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"Belarusian state University of culture and arts"

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EDUCATIONAL AND METHODOLOGICAL COMPLEX
ON THE EDUCATIONAL DISCIPLINE

**SOCIODYNAMICS OF THE MODERN CULTURAL AND
HISTORICAL PROCESS**

for the second stage of higher education
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1. EXPLANATORY NOTE

The relevance of studying the sociodynamics of modern culture as one of the main academic disciplines in the system of higher cultural education is due to the scientific need to study the multidimensional process of the genesis of world culture. Knowledge of the basic concepts, models, factors and mechanisms of sociodynamics of culture forms a specialist-culturologist's systematic view of the cultural-genetic process, provides grounds for predicting the vectors of future socio-cultural development, which in turn contributes to improving the quality of professional skills and expanding the possibilities of research activities.

The educational and methodological complex developed within the framework of the educational standard provides for a systematic study of the sociodynamics of modern culture to improve undergraduates knowledge of the main processes and patterns of modern socio-cultural development.

The aim of the discipline "Sociodynamics of the modern cultural and historical process" is to form a scientific basis of knowledge about culture as a variable process that has specific forms, mechanisms, factors, temporal and final characteristics, as well as knowledge about the current state and prospects for the development of national and world culture.

Tasks:

- to reveal the essence of culture as a multicomponent changeable system;
- explicate scientific research and conceptual approaches that reflect the main patterns and components of the process of sociodynamics of modern culture;
- to form skills of scientific substantiation of models, temporal characteristics, mechanisms of transformation of modern culture;
- to establish causal relationships between the determinants of cultural change and the results of the sociodynamic process;
- to characterize the trends in the development of modern world culture, to determine the features of the socio-dynamics of the domestic socio-cultural space.

The academic discipline "Sociodynamics of the modern cultural and historical process" has interdisciplinary links with such academic disciplines as: "Cultural Studies", "History of Belarus", "Cultural and historical types of civilizations: folklore and modernity", "Dynamics of world culture" and some others.

As a result of studying the academic discipline, a master's student should *know:*

- basic concepts and problems of the discipline;
- the main characteristics of sociodynamic culture;

- conceptual approaches to the problem of studying the sociodynamics of modern culture;
- temporal characteristics of the sociodynamics of the modern cultural and historical process;
- current models and mechanisms of socio-cultural dynamics;
- factors contributing to cultural and historical changes and the results of their impact on modern culture;
- the situation and prospects for the development of world and national culture.

be able to:

- characterize the components of the main transformative processes in culture;
- systematize and apply in practice the theoretical and methodological material that reflects the essence of the modern sociodynamic process;
- substantiate the influence of external and internal determinants on the results and features of the development of modern culture;
- analyze the specifics of the modern transformation process in its entirety and determine the distinctive features of the development of individual branches of cultural creativity in the context of national cultures.

to own:

- conceptual and methodological basis within the problem field of the discipline;
- modern methods of the complex analysis of the socio-dynamics of culture;
- methods of scientific and pedagogical research for further implementation and effective functioning of the practice-oriented learning model.

When studying the discipline, it is advisable to use *teaching methods*: explanatory-illustrative, heuristic, case-method (method of situational analysis), method of included observation, educational modeling of practice-oriented scientific research.

Within the framework of the formation of modern socio-personal and socio-professional competencies of undergraduates, methods of active learning and discussion forms are used during seminars.

To manage the educational process and organize control and evaluation activities, teachers are recommended to use rating, credit-modular systems for evaluating students' educational and research activities, and variable models of controlled independent work.

2. THEORETICAL CHAPTER

2.1 Lecture notes

Topic 1. Introduction. Purpose, objectives, object and subject of the course "Sociodynamics of the modern cultural and historical process "

The purpose of the lecture is to substantiate the problem field of the discipline "Sociodynamics of the modern cultural and historical process".

Plan of the lecture:

1. Academic discipline "Sociodynamics of the modern cultural and historical process": purpose, tasks, object and subject, intersubject relations.
2. Methodological foundations of the study of sociodynamics of culture.
3. Disclosure of the content of the concepts of "cultural and historical process", "modernity", "modern culture".

The beginning of the XXI century – a complex and controversial period of dynamic processes in culture. In the modern world, there are many transformations that are differentiated depending on the causes, mechanisms, factors, timing, intensity, scale, and other basic characteristics. The diversity and multi-vector nature of transformations is the specificity of the modern cultural era.

Rapid transformation processes that affect the functioning of all the structural components of culture as a dynamic system, cultural pluralism, reevaluation of the traditional hierarchy of values and priorities, globality and eclecticism of culture, non-equilibrium dynamic processes occurring in it, cause researchers to pay close attention to the problem of forecasting the further development of modern culture and modeling its transformative vectors. In this regard, within the framework of the cultural paradigm, there is a significant interest of the scientific community in the study of problems related to the sociodynamics of the modern cultural and historical process. In the context of the discipline focuses on patterns and trends of modern culture (*the object*), *the subject field* discipline are features of the socio-dynamics of modern cultural-historical process.

The purpose of the discipline"Sociodynamics of the modern cultural and historical process"—formation of the scientific basis of knowledge about culture as a variable process that has specific forms, mechanisms, factors, temporal and final characteristics, as well as knowledge about the current state and prospects for the development of domestic and world culture.

Achieving this goal involves the following *tasks*: 1. To reveal the essence of culture as a volatile multi-component system; 2. To explicate research and conceptual approaches that reflect the basic patterns and components of the socio-

dynamics of contemporary culture; 3. To develop skills of scientific substantiation of models, temporal characteristics, mechanisms of transformation of modern culture; 4. To establish a causal connection between determinate cultural change and results sociodynamic process; 5. To characterize the trends in the development of modern world culture, to determine the features of the socio-dynamics of the domestic socio-cultural space.

Intersubject connections of the discipline "Sociodynamics of the modern cultural and historical process" are revealed in the course of lectures and seminars and are explained by the need to build a two-way process of integration and differentiation of Sciences. Thanks to inter-subject relations with such academic disciplines as "cultural Studies", "history of Belarus", "Cultural and historical types of civilizations: folklore and modernity", "Dynamics of world culture", firstly, the competence of the student is formed, allowing a deeper and more comprehensive understanding of the laws of science, and secondly, the development of Sciences as a single complex, which leads to the emergence of borderline Sciences.

The methodological basis of the study of the process of sociodynamics of culture is integrative and operates with a number of methods and approaches. As a methodological basis, it is necessary to apply: *a systematic approach*, since with the help of this approach, culture is considered comprehensively, all transformative processes occurring in it are studied in detail, and their dependence on other elements of the system is revealed. The systematic approach organizes numerous characteristics, aspects, and factors of sociodynamics and allows us to develop a single methodological basis for their study. The system approach is universal, as it synthesizes the theoretical and practical study of the sociodynamics of culture as a holistic, multicomponent process. The use of a *structural and functional approach* contributes to the disclosure of the internal content of the sociodynamics of modern culture. The relevance of its application is due to the fact that it considers sociodynamics as a holistic and consistent process consisting of interdependent elements, each of which performs a specific function. In addition, the structural and functional approach is aimed at studying individual elements of culture and provides for the study of their functional relationship, which largely solves the problem of identifying the sources and factors of the sociodynamics of the modern cultural and historical process. To identify the causes, trends and prospects of transformative shifts in modern culture, *an axiological approach* should be used, since sociodynamics is largely determined by the needs and values of cultural subjects, and, starting with the revaluation of traditional values, it ends with the development of new value orientations. Separately, it is necessary to highlight the recently formed *cognitive approach* in cultural studies. In it, culture is

presented as a system environment that is the result of cultural activity and can be analyzed through a repetitive algorithm of behavior of cultural subjects. The cultural activity of an individual is determined by a number of quantitative and qualitative factors, which, thanks to cognitive cultural studies, receive an objective assessment, which makes it possible to predict the direction of further transformations and to model a holistic picture of cultural development. In order to analyze the changes that occur over a long period of time, *the diachronic method* should be used to describe the development of modern culture at an actual moment in time for the purpose of a detailed and comprehensive analysis of sociodynamic processes, *the synchronistic method* is used. In order to reveal the content of quantifiable and non-quantifiable factors and the results of their influence on the sociodynamics of modern culture, *the method of quantitative and qualitative analysis* can be used.

Revealing the content of the problem field of the discipline "Sociodynamics of the modern cultural and historical process", it is necessary to clarify such concepts as "cultural and historical process", "modernity", "modern culture". In a broad sense, the cultural-historical process is understood as the general dynamics of the existence of cultures in history, the formation and development of culture as a whole, the functioning of culture in the natural and social environment. A specific, detailed analysis of the content of the cultural and historical process is possible through the study of cultural and historical epochs – segments of historical time during which people are united by a certain cultural community (mentality, models and stereotypes of behavior, education system, language, fashion, etc.). However, in different regions and countries, the General features of the cultural and historical era may differ and manifest themselves in different ways. In different cultural and historical epochs, certain types of culture and artistic styles dominate.

The concepts of "modernity" and "modern culture" should also be clarified. While modernity is understood as reality, living realities, the current state of the cultural and historical process that functions on the principle of "here and now", modern culture can be interpreted in different ways. Thus, in the cultural and philosophical tradition, the term "modern culture" is often used in the context of the development of humanitarian knowledge in The modern era and the formation of interest in culture as a subject of separate research analysis, there is also an understanding of modern culture as industrial, associated with new types of machine and mass production or post-industrial, focused on informatization and the service sector, in addition, modernism and postmodernism also make ideological adjustments to the understanding of modern culture. Of particular

interest to researchers are national cultures, in which the cultural and historical stage under the general name "modern culture" is most often not synchronized. It is obvious that modern culture is embodied in a huge variety of created material and spiritual phenomena. These are new means of labor, new food products, new elements of the material infrastructure of everyday life, production, new scientific ideas, ideological concepts, religious beliefs, moral ideals and regulators, works of all kinds of arts, etc. Within this academic discipline, modern culture will be understood in the broad sense, i.e. as a historical period of development of culture of XX-XXI centuries, but the analysis of domestic social and cultural development is going to be thoroughly comprehended the period since 1991, i.e. since the formation of the Belarusian statehood.

Topic 2. Culture as a process. Sustainable and variable in culture. Content and correlation of the concepts "cultural changes", "dynamics of culture", "sociodynamics of culture»

The purpose of the lecture is to reveal the content of culture as a complex and multidimensional process.

Plan of the lecture:

1. the Cultural process as a change in cultural systems and objects. Types culturogenesis processes.
2. Cultural change. Reasons for the inertia and innovation of culture.
3. Dynamics of culture and sociodynamics of culture on the regularities of the processes of change in culture and society.

A cultural process can be defined as the interaction, within a system, of elements belonging to a class of cultural phenomena. According to L. white, the cultural process is a flow of interacting cultural elements (tools, beliefs, customs, etc.) In this process of interaction, each element affects the others, and those, in turn, act on it. The cultural process is competitive, as tools, customs and beliefs can become obsolete and be eliminated from the flow, new elements are periodically introduced, new combinations and syntheses are constantly formed, discoveries and inventions of cultural elements. Considered in the broadest terms, the cultural process contains all the interactions that have ever occurred between cultural elements throughout the course of human history; the course of the cultural process is seen as a great and unified process that encompasses all cultural traditions in all periods and in all territories.

The main types of cultural processes include the following:

- the emergence and Genesis of new cultural patterns - knowledge, norms, ideas, ideals, symbols, forms of implementation of joint actions, methods of information exchange;
- dissemination of cultural phenomena, their introduction into public life, their adoption by other cultures;
- assimilation of cultural experience and interpretation of cultural phenomena by cultural subjects;
- social and historical reproduction of cultural systems and forms through intergenerational transmission of socio-cultural experience, cultural patterns;
- reproduction of forms of social organization and regulation in the form of social institutions and generally accepted norms of collective life and interaction;
- variability of cultural phenomena: their gradual transformation in the process of functioning and distribution; increase or decrease in their utilitarian and social efficiency;
- the evolution of cultural systems along the way of complicating their structure, increasing stability and universality, social and integrative capabilities, as well as, on the contrary, the degradation of cultural phenomena, reducing their socio-adaptive and integrative functions;
- sociodynamics of culture is the unity of evolutionary, gradual and revolutionary, explosive processes. Thus, the process of the emergence of great scientific ideas and discoveries is like an explosion, and their technical implementation is characterized by evolution.

It is obvious that the knowledge of culture and the processes occurring in it can only begin with the study and understanding of phenomena directly accessible to sensory perception or recorded by special methods (events, facts, processes in society, their results, products of human activity). Cultural phenomena by definition arise only as the results of human activity, they cannot appear in nature, namely in a "natural" way. From the definition of culture E. Tylor knows that cultural phenomena or objects, in particular, are knowledge, beliefs, art, customs, law, customs and all other abilities, characteristics and habits acquired by a person as a member of society. Language, symbols, codes, ideas, taboos, rituals, ceremonies, social institutions, tools, technologies, and all components associated with these phenomena should be considered cultural phenomena or objects.

Accumulating phenomena, culture appears to the cognizing subject as all that take place in the concrete historical conditions of the realization of any human potentials, both humane, creative, and destructive, antisocial or unacceptable from the point of view of actual morality. Any manifestations of human activity that take place in a particular society, in one way or another, represent the culture of this

society and contribute to its cultural existence. If some cultural phenomena are arbitrarily removed, the picture of a historically specific culture will be incomplete, and the system of interactions between elements or components, sides of this culture will be distorted. All the more so will be the idea of human potentials and the processes of their implementation in a given historical time and place. In other words, the culture of a concrete historical society manifests itself in concrete both positive and negative social and cognitive aspects. And despite the fact that individual cultural phenomena deserve the label "anti-culture", they still remain phenomena of the corresponding culture as a single system. Moreover, negative phenomena, like others, characterize the state of culture of their society and should be taken into account as integral elements of this culture.

Value judgments about culture and its phenomena are permissible and necessary, but only within the framework of a well-defined social problem. It should be noted that most often cultural phenomena are evaluated by experts mainly in quantitative terms, when the level of cultural development or advancement of culture is revealed in accordance with conventional, that is, indicators adopted on the basis of an agreement, agreement, but the question of evaluation criteria in this case remains open. The most obvious criteria are the ideals of humanism, although in certain conditions, such criteria as the probability of survival (level of viability), the possibility of modernization, consistency, stability, etc. In general, cultural objects, all cultural phenomena in real society are diverse and have different effects on each separately studied local culture.

Constant changes are necessary for the functioning of the cultural process. The definition of "cultural change" is a broad, universal concept that includes various transformative processes that completely or partially change the content and configuration of culture. Cultural change as a transformative process lacks integrity, is poorly defined in time, and does not have a precisely focused focus.

Cultural changes are carried out within the framework of the "tradition-innovation" dichotomy, which largely determines the inertia or innovation of culture. The intensive and extensive nature of cultural changes is determined by many factors, but the key problem remains the question of uneven cultural development, delay or "cultural lag". Thus, the American sociologist W. Ogborn in his theory of social shift identified as the leading transformative culture of the twentieth century determinants, technology. The author suggested that the uneven changes in various aspects of culture are associated with the technologization of the socio-cultural space.

The scientist distinguished two aspects in culture: material and immaterial. Material culture includes manufactured goods, factories, houses, cars, that is, all

material objects, as well as inventions and technological innovations. Non-material culture, which W. Ogborn called adaptive, includes social institutions, such as the family, the Church, the school, value systems (laws, religions, customs, mores and beliefs) and political institutions (governments, lobbies, political clubs). According to the author, adaptive culture usually changes more slowly than material culture. This is due to the presence of conservative groups (for example, religious circles) that protect their ideas and values from the influence of material culture. Other elements of adaptive culture only partially adapt to new conditions. Thus, the deep gap between material and adaptive culture leads to the problem of cultural lag (lag), that is, the discrepancy between changes in material culture and the response of adaptive culture. One of the reasons for the cultural lag is inertia, as it is often difficult to convince people of the feasibility of a new, more reasonable behavior. Another obstacle to change is the fact that modern societies are made up of groups with profoundly different interests.

