs The Ideal Present: the Experience of Mastering the Historical Heritage in the Culture of the Italian Renaissance

Abstract. The article is devoted to comprehending the specifics of the image of the past that took shape in the era of the Italian Renaissance (XIII – XVI centuries), when the process of differentiation of historical time begins and the idea of the past as an autonomous temporal mode arises. The special features of the Renaissance image of the time include the following. First, the idea of the irreversibility of the past, its distance from the present. Secondly, the rationalization and demystification of the attitude towards the past, manifested in the opening of a historical retrospective, in a critical analysis of modernity in comparison with past cultures, in an effort to look for the causes of current events not

in transcendental forces, not in the inertia of providentialism, but in objective realities. Thirdly, the temporal reorientation from worshipping the past to chanting the present, the formation of an actually oriented picture of the world, in which the present was the main temporal dominant of the era, which includes all other modes of time. Fourth, interest in the “earthly”, planned future as an “almost-come” present, embodied in social and technical projects, in models of ideal cities, etc. Fifth, the prevalence of a cyclical model of time based on the ideas of reincarnating the past. Sixth, the synthesis of discreteness (in terms of the wavelike popularity of the ideas filling it) and monolithicity (in terms of the social environment of its distribution). In general, the Renaissance image of the past can be defined as reincarnated, in which the past was reincarnated in the present, continued to exist, but already in a different “body shell” modernized, updated, adapted to current needs.

Keywords: *past, image of the past, Renaissance, cultural memory*

For citing: *Shub M., Tsukerman V. 2020. The Ideal Past vs The Ideal Present: the Experience of Mastering the Historical Heritage in the Culture of the Italian Renaissance. Culture and Arts Herald. No 3 (63): 45–50.*

N. Kirillova

P. Lyapustina

Virtualization of Culture as a Factor in Developing a New Museum Space

Abstract. The relevance of this research is rooted in the analysis of the virtualization processes within the framework of cultural research. Such an approach allows us to identify the main characteristics of contemporary culture in the age of globalization and digitalization, thereby facilitating the development of new methodological approaches in its study. It is worth noting that the understanding of “virtuality” as “otherness” was already introduced in antiquity. However, between the XXth and the XXIst centuries the concepts of “virtualization”, “virtual reality” and “virtual culture” were transformed not only in fashionable trends but in the entire new paradigms of modern humanistic research. The process of virtualization has influenced the basic social institutions of culture, including museums that occupy an important place among such institutions. Virtualization of the museum space becomes, therefore, an equally important topic of cultural research, since, despite its practical relevance, the influence of virtualization process on the development of new museum spaces remains a challenging question.

The paper is divided in three main parts. The first part explores virtualization of culture as a new paradigm and analyses theoretical questions in the research of virtual reality that has become an object of exploration in various humanistic disciplines, although the study of virtual reality as a particular socio-cultural human environment belongs to culturology.

The second part analyses the specific nature of museum space virtualization, as well as the concept of “virtual museum”. Here the author explores the several stages in museum space virtualization, which have been developed in contemporary practical socio-cultural work.

The third part focuses on the virtualization technologies used by modern museums – technologies that transform museum network embedding it into the digital space. Enhanced use of information and communication technologies demonstrates that the computers and the Internet have become important instruments in museum work thereby determining the new prospects in the development of museum as an important cultural institution.

Keywords: *culturological paradigm, virtualization, virtual reality, virtualization of culture, museum, virtualization of museum space*

For citing: *Kirillova N., Lyapustina P. 2020. Virtualization of Culture as a Factor in Developing a New Museum Space. Culture and Arts Herald. No 3 (63): 51–60.*

Conducting-performing art definition (problem statement)

Abstract. Preliminary working out and conceptual framework adjustment is the prerequisite of any scientific research. It should be noted that art-criticism vocabulary including conducting-performing is one of the most important ones. Thus, performing art notion is characterized as an artistic procedural phenomenon. But the problem is in the point that such basic categories in our case we use not just to music as a contemporary kind of art but to the conducting-orchestral one. And here appears the wordplay. Here arises the question of correlation of conducting art and the art of conducting two notions which are quite different. The same examples can be given with the notions of conducting technique, the art of conducting and art technique (of a conductor). All of them can hardly be called synonyms.

We must admit that manual technique of a conductor word combination is closely connected with a number of other terms which have been poorly developed in the corresponding scientific literature or haven't been defined at all. We can also add to them the notions of a conductor's gesture and a conductor's expressive movement. We have chosen as a starting point of their comparative analysis the following formula: any gesture is a movement but not every movement is a gesture. The result of the study gives a clear understanding of two-level psychological structure of the art of conducting or in other words its artistic technique.

