

YU. Stoliarov

The Most “Bookish People” Folklore Identification

Article II. Use of Book images

Abstract. *Following the first article (Stoliarov YU. 2021. The Most “Bookish People” Folklore Identification. Article I. Libraryculture Small Forms. Culture and Arts Herald. No 1 (65): 7–22), which reveals the use of nonwritten signs and small forms of writing in Ashkenazic written folklore: inscriptions, records, lists, letters, official documents, etc. the given article analyzes how the theme of the book itself is manifested in Ashkenazic folklore – handwritten and printed. More than four hundred analyzed works include magic and everyday fairy tales, bylichki, moralizing and pious fairy tales, legends and stories, folk stories, fairy tales for children, as well as humorous, satirical fairy tales and anecdotes. They clearly reflect the mentality of the Jewish people. The source of Jewish oral folk art is largely the Torah and Talmud, as well as the folklore of the indigenous peoples who lived in the Ashkenazi habitat. The material under study gives grounds to confirm the reputation of the Jews as indeed the most bookish, the most reading people, by whom everything related to reading, learning, literacy, and books (in the widest sense of the word) enjoys exceptionally high respect and prestige.*

Keywords: *the origins of literary culture, Jewish folklore, the Ashkenazi, the Torah, the Talmud*

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E. Poltavskaya

Some Essays about a Scientific Library

Article 4. Qualimetry in Studying the Quality of a Scientific and Research Library

Abstract. *The fourth article of the cycle devoted to the study of the quality of scientific libraries contains a brief introduction to the science of qualimetry. The author considers the possibilities of applying qualimetric techniques to the quantitative calculation of scientific libraries quality, i.e. for studying the degree of access to scientific information in scientific libraries. The author draws attention to the fact that in qualimetry the concept of “quality” is interpreted as the utility of an one unit of quality. Therefore, when we consider the quality of a scientific library in the framework of qualimetry, we look for quantitative indicators of the usefulness of a scientific library for scientists. Librarians can study scientific libraries according to the previously proposed particular criteria (subcriteria) and find out the results on the corresponding particular indicators using qualimetry. The integrative indicator – the degree of access of scientists and specialists to scientific information – is calculated as the arithmetic means (or geometric) of the results obtained according to particular criteria. Qualimetry is already used in domestic and foreign libraries: when librarians study and compile a fund, when they analyze user’s needs for electronic publications, when they write off or find out user’s satisfaction with library services, etc. The LibQUAL qualimetric technique is promising for libraries, because with it you can get results for several subcriteria at once and to determine the quality level of a scientific library in terms of the degree of user access to scientific information. In conclusion, the author proposes to consider the possibility of using bibliometric techniques to determine the quality of scientific libraries.*

Keywords: *scientific and research library, concept of “quality”, qualimetry, the degree of access of users to scientific information, library science*

For citing: *Poltavskaya E. 2021. Some Essays about a Scientific Library. Article 4. Qualimetry in Studying the Quality of a Scientific and Research Library. Culture and Arts Herald. No 2 (66): 22–30.*

T. Rubanova

Book Business: the Pandemic Test

Abstract. *The article attempts to analyze the difficult and ambiguous results of the domestic book publishing industry during the COVID19 pandemic. The measures of state support for the industry and the reasons why the majority of book business entities were not able to take full advantage of them have been outlined. The author focuses on finding the ways and means to minimize losses. The material is grouped by the chain “production” (publishers), “distribution” (distribution of printed and digital books), “promotion” (marketing policy related to changing the model of interaction with the reader and the search for new models of book presentation). Statistical data on the performance of the industry, factual material, and experts’ opinions have been presented. The conclusions indicate that, no matter how fair the criticism of the government about the lack of support for the book industry is, the measures taken by the state demonstrate the importance of the industry for the development of Russian society and can become the basis for a longterm book policy. The restoration of the book ecosystem will be long and difficult. The most important outcome of the pandemic was the acceleration of the trend towards digitalization of the book market and the growth of online sales. Increasing the online presence of publishers and bookstores in the form of multiformat products, the development of electronic distribution, changing the model of interaction with the reader and the search for new models of book presentation – all this will soon become reference points for the development of the book industry.*