The inertia or innovativeness of culture also largely depends on the process of cultural transmission, through which culture is transmitted from previous generations to subsequent ones through training. Cultural transmission makes possible such a phenomenon as the continuity of culture, its continuity in time. Thanks to the cultural transmission, each subsequent generation gets the opportunity to start where the previous one left off. The younger generation adds new knowledge to the wealth already accumulated. Accumulation occurs when more new elements are added to a cultural heritage than old ones are discarded. On the contrary, when more cultural traits disappear during a particular period than are added, cultural depletion is indicated.

In contrast to cultural changes, *the dynamics of culture* describes in detail the changes or modification of cultural features in time and space. It includes the tools, mechanisms, and processes that describe cultural change. It most often affects long periods of time, that is, it is less defined by the timing of the flow, and can be abrupt in nature (depending on the implementation mechanism). However, cultural transformation can be analyzed within the framework of cultural dynamics. It is scientifically proved that the dynamics of culture is divided into historical *macrodynamics* or the genesis of culture (on a larger time scale and can cover the entire history of human development) and *social microdynamics* (within the life of several generations). The dynamics of culture are characterized by progressive changes, that is, those changes that develop in an increasing mode with the accumulation of socially appropriate cultural qualities, as well as regressive changes that indicate the fading, decreasing of appropriate cultural qualities and the growth of crisis signs, the onset of chaos.

Sociodynamics of culture is a process determined by socio-historical conditions and internal and external factors of development of individual national cultures. The result of sociodynamics of culture is the emergence of qualitatively new forms of culture. Within the framework of socio-cultural dynamics, we study the processes of variability in socio-cultural systems, their conditionality, orientation, strength of expression, patterns and factors of adaptation of cultures to new conditions of existence. Sociodynamics of culture is not limited to the study of the evolution of certain cultural phenomena, the changeability of certain cultural facts, as well as the description of known cultural processes. It tries to identify the determinants of ongoing processes and trends, explain them theoretically and make sense of them.

Topic 3. Sociodynamic paradigm: conceptual justification of the concept and process of sociodynamics of culture

The purpose of the lecture is to describe the main conceptual approaches to understanding the process of sociodynamics of culture.

Plan of the lecture:

1. Interpreting culture as a changing process: historical stages in the formation of scientific ideas.
2. Axiological bases of sociodynamics of culture in P. Sorokin's work "Social and cultural dynamics".
3. Justification of the influence of technological progress and mass communication on the social dynamics of modern culture in the work of A. Mol "Social dynamics of culture".

The beginning of understanding the nature of transformations was laid in *Antiquity*. In the works of Aristotle, Heraclitus, Hesiod, and Plato, approaches to the study of the world from the point of view of constant transformative processes are formulated for the first time. For example, Hesiod's works first introduced the theory of the common path, which implies the historicity of cultural development, which was later developed in more detail in the concept of Heraclitus, who justified the idea of variability. The ideas of Aristotle and Plato gave rise to the development of the theory of determinism. In Aristotle's work "Metaphysics", the cause-and-effect specificity of transformations was displayed. According to the thinker, all the reasons that lead to changes can be divided into formal, material, driving and target. The most important reasons due to which change occurs – the driving and the target. The driving causes develop the transformative potential and deconstruct the culture, in a certain period of time, and the target ones are aimed at the creative beginning of the transformation, since after deconstruction, the culture

must acquire a clearly defined configuration. Depending on the nature of the cause, the direction and specificity of the transformations are determined.

Less detailed, but still analyzed the issue of socio-cultural transformations in the *Middle Ages*. Among the dominant creationist and scholastic concepts at this time, a subjective perception of reality gradually emerged. Simultaneously with the statement of the main positions of the Christian worldview, the theory of linear time appeared, in connection with which there was a change in the space-time continuum, and as a result, the views of philosophers on the problem of cultural and historical development changed. In the medieval works of Augustine, it is stated that there are two worlds in constant conflict: the "city of the earth", which is unchangeable and develops cyclically, and the "city of heaven", which undergoes constant changes due to the subjective actions of people. Augustine was one of the first to analyze the static and transformative nature of culture, and also identified the role of the factor of individual activity in the cultural and historical process.

During the *Renaissance*, culture undergoes significant changes, which are primarily associated with the revival of the values of antiquity, the assertion of humanistic ideas and the development of printing. In the works of T. More, E. Rotterdam, later F. Bacon, and R. Descartes, special attention is paid to the subject beginning of transformation processes in culture and society. Man as the owner of a higher mind and the potential for transformative activity is the main factor of changes in culture. The human need to know the world, to reconstruct and update the socio-cultural space is the foundation of the socio-dynamics of culture, and the process of transformation of culture is understood as logical, consistent, determined by external and internal factors.

In the *Modern period*, the works of G. Herder, T. Hobbes, I. Kant, J. J. Rousseau, I. Fichte, and F. Schelling analyze the development of culture in more detail from the point of view of a systematic approach. Scientists are exploring the nature of social and cultural developments, analyze their sources and mechanisms. According to I. Kant, the leading mechanisms of transformation are reforms. They are most productive in relation to culture and man, since they are based on a constructive meaning.

Wide interest in the problem of cultural transformations arises at the end of the *XIX century*. At this time, changes are taking place in the world that affect all aspects of life (scientific and technical discoveries, industrialization, changes in political regimes, mass production) and expand intercultural interaction. In cultural studies, cultural transformations are beginning to be understood as a continuous process that is constantly occurring in culture. The works of such well-

known scientists as A. Bastian, T. Weitz, E. Durkheim, G. Simmel, Sh. LeTourneau, L. Morgan, G. Spencer, E. Tylor, and J. are devoted to the study of transformations that have a stadial-translational character. Fraser and other evolutionary Researchers argued for the existence of a single gradual, increasingly complex transformative model that is common to all existing cultures.

The opposition to this point of view was the theory of local civilizations, the starting point of which was the *installation of cyclical cultural development*. Its supporters, N. Danilevsky, A. Toynbee, and O. Spengler, argued that transformations in cultures do not occur according to one model that is typical for all, but have a specific character and a high degree of autonomy. Values, traditions, cultural achievements and attitudes determine the direction and features of the development of a particular culture. The speed, direction and nature of transformations are individual for each culture and depend on many factors (the geographical location of the culture, the degree of cohesion of cultural subjects, the presence of a creative elite, the ability to accept and implement innovations, etc.).

Later, the theory of cyclical behavior have been reinterpreted in *Classical Marxism* and has found a theoretical rationale in the structural approach. Considering transformation as a natural-historical process, K. Marx linked it, first of all, with the transition of society from one socio-economic formation to another. The reason for transformation is necessarily the gap between the productive forces of society (content) and production relations (form). The need to reconcile form and content creates a process of destroying the old form and creating a new one. This is reflected in the breaking of the previous socio-cultural system (superstructure) and the formation of a new one that meets the needs of the time. The dialectical materialism of Karl Marx proceeds from the fact that socio-cultural transformations have the following characteristics: a) objectivity, since they are a necessary form of resolving contradictions that arise at different stages of time, b) a wide audience coverage, since they affect all spheres of human life, and c) they occur as a result of the transition of quantitative changes to qualitative ones. According to Karl Marx, economic, political, social, informational, and technical changes are factors in the transformation of the socio-cultural space.

In contrast to *dialectical materialism*, representatives of behaviorism refute the transformational potential of the revolution, as well as the attitude to progress as the basis for transformations in culture. At the beginning of the twentieth century, there is a tendency to consider culture as a whole system with sustainable development. The transformation of culture is interpreted as an internal transformation of the entire system of culture, which is aimed at its adaptation to new conditions of functioning. The main task is to preserve the stability and order

of the culture. Behaviorists consider the transformation of culture as a change in certain characteristics, that is, a deviation from the norms of stability and functioning of some of its individual parts. This approach is most clearly developed in the research of B. Skinner, E. Thorndyke, B. Watson, and K. Hall.

Over time, some behavioral ideas have formed the basis of a *synergistic approach* to the study of cultural transformation. In the works of S. Kurdyumov, E. Knyazeva, N. Moiseyev, I. Prigozhin, V. Stepin, and G. Hakken, the main provisions of synergetic regarding transformative processes in culture are formulated. According to the synergistic concept, the culture is constantly in danger of being in an unstable, non-equilibrium position, that is, in a situation of bifurcation fault. Any element of the system that will have the most powerful impact on it can reorganize an unstable cultural space. Moreover, a previously unknown element can act as a transformation factor, but one that proved to be particularly relevant in a specific unstable period of time. The transformation of culture in a synergistic sense is the process of forming a new stable cultural system based on some inconsistent accidents. However, despite a certain cultural destruction, the authors of this approach say that it is possible to predict the direction or nature of future transformations in order to manage them. To do this, it is necessary to observe, systematize and analyze the accumulated information about the transformations taking place in different cultural systems.

In the research of representatives of the *existential approach*, A. Camus, G. Marcel, J.-P. Sartre, and M. Heidegger, special attention is paid to the subject beginning of the transformation of culture. The individual with his aspirations, creative potential and high degree of responsibility is considered the main factor of changes in culture.

Special attention should be paid to the ideas of representatives of *the dialogue approach* in cultural studies - M. Bakhtin, V. Bibler, M. Buber. According to the authors, in a situation of cultural diversity, it is the dialogue of cultures that is the main factor in the transformation and development of culture. The potential of the dialogue of cultures lies in the fact that it is, first, creative, since it is based on the empathic relationship "I-You" (M. Buber), and secondly, polyphonic (M. Buber). Bakhtin), which makes it possible for each culture to interpret and use the achievements of other cultures based on their values and needs, and third, it is logical (V. Bibler), since it consists of an ordered, theoretically justified knowledge about culture.

In the second half of the twentieth century, representatives of *poststructuralism* J. Deleuze, J. Derrida, consider latent and in many ways the main source of cultural transformation "ossification" of cultural forms set by

language, intelligence, tools, etc. according to scientists, all cultures are closed, Autonomous in their development and therefore need to be updated. An update is a re-encoding of the content of an existing culture system. We need new algorithms and structural reconstructions that will constantly transform the culture and create conditions for its successful functioning.

The postmodern approach treats the sociodynamics of culture as an emergent, closely related to social interaction, irrational process that does not have a clear focus. Changes are fragmentary numerous transformations that are poorly felt by representatives of culture. There is no common goal to strive for, so transformations occur at the individual level. However, even this seemingly non-systemic socio-cultural reality functions under the influence of certain factors, the most important of which are technization, Informatization and intercultural communication. The situation of postmodern pluralism is a field for experimentation, development of alternative ideas for the further development of culture. The peculiarity of the postmodern interpretation of the sociodynamics of culture is the desire for intercultural interaction, universality, and dialogical cooperation between cultures, which can result in new constructions, mechanisms, and models of cultural transformation. Within this approach, K.-O. APEL, R. Barth, J. Baudrillard, F. Guattari, J.-F. liotar, and others worked.

Of particular importance for the study of sociodynamics of culture are studies of the representative of *the semiotic approach* Y. Lotman. In the work "Culture and explosion", the author describes two types of dynamics – "explosive" and gradual. Y. Lotman writes that "explosive and gradual processes are the antithesis and exist only in relation to each other. The destruction of one process would lead to the disappearance of another." According to the scientist, there is a stabilization mechanism between the two processes, which allows preserving old and new elements of culture. Y. Lotman notes that gradual transformations have a more powerful force of progress, as opposed to explosive ones. Culture cannot develop only through "explosions"; it needs stability in the form of gradual progress. Cultural transformations are asynchronous: some are responsible for innovation, others for continuity. Sociodynamics of culture is a gradual, continuous, progressive transformation. According to Y. Lotman, the world is global and all cultures are closely related. In this regard, globalization as one of the most important factors in the transformation of culture requires special study, since it not only contributes to the renewal of culture, but also complicates the process of forecasting its further development.

In connection with the formation of a global cultural space, the development of mass communication media, the expansion of the use and improvement of

information technologies, a special place among the theories and concepts that study the transformation of culture is occupied by *the views of technical scientists*. The Ideas of D. Bell, W. Dysard, M. Castels, D. Lenski, M. McLuhan, I. Masuda, T. Stoner, E. Toffler, A. Etzioni are reduced to a single consensus conclusion – since culture is created and maintained through human communication, it inevitably changes when the way information is transmitted changes. Thus, M. McLuhan puts forward the idea of culture as a "global village" in which all elements are integrated and interconnected through information achievements. Technician M. Castels believes that the emergence of a new communication system (electronic), the most important characteristics of which are global audience coverage, integration of media and interactivity. D. Lenski argues that all transformative processes are based on one common transformative factor for all cultures – Informatization, whose task is to develop the culture's ability to function harmoniously in a situation of hypertext space.

In the work of the Russian scientist I. Negodaev "Informatization of culture" it is noted that the formation of the information society affects all the structural components of culture. The peculiarity of modern culture is that it consists of three simultaneously functioning levels: "the first-a tradition that refers us to previous cultures, the second - segments of culture that provide opportunities for reproduction of existing forms of life in the era of informatization, the third-a prognostic that determines the future programs of people's actions." The third level determines the potential of culture and its ability to transform.

It should be noted that due to the interdisciplinary interpenetration, *cognitive cultural studies* have emerged as an independent scientific direction. In the works of W. Goodenough, J. Lakoff, C. Loomis, J. Miller, M. Minsky, scientifically substantiates the idea that the study of General cultural processes should be carried out using cognitive analysis followed by cognitive modeling. This will allow you to systematize not only quantitative indicators, but also to give an objective assessment of quality indicators. In studies of T. Karnazhitskaya notes that culture is a complex dynamic polyphonic system, the development of which is determined by a variety of qualitative and quantitative criteria (economic, ideological, demographic). Accordingly, the management of such a system will be more rational in the case of a complex impact on all subsystems of culture. The special significance of the cognitive approach in cultural studies is that it accumulates quantitative and qualitative indicators of the socio-dynamics of culture, which are analyzed in a close relationship, which allows us to predict the vectors of culture transformation and formulate strategic directions for its subsequent development.

The work of P. Sorokin's "Social and cultural dynamics»

Of particular importance for understanding the nature of sociodynamic processes is the axiological concept set forth in P. Sorokin's work "Social and cultural dynamics" (1957), in which the author sees the main task as the study of culture through identifying the conditions for its unification, integrity and order. Due to the fact that culture is an integral system of values, P. Sorokin believes that the development of each culture is due to internal transformation, in the process of which core values change. He writes that " culture is an integrity that restores its structures through changing leading values."

Refuting the views of a number of researchers who believe that culture is a sum of unrelated phenomena, P. Sorokin argued that it is a unity, the elements of which are permeated by one fundamental principle and explicate one dominant value. In a situation of unity and interrelation in culture, a change in one value necessarily leads to a change in other values, the transformation of which is similar in content.

Paying considerable attention to the subject of culture, P. Sorokin gives it a great transformative potential. In his opinion, it is the subject of culture and its needs that determine the content of cultural reality: spiritual, material and value settings of a certain era, and " culture is the deployment of the prevailing position and idea in the world, a certain way of seeing and perceiving. It is built in accordance with a certain type, which is based on the ideas of contemporaries who are not able to think, feel, see the world in any other form." In this case, sociodynamics acts as a process of creating a special socio-cultural space in which values materialize and acquire their symbolic, stylistic, and worldview form of expression.