To overcome some dogmatic views on the conducting technique we had to turn to general theory of information with its basic notions of a sign and a signal. It was the key to a deeper and clearer understanding of such interrelated, interdependent terms as a conducting technique and the art of conducting. Handicraft and artistic technique of a conductor coexist and interact as an integral artistic-technical phenomenon. In such a synthesis even the simple timing becomes (as a norm) not only exact but expressive.

The theory of the conducting-performing art contains many other blank points of this kind connected very often with poor crudity of definitions. The problem requires further new active researches with the aim of sweeping comprehension and understanding of such a complicated and unique artistic phenomenon as the art of conducting.

Keywords: *conducting-performing art, conducting technique, the art of conducting, handicraft technique of a conductor, conductor's gesture, conductor's expressive movement*

For citing: *Smirnov B. 2020. Conducting-performing art definition (problem statement). Culture and Arts Herald. No 3 (63): 61–67.*

Anthropology of Science as a Scientific Approach

Abstract. The author presents anthropology of science as a certain scientific approach, which does not so much focus on a certain type of knowledge (scientific knowledge), but on the form of collective activities of people who perform scientific studies. Those people, or in other words – scientists, produce knowledge according to ideal of science of their days. Modern European science created a corporate, intra-group procedure of evaluating researchers' works, and guaranteed itself an autonomy in regard to deciding what can, and what cannot be proclaimed 'scientific'. It happened i.a. because of scientists who created an international network called 'republic of scientists', based mainly on contacts through correspondence. The imperative here lay in strive for knowledge, and not formal

confirmations of gaining certain competences. Science, as a form of activity, began to undergo a professionalisation at the end of 18th and beginning of the 19th century, but until the end of the 19th century participation in the scientific circuit (publications in specialist journals, work in scientific societies, and taking part in congresses) were still possible even for self-taught scientists, who did not possess a diploma of graduation from university, but were well respected by other scientists. Currently this evaluation becomes increasingly formalised and subordinated to units outside of the academia. Author connects anthropology of science, as a perspective that includes the educational background, a life path, and the moment of deciding on the occupation, with a return to taking interest in European scientist as an entity with certain possibilities, working within a cultural system, challenged by concrete difficulties and limitations. Starting from the example of life of Jan Witort (1853–1903), who conducted studies outside of academic structures, the author asks questions regarding ethos and scale of possibility of autonomous activity of a contemporary researcher.

Keywords: scientists, life choices, circuits of knowledge, anthropology of science, ideal of science

For citing: Gomóła A. 2020. Anthropology of Science as a Scientific Approach. Culture and Arts Herald. No 3 (63): 68–77.

Liu Ying

Chronological Analysis of the Development of Tourism in China and Its Characteristics from the Point of View of Culture

Abstract. This article divides Chinese tourism into three chronological stages and conducts research from a cultural perspective. The first stage is ancient Chinese tourism (until 1840), the second stage is modern tourism (1840–1949), the third stage is modern tourism (after 1949). The step-by-step research helps us to better understand the development and characteristics of Chinese tourism. Since ancient tourism is the most characteristic, this article describes ancient Chinese tourism in great detail. The development and evolution of Chinese tourism reflects China's unique nationality as well as reveals deeply rooted factors unique to Chinese culture. Although the ancient agricultural self-sufficient economy, patriarchal concepts and traditional national culture have limited Chinese tourism, they have also fostered the development of diversified tourism. The absolute suppression of the development of modern tourism by the turbulent society led to the stagnation of Chinese tourism. In our time, the nature of people's leisure time, a rich spiritual world and their liberation in the context of economic prosperity and condescending mindset reflect that the unique social and cultural environment and its changes have a decisive influence on the characteristics of tourism in China. The author also analyzes cultural research in terms of works related to tourism in different periods of social development, types of tourism, cultural characteristics and tourist preferences of people, and also summarizes the characteristics of Chinese tourism in different periods. The specificity of Chinese tourism is closely related to the history and culture of China, as well as to the special process of China's growth. China's long history, diverse culture and rich resources have deeply influenced the development of tourism in China. Key words: National characteristics, Tourism development, Culture of China.

Keywords: Chinese tourism, tourism development, characteristics of tourism

For citing: Liu Ying. 2020. Chronological Analysis of the Development of Tourism in China and Its Characteristics from the Point of View of Culture. Culture and Arts Herald. No 3 (63): 78–87.