Keywords: *book business, book industry, book publishing, book trade, book distribution, pandemic, publishing, bookstore, traditional book, digital book, book promotion, book marketing*

For citing: *Rubanova T. 2021. Book Business: the Pandemic Test. Culture and Arts Herald. No 2 (66): 31–45.*

A. Flier

Cultural System: a Model of Functional Properties

Abstract. *The article analyzes some systemforming properties of culture, the phenomenon of culture as a social system as a whole, which sets a new theoretical model for the scientific understanding of culture. Culture considers its strategic genesis, social goal, social technologies and social results of functioning. A theoretical picture of the functional properties of culture is built in close relationship with the actual social functions of a society. The scientific relevance and novelty of the article are due to the fact that such an angle of analysis of the properties of culture is being undertaken in domestic science for the first time. Culture is studied here as a stage in the evolution of life on Earth, a program of group adaptive behavior of people, a technology of collective human activity and a stimulus for human loyalty to the existing social order. All these functions are understood as necessary components of the group life of people. The article is a development that seriously develops the theory of culture from the perspective of its social interpretation.*

Keywords: *culture, properties, genesis, purpose, functions, results, adaptation, collective activity*

For citing: *Flier A. 2021. Cultural System: a Model of Functional Properties. Culture and Arts Herald. No 2 (66): 47–53.*

**S. Blinova,
M. Shub**

Cultural Memory and New Identity: Sociocultural Status of the Fire Phenomenon in Current Russian Culture

Abstract. *This article is devoted to the understanding of the sociocultural status of the phenomenon of fire in the current Russian culture. Fire, being by its nature a destructive and dangerous phenomenon, in the cultural space can be considered as one of the forms of reflection of current sociocultural trends. Combining in itself both the objectively natural and cultural origins, fire makes it possible to get closer to understanding the valuenormative attitudes accepted in society at the moment. In this article, we consider the specifics of the perception and understanding of fire revealed in the course of sociocultural diagnostics of public opinion of the modern Russian audience. The results obtained made it possible to record a number of subjective interpretations of the phenomenon of fire, which in turn contributed to the formation of ideas about sociocultural processes and trends characteristic of the modern period.*

Keywords: *fire, phenomenon, society, combustion, society*

For citing: *Blinova S., Shub M. 2021. Cultural Memory and New Identity: Sociocultural Status of the Fire Phenomenon in Current Russian Culture. Culture and Arts Herald. No 2 (66): 54–61.*

M. Kyrchanoff (Karçansem)

Зăвалăĥ Concept as the Basis of the Chuvash Ethnofuturism

Abstract. The author analyzes ethnofuturism, a dynamically developing identity project, as one of the modern attempts to develop the Chuvash national culture and identity. The purpose of the article is to analyze the transformation of the *зăвалăĥ* concept in cultural practices of ethnofuturism. Methodologically, the author transforms the “invention of traditions” concept into the Chuvash context, perceiving the ethnofuturism as one of the invented traditions of the Chuvash identity. The main part of the article assumes that forced modernization, globalization and mass culture have become the factors stimulating the formation and development of ethnofuturistic discourse in the contemporary regional identities of the Russian Federation. The author believes that ethnofuturism is developing as multiple attempts and heterogeneous cultural practices to synthesize archaic and ethnic elements of identity with attempts to make the Chuvash material more “visible” and “noticeable” for mass culture of modern society. The features of the genesis of the project are analyzed; it is also presumed that Chuvash ethnofuturism emerged as an intellectual project, becoming an alternative to the official national neoSoviet culture and identity. The final part of the article assumes that Chuvash ethnofuturism differs from the same FinnoUgric or Turkic projects, which also actualize the values and principles of ethnicity and ethnic kinship primacy. The author shows that ethnofuturism in Chuvashia has become a form of nationalist discourse, because intellectuals in their cultural practices and strategies mainly actualize Chuvash national values and myths.

Keywords: ethnofuturism, Chuvash Republic, intellectuals, Chuvash nationalism, identity, cultural constructivism, traditions

For citing: Kyrchanoff M. (Karžansem M.). 2021. Зăвалăлăh concept as the basis of the Chuvash ethnofuturism. *Culture and Arts Herald*. No 2 (66): 62–70.