According to the concept of P. Sorokin, there are three types of culture built on the basis of common values:

- *an ideational type of culture* in which collective spiritual values predominate, based on a supersensible perception of God as the only value and reality;

- *sensitive type of culture*, focused on sensory perception of reality, objectification of the sensory beginning in culture;

- *idealistic type of culture* that synthesizes previous types. Cultural Genesis is accompanied by a change of these three types. The replacement of one type with another is carried out naturally when the element-the conductor of a new type of culture begins to dominate more and more in the culture. An innovation can be presented as a guide. The ability to produce and perceive innovations largely determines the viability of the socio-cultural system. According to the scientist, the transformation takes place gradually, as there is a change in the "specific weight of

the types of cultures that coexist in one era". Sociodynamics is objective, it combines quantitative and qualitative indicators, so it can not be regulated by a single person and can not be determined by a certain position or trend.

Revealing the content of the concept of P. Sorokin, it should be noted that the logic of sociodynamics is that as a result of the transformation of culture, there is no fundamentally new culture, but a certain latent culture that already exists in the current culture and has accumulated a certain transformative potential, ready to use it. Thus, sociodynamics is a process of "recoding" the existing socio-cultural system that includes values, worldviews, institutions, and cultural patterns into a new cultural configuration.

A. Mol's work "Sociodynamics of culture" (1973).

In A. Mol's research, culture is defined as "the total result of all human activity, reflecting the influence of all factors of evolution". Culture is a dynamic, constantly transforming system that consists of individual culture and social culture. Individual culture, according to the scientist, is a "screen of knowledge" that was formed in a person or group of people under the influence of information received from the outside world. The acquired information has a certain stability, as a person passes it through his consciousness and relates it to his life experience and behavior. It is obvious that the quantity and quality of reinterpreted information largely depends on the intellectual level of development of the individual, his education, physical and psychological characteristics. Collective culture combines many "screens of knowledge" and forms a "socio-cultural table" that accumulates the entire cultural experience of mankind.

The "sociocultural table" consists of a large number of elementary facts of culture or culturemes that are transformed under the influence of technological progress and mass communication. Since the second half of the twentieth century, an active phase of sociodynamic processes begins, as "knowledge screens" are formed under the influence of mass communication media. The diversity of information, the wide reach of the audience, and the global scale of communication displace the static "humanitarian culture" based on traditional accumulation of knowledge through social and cultural institutions (family, educational institutions, professional groups, etc.). The newly formed "mosaic culture" comes to the fore. its characteristics are fragmentary perception of information, the absence of cause-and-effect relationships between messages received from the outside world, and the replacement of authentic concepts with interpretations. The scientist writes that the "mosaic culture" is composed of many fragments that touch, but do not form structures there are no "points of reference", there are few truly General concepts,

but there are many concepts that have great weight (basic ideas, keywords, etc.)." "Mosaic culture" in its content fits seamlessly into the postmodern paradigm, which is based on chaos and haphazardness. The complexity of the transformation of this type of culture is that the vector of sociodynamics is poorly defined and complicates the sequential, directed system transformation.

According to the concept of A. Mol, four transformational doctrines contribute to the promotion of ideas of "*mosaic culture*" in society.

The task of the first doctrine, which is *demagogic*, is to use mass communication media, primarily radio and television, to immerse a person in the advertising field, that is, to form a consumer of culture out of it. The demagogic doctrine considers culture as a decorative element whose function is not to fill the individual's life with a truly valuable content. It is much more important for it to formulate bright slogans that will become a source of daily motivation for new consumer values. This doctrine forms a new trend in culture-consumerism, that is, excessive consumerism, which becomes the goal and meaning of life.

The next doctrine of cultural transformation is *dogmatic*. Like the first doctrine, its goal is to regulate people's behavior, but the means to achieve the result are politics, ideology, and religion. For dogmatic doctrine, the selection of information and the form of its transmission is of fundamental importance, since in the end the message must be accessible to every subject of culture. Also, the information should not cause any doubts in the person, so that the message set in the message is subsequently implemented by all subjects of culture.

Synthesizing the two previous transformational doctrines is the *eclectic, or informational*, doctrine. A special place in it is occupied by culture, which is defined as the highest value of all mankind. The extremely important role of culture is justified by the fact that it accumulates collective experience, selects cultural samples and dominant values, thus forming a "socio-cultural table". The eclectic doctrine is an indispensable component of the "humanitarian culture", which, as already noted above, recedes into the background due to the predominance of the "mosaic culture".

The fourth doctrine, *sociodynamic*, focuses on the pace and rhythm of culture as the main indicators of its transformational potential. According to the sociodynamic doctrine, the transformation of culture is largely determined by the selection of values and ideas from the "socio-cultural table", which occurs in different ways in a particular culture. The role of mass communication as a factor in the transformation of culture, in this case, is to exclude the choice of conservative ideas that lead culture to stagnation and to promote the

implementation of progressive, accelerating the pace of cultural development, approaches and ideas.

It is important to note that the above transformational doctrines are not implemented in their pure form, they coexist simultaneously, which on the one hand contributes to cultural diversity, and on the other hand increases entropy and reduces the overall intellectual level of culture. Therefore, it is necessary to correlate the four doctrines and select the most important and relevant messages. This problem A. Mol sets the goal of cultural policy, noting that it should "increase the coefficient of cultural diversity, to counteract the fact that the general public systematically consumes what it is used to, whether it is about music, painting or science."

Topic 4. Temporal characteristics of the process of sociodynamics of culture

The purpose of the lecture is to analyze the temporal characteristics of socio-cultural changes.

Plan of the lecture:

1. To reveal the cultural content of the concept of "time".
2. Characterize temporal-synchronous and temporal-non-synchronous cultures.
3. Identify external and internal factors that affect the temporal characteristics of the culture.

Time, being a universal of culture, has a great influence on the development of cultural processes in society. In different cultures, the meanings and meanings of the concept of time differ significantly. *Each culture has its own pace of development, value saturation of time, which are determined by the mentality, national character, understanding and evaluation of the past, present and future. Ideas about time, being a kind of fundamental core, impose a certain imprint on the socio-cultural space, give culture a unique flavor, form specifics.* Based on what models of perception of time exist in a particular society, how diverse they are, we can judge the General level of cultural development.

At the moment, there is no single universally recognized theory in science that explains and describes such a concept as time. In each separate scientific field, the concept of time adapts to certain methodological needs. In classical physics, time is defined as an a priori characteristic of the world, forming a continuum that is not defined by anything. But unlike the time of culture, physical time is absolute, that is, regardless of various processes, it cannot be taken as a typological unit. From a culturological point of view, it is advisable to consider social time, since

with all the variety of definitions, culture is the totality of the results of the activities of people or society as a whole. Thus, the main typological unit in this case will be non-physical social time, capable of various temporal transformations depending on the perception of this category both individually and socially.

Analyzing time as a civilizational component that synchronizes the activity of society, it is necessary to distinguish *temporal-synchronous and temporal-non-synchronous cultures*.

The main characteristics characteristic of temporal-synchronous or resonant cultures include: 1) the presence of a homogeneous unified time field of culture, including a single calendar, a single time measurement system, the use of time technology by the majority of the population; 2) the presence of several models of time perception in society and the predominance of the mediative logic of understanding time. Before presenting examples, we must note that kadakola past or present, based on the theory of relativity, unique, and deliver it to one or another type is possible only with certain simplifications and caveats. An example of a temporal-synchronous culture is the modern Western European culture, which extrapolates a set of values, traditions and customs to a number of national cultures.

In Western European culture, there is a single temporary field of culture, which is quite active and affects the entire human civilization. This influence extends beyond the territorial boundaries of Europe and extends to the cultures that are part of the global information community. Due to the predominance of the mediative logic of understanding time in Western European culture, there is an analysis and generalization of various views on the category of time, which leads to the formation of new ideas in this area and allows us to state a certain innovation of this culture in this sense. National cultures as a whole fall into a temporal resonance, and here one can already talk about "temporal totalitarianism" and its consequences.

Temporal-non-synchronous cultures are characterized by the absence of a single time field of culture, the use of several calendars at the same time, or simply the absence of a calendar, the predominance of the inverse logic of understanding time. Conventionally, temporal-non-synchronous cultures can be divided into *inertial and dissonant cultures*.

Inertial cultures are characterized by a certain static development, and these include the cultures of ancient civilizations, modern cultures of Tropical Africa and the peoples of the North. The inverse logic of understanding the category of time allows cultures in this case to preserve the cultural identity, traditions and customs of their ancestors. As for the cultures of the most ancient civilizations, temporal

inertia is inherent in them, although a certain evolution of synchronization of human activity was undoubtedly in those distant times. Socio-cultural development took place over thousands of years, which is incomparable with the pace of development of modern civilization, when almost in one XX century the synchronization of the life of the planet was carried out, and today we can talk about the existence of a global communication system. The reason for this rapid development is scientific and technological progress, the ability and ability to use new energy sources. However, in a few millennia, the pace of development of modern civilization will probably seem slow to our descendants.

Dissonant cultures differ in that within one culture there can be several systems of time calculation, which are quite actively used by cultural carriers. An example of a temporal-dissonant culture is the culture of India, in which time is understood as an infinite becoming and, accordingly, suffering. In the process of reincarnation, suffering becomes infinite, and therefore meaningless, so the main goal of Buddhism is to stop time, since it is meaningless. The internal reluctance of Indians to submit to a single flow of time is expressed in the presence of up to fifteen civil calendars in modern Indian society at the same time, which does not contradict the peculiarities of the perception of time in the culture of India. Temporal dissonance in this culture is due to religion and the influence of Western European civilization on certain segments of the population.

Very often, it is the religious factor that causes the presence of temporal dissonance in culture, when religious events occur within the framework of a specific time measurement system. For example, in modern Jewish culture, there is a halachic time, according to which religious rites are performed, and in modern Belarusian culture, the Orthodox calendar lags behind the civil calendar by fifteen days.

As mentioned above, one of the typological characteristics of cultures on a temporal basis is the presence in cultures of certain models of perception of the category of time, which are formed under the influence of certain factors. Considering the socio-cultural system as self-developing, it is possible to distinguish internal and external factors that interact and jointly influence the processes of cultural development.

The external factors include the geographical and communication. geographical location, certain natural conditions and resources actively influence the perception of time. Changes in natural conditions entail cultural adaptation to new realities of life. The second external factor affecting the perception of time is the communication factor, which consists in the presence of cultural ties between States and peoples. Depending on the conditions of communication (colonization,

conquest, trade and economic relations, etc.), there are several options for the penetration and assimilation of elements of another culture.

The first option is to accept the new element without attempting to modify it. An example is the result of communication between Ancient Greece and the Roman Empire, when the ancient Greek model of time perception fully took root in Rome. This was also facilitated by similar climatic conditions. The second variant of penetration and assimilation of cultural elements is syncretism, that is, interpenetration and modification on both sides. An example is the formation of Arab culture and the Muslim model of time perception in the process of cultural interaction between Arabs and the peoples of the Near and Middle East, South-Western Europe and North Africa. The third option is reactionary and the most violent, when as a result of communication there is a forced implantation of cultural elements, causing resistance. Examples of a reaction is the introduction of new chronology "of Christmas" in Europe is used "from creation", which provoked much resistance from the population and lasted for almost a Millennium.

Since the subjects of the process of time perception are people, the influence *of external influences* on culture is combined with the influence of internal factors, which include religious, personal and socio-economic factors. The religious factor is one of the most ancient and stable. Depending on what religious system a person is immersed in, time is perceived differently. Thus, it is possible to distinguish different religious models of time perception embedded in socio-cultural systems. In Christianity, the linear vector time "From the birth of Christ", directed to the future, is combined with the cyclical time of Church rituals and holidays. In Buddhism, an attempt is made to overcome time, and in Islam, time is overcome. The socio-economic factor is determined by the fact that, according to Marx's theory, changes in the mode of production determine the socio-economic structure and affect socio-cultural changes in society. The rapid development of production in the XX century required total synchronization, first within the framework of national cultures, and now within the framework of the entire civilization, which could not but affect the model of perception of time. The personality factor is associated with a change in the chronological system due to a particular person who has a strong power at a certain point in time. Thus, in order to understand what type of temporal feature a particular culture belongs to, it is necessary to consider each specific local culture in its historical development.

In the work of P. Sorokin "Social and cultural dynamics" it is scientifically proved that the main category of dynamics is time, while dynamics is a sequence of stages in time, and such a sequence is history. P. Sorokin sees in this relationship the reason for the development of historical, or evolutionary-historical,

consciousness in culture. The time factor plays a primary role in determining the manifestations of the dynamics of culture. Thus, *macro-scale and micro-scale changes* in culture are distinguished. Macro-scale changes are manifestations of historical dynamics, they have their own patterns of development, and are studied within the framework of the theory of civilizations. Micro-scale changes in culture or processes of short-term action, limited to the period of active life in the culture of one generation (from 25 years to 100 years) they are manifestations of the actual dynamics of culture or sociodynamics of culture. There are also rapid changes in cultural practice, such as non-conceptual changes in fashion or language. Such changes are not considered as manifestations of the dynamics of culture, since they, having outlived themselves, do not leave a tangible trace in the culture, cannot affect its further development and become part of the cultural heritage, but they can be analyzed as phenomena of the sociodynamics of culture that affect the characteristics of a certain historical period of time.

Topic 5. Models of sociodynamics of culture

The purpose of the lecture is to identify key models of sociodynamics of culture.

Plan of the lecture:

1. Linear model of sociodynamics of culture.
2. Cyclical models of sociodynamics of culture.
3. Wave model as a synthesis of linear and cyclic models of sociodynamics of culture.

Cultural development is a change in the spiritual and material components of culture that lead to a change in its composition and ensure the transition to a new qualitative state. *Cultural development* is characterized by three properties: *irreversibility, direction, and regularity*. Development includes an upward line-progress and a downward line-regression. *Progress* is the transition from the highest to the lowest, from the simple to the complex, from the less perfect to the more perfect. In modern cultural studies, there are two points of view on the problem of cultural progress. In other words, for the better or for the worse, there are some changes in the life of society. *The essence of one approach to the idea of progress is that there is no progress in human cultural development*. Even the ancient Greek poet Hesiod argued that people gradually degrade, getting worse and worse. In the era of the collapse of family relations and the emergence of class antagonisms, the past of humanity was idealized, the future seemed dark and hopeless. The Jewish and Christian teachings about the lost Paradise and the coming last judgment also reflect this mood. To return from the vices of

civilization back to the "Golden age" was called in the XVIII century by J. J. Rousseau.

The second point of view is connected with the statement that cultural progress exists, that with the course of history, people's living conditions gradually change for the better. Enlightenment philosophers of the XVII-XVIII centuries tried to understand history as a way to improve society based on the development of culture. They were sure that the liberation of the human mind from religious dogmatism and feudal foundations would lead to the creation of the "Kingdom of reason" – the creation of a new radio social structure.

The idea of progress has become one of the most popular in public thought of the XVIII-XIX centuries. It was assumed that there are General laws of history that determine the sequence of stages in the progress of society, that all peoples sooner or later pass the same stages of social development.

It should be noted that sociocultural dynamics in a broad sense can be characterized by such basic types of changes as *stage-linear and cyclic*.

The theory of linear progress, that is, purposeful progressive movement of cultural forms, understood in evolutionism as the improvement of the human race, society, individual, as well as the results of its material and spiritual activities, is a kind of linear model of cultural sociodynamics and understands culture as a process of adaptation of people to the natural environment. In this case, the method of historical periodization is used to study cultural processes, the leading criterion of which is the dominant type of social relations (type of sociality). The type of sociality is formed on the basis of the predominance of interpersonal relations in pre-industrial society, commodity-money factors in industrial society, or the power-property-information complex that forms the type of sociality of modern post-industrial society.