A. Chikicheva

N. Doldo

The Literary Character During the Digital Era: cultural meanings and social transformations

Abstract. Art adapts and, often, organically uses new technical capabilities of the digital era. Many synthetic genres appear, traditional ones find their informational niche in the network space. Literature is the kind of art, which, in our opinion, with relative comfort has “settled” in the digital space. In the face of collision of eras when problems of searching the relevant character are especially sharp, the reader seeks to find in literature as the invariable “textbook of life” valuable reference points of social development and models of spiritual self-determination.

To designate some tendencies in formation of the generalized image of the literary character of the digital era, we carried out the preliminary analysis of works written by Nobel laureates in literature from 2012 to 2017, which were translated to Russian language. The preliminary analysis of texts showed that the literary character appearing on pages of abovementioned works can be called the retro-hero – a person absorbed mentally in the past for one reason or another, or living there.

On the basis of the obtained data, we can highlight a number of cultural features characterizing the retro-hero in general. These features are as follows: understanding the cataclysms of the 20th century through the prism of the character’s life, in this case the retro-hero of such kind can be called the historical witness or “the witness of a century”; the perception of occurring events at a long distance, for example, the time distance which is achieved by authors in the different ways: leaving the character in memories, transferring the character in the invented time or even killing the character; the embodiment of a value-based worldview matrix of a certain historical period or the certain country in the character personality so that the matrix is being updated as the character overcomes the offered circumstances.

Keywords: literature, modern literary process, literary character

For citing: Chikicheva A., Doldo N. 2020. The Literary Character During the Digital Era: Cultural Meanings and Social Transformations. Culture and Arts Herald. No 3 (63): 89–94.

G. Grevtseva

The Legacy of Rasul Gamzatov is the Basis for the Formation of Moral Ideals

(Mirzoev SH., Abdulatipova E., Mungieva N. Ethnocultural potential of Rasul Gamzatov’s works as an inexhaustible source of spiritual and moral education of students. Makhachkala: ALEF, 2019. 208 p. In Russ.)

Abstract. The monograph under study written by a group of authors is rather urgent and important. It is devoted to the creative activity of Rasul Gamzatov, to ethno-cultural potential of his literary works as a source of spiritual and moral education of the younger generation. This project has won the grant competition of the head of the Dagestan Republic in education. The authors stress the importance of literary works of Rasul Gamzatov, the national poet of Dagestan, which enriched both Russian and world literature and became the code of behavior with the greatest importance for a citizen-patriot upbringing and education. The authors raise the actual questions of upbringing and education, offer recommendations of a person’s moral qualities training by means of national pedagogical science. Much attention is paid to national traditions. The authors also stress that great

ethno-cultural potential of literary works by the national poet is the touchstone in spiritual and moral education of schoolchildren. The authors draw a conclusion of the importance of the work disclosing Rasul Gamzatov's philosophy of the good, his love poetry, his patriotism, civic consciousness and moral principles. They also point out the importance of the practical part of the monograph study devoted to the content, forms, methods and means of task work and nonschool hours which optimize spiritual and moral education of younger generation.

Keywords: *Rasul Gamzatov's heritage, moral ideals, upbringing and education, spiritual and moral education, axiological principles, socialization, ethno-pedagogical approach, ethno-cultural potential, pedagogical conditions, methods and techniques*

For citing: *Grevtseva G. 2020. The Legacy of Rasul Gamzatov is the Basis for the Formation of Moral ideals. Culture and Arts Herald. No 3 (63): 97–100.*

Mass-scale Show as the Intuition of Culture

Interview with L. Lazareva

*Abstract. An interview with Lyudmila Nikolaevna Lazareva, professor of the Theatrical performances and Mass-scale shows Directing Chair of the Chelyabinsk State Institute of Culture, is conducted by **N. Iagodintseva** (Candidate of Culturology, Docent, Chelyabinsk State Institute of Culture and Arts, Chelyabinsk, Russia. Email: litmast@mail.ru).*

In addition to addressing biographical milestones (studying at a university, choosing a profession, teaching), the conversation touches upon the issues of socio-cultural transformations, archaic style and modernization, the phenomenon of a mass-scale show (aesthetic system, institution of social life, "cultural intuition"), the conditions of its existence (holding), the concepts of "civilization", "culture", "traditional culture", "folklore", "tradition", "morphology of the holiday".

Keywords: *a mass-scale show, mass-scale show morphology, tradition, folklore, economic activity, ethnic identity, place, subject line, gift, archaic style, ethnology*

For citing: *Mass-scale Show as the Intuition of Culture. Interview with L. Lazareva by N. Iagodintseva. Culture and Arts Herald. No 3 (63): 103–111.*