E. Kupriyanova

**Modern Mechanisms of Forming the Image
of Archaeological Sites in the Public Consciousness with the Help of the Media
(on the Example of Bronze Age Settlement Arkaim, Chelyabinsk Region)**

Abstract. *The problems of popularizing archaeological knowledge, as well as the image of Bronze Age fortified settlement Arkaim, which was discovered in the Chelyabinsk region in 1987, in the press and popular science literature, have repeatedly become the topics of scientific publications. Having been previously abstractly expressed theses about the role of the media in the formation of a distorted image of an archaeological sites mentioned in this article, were supported by concrete statistical data based on the analysis of publications of the late 1990 – early 2000 related to the period of Arkaim's initial entry into the media space. A high percentage of publications containing inaccuracies, errors and antiscientific data in the description of archaeological data has been revealed. In addition, a comparison of old publications with the modern style of presenting information about archaeological sites in the media have been made, and new trends have been identified. Both modern and earlier publications are characterized by hyperbolization and distortion of facts, updating the meaning of ancient objects under the current situation. New trends include the “cloning” of texts from the original source by many online publications.*

Keywords: Arkaim settlement, Bronze Age, Chelyabinsk region, archaeology, media, Internet

For citing: Kupriyanova E. 2021. Modern mechanisms of forming the image of archaeological sites in the public consciousness with the help of the media (on the example of Bronze Age settlement Arkaim, Chelyabinsk region). *Culture and Arts Herald*. No 2 (66): 71–83.

**E. Dimitriadi,
O. Sapanzha**

Visual Urbanism: Definition of the Concept, Problems

Abstract. *The urgency of the proposed article is determined by the increased interest in the study of a city as a complex system within the confines of scientific research and the search for options for the development of the urban environment in design practices. Humanitarian knowledge is also included in the process of scientific research and study of man as the most important subject of the urban environment.*

Interest in urbanism and visual city codes is linked with a global visual cultural turn. Visual urbanism is an important part of modern research of this visual code. The article defines the term “visual urbanism”, which means organizing the visual space of a modern city. The article determines the criteria for human perception of the visual urban environment, analyzes the role of the urbanized environment in the formation and development of urban imagery. The author examines the main groups of issues within the framework of visual urban studies (problems of perception of urban space in the context of a new visual turn, problems of designing a new imagery of the city based on a study of

general concepts of visual turn and components of the visual environment of the city (color, light, texture, shape, volume, etc.). and defines the tasks that this section of the theory and practice of modern environmental urban planning solves.

The article shows the influence of the architectural image of the city and the formation of a single urban style, it also proves that social activity forms the system of urban spaces and urban communities. Shape, color and light are considered as key components of today's urban visual environment. The article gives examples of urban objects human perception.

Keywords: urban space; perception of architecture; architecture, urban environment, urbanism, visual environment, visual culture

For citing: Dimitriadi E., Sapanzha O. 2021. Visual Urbanism: Definition of the Concept, Problems. Culture and Arts Herald. No 2 (66): 84–91.

O. GrishaninaMoshkina

Mediarhetic in the 21st Century: Constructivity of Speech Optimal in the Discussion Process

Abstract. The authors of the article study peculiarities of mediarhetic in the context due to the COVID19 pandemic. The problem of discussion ways of interaction (presupposing twoway contact and response) in media space rose in early years of the XXIst century. Modern situation connected with the active work in distant format and the necessity to solve all acute problems mainly online has sharply made things worse and forced the scientists to find out ways of such kind of communication in technological aspect and of course new methods of work in such conditions. Without discussing technical side of the issue that is actively being studied at present the authors study discussion rhetoric process from the point of view of the spoken optimal constructivity which includes complex of general rules, norms and principles of spoken interaction in media communication space. Judging by the information mentioned above it is important to research main counterparts of speech activity in media aspect including principles and succession of rhetoric media process, discussion as a representative ground of rhetoric multimedia broadcast and its elements, rules of convincing media influence etc. The survey of this field allows us to suppose that media rhetoric of XXIst century not simply gives the opportunity to constructively solve many modern problems in rhetoric variant in distant format but can be introduced as a selfimportant normevaluation regulative system and a field of creative activity which appears by means of intentionally orientated communication counterpart, necessary for a modern personality for raising of her speech culture general level, culture in particular and socialization on the whole.