Thus, within the framework of historical materialism (K. Marx), the concept of the formative development of culture was claimed as the main factor of change in the method of production. In accordance with these changes, the main periods of linear development of world culture were also distinguished, which generated the corresponding types of culture: primitive, slave-owning, feudal, bourgeois, and socialist. It was assumed that a change in the nature of production leads to a change in the social order, and with it, culture. If we change the scale and introduce a stadium criterion of a universal level, then sociodynamics will appear as a global process of changing world-historical epochs: Primitiveness, Antiquity, the middle Ages, New and Modern times. In this case, the dynamics is evaluated as a complex progressive ascent of the human community on the steps of historical progress.

The foundation of the linear concept of sociodynamics of culture is sociocultural transformation. It occurs when a different state occurs as a result of changing the previous one under the influence of intensive processes of social renewal. It is customary to distinguish between such types of transformations as reform, transformation, and revolution.

A reform is a change or reconstruction of some aspect of social and cultural life that does not destroy the foundations of the existing order. In social theory and practice, reforms include more or less progressive transformations, a well-known step for the better.

Transformation is understood as a set of phenomena and processes that gradually lead the socio-cultural system to a fundamentally new quality of relations.

Revolution is defined as a profound qualitative change in the development of something. When applied to the socio-cultural environment, they speak of a radical, as a rule, violent overthrow of the main traditional values and stereotypes (behavior, consciousness, thinking), a change of ideologies, a sharp turn of state policy in the field of culture, and a radical transformation of the social composition of the intelligentsia.

Within the framework of the linear concept, it is necessary to distinguish a *one-line model* of sociodynamics of culture, which is scientifically justified in the works of E. Taylor, L. Morgan, and J. Fraser et al. The essence of it is that in the course of the development of human history, three successive periods are distinguished: savagery, barbarism, and civilization. The peculiarity of socio-cultural development is expressed in the layering of one element of culture on another and the displacement of the old by the new. *Devianta model* – refuses universal laws of development and recognizes the multiplicity of ways of social and cultural progress. The adaptation of man to the environment, to nature, leads to the emergence of new cultural phenomena-say supporters of these views A. Kroeber, D. Stewart, L. white, and others.

The cyclical type of cultural sociodynamics is based on the idea that changes in the world are subject to the law of repeatability and reversibility. Each culture goes through a certain life cycle from birth to death, moving in a closed circle to the initial state of chaos. Such views were common in the V-IV centuries BC in Greek (Aristotle, Polybius) and ancient Chinese (SIMA Qian) philosophy. The idea of cyclicity was opposed to the idea of progressive progressive development of human culture in the XIX-XX centuries. it was reflected in the movement of cultural and historical types or *the theory of local civilizations* by N. Y. Danilevsky, the life of "cultural organisms" in the concept of O. Spengler, the

cycle of "local civilizations" by A. Toynbee, the theory of "ethnogenesis" by L. N. Gumilev.

Changes in the cycle are repeatable, and societies move along similar trajectories over many generations. Within the framework of a cyclical understanding of culture, time is perceived as closed, periodically returning to the starting point. The past is therefore poetized in the legends of the "Golden age", which contains all the best for the peoples, intended for imitation and reproduction. So, N. Y. Danilevsky, relying on a wealth of factual historical material, comes to the conclusion that the very idea of progress is not to go in the same direction for everyone, but to start the entire field that makes up the entire field of historical activity of mankind. Well-known researcher O. Spengler in the work "Sunset of Europe" defends the idea of identity of each culture. By analogy with the living organisms of culture, in his opinion, the following stages of development take place, which represent a complete cycle: "childhood" – "spring" (a period of chaos and accumulation of forces), "youth" – "summer", "maturity" – "autumn", when all the possibilities of the cultural soul and "old age" – "winter", the period of "civilization", the death of culture. For the entire cycle of the cultural organism, O. Spengler assigns about a thousand years, the period of civilization-200-300 years. The scientist A. Toynbee, an English historian and sociologist, develops the ideas of O. Spengler in his work "Understanding history". He believes that there are "local", that is, closed civilizations as stable aggregates of territorial, religious and political characteristics. "Local civilizations" in their development go through a certain cycle, which includes five successive stages of development: growth, dawn, fracture, decomposition and death (associated with the depletion of "vital forces").

It is important to note that from the point of view of revealing the mechanisms of social dynamics of culture, the most meaningful is the civilizational concept of A. Toynbee, which he outlined in his fundamental work "*Understanding history*" (1934-1961). In this paper, the author reveals the Dialogic essence of transformative processes in culture. The scientist believes that despite the fact that each culture is characterized by a unique model of development and transformation, culture should not be considered only as a separate and closed organism, since a closed system is not capable of normal functioning. Cultural development requires constant progressive movement, assimilation of progressive experience, and interaction with other cultures. The main mechanism that transforms culture and brings it to a new level of development is the "challenge-response" mechanism. "*Challenge*" is a new, radically different environment to which culture must adapt by changing its usual rhythm. "*Response*" – culture's response to the "challenge". The main task of the "challenge" is to bring the

culture out of its equilibrium or passive position, to excite its activity, and to complicate its structure. However, culture does not always move to a new stage of its development. Periodically, there is a situation of ignoring the "challenge", when the culture misses the opportunity to introduce innovations and transformations do not occur, which in the end can lead to cultural stagnation or stagnation.

Describing the "challenges", A. Toynbee notes that they can be both *external and internal*. External "challenges" are caused by current processes and factors that determine the development of the world's socio-cultural space, so they transform each individual culture according to its features and development trends. Internal "challenges" are related to the culture's need for transformation, without the intense influence of external factors. The scientist notes that culture requires the presence of external factors only at the beginning of the transformation process. As the specifics of transformations specific to a particular culture are determined, external factors turn into internal ones and adapt to the existing system. In his research, A. Toynbee argued that in order to implement the transformation of culture, it is necessary that the "Golden mean" rule be observed. This rule provides that the "challenge" must be adequate in its strength, since the culture will not be able to respond to it correctly if it is very strong or weak. In the case of a strong "challenge", the culture will not be able to adapt it to its own conditions and rhythm, in the situation of a weak "challenge", there will be no active "response" from the culture and it will not move to a new level of quality development.

The concept of A. Toynbee is anthropocentric and the scientist gives the leading role in the implementation of transformation processes to the subject of culture. The object of the "call-response" mechanism is the subjects of culture. The scientist believes that the transformation in culture is due to the interaction of the creative minority and the passive majority. The creative minority are people who are innovators who react quickly to changes in culture and are looking to the future. They are able to influence the functioning of culture and set the vector of its development. The passive majority is the mass that makes up the majority of people in culture who are not able to produce cultural reality on their own and need support to make any decision regarding further transformations. The transformation of culture occurs when a society decides to introduce an innovation or experiment, but this requires that the creative minority, the passive majority, is persuaded to accept the new conditions and follow the path of change. The beginning of acceptance of new conditions by the passive majority begins with social imitation of the creative minority. However, gradually the mass adapts to changes and considers them as a habitual component of culture. The basis of sociodynamic processes is the creative potential of culture, its readiness to

experiment. Therefore, there must be subjects in the culture that can quickly and effectively give an "answer" to the next "challenge" to the culture.

The concept of A. Toynbee largely contributed to the formation of another type of sociodynamics of culture, which is called *inversion*. Scientists consider it as a special case of cyclical changes. However, it is worth noting that this is not always justified, since inversion describes changes that do not move in a circle, but make pendulum swings—from one pole of cultural values to the other and back. This type of dynamic occurs in societies that do not have a stable cultural core, a "Golden mean" or a solid structure. Therefore, the weakening of rigid norms and restrictions can lead to licentiousness of morals, wordless submission to existing orders and their carriers can be replaced by "senseless and merciless rebellion", rampant passions and sensuality can give way to extreme asceticism and rational rationalism. The lower the degree of stability of a society and the weaker the relations between its various components, the greater the scope of changes in its spiritual and political life.

The inversion model is described in Yu. Lotman's work "*Culture and explosion*", where the author identifies two ways of changes in culture: *gradual or predictable changes* and "*explosive unpredictable*" processes of changes in culture, when each "moment of explosion" has a certain set of equally probable opportunities for the transition of culture to another state, of which only one of the possibilities is realized. Often these processes interact with each other: for example, according to Yu. Lotman, the process of the emergence of great scientific ideas and discoveries is like an explosion, and their technical implementation is subject to the laws of gradual dynamics. The new in technology is always conditioned and stimulated by practical needs and as a result it is predictable, that is, it acts as a realization of the expected. The new in science or art is always the realization of the unexpected. Thus, dynamic processes in culture are constructed as a kind of pendulum oscillation between the state of explosion and the States of gradual processes of change.

In the process of functioning of such a system as culture, contradictions are formed and accumulated in its various elements and subsystems, changes and deformations occur. If the deformation occurs simultaneously in several subsystems of culture (for example, politics, economics, etc.), the crisis becomes all-encompassing and becomes systemic. Periods of crisis are inevitable for any culture and can play not only a negative, but also a positive role in the socio-cultural dynamics. An important function in dynamic processes is performed by periods of culture growth. In this constructive phase, various elements of a new cultural experience are born, recorded, and propagated. A huge role is played by

cultural borrowings-the introduction of objects, norms of activity, values, tested by the life of other cultures, and innovative search activity-a conscious departure from established norms and the use of new models of activity.

In real practice, the two types of processes (ascent processes and crisis processes) are often closely intertwined. The process of dying out of old norms and the process of introducing new ones is carried out in parallel, sometimes rapidly, sometimes gradually, and therefore imperceptibly.

An important step in the study of sociodynamics of culture is the *futurological concept of "waves"*, described by E. Toffler in the work "*The third wave*" (1980). The researcher writes that the development of society and culture is carried out through social contradictions and conflicts. The transformations taking place in society are not chaotic, not random, but have a clearly defined structure, occur at certain intervals, are discrete and cumulative in nature. E. Toffler compares the world with the ocean, and the transformations taking place in it with the waves, where the wave is a change.

According to the scientist, *four spheres* are of particular importance in socio-cultural development – *the technosphere, the sociosphere, the InfoSphere and the psychosphere*. The technosphere plays a crucial role in transformative processes. The source and driving force of changes, according to the scientist, is the technological revolution. Depending on the nature of the revolution, the emergence of a new type of society or culture is determined.

The scientist justified *three phases of cultural transformations*, which include:

– *agricultural phase* based on developed agricultural culture. The main features of the agrarian phase are the land as the basis of socio-cultural, economic, and political organization, a clear division of labor, social hierarchy, and strong authoritarian power;

– *the industrial phase* associated with the active development of industry and the serious dependence of man on machine production, formation of the mass character of culture, a clear hierarchy in society. Cultural creation in such conditions is oriented to the market and to the average consumer. In this type of culture, contradictions often arise, which is associated with the stratification of society and, as a result, great social tension. It is obvious that industrial culture is short-lived, since only natural resources can not be constantly used for the implementation of human production activities, at the same time, the energy used in production is constantly in need of replenishment. Therefore, there is an urgent need to establish a balance for further activities;

– *post-industrial (information) phase*. Post-industrial culture, which began in the second half of the twentieth century, is based on information, communication, creative and intellectual technologies. An important role is played by a highly qualified intellectual who is able to find creative approaches to solving non-standard tasks. Transformations in post-industrial culture have a global character. In addition to the transformation of the technosphere, there is a transformation of the infosphere, which is why the culture is demassified.

In modern post-industrial culture, great importance is given to innovation and creative ways to transform reality. However, even in it there are conflicts, which are based on the struggle for information resources and contradictions between cultures that are at different stages of transformation: the industrial type of culture is opposed to the post-industrial and vice versa. As a result of the confrontation between industrial and post-industrial culture, such socio-cultural phenomena as "clip culture", based on a fragmentary perception of reality, and "Futuro Shok" as a psychobolic state that occurs due to a continuous and haphazard flow of information, as a result of which, a person can't adequately perceive and analyze cultural reality.

Topic 6. The mechanisms of the socio-dynamics of culture

The purpose of the lecture is to characterize the mechanisms of sociodynamics of culture.

Plan of the lecture:

1. An appeal to cultural heritage, the role of tradition in the preservation and transmission of cultural achievements.
2. Innovation as a mechanism for cultural development .
3. Diffusion of culture and cultural borrowings.
4. Synthesis and emergence of new cultural phenomena.

In the process of cultural Genesis, various elements of socio-cultural experience are reproduced and disseminated. The significance, influence, and extent of distribution of cultural elements depend on the source of their occurrence. The main mechanisms of sociodynamics of culture are appeal to cultural experience, innovation, cultural diffusion, cultural borrowings, cultural diffusion, and synthesis.

The appeal to cultural heritage is the sum of all the cultural achievements of a particular society, its historical experience, preserved in the Arsenal of public memory, including the past that has been re-evaluated. Cultural heritage has a timeless value for society, since it includes achievements of various ages that preserve the ability to transition to new generations in new eras. Cultural heritage

is a broader concept than tradition. It preserves everything that was created at one stage or another in the spiritual culture of society, including that which was rejected for a time and was not grafted on, but may later find its place in society again. In the exact sense of this term, tradition means a mechanism for the reproduction of culture or social and political institutions, in which the maintenance of the latter is justified, legitimized by the very fact of their existence in the past. The fundamental property of *tradition* is to ensure the preservation of past patterns through the elimination and limitation of innovations as deviations. In every culture, there is a dynamic relationship between tradition (which maintains stability) and innovation or borrowing (which changes society). The dialectic of culture consists in a constant transition from the past to the present and the future. The accumulated experience of the past is opposed by everyday practice, which requires constant decoding of previous experience, its adaptation, selection, interpretation and enrichment. In this field between the past and the present, there may be both attachment to familiar rituals that constantly revive the past, and immersion in everyday life with its practical concerns, or orientation to future achievements.

Revivalism (fundamentalism) as the restoration of earlier samples of religious faith, not affected by the corrupting influence of its later opponents and perverts – the extreme direction in the defense of cultural heritage. It plays a very important role in the processes of modernization, which entail the weakening and disintegration of the usual traditional values and forms of social regulation. The most famous manifestations of this kind of trends were the movement of Gandhism in India, the process of activation of Islam in Iran, the spiritual leader of which was Ayatollah Khomeini. In the course of ideological struggle, the selection of certain variants of cultural property that meet the interests of certain social strata and movements takes place.

An important function of cultural property is to maintain the stability and constancy of social regulation. Those elements of cultural and social heritage that are passed down from generation to generation and are preserved for a long time are highlighted as part of the identity. Identity includes not only traditional mechanisms such as custom and ritual, but also more differentiated and mobile elements: values, norms, and social institutions.

Innovation is the invention or development of new ideas, images, models or principles of action, political and social programs aimed at changing social life, putting forward new forms of activity or organization of society, a new type of thinking or feeling. Creative individuals (prophets, rulers, sages, cultural figures, scientists, etc.) or innovative groups that put forward new ideas, norms,

orientations, and ways of working that differ from what is accepted in a given society can serve as carriers of innovation. The source of innovation is usually not a simple average person, or an average social group, but an individual or group that somehow stands out from this society, which turns out to be the vanguard in it," dissidents or marginals. They do not accept the established regulatory principles and seek their own special ways of self-affirmation. Therefore, in particular, the culture of any society maintains a high status of people with unusual creative abilities, if, of course, this creativity meets the expectations of the group. However, there is a significant problem of connecting innovations with the socio-cultural environment. Any innovation is doomed to oblivion, rejection, or only temporary local implementation, if it does not meet the understanding of the host society, if there is no social demand, determined both by the state of society and by which layer is most interested in the development of a new type of activity.

Diffusion is the interpenetration and diffusion of cultural elements. If tradition is the transmission of culture through generations and time, then diffusion is its spread in a social or geographical space. Distribution also implies borrowing as the development of certain elements of culture from one society (as a source) to another (as a host). In social anthropology, this process is mostly seen as acculturation, which affects individuals, social groups, districts, Nations, or countries. It can be direct (through the influence of intellectuals or immigrants on the social environment that accepts them) or indirect (through the influence of mass media, consumer goods, universities, research centers, etc.).

Among the factors that influence cultural diffusion, the following are usually distinguished: the degree of intensity of contacts. Cultural diffusion channels are migration, tourism, missionary activities, trade, conferences, fairs, wars, etc.

Constant or frequent interaction of societies leads to rapid assimilation of foreign elements. For example, people living on the national outskirts or in shopping centers usually learn elements of other cultures faster than residents of the hinterland; contact conditions: the forcible imposition of culture inevitably generates a reaction of rejection, resistance to the "occupation" culture, increasing the desire to oppose it with their identity, national heritage, language and historical memory; the state and degree of differentiation of society. The borrowing process is influenced, on the one hand, by the degree of readiness of society to assimilate foreign innovations, which means that there is a socio-cultural group that can become their bearer, accept these innovations in their mentality, lifestyle and activities. On the other hand, a society that retains a certain measure of stability, stability in the system of socio-cultural regulation, has more opportunities for

fruitful assimilation of these innovations without rejecting the destructive consequences of excessive "imitation".

Cultural diffusion can be carried out in vertical and horizontal directions. Horizontal diffusion occurs between cultures of several ethnic groups, socio-cultural groups, or individuals. Therefore, this type of diffusion can be called intergroup diffusion. Vertical diffusion develops between cultures with unequal status, so it can be called stratification diffusion. At the same time, there is a diffusion of cultural values from one social group to another. An example is the distribution of clothing that symbolizes people's status differences.

Synthesis is an interaction, a combination of heterogeneous elements, in which a cultural phenomenon, current, style, or model of a socio-cultural device arises that differs from both components and has its own qualitative content or form. Synthesis becomes a meaningful shift in social life and thus differs fundamentally from the symbiosis that occurs during the interaction of cultures, in which own and borrowed elements and currents remain sufficiently separate, maintaining a distance from each other, which is often accompanied by mutual distrust and conflicts. Synthesis takes place if the socio-cultural system assimilates the achievements of other societies in those areas that are not sufficiently developed in itself, but at the same time retains its original basis, which allows us to speak about its certainty and identity, the ability to maintain integrity and stability.

Topic 7. Polyfactorial modern socio-dynamics of culture

The purpose of the lecture is to reveal the significance of key factors in the social dynamics of culture.

Plan of the lecture:

1. Factor as a driving force of sociodynamics of culture.
2. The main factors of social dynamics of the modern cultural and historical process.

In the scientific literature, the term "*factor*" is interpreted as the cause, driving force of a process, phenomenon, determining its character or individual features. Among the transformative factors of modern culture, a special place is taken by the *natural resource factor*, which includes the climate, economic activities, tools and lifestyle of all representatives of culture in general. One of the first to analyze it was J. J. Rousseau in the framework of the concept of "geographical determinism". According to this concept, geographical conditions influence the forms of cultural transformations, form a picture of the world of the people, determine the way of managing and way of life, and the differentiation of

natural resources directs people to create a certain type of economy. The role of the natural factor in the development of culture was also emphasized by B. Erasov and L. Mechnikov, noting that the availability of natural resources and the possibility of their use create conditions for the development of different types of cultures. A specific type of business is closely related to the traditions, customs, life, and value system of the country's residents.

In addition to the economic context, natural changes force people to adapt to new conditions, activate the subject of culture to develop fundamentally new approaches to understanding reality or creating technologies, in certain periods of time, bringing culture out of its latent state. Depending on the nature and pace of transformations, the process of adaptation of a person in the socio-cultural space also changes.

The factor of spatial placement of cultural forms is closely related to the products of spiritual and material human activity, which are unevenly distributed across regions. It is known that the most densely cultural forms are concentrated in urbanized regions, historical centers, where intensive transformations are observed, while on the periphery of the cultural area there is a certain dispersion of cultural forms, a weaker development of the territory, which significantly slows down the pace of socio-cultural development in comparison with the Central urbanized regions.

The cultural balance between the center and the periphery is achieved by intensive interaction between all elements and spheres of culture, that is, due to the factor of structural connections. The influence of this factor on culture ensures the exchange of innovations, the redistribution of ideas, concepts, approaches, the relevance of which is determined by the real cultural situation. The importance of the factor of structural connections for the social dynamics of modern culture is that due to its impact, those ideas and approaches that have not been in demand for a long time and were considered impractical can come to the fore. at the same time, the readiness of culture to change and a certain set of circumstances can form the need for their implementation, which contributes to the transformation of culture and its further development. In addition, the close relationship between all elements of culture allows you to borrow advanced achievements and apply them in areas where there is an urgent need for renewal. For example, scientific discoveries lead to changes in the economy, politics, art, new philosophical or religious ideas and approaches lead to changes in culture, etc.

In order to accumulate and apply the ideas of representatives of various cultural movements, *the factor of social institutions and relations functions* in culture. It is obvious that the existence of a differentiated system of social

institutions reflects the level of development of modern culture and affects its transformation process. Large groups of people, United by common goals and interests in social movements, offer ideas of different nature and content that contribute to qualitative changes in culture. According to many researchers, the most disorganized form of socio-cultural transformations is the revolution, in which social movements often appear in aggressive forms. Therefore, for cultures with a tradition of gradual and reform-oriented changes, it is very important to confirm the value of cultural movements that promote transformative ideas, giving their proposals a positive impact.

A special role in the transformation of modern culture is played by the *factor of individual activity*. The transformative potential of a cultural subject is that its needs determine the qualitative content of the cultural reality in which it is located, and its individual spiritual, material and value settings are realized through the transformation of culture, thereby obtaining a formal expression. The transformation of culture takes place due to the cultural activity of the individual, who recodes the existing culture into a new one, including the worldview, values, institutions, symbols, etc.

Innovations, i.e. new ideas, approaches, and development models aimed at transforming the entire cultural system, serve as the Foundation for changing culture. Innovators in culture are creative individuals or creative groups that offer new ideas that are fundamentally different from existing ones. The source of new ideas for the individual is his dissatisfaction with the generally accepted model of perception of socio-cultural reality. Dissatisfaction pushes the individual to develop an alternative model of thinking, innovative activity, which as a result gets an objective expression in a specific work (technical, artistic, etc.). Especially important for the transformation of culture is the presence of the goal-setting process itself as a person's awareness of their needs and desire to meet them, that is, the individual's cultural need acts as a motivating factor in the social dynamics of culture. Individual creative activity is also extremely important, which leads to discoveries in various fields of activity-science, politics, Economics, medicine, art, etc. It is obvious that in the modern Belarusian culture focused on innovative development, it is an active creative person who has a powerful impulse that changes its content.

The activity of a cultural subject is closely related to the factor of rational change and management. This factor is of particular importance in modern society, as the information space is expanding, and as a result, the communication system is becoming more complex. The "third wave" or post-industrial society has for several decades been a cultural reality that proclaims rationalism and science as the

flagship of cultural development. It is known that within the framework of the information approach, informatization is designated as the leading factor in the transformation of modern culture, since the formation of the information society is accompanied by a change in all the structural components of culture. Modern culture is a hypertext, polylogical space that requires the utmost attention to the information circulating within it. Given the pace of modern information flows, today cultures face the difficult task of managing information channels to preserve the identity of the national culture in a situation of cultural pluralism and diversity.

Since the second half of the XX century, in connection with the formation of post-industrial culture, *the informatization* of culture has been a powerful factor in the social dynamics of modern culture. Informatization is a "global process of mastering information as a resource for management and development in order to increase the intellectual potential of society, ensuring the further progress of civilization". The formation of the information society has affected all the structural components of culture. Its main characteristics are novelty, wide audience coverage, intensity of information flows, innovation, orientation to a highly qualified and intellectually developed person. Despite a certain technicist subtext of the information type of society, culture is extremely important for it. Culture is a vehicle for innovative ideas, through which a dialogue with a wide audience is carried out. On the one hand, this contributes to intensive cultural development, on the other-there is a problem of synchronization of culture. New formations are formed in culture so rapidly that they do not have time to adapt to the existing cultural system. As a result, a "clip culture" is formed, based on a fragmentary perception of reality, disregard for the content aspects, and kitsch.

The intensity of modern information flows and frequent changes in cultural orientations do not allow a person to rethink new values and ideals, to correlate them with the values of previous eras. A key metaphor for modern life is the suitcase, which symbolizes rapid changes and frequent spatial movements. A person gradually loses the ability to reflect and empathy, becoming a standard consumer. The proportion between high and low culture is broken. There is a reorientation of aesthetic needs: mass culture comes to the fore, which is different from high culture in terms of forms of reproduction and ways of distribution.

Mass culture is another factor in the social dynamics of modern culture. The process of mass culture leads to the formation of a global consumer culture, which is based not on high ideals and spiritual values, but on commercial success. Mass culture is constantly expanding its sphere of influence, which is actively promoted by technically equipped communication processes. In the modern socio-cultural space, mass media (television, radio, print media, etc.) act as channels for

broadcasting cultural patterns. At the same time, due to the mass characterization of modern culture, there is a certain rejection and rejection of elite culture, as fewer and fewer subjects of culture are prepared for its perception and comprehension.

Mass culture creates "pseudo-values" that become significant for a large number of people, and mass consciousness occurs, which pushes the subject of culture to follow generally accepted behaviors. The leading trend in this situation is consumerism – the continuous consumption of cultural products that replace the original and created on the model, the criterion of which is fashion. At the same time, we should also note the positive side of the process of mass culture. It consists in the fact that the active promotion of ideas of mass culture in certain cases encourages people to study a high, elite culture, as it illustrates its cultural achievements and samples in a simplified or accessible form.

Intercultural communication is of paramount importance for the circulation of current cultural ideas and achievements that contribute to cultural changes. It provides for the movement of cultural elements from the center to the periphery, and the center for borrowing a cultural sample can be almost any cultural system that has a powerful interpretive element. The fundamental importance of communication for transformative processes in culture was emphasized by T. Parsons, according to his theory, communication, along with religion, kinship relations and technology, is the dominant transformative universal, without which it is impossible to imagine the process of cultural development. Focusing on the symbolic aspect of communication, Y. Lotman argued that it synthesizes information about past and present symbols, thereby preserving cultural memory and forming a new type of thinking. According to the scientist, culture is a living process that is associated with the constant interaction of people. In the process of communication, a person rethinks values and forms new ones that correspond to the rhythm of the cultural era. Therefore, all changes that occur in the process of cultural communication are somehow projected onto the culture as a whole. And if in local culture the factor of practically intercultural communication does not matter, then in modern global and open culture it is the leading one.

The expansion of intercultural communication has led to the formation of a single information space, which has accelerated the process of changing individual cultures. In the modern world, communication is no longer just a way of transmitting information, and its main task is metacommunicative interaction based on the interpretation of cultural discourses. The reality of the modern civilizational stage is the formation of an extraversive type of culture-open to dialogue, experiment, and innovation in its content. Of particular importance is the context, which a person can learn only if their interests and needs go beyond their usual

cultural space. A linear communication process is transformed into a nonlinear, multi-linear one. The result of this transformation is the expansion of cross-cultural relations, the creation of a common communication space, and the emergence of a new level of cultural development. But at the same time, the confrontation of cultures within the global communication space is increasing. The conflict that accompanies "culture wars" arises from the imposition of common stereotypes and behaviors by dominant cultures. In this case, the predominance of one culture over another is associated not so much with spiritual as with economic and political processes that bring a particular state to the fore. In this situation, the key to the full transformation of modern Belarusian culture is the dialogue of cultures, which is one of the forms of intercultural communication. *The dialogue of cultures* is a source of innovation that simultaneously promotes the exchange of cultural achievements and the preservation of one's own traditions.

In the context of intensive informatization of culture, intercultural communication and mass culture in modern culture, in connection with the formation of a global cultural platform, the question of preserving the identity and independence of national culture is particularly relevant. At the present stage of cultural development, *globalization* is a process of integrating regional cultures by synthesizing value systems into a single cultural space, and is one of the most important factors in the transformation of modern culture. Globalization provides for the constant self-renewal of culture by transforming existing forms and systems, as well as the emergence of new phenomena that did not exist in culture before. The globalization process, which entered an active phase in the second half of the twentieth century, is now creating a global culture that is gradually becoming a metasystem that includes various cultural configurations. An important feature of globalization is its comprehensive nature, as it penetrates into all spheres of cultural creation and determines the nature, directions and patterns of the process of cultural transformation.

It is obvious that globalization is focused on the close relationship and interdependence of global and local culture. On the one hand, the formation of a single cultural space stimulates the transformation of extensively developing cultures, and on the other hand, it sharply raises questions about cultural independence and identity. This dichotomy caused the appearance of such a phenomenon as *glocalization*. Glocalization involves filtering cultural samples offered by a global culture and adapting them to a particular culture. Each culture focuses on the values and patterns that it needs at this stage of development and that are less contradictory in relation to its basic, traditional axiologies. In a sense, in the framework of glocalization is the synthesis of current global trends with

national cultural achievements. For example, a local "response" to the modern process of globalization, which dictates unified worldview standards, can serve as a national embroidery, the fashion for which has been updated in recent years and continues to be popularized among young people who want to mark their national and cultural identity in this way.

It is important to note that globalization and glocalization do not exclude each other, but are closely related and aimed at updating culture and reorienting it. Glocalization acts as a regional scenario for globalization processes. According to P. Berger, there are four possible consequences that arise in the process of interaction between global and local culture: the replacement of local culture with global culture, harmonious coexistence without radical changes, the synthesis of global universal and private local cultures, the denial of global culture through sharp rejection or abstraction of local culture. There is no doubt that changes in culture are determined by the nature and pace of interaction between global and local cultures, as dialogic, consensual interaction creates favorable conditions for the circulation of innovations and access to a new stage of development, so conflict leads to deconstruction and stagnation of culture.

It is obvious that globalization processes are contradictory in nature, because, first, the speed of information dissemination and a large number of communication channels do not allow local cultures to adapt synchronously to rapidly changing conditions, and secondly, in the situation of global culture functioning, the value attitudes of local culture that are not able to submit to new cultural conditions become more acute. For example, P. Berger argues that the inconsistency of globalization processes is exacerbated by the fact that in the modern world there are several cultural space-time coordinate systems United by globalization: the first coordinate system is a global, dominant, global system, the second is a specific, specifically localized, and the third is a coordinate system characteristic of a specific socio-cultural situation. In addition, the historical context and a number of conditions that determine the unique development of each cultural region are of particular importance. In each of these coordinate systems, specific changes occur that are unique to it, and it is obvious that the trends and features of the global culture will not always be identical to the processes occurring at the local level.

In the modern world, due to the dominance of global culture, there is a danger of transnationalism, which is the main reason for the erosion of cultural identity. There is a reorganization of the value system and its hierarchy at the micro (within one culture) and macro (within a civilization) levels. People's priorities and orientations are changing. This transformation of cultural identity

reduces the stability and stability of each individual socio-cultural system. Cultures become more susceptible to external influence, which leads to the weakening of their own traditions and the loss of a pronounced national color. "in this situation, there is a danger of a cultural crisis – a spiritual regressive development of the cultural system, inconsistency, gap between cultural institutions, structures and changing conditions of social life, and it is not possible to offer society the most adequate ideals and moral and spiritual values."

The intensive interaction of global and local culture is caused by a number of factors. First, the dominance of one more powerful language of communication over all others, in this connection, assimilating language norms, representatives of culture gradually begin to think in new categories inherent in the speakers of the prevailing language. Secondly, the values and ideas developed by representatives of Western culture have a certain influence on public consciousness.