Keywords: Media, communication, mediaculture, mediaeducation, mediatoric, discussion rhetorical process, Speech Optimal

For citing: GrishaninaMoshkina O. 2021. Mediarhetic in the 21st Century: Constructivity of Speech Optimal in the Discussion Process. Culture and Arts Herald. No 2 (66): 92–99.

A. Kapinus

Marina Genre Psychological Realism (on the Example of the L. Backhuysen, I. K. Aivazovskii, V. I. Shiliaev Heritage)

Abstract. *The genre of seascape, which is natural for the artists of the Russian Pacific coast, is represented by the rich heritage of both recognized marine painters and the diverse stylistic work of contemporary painters. The realism, as a spiritual and aesthetic position, has not only lost its significance, but is also developing in the works of the Primorsky artists at the same time. The article is devoted to the peculiarities of the creative activity of the marine painter V. Shiliaev – the successor and follower of the traditions of Russian and foreign marine painting (L. Backhuysen, I. K. Aivazovskii, etc.). The relevance of the work is due to the lack of studies of works in the marina genre as images of psychological realism. The author stresses that modern painting, undergoing stylistic metamorphoses, is nevertheless striving for psychological realism of a humane orientation, which can and should become the basis for the formation of a social Man. The author substantiates the semantics of the psychological realism of the seascape through the analysis of visualization of a special “dance” of sea waves as an example in the works of marine painters of the 17th, 19th, and 21st centuries. The marina genre, based on the sensual charm of the beauty of the real sea, has been subtly and in many aspects worked out by V. Shiliaev. It was he who was able to visualize the images of the legendary ships of the Pacific Ocean on a unique in performance technique, “living” sea wave, which became an accurate and vivid evidence of the triumph of psychological realism, expressing the deep meanings of the movements of the human soul.*

Keywords: *marine genre, marine painter, realism, psychological, Primorsky region*

For citing: *Kapinus A. 2021. Marina Genre Psychological Realism (on the Example of the L. Backhuysen, I. K. Aivazovskii, V. I. Shiliaev Heritage). Culture and Arts Herald. No 2 (66): 100–107.*

D. Shults

Origin and Development of Improvisation as a Method of Dance Thinking in Contemporary Dance: Culturological and Methodological Aspects

Abstract. *The article deals with the analysis of culturological basic principles and development of improvisation in a contemporary dance and outlines principle methodological approaches to define its implication in a contemporary dance. On the one hand, the survey of historical circumstances of improvisation genesis in art allowed to reveal common tendencies of its formation at the turn of the XXth century related to the changes of philosophy of culture, its departure from familiar traditional forms within strictly based framework. On the other hand, dance improvisation was also influenced by particularity of its development and by the factors directly impacting the dance art.*

Distinguishing two stages related to the formation and initial development of improvisation allowed to differentiate culturological feature of each phase. On the first stage associated with Isadora Duncan, the improvisation epitomizes a free dance rebelling against the rigid rules and constraints of classical ballet. On the second stage associated with Delsarte’s, Rudolf von Laban’s, Gret Palucca’s dance practices, there is an absolutization of anthropocentric ideas and a focus on individual experiences. On this stage, the improvisation was firstly conceptualized as a technique and a tool which helped to create a dance not in a chaotic and uncontrolled way but as a set of conscious moves based on a mixture of the elements from rationalism, individualism, and imagination.

Despite all differences of role and value implications in a dance during the distinguished stages, even in the process of emergence and initial development improvisation perceives as a method to build up move and danceable mindset allowing to perfect a move in more conscious and productive way.