According to P. Berger, the most popular modern Western concepts are the ideas of feminism, human rights, multiculturalism, and environmentalism. Accordingly, each of these concepts is accompanied by a specific system of values, way of life, behaviors, way of communication, etc. third, the total spread of mass culture and mass values among the General population, which in a certain way transforms the culture, creating new cultural elements in it.

For example, one of the clearest examples of such neoplasms are various subcultures. In the modern world, subcultures are extremely common and are represented by a wide range, differentiated by different parameters (interests, profession, ideological attitudes, political, economic and other beliefs, fashion, etc.). Subcultural education contributes to the socio-dynamics of culture, as they rethink traditional values, bring new ideas to the culture, making it more mobile and open to dialogue. But at the same time, the growing number of subcultures creates certain obstacles to identifying the values and needs of the dominant culture, making the cultural space not only diverse, but also disparate, which complicates the socio-dynamic process.

Despite certain negative consequences of globalization, it is important to emphasize that it is the most important lever for the development of modern culture. The positive results of globalization can be attributed to the wide distribution of cultural samples among the population, simplified access to the achievements of other cultures, constant updating and, as a result, the formation of the innovative potential of modern culture.

In the context of global transformation processes, modern culture can be viewed through the prism of the "strong-weak" dichotomy, where culture can show a desire for innovation and at the same time preserve its original basis. Modern

culture is widely differentiated and consists of heterogeneous elements and subsystems. It is obvious that there is no common stereotyped model of transformation that is suitable for all cultures. Perhaps the slow, reform-oriented pace of transformation in one culture, in another, is seen as a dynamic and abrupt process. Therefore, the transformation of each individual culture should take place independently, taking into account the specific conditions for the development of culture, its traditional values and ideological foundations. In this regard, the civilizational priorities of national culture, clearly formulated and fixed in the cultural policy of states, are of particular importance.

Cultural policy sets the vector of development of culture and is a powerful factor in its social dynamics. Cultural policy is generally understood as a system of state principles and norms aimed at preserving, developing and disseminating cultural achievements. In addition, cultural policy includes all state activities in the field of culture. The transformative potential of cultural policy lies in the fact that it at the state level, covering all the most important components of culture, forms and updates the worldview, value orientations and priorities of the country's population, thereby setting a vector for further development of national culture.

Cultural policy is focused on the ongoing development and transformation of culture through the formation of cultural diversity, regulating, cultural and social rights, networking between cultural centre and periphery, preservation of cultural identity, etc. Noting the role of cultural policy in the comprehensive transformation of culture, A. Flier asserted that "cultural policy is a sensible adjustment of the total content of the national culture." According to E. Orlova, in order to transform culture, "cultural policy should: a) determine the strategic directions of cultural transformations, b) determine the actual problems that should be solved in these areas, c) change the decision-making mechanisms and establish a close relationship with cultural subjects who are experts in solving these problems." It is known that cultural policy takes into account all the above-described factors of social dynamics of culture and forms unique models for the development of national cultures.

Topic 8. The results of the socio-cultural dynamics

The purpose of the lecture is to characterize the results of sociodynamics of culture.

Plan of the lecture:

1. Vectors of changes in the context of sociodynamics of culture.
2. Socio-cultural results of transformation: types and their contents.

3. Interpretation of the results of socio-cultural dynamics: difficulties in selecting criteria and approaches.

Changes are an inherent property of culture and include both internal transformations of cultural phenomena (their changes in time) and external changes (interaction between each other, movement in space, etc.). Thanks to this, there is a progressive movement of culture, its transition from one state to another. In the process of cultural change, various cultural elements are born and spread. Obviously, the sociodynamics of culture is a manifestation of the ability of complex social systems to adapt to changing external and internal conditions of their existence.

In a broad sense, cultural sociodynamics focuses on the following results: 1) the interaction of society and nature; 2) the development of specialized spheres of human activity (science, technology, philosophy, religion, politics); 3) the interaction of various social strata and institutions; 4) the search for optimal forms of society management; 5) the interaction of various cultures and cultural languages.

In modern cultural studies, it is customary to distinguish several variants of the development of culture or the results of socio-cultural dynamics. Analyzing the changes occurring in culture, scientists note that all transformations are divided into:

a) leading to a change in spiritual styles, artistic trends, orientations and fashion trends (for example, a change in artistic styles in the history of Western European art and culture: Romanesque, Gothic, Renaissance, Baroque, classicism, Rococo, romanticism, realism, modernism, postmodernism). The concept of progress does not apply to such changes (it cannot be said that classicism is more perfect than Gothic just because it appeared later);

b) leading to the enrichment of culture, that is, the formation of new genres and types of art, new scientific directions, caused by both creative processes and external factors. But these changes never cover the entire culture, and occur only in certain areas of it (for example, the emergence of new genres in art did not change traditional beliefs). Thus, the scientific and philosophical discoveries of Modern times and the industrial revolution that followed them hardly affected the role of the Church in society, its authority among the masses. At the same time, the emergence of new genres in art did not make life easier for the poor, did not change traditional beliefs and institutions (churches, families, etc.);

c) cultural stagnation is a state of long-term immutability and repeatability of norms, values, adherence to unchanged traditions and prohibition of innovations. The stability of customs, norms and styles does not necessarily mean stagnation,

since it implies the preservation of the identity of a given society and cultural tradition. But the preservation of a common system of values, the dogmatization of religion or ideology, the canonization of artistic life, accompanied by the rejection of innovations or borrowings, can mean stagnation and lead to a long-term stagnation of society as a whole. Stagnation can be characteristic of both the culture as a whole and its individual spheres (tribes and small peoples of Africa, Asia and Latin America). But stagnation can be the fate of highly organized civilizations that have decided that they have reached the peak of their development, the ideal state of society and culture, and are striving to maintain this state. This was the civilization of Ancient Egypt. The same can be said about the culture of China, which began to undergo major changes only after the collision with European civilization in Modern times;

d) the decline and degradation of culture is the weakening and obsolescence of elements of culture, the disappearance of its constituent parts. The decline is typical for underdeveloped cultures of small ethnic groups, but it can also manifest itself in highly developed cultures, when the spiritual significance of certain trends weakens and other variants replace them (for example, the decline of classical art in ancient Greece during the Hellenistic era). Decline has repeatedly occurred in the history of entire societies or parts of them. Thus, totalitarian regimes lead to the standardization of various forms of existence, especially taking care of the unification of political and spiritual life. Therefore, entire directions in philosophy, art, and science were forbidden;

e) a cultural crisis is a gap between weakened or destroyed former spiritual structures and emerging new ones that better meet modern requirements. Depending on the degree of stability of the spiritual structure a crisis can lead to a transformation or disruption in social regulation

The cultural crisis is associated with the collapse of the traditional social hierarchy and the devaluation of the corresponding value system and models of activity. It can be caused by both external and internal causes.

External causes may include both natural: a significant change in the nature and timing of the onset of changes in natural and climatic conditions in the area of the community that does not have effective means to adapt to such changes, and social: aggression or subjugation of one community by another, in which the conqueror seeks not only to establish its political dominance, but also to break cultural traditions, institutions of social organization and regulation, religious and value orientations of the conquered people.

The internal causes of the cultural crisis may be associated with a political crisis in society and a decrease in the effectiveness of social regulation institutions,

which leads to an increase in various deviant forms of social activity, including criminal and revolutionary ones; with a socio-economic crisis that changes the nature of people's interests and needs, which leads to mass disillusionment with the government's ability to find an effective line of behavior; with a crisis of the dominant ideology that does not have time to respond to changes in society, losing its consolidating and mobilizing capabilities; with the slowdown of cultural modernization processes, when society is "stuck" in a situation where the former normative and value regulators of social life have already been degraded or purposefully dismantled, and the new ones have not yet developed or have not begun to fully function.

Specific manifestations of the cultural crisis, regardless of its causes, are similar: a decrease in the level of social integrity and manageability of society, a "defocusing" of value orientations, an increase in the influence of subcultural worldviews and alternative scenarios of social action ("subcultural revolution"), a drop in interest in standard forms of "socially significant" activities. The system of social relations and functional connections between people begins to break down. Society loses the unity of the cultural patterns that hold it together, turning into a territory of coexistence of a set of competing local cultural programs (introduced, traditional, and marginally eclectic).

The consequences of a cultural crisis can be different and depend on a combination of factors that determine the ability of a society to restore the destroyed cultural system. It is not only about creating new value orientations and cultural models that embody them, but also about recreating at a new level the natural ("normal") mechanisms of cultural creation for this culture, free from any forms of cultural censorship and information aggression.

e) cultural transformation is the emergence of a new state that arises under the influence of the processes of renewal occurring in a given society. New elements are introduced through reinterpretation of historical heritage or giving a new meaning to familiar traditions, as well as through borrowing from outside, provided that these elements must be qualitatively changed and adapted to the values of this culture. As a rule, the result of transformation is a synthesis of the old and the new.

It is a pity that the question of progress in culture is closely connected with the problems of forms and types of sociodynamics of culture. It is accepted that progress is a global process that characterizes the movement of human society throughout history, its ascent from a state of savagery and barbarism to the heights of civilization. Despite its popularity, the application of this concept in the sphere of culture is not indisputable, and the question of criteria for cultural progress is

even more complicated. By the end of the nineteenth century, the once popular concept of progress (XVIII century) was criticized by many philosophers and cultural scientists. Progressive schemes that had little to do with the actual course of the historical process were too abstract. The application of the concept of "progress" to the sphere of culture raised even more questions.

In the scientific community, debatable questions are: how to assess the spiritual values of different peoples from the point of view of progress, or can we consider modern Western civilization, which has put the world in front of the possibility of destroying humanity, more progressive than the culture of one of the small Nations that carefully preserve their environment?

It should be noted that qualitative characteristics, including the results of sociodynamics of culture, are quite difficult to analyze, since they do not always have established measurement standards and their interpretation depends largely on the qualifications and scientific interest of the researcher. In addition, the complexity of analyzing transformative results lies in the fact that the process of measuring them has to be designed based on the hypotheses of researchers who use an individual approach in each case.

Topic 9. Features of the sociodynamics of modern Belarusian culture (XX-XXI century)

The purpose of the lecture is to explicate the features of the sociodynamics of modern Belarusian culture.

Plan of the lecture:

1. Sociodynamics of the modern Belarusian space: socio-cultural context.
2. Key directions of modern Belarusian cultural policy.
3. Intermediate results of transformation of cultural creation spheres.

The end of the XX – beginning of the XXI century is a complex and dynamic period in the development of Belarusian culture. The most important historical event of this period for Belarus was the formation of a sovereign state. For the first time in its centuries-old history, Belarusian culture has gained independence, embarked on the path of independent development and gained the opportunity to fully enter the global socio-cultural process.

After the collapse of the USSR, significant changes took place in the post-Soviet space, including in Belarus, which are primarily related to the democratization of public life. The pluralism of opinions, ideas, and approaches has made it possible to form a new socio-cultural space in Belarus, focused on innovative cultural activities. At the same time, despite the obvious positive context of cultural independence, Belarusian culture has faced a number of

problems that affect the features of its socio-dynamic process. First, modern Belarusian culture has found itself in a situation of transitivity, that is, a transitional situation that requires an immediate search for its own model of cultural development. Secondly, the Belarusian culture was caught in the networks of the modern global space, which set it a serious task of preserving its identity. Third, in order to keep up with the rapid pace of development of the global socio-cultural space, modern Belarusian culture must maintain an active rhythm of transformation.

In the situation of cultural polymorphism at the turn of the XX-XXI centuries, it is obvious that the intensive development and promotion of the interests of the Belarusian people allows not only to preserve its identity, but also to gain a competitive advantage in the modern world. The high status and role of culture in the formation of an independent state was emphasized by President of the Republic of Belarus A. Lukashenko, who stated that "culture is a strategic resource of the country, the cornerstone of its independence, without which there can be no sovereign prosperous state." In connection with the recognition of the special role of culture in the formation of a sovereign state, the last twenty-five years have seen significant changes affecting all areas of cultural activity.

First of all, the changes affected the modern Belarusian cultural policy, as it plays one of the most important roles in the process of transformation of modern Belarusian culture, determining its character and orientation.

In the 1990s, after the withdrawal of the territory of modern Belarus from the USSR, a new stage of political regulation of the cultural sphere began. A special role in the transformation of modern Belarusian culture was played by the transition to the institution of the presidency. The creation of new authorities led to a revision of the established ideology, a reassessment of values, and the formation of a new, pluralistic worldview.

In the first years of the existence of the Republic of Belarus, the policy in the field of culture was aimed at consolidating the sovereign status of the state, so a significant number of resolutions were issued and they were not always constructive. An example is the active rooting of the Belarusian language "from above" in order to strengthen national identity, which as a result led to a significant decrease in information in other languages. In this regard, experts note that the information security of Belarusian culture has significantly decreased, and such an information decline has not contributed to the effective transformation of modern Belarusian culture, especially in a situation where the information society and Informatization of culture are the flagship of the development of world culture. Since the second half of the 1990s, the state policy in the field of culture has been

strengthening new institutions of power, lawmaking is becoming more active, and long-term strategic plans for the development and transformation of culture are being formed.

The law "on culture of the Republic of Belarus" (adopted in 1991, revised in 2004) is of particular importance for the designation of the vector of sociodynamics of modern Belarusian culture. For the transformation of modern Belarusian culture, the provisions of the law are of great importance, which secure the right for the subject of culture to determine the content, form, style of works of art and culture. In addition, cultural subjects have the right to independently carry out business activities and provide cultural services, which contributes to the active cultural activity of cultural subjects. It is important that the state is obliged in this law to support cultural subjects (social guarantees, material remuneration) and to provide the material and technical base of culture.

The need for a systematic transformation of modern Belarusian culture has led to the appearance of a number of amendments to the law "on culture of the Republic of Belarus", which are reflected in legislative acts, including acts on the protection of historical and cultural heritage, on libraries, on theaters and theatrical entertainment enterprises, on cinema and film distribution, on museums and reserves, etc.

Since the beginning of the 2000s, the regulatory framework in the field of culture has undergone significant changes, the provisions of various laws, strategies, and acts are correlated. This is due to the fact that the desire at the legislative level to consolidate the status of culture, the rights and obligations of the subject of culture in the mid-1990s did not always lead to the desired result due to the inconsistency of the regulatory framework.

At the beginning of the XXI century, the most important projects regulating the socio-cultural transformations of the state were the programs of socio-economic development of the Republic of Belarus for 2006-2010, 2011-2015 and 2016-2020. In accordance with the provisions Of the program of socio-economic development of the Republic of Belarus for 2006-2010, culture is defined as "a national resource that represents a set of material and spiritual values, including the national language, historical and cultural heritage, traditions, folklore, folk crafts and crafts, professional and Amateur art, cultural and artistic education, cultural institutions and personnel, interethnic and interstate cultural relations, material and financial support". The main goal of the state cultural policy according to this Program is "the preservation of historical and cultural heritage and the further development of national culture, creating conditions for the comprehensive development of the individual, the growth of his creative initiative, spiritual and

aesthetic needs, which will significantly increase the role of the individual as the main driving force of a new post-industrial society".

It should be noted that the Programs emphasize the role of cultural policy and the subject of culture as driving factors in the transformation of modern Belarusian culture. In addition, the Programs outlined a range of tasks, the solution of which allows you to achieve your goal. The most important tasks of the Programs were: ensuring access of a wide audience to cultural achievements and quality services, establishing access of the rural population to cultural achievements and services available to residents of the city (rapprochement of the cultural center with the cultural periphery).

Thus, thanks to the adoption of a number of normative legal acts at the beginning of the new Millennium, priority directions were formed in the cultural policy of the Republic of Belarus, which determine the current trends in the development of modern Belarusian culture and set the vector of its transformation.

The most important directions of the Belarusian cultural policy today are:

- creation of a consistent regulatory and legal framework of culture that corresponds to the constitutional foundations of the Republic of Belarus;
- formation of effective mechanisms for maintaining culture through budgetary and extra-budgetary funding;
- preservation, development and reform of the infrastructure of cultural and art institutions;
- preservation of the historical and cultural heritage of the Belarusian people;
- strengthening of human resources in the field of culture;
- promotion of organizations and citizens whose activities are aimed at the preservation and enhancement of cultural values;
- taking into account regional peculiarities of cultural development;
- guarantee of cultural development to all national and ethnic groups living on the territory of the country;
- creating favorable conditions for identifying, maintaining and developing the creative potential of citizens;
- identification and support of talented young people;
- expansion and deepening of international cooperation;
- a rational combination of traditions and innovations in culture.

At the present stage of the development of Belarusian culture, all the above-mentioned areas of cultural policy are implemented within the framework of the National strategy for sustainable development of the Republic of Belarus for the period up to 2020. This strategy provides for the creation of a modern regulatory framework, the intensification of the development of sectors of the socio-cultural

complex, the strengthening of the country's image in the international arena as a powerful socio-cultural area, the preservation of historical and cultural values of the Belarusian people. The implementation of the strategy takes place in several five-year periods and is closely associated with the transformation of the economy in the field of culture, which is due to the need to increase the economic potential of modern Belarusian culture.

After the collapse of the USSR, the sphere of culture, which relied on the economic support of the state, found itself in difficult conditions. Due to lack of financial resources deteriorated state of the material-technical base of cultural institutions, there was a reduction of workers of culture therefore decreased the quality level of cultural services to the population. Centralized budget financing was replaced by a multi-vector market economy, which required new approaches from the economy of culture.

In order to improve the efficiency of the Ministry of culture and to resolve the current economic situation, the Fund for the development of culture and art was established in the early 1990s. Its functions included determining the necessary amount of funding for culture, accumulating and distributing funds allocated from the state budget for the development of priority areas of culture, and attracting extra-budgetary sources of funding for culture. The Fund financed local departments and departments of culture, small enterprises and organizations, national associations of Belarusian cultural figures abroad, supported talented young people, etc. the Fund's Activities had a positive impact on the development of modern Belarusian culture, but its resources were not enough to cover all the necessary expenses. Also, in order to strengthen the economic potential of culture, the law "on culture in the Republic of Belarus" stipulates that the amount of state support for culture should be at least 3% of the total amount of the state budget.

In the early 1990s, in order to financially support culture, it was decided to leave the method of budget subsidies as the main economic method. However, after some time, the unprofitability of many cultural institutions was revealed with systematic centralized financing and, instead of budget subsidies for culture, the normative-target method was applied. A standard was formed and approved, according to which funds were allocated to strengthen the material and technical base of the organization corresponding to the level and quality of cultural services provided to the population. Despite some improvement in indicators, the regulatory procedure for allocating budget funds according to estimates of cultural institutions did not bring the proper result and in the early 2000s was transformed into a targeted subsidy of cultural organizations, taking into account the real needs of the population. Within the framework of targeted state subsidies in the field of culture,

individual projects and programs were implemented, for example, the State program for the reconstruction and technical re-equipment of the state theaters of the Republic of Belarus (implementation period 2004-2010, was continued until 2013), under which more than 20 theaters received significant material support.

In order to increase the economic potential of modern Belarusian culture in the early 2000s, there were two main trends in the economy of culture: first, the orientation of cultural institutions to self-financing by increasing the number of paid services to the population, and secondly, the attraction of extra-budgetary sources of funding for projects and programs in the field of culture through the development of public-private cooperation (sponsorship and patronage).

Paid services for the population as a method of economic stimulation of culture began to be used since the early 1990s. The average income of cultural institutions from the provision of paid services to the population was about 5% in those years, which is explained by the difficult economic situation in the country. In the early 2000s, this figure was increased to 10 %. In 2001, in order to attract additional extra-budgetary sources of funding, cultural institutions that received subsidies from the national or local budget were exempted from paying income tax. In 2002, the Ministry of culture issued a decree according to which state-funded cultural institutions were given the right to independently manage the income received as a result of providing paid services to the population. This decision was made in order for cultural institutions to expand their financial independence by providing paid services to the population, which in turn would make them more competitive and motivated to achieve results. Thus, in 1993, the total extra-budgetary income of cultural institutions amounted to about 7% of the total amount of income, and in 2015 it was already 20.8 %.

The increase in the number of paid services to the population also affected the development of cultural infrastructure – construction of unfinished objects resumed, suspended due to unstable economic support by the state for the cultural sphere, new institutions and cultural objects appeared, new professions appeared, new jobs were created. At the same time, it is worth noting that, despite the increase in the number of people employed in the field of culture, the transition of the state in the early 1990s to a market economy model had a negative impact on the standard of living of cultural workers. The salary of cultural workers has significantly decreased, as many of them were assigned to the 1st and 2nd groups in terms of remuneration and bonuses, surcharges for achievements and titles were reduced. In addition, due to the increase in the cost of tickets to attend cultural events, the increase in the cost of training in clubs, the flow of their visitors has significantly decreased. Since the beginning of the 2000s, the state has been

searching for new approaches to stimulate and support cultural workers (a differentiated increasing coefficient is established for the official salaries of cultural workers, tariff rates and categories are increased, surcharges and remuneration for author's works are fixed, etc.).

In connection with the tense economic situation in the field of culture, an important step for motivating and supporting cultural subjects was taken by the funds of the President of the Republic of Belarus for the support of talented youth (1996) and the support of culture and art (1998). Within the framework of the activities of the foundations, support is provided to cultural and artistic figures, conditions are created for the formation of professional creative unions, whose task is to find methods, methods and means of updating modern Belarusian culture. Powerful professional creative associations in the Republic of Belarus are unions of architects, writers, journalists, cinematographers, designers, musical figures, artists, etc. Members of creative unions represent the achievements of Belarusian culture in the international arena, become prize-winners and winners of prestigious competitions and festivals, popularizing the cultural achievements of the state and thereby increasing its prestige in the international arena.

In addition to the gradual transition to self-financing of culture, an important trend of economic stimulation of modern Belarusian culture is public-private cooperation. For example, the State program "Culture of Belarus" for 2011-2015 clearly identifies such priorities of economic regulation of culture as attracting foreign capital, developing sponsorship and patronage.

Examples of cooperation between the public and private sectors in modern Belarusian culture are: RUP "Belarusian video center", international festivals "Slavianski Bazaar in Vitebsk", "Vladimir Spivakov invites", "Russian seasons" by Andries Liepa, international festival of classical music by Yuri Bashmet, joint project of the Minsk capital Union of entrepreneurs, Executive committees and foreign sponsors to restore the estate of M. K. Oginsky, etc. The exhibitions "artists of the Paris school from Belarus" (2013) and "Artists of the last decades of Belarus" (2014), organized with the financial support of Belgazprombank, received a wide cultural resonance at the National art Museum of Belarus.

In order to strengthen and stimulate partnership relations with private structures, it was decided to award patrons and sponsors with state awards "for contribution to the development of culture of Belarus", the order of Francis Skaryna, as well as the creation of guardian councils from among the sponsors at individual cultural institutions.

In the last decade, the development of the Belarusian culture the principal regulations, reflecting the priorities and strategies of development of modern

Belarusian culture are the following: the Law on culture of Republic of Belarus, the sectoral Program of preservation and development of culture of the Republic of Belarus, Program of functioning and development of culture of the Republic of Belarus, State program of socio-economic development of the Republic of Belarus, the sectoral Program of preservation and development of culture of the Republic of Belarus, the State program "Culture of Belarus".

An important step towards the transformation of modern Belarusian culture was the adoption of the Code of the Republic of Belarus on culture in July 2016. The code is a single mechanism for regulating culture, and its provisions include norms, strategies and mechanisms of the main normative legal acts that determine the development of modern Belarusian culture. The main task of the Code is to accumulate and systematize the experience of the state in the field of cultural policy accumulated over the years of independence, as well as to eliminate existing legal shortcomings.

It should be noted that over the past twenty years, significant changes have taken place in the domestic economy, which, first of all, are associated with the search for relevant methods of supporting and stimulating modern Belarusian culture. Gradually, a comprehensive model of economic stimulation of culture is being formed, which currently accumulates state targeted subsidies, extra-budgetary, private and Fund funds, a system of social protection and motivation of cultural subjects.

Intercultural communication has always been one of the main determinants of the transformation of Belarusian culture, and its influence on modern socio-cultural development is undeniable. The geopolitical position and historically formed dialogical foundations of the Belarusian culture contribute to its active interaction with the cultures of various countries. In the early 1990s, the issue of developing effective intercultural communication was particularly relevant. First of all, this was due to the fact that Belarusian culture was perceived abroad as part of Soviet culture, which significantly hindered the process of including modern Belarusian culture in the world socio-cultural space. In this regard, the issue of finding one's own face in the international arena has become acute for the state's foreign policy. In the first years of the existence of the sovereign state, a number of measures were taken to activate diplomatic relations, conduct a policy of good neighborliness and neutrality, which quickly made the modern Belarusian culture a full participant in the intercultural dialogue.

The direction of development of the modern Belarusian foreign cultural policy is determined by the leadership of the Ministry of culture, on whose initiative the Council for international activities was established in early 1993. By

the mid-1990s, the Ministry of culture developed a concept of foreign cultural policy, which is primarily focused on the implementation of measures to preserve and promote the Belarusian cultural heritage abroad and on the formation of long-term partnership relations for an intensive and productive dialogue of cultures.

The analysis of state programs, resolutions, and decrees allows us to conclude that the main vectors of modern Belarusian culture in the field of intercultural communication are cross-border cooperation, activation of dialogue with Asian and Eastern countries, and integration into the global cultural process.

Taking into account the positive experience of cooperation within the single post-Soviet space, special attention in the field of intercultural communication is paid to cross-border cooperation with Russia, Ukraine, Lithuania, Latvia, Estonia, etc. The international festival of Amateur artistic creativity "Porubezhye" and the interregional festival of arts "dawns over the Dnieper", which bring together participants from Belarus and Russia, can serve as vivid examples of cross-border cooperation.

In 1992, the heads of the participating CIS countries signed an agreement on interstate development in the field of culture and established the Council for cultural cooperation. The Council conducts, coordinates and monitors joint events, develops and implements innovative projects in the field of culture. The results of the Council's work were the open film festival of the CIS countries, Latvia, Lithuania and Estonia "Kinoshok", the Baku international film festival "East-West", the Minsk international film festival "Listopad", the international music festival "Golden smash hit" in Mogilev, the international art festival "Slavic Bazaar in Vitebsk", etc.

In addition to cross-border cooperation, integration into the global cultural space is carried out in order to assimilate progressive cultural experience for updating, transforming, and strengthening the potential of modern Belarusian culture, provided that it is preserved through:

- interstate treaties and agreements. For example, over the past 25 years of development of Belarusian culture, about 50 bilateral agreements on international cooperation in the field of culture have been signed;
- international exchange of creative teams and individual performers;
- holding days and weeks of Belarusian culture abroad. Only in the period from 2006 to 2015, more than 20 Days of Belarusian culture were held in Russia, Lithuania, Azerbaijan, South Africa, Slovakia, China, Syria, France, Tajikistan, etc.;

the Belarusian society of friendship and cultural relations with foreign countries plays an Important role in establishing a cultural dialogue in this

direction. The main objectives of the organization are to promote the achievements of Belarusian culture abroad, develop diplomatic relations, strengthen partnerships for the implementation of joint projects and programs;

- opening of foreign representative offices and information and cultural centers. So, in 1993, began its work a representative office of Goethe Institute (representing Germany), informational activity is carried out by the Polish Institute, the British Council, Information centers USA and Japan. Since 2004, the Italian-Belarusian center "Sardinia" has been functioning, since 2009-the Latin American cultural center named after Simon Bolivar. Also open the Belarusian information and cultural centers abroad: cultural centre of the Embassy of the Republic of Belarus in Poland (2007), Shanghai (2011), in Moscow (2015);

- participation in international programs and projects at the level of adoption of relevant decisions in the field of cultural development in the international organizations, UNESCO, UN, Council of Europe etc.;

- maintaining relations with ethnic Belarusians living abroad to ensure their national and cultural rights, provide financial and material support and preserve the Belarusian cultural heritage;

- implementation of management and marketing programs in the field of culture, which, in the context of a global cultural space associated with the development of mass and media culture, ensure the popularization and promotion of the achievements of modern Belarusian culture in the world cultural market.

The main directions of modern Belarusian intercultural communication are enshrined in such normative legal documents as the "Law on culture in the Republic of Belarus", "on approval of the Main directions of domestic and foreign policy of the Republic of Belarus "(2005), "on Belarusians abroad" (2014), international bilateral agreements, state sectoral programs, etc.

It is obvious that the changes in the political, economic, and intercultural spheres have significantly influenced modern Belarusian art, which was one of the first to respond to the challenges of modern socio-cultural reality.

Thus, in the Belarusian literature, in connection with the formation of a sovereign state and a pluralistic approach to the evaluation of works of art, since the early 1990s, interest in the work of Belarusian writers who make up the classics of national journalistic and artistic literature has been intensified, and the process of rehabilitation of previously banned works has been going on. The names of I. Abdirolovich, M. Goretsky, V. Lastovsky, A. Mry, Ya. Puscha became known to the General public, and the contribution to the development of the Belarusian national culture of Ya. Kupala, whose works have become a kind of marker of national identity, the question of which is particularly relevant. The tendency to

study the Belarusian history, language, and cultural heritage has been actualized in the Belarusian literature in the context of independent development and transitivity of culture. The works of R. Borodulin, N. Gilevich, L. Golubovich, A. Sysa, M. Tank and others contributed to the preservation of cultural identity, unique traditions and history.

Transformations in the culture as a whole and a new pluralistic worldview made it possible for Belarusian writers to expand the genre and style range, to offer the reader new topics. For example, A. Bakharevich carried out a critical analysis of classical Belarusian literature, which was embodied in the work "Hamburgski rakhunak", which became famous not only in the country, but also got into the anthology of the best European short prose. At the same time, the theme of war remains relevant, which is presented to the reader in a new artistic interpretation (A. Adamovich "Venus", A. Adamovich "Venus"). Dudarev "do you remember, Alyosha...", E. Popova "Dugout", A. Dubovsky "everyone has their own war", etc.).

In connection with the disaster at the Chernobyl nuclear power plant, the environmental theme was updated in modern Belarusian literature. Reflections on the role and responsibility of man in the world, apocalyptic motives, interpretation of the dichotomy "man-nature" are reflected in the works of S. Alexievich "Chernobyl prayer", V. Bykov "the Right to eviction", A. Dudarev "Alienation", S. Legalnikov "the Black horse of the Apocalypse", B. Sachenko "Rodny Kut", I. Shamyakin "Evil star", etc.

Under the influence of the factor of mass culture, Belarusian intimate lyrics get a new color. The works of R. Borovikov "the Garden on the hat of the beloved", L. Dranko-Maysyuk "Fatigue with Paris", V. schnip "Prose and poetry of fire" and other authors who analyze the changes that occur with people in the modern world and ask eternal questions about the meaning of life, love, responsibility have gained fame. In addition, there are works filled with erotic content (A. Globus "Sonata of Argenta", "Talk not hawary Maya the mother" I. Sidoruk "Apostles of Nirvana", etc.).

Mass culture with its imitativeness, wide coverage of the audience and simplicity led to the appearance in Belarusian literature of such fictional genres as" women's "prose, love novel, melodrama (N. Batrakova" the Moment of infinity", T. Lisitskaya"Idiots"). The genres of fantasy and adventure detective became popular. In the works of L. Rublevskaya the plot is revealed within the genre of mystical prose, as the author focuses on the fiction genre (a fact with elements of fiction) – "Night on plebanski Mlyny". The authors who partially or completely

joined the movement of mass literature were M. Adamchik, A. Globus, A. Zhvaleyevsky, M. Klimkovich, A. Klinov, etc.