Keywords: *improvisation, contemporary dance, culturological peculiarities of improvisation emergence in dance*

For citing: *Shults D. 2021. Origin and Development of Improvisation as a Method of Dance Thinking in Contemporary Dance: Culturological and Methodological Aspects. Culture and Arts Herald. No 2 (66): 108–1115.*

**A. Yuldashbaeva,
R. Mukhametzianova**

International Festival as a Form of Cultural Interaction in the Republic of Bashkortostan

Abstract. *The article emphasizes the relevance of holding international festivals in the context of globalization. Social, economic and political factors influence migration processes and changes in the national composition in the regions. There is a threat to the survival of folk cultures and the national identity. The festival is one of the forms of social and cultural activity that solves important tasks of intercultural communication in a multiethnic region. In this article, the festival is studied as a socio-cultural thematic project, which, within the framework of the script and program, includes festive and creative events of various types of artistic activities (competitions, concerts, theatrical performances, exhibitions, etc.). The complex nature of the festival program is dictated by the scale of the event and the presence of universal, humanistic, humanitarian and professional artistic goals and objectives. Each festival is a unique project and cultural event. In addition to the above goals and objectives, the festival fulfills a value mission.*

The Republic of Bashkortostan is a multinational and multiconfessional region of Russia. The republic's experience in organizing and holding All-Russian and international festivals contributes to the formation and strengthening of the culture of interethnic relations. The article considers two festivals that most fully contributed to the formation and strengthening of the culture of interethnic relations – the “Berdemlek” International Festival of National Cultures (“Commonwealth”) and the International competition Festival of musical creativity of Turkic youth “Ural mono”. Studying the practice of international festivals organizing process, by the example of the Republic of Bashkortostan, in modern conditions, can be very useful in terms of finding solutions to the problems of the dialogue of cultures and updating the achievements of modern culture.

Keywords: *social and cultural activity, intercultural communication, complex nature, value mission, multiethnic region, International Council of Organizations of Folklore Festivals and Traditional Arts (CIOFF), “Berdemlek” (“Commonwealth”), “Ural mono” (“Melodies of the Urals”)*

For citing: *Yuldashbaeva A., Mukhametzianova R. 2021. International Festival as a Form of Cultural Interaction in the Republic of Bashkortostan. Culture and Arts Herald. No 2 (66): 116–121.*

M. Imhanitsky

Refracting Basic Learning Principles in the Class of Special Instrument in the Musical Educational Process

Abstract. *The article discusses the ways of concretizing the fundamental principles of teaching pedagogy in the art institutes, universities of arts and culture as abstract didactic principles of musical*

pedagogy, which usually do not sufficiently attract students of performing faculties and departments as a basis for specific studying, as fundamental methods of work in the specialty. In fact, such principles as systematicity, activity, accessibility, clarity, scientific nature, strength of training, the connection between theory and practice are fundamental in any class of a special instrument. The specification of these provisions is the subject of study of the proposed article.

Keywords: general principles of teaching, didactic principles of educational process, teaching methods, musicalperforming practical activity

For citing: Imhanitsky M. 2021. Refracting Basic Learning Principles in the Class of Special Instrument in the MusicalEducational Process. *Culture and Arts Herald*. No 2 (66): 122–128.

V. Neveleva

Founder of Information Culturology In memoriam of A. D. Ursul

Abstract. The article contains short characteristics of publishing activity of Ph. D., Professor Arkadii Dmitrievich Ursul (1936–2020), one of the greatest experts in Information Philosophy, the founder of information culturology. The authors stress the links of the scientist with the Chelyabinsk State Institute of Culture – A. D. Ursul was not only one of the constant authors but also a member of the editorship (since 2012) of the scientific journal “Culture and Arts Herald”. The second edition of his monograph “Information origin” was published in the Institute in 2010.

Keywords: A. D. Ursul, information philosophy, information origin, information culturology, anthroposphere, globalist studies, futurology

For citing: Neveleva V. 2021. Founder of Information Culturology. In memoriam of A. D. Ursul. *Culture and Arts Herald*. No 2 (66): 131–133.

A. Dydrov

The Future Was the Subject of His Special Concern... In memoriam of A. D. Ursul

Abstract. The article shortly characterizes the scientific interests of Ph. D., Professor Arkadii Dmitrievich Ursul (1936–2020), the leading expert in the field of information philosophy, futurology, noospherology and many other scientific directions.

Keywords: A. D. Ursul, information philosophy, information origin, information culturology, anthroposphere, futurology globalist studies, Cosmo globalist studies

For citing: Dydrov A. 2021. The Future Was the Subject of His Special Concern... In memoriam of A. D. Ursul. *Culture and Arts Herald*. No 2 (66): 134–135.