The rapid pace of life popularizes the urban theme in Belarusian literature, which is revealed in the works of A. Bakharevich "Cursed guests of the capital", "shabans", A. Kozlov "City in the sky", T. Lisitskaya "Quiet center", A. Streltsov "From new moon to full moon", etc. In the cycle "Suchasnik" by A. Globus, a peculiar artistic technique of an urban fairy tale is used.

The ecological factor, globalization and mass culture actualize new literary genres-fantasy, ecological fairy tale, the authors of which aim to form humanistic worldview guidelines for the younger generation. In this vein, writers rethink the principles of didactic prose for teenagers, didactic fairy tales and short stories (A. Badak "Sparrow with a slingshot", V. Luksha "How the Fox learned to fly", L. Rublevskaya "the adventures of the mouse Peak-peak", etc.). At the same time, the reorientation of value orientations among modern youth requires new stylistic approaches, and therefore there are works that introduce the young reader to Belarusian literature in a satirical manner, in an accessible and relevant language (A. Zhvaleyevsky "Porri Gutter and ...").

In the context of cultural bilingualism, Belarusian writers who are adjacent to the Russian-speaking trend are actively working. Among them – S. Alexievich, O. Zhdan, T. Krasnovskaya-Gusachenko, Yu. Sapozhkov, N. Cherginets, etc.

The integration of Belarusian culture into a single cross-cultural space has strengthened experiments in Belarusian literature. The creative experiment was clearly manifested in the works of A. Ryazanov ("Path-360", "Together with the grass"). The author turned to the heritage of the avant-gardists and actively used the method of verlibr (free from the rhyming system of verse) in his work to enhance the effect of the works. A. Arkusha, G. Bulko, and A. Khadanovich became followers of A. Ryazanov, and the latter uses verlibr in poetic works for children ("Natacki tatki"). At the turn of the century, postmodernism became one of the leading artistic trends in Belarusian literature. Interpretativeness, stereotypization, layering of texts, simulacra as a specific tool of postmodernism are realized in the works of V. Burlak and V. Zhibul "Kill Socrates in yourself!", Z. Vishnev "Running", A. Klinov "Small padarozhnaya knizhka PA Goradze sontsa", "Shklatara", etc.

Actively participating in cross-cultural communication and thus being one of the cultural-creative resources for the transformation of culture, modern Belarusian literature fulfills the mission of a mediator between national and world culture in the international arena. The popularization of the achievements of national culture is promoted by authors whose works are successful not only within the country,

but also far beyond its borders. It should be noted such writers as S. Alexievich, A. Bakharevich, A. Zhvaleyevsky, A. Ryazanov, A. Khodonovich, as their works are intensively translated into various languages.

Informatization and mass culture contributed to the fact that traditional periodicals that popularize modern Belarusian literature ("Polymya", "maladosc", "Neman", "Literature and art", "dzyasly", etc.) are replaced by booktrailers (a short video in which the content of the work is revealed in an artistic form). The first domestic booktrailer was dedicated to the work of M. Streltsov "Smalenne vepruka" (filmed in 2014).

The transformations that have affected literature are closely related to the changes that the modern Belarusian theater is undergoing. Like literature, the modern Belarusian theater is interested in the revival of forgotten names and the actualization of cultural and historical heritage. In the first years of independence of Belarus, productions of works of national classical drama were performed. The Belarusian audience saw productions based on the works of V. Dunin-Martinkevich, I. Melezh, Ya. Kolos, Ya. Kupala, and productions of works by F. The Multiplex, B. Dove, L. Rodzevich.

Modern Belarusian theater is characterized by genre, thematic, and stylistic diversity. Theatrical productions are becoming more interactive, and the "theater-spectator" scheme of theatrical action is becoming more relevant. Especially pronounced is the tendency to eclecticism—the integration of styles, genres, and ways of representation. The influence of modern information technologies on the theater is increasing. Advanced technical means are actively used in the formation of audiovisual series, scenery, interactive performances (Internet, TV, video, film projectors, etc.). as an example of a theater, in the productions of which traditional and innovative approaches are harmoniously synthesized, one can cite the plastic theater "Ingest" by V. Inozemtsev.

In connection with the formation of new economic approaches to stimulate the sphere of culture, private theater studios are emerging, which expands the range of creative searches, promotes new experiments. In 1992, the first private theater of R. Figlin was opened in Gomel, later the Studio theater of V. Barkovsky, V. Savitsky, R. Talipov, the Modern art theater of V. Ushakov and others appeared.

As a result of the influence of mass culture on the modern Belarusian culture, a new form of organization of theatrical art appeared – enterprise (1997), which fully corresponded to the laws of the market economy, which were actualized in culture. Well-known Belarusian Directors who perform the production of an enterprise performance are E. Volobaev ("Belarusian seasons"),

M. Pinigin ("Nikola-theater"), V. Ushakov ("stage virtuosos"), etc. The actors who play the main roles in the enterprise become well-known, "star" masters of their craft. In an enterprise, the duties of "star actors" include not only losing a performance at a high level, but also due to their popularity to gather a full audience. Thus, the element of competition gradually penetrates into the theatrical activity, and in addition to aesthetic education, the modern Belarusian theater is focused on commercial success.

An important trend in the development of modern Belarusian theater has been the increase in the number of premieres. So, every year each theater produces up to 6 premiere performances, of which 25 % are productions of classics of Belarusian literature. Also, compared to 1990, the number of theatrical events held has increased: on average, one theater accounts for about 300 events per year, which is significantly higher than the figures of neighboring States.

However, the situation with the audience visiting theaters is ambiguous. On the one hand, the Informatization of culture has expanded the opportunities for the population to participate in theatrical life (ticket sales via the Internet, theater websites, viewing performances on-line), on the other hand, it has reduced the audience's interest in attending events organized by Belarusian theaters.

In the conditions of fierce competition for the audience's interest, fundamentally new approaches are used in the theater, corresponding to the rhythm and content of the era. The theater keeps up with the times and expresses the interests of the modern subject of culture. Productions with elements of existential philosophy and psychologism are becoming increasingly important. Postmodern sociocultural reality is reflected in the techniques of "freeze-frame", mosaic reproduction, "clip-cultural" trends. Performances, installations, flash mobs are becoming popular as ways of reflecting cultural reality, fragmentary thinking of modern people. Due to the fact that today 50-70% of the audience in the Belarusian theater is young people under the age of 30, in theatrical productions there is a focus on dynamic action, the use of special effects to enhance the entertainment of the performance.

The presentation of the achievements of theater masters takes place not only in stationary theaters, but also at many festivals. Such as "Slavic theater meetings" (Gomel), the international festival of solo performances "I" (Minsk), the international festival of theatrical art "Panorama" (Minsk), the international theater festival "Belaya Vezha" (Brest), the international festival of student theaters "Teatralny Kufar" (Minsk), etc.

Since the beginning of 2000-ies opens new theatres Modern arts theatre V. Ushakov, 2004), theatre "the Campaign" (2004), "Theatre ark" Volobueva E.

(2006), New drama theatre (2009). Expanding the range of models of theater troupe work, stationary, Studio theatres. An important component of the work of theaters is the presence of a producer, whose main tasks are to find funds for the implementation of productions and their promotion through the use of advertising and marketing strategies.

Currently, the Belarusian theater space has 27 state professional theaters (18 drama, 7 puppet, 2 musical), compared to 1990, when 21 theaters were functioning. There are also more than 30 private theaters and theater studios.

Thus, the theater in Belarus is a dynamically developing branch of culture, focused on the search for new original solutions, diversity, interactivity, innovative methods of representation, with the aim of rethinking national cultural achievements and their expression in a new socio-cultural context.

The focus on the search for new means of expression is also characteristic of modern Belarusian musical culture. A special role in the development of modern musical culture is played by the festival and competition movement, which opens up new names of composers, performers, and poets. Every year in Belarus is a significant number of festivals of regional and international level, such as the international festival of arts "Slavianski Bazaar in Vitebsk" (1992), international music festival "Zolotoy Shlyager in Mogilev" (since 1999), international organ music festival "Sophia bells" (1996), international classical music festival of Yuri Bashmet (since 2006), international festival "Vladimir Spivakov invites" (since 2010), the chamber music festivals of Mikhail Finberg: "Nesvizh Muses", "Pnsa spatkanne", "Cacanska of sustrecha", etc.

Like the modern Belarusian theater under the influence of the process of informatization of culture, musical culture strives for diversity and interactivity. Advanced technologies are actively used, and the horizons of musical action are expanding. For example, the annual music festival "Evenings in Mir castle" demonstrates the synthesis of various types of arts (music, theater, visual, laser show).

Globalization trends and the intensive mass production of modern Belarusian culture have led to the emergence of new forms of concerts. In 2015, for the first time, the project "Classics at the town Hall" was implemented – cycles of classical music concerts on the steps of the Upper city concert hall. Thanks to this interactive project, academic music received a new form of popularization and became available to a wide audience. In addition, it is planned to implement the project "music map of Minsk", which will create interactive platforms for street musicians and their listeners. This experience has long been used in various countries of the world and has proven itself positively.

The national academic Bolshoi Opera and ballet theatre occupies a leading position in the musical culture of Belarus. Actively participating in the cultural dialogue, it simultaneously preserves and renews national musical traditions. Musical diversity is expressed in the contrasting repertoire of the theater. In addition to classical works of world musical culture by such authors as J. Bizet, D. Verdi, M. Mussorgsky, N. Rimsky-Korsakov, P. Tchaikovsky and others, the theater's repertoire includes productions by Belarusian composers. Among the most famous productions is the Opera E. Glebov's "the Master and Margarita" (1992), S. Cortez's operas with elements of surrealist and existential philosophy, using the techniques of the theater of the absurd – "the lady's Visit" (1995), "Jubilee" (2002), "the bear" (2011), V. Kuznetsov's avant-garde productions "Notes of a madman" (2005), V. Kopytko's "Bluebeard and his wife" (2006), etc.

In the context of globalization, which erases cultural boundaries, special attention of theater Directors is directed to the implementation of productions on national and historical themes – A. Bondarenko "Prince of Novgorod" (1992), A. Mdivani "passion" (Rogneda) (1995). Thanks to cross-cultural communication and close cooperation with foreign composers and stage Directors, the ballets "Bayadere" and "Paquita" (2008), directed by P. Stalinsky, "Cinderella" (2009) by Yu. Puzakov, "Nabucco", "Tosca" (2010) were staged on the stage of the National academic Bolshoi Opera and ballet theater. Panjavidze, "sylph" (2011) – N. Dolgushin et al.

In the Belarusian state academic musical theater, international cross – border cooperation was expressed in joint productions of "heavenly ship" (2009) – composer M. Samoilov (Russia), Director L. Dementieva (Russia), "Blue cameo" (2011) – composer K. Breidburg (Russia), Director N. Androsov (Russia), "Dubrovsky" (2014) – composer K. Breidburg (Russia), Director N. Androsov (Russia), "Casanova" (2016) – composer K. Breidburg (Russia), Director N. Androsov (Russia) and others. The range of productions is expanding, new genres appear for the Belarusian theater – the rock Opera "Juno and Avos" (2002) – directed by E. Khandak, musicals for children "Pinocchio" (2003) – Director of photography A. Grinenko, "the adventures of Bremen town musicians" (2007) – Director of photography A. Grinenko, "little Red riding hood. Generation Next" (2010) – directed by A. Grinenko, "the Magic lamp of Aladdin" (2011) – directed by S. Tsiryuk, "the adventures of Kai and Gerda (the snow Queen)" (2015) – directed by V. Chigileychik, etc.

An important step in the development of modern Belarusian pop music was the opening of a number of production centers, including the "Music production center" (Minsk, 2005), the production center "Spamash" (Minsk, 2005), the

production center "Art-Media trade" (Grodno, 2008), "ArtBiz" the production center of the state institution "Gomel regional Philharmonic" (Gomel, 2012), etc. In addition, the national center for musical art of V. Mulyavin (2005), the song theater of I. Dorofeeva (2005), and the Youth variety theater are of particular importance. Since 2011, the annual national award of pop art has been established.

An important role for the promotion and popularization of modern Belarusian culture is played by the victories of Belarusian performers at international music competitions, such as "Slavyansky Bazar in Vitebsk".

Along with the development of theatrical and musical culture, modern Belarusian choreography is developing. Due to the activation of the theatrical life of Belarus and, first of all, the dynamic development of modern ballet, choreographic art is becoming one of the leading directions of modern Belarusian art. It is obvious that the development of modern Belarusian ballet is primarily connected with the activities of the outstanding choreographer V. Yelizariiev. Each of his productions became a cultural event and had a wide public response. Among his staged works are "the Creation of the world", "till Ulenspiggel", "Spartacus", "the Nutcracker", "Bolero", "Romeo and Juliet" and others. The success of the national ballet contributes to the emergence of new names (I. Artamonov, O. Gaiko, Yu. Dyatko, I. Eromkina, O. Eromkin, D. Klimuk, L. Kudryavtseva, E. Oleynik, etc.). the ballet-Master traditions of V. Elizariev are continued by Yu. Troyan, R. Poklitaru, N. Furman. The genre of the film-ballet was revived: "Valentin Elizariev-the mirror of time "(2002) V. Shelevich, " Nyaboga " (2001) L. Kabernik.

In addition to classical choreography, under the influence of factors of Informatization and mass culture, new techniques, styles and directions appear. Thus, the plastic theater "Ingest" by V. Inozemtsev is becoming popular. Widely used styles and approaches neoclassical Economics, modern dance, Butoh, break dance, popping, experimental theatres. The most famous experimental choreographic theaters are "D. O. Z. SK. I", "Kornyag-theater", "Doodle", etc. Choreographic performances, flash mobs, which in an artistic form reflect the character and conceptual foundations of the modern era, have become popular.

Modern Belarusian fine art is also a platform for creative research and experiments. Relying on the world's leading stylistic trends and approaches, and preserving the national flavor, Belarusian fine art is characterized by genre diversity, the formation of a qualitatively new infrastructure.

There is an opening of public and private galleries, where young artists have the opportunity to present the results of their creative efforts("6 line", "A.V.", "At

the master", "Alter ego", gallery "Y", "University of culture", "Academy" and others).

The leading trends in the Belarusian contemporary visual art are the appeal to the complex and contradictory inner world of the subject of culture. Creative experiments are associated with such names as M. Bass, E. Batalyonok, W. Cover, A. Rodin. A prominent place in modern Belarusian painting is occupied by the artist N. Seleshchuk, who masterfully combines traditional painting with stylistic techniques of surrealism in his work.

Striving to keep up with the times, young artists use the latest technical achievements, which contributes to the integration of painting, design, photography, etc. Modern "clip-thinking", as a result of the formation of the information age, is reflected in graphic art. Yu. Alisevich, S. Voichenko, E. Kitaeva, E. Nedelko, Yu. Yakovenko, who, continuing the traditions of poster collage art by M. Chagall, K. Malevich, E. Lisitsky, create works of art that combine traditional techniques and possibilities of computer graphics.

The fragmentary thinking of the modern era is also reflected in the works of abstract and conceptual art. As a result of cross-cultural communication and the exchange of advanced technologies, new synthetic forms of art appear in modern Belarusian art, expressed in creative manifestos and actions-performances, happenings (V. Vasiliev, A. Verenich, A. Klinov, etc.). Innovative techniques and forms contribute to the popularization of modern Belarusian art among young people, which creates a creative basis for its further development.

Avant-garde artists S. Voichenko and V. Tsesler organized the exhibition-action "project of the century" (1997-1998) and presented at the international festival of the Biennale of arts in Venice. This has largely contributed to such a transformational shift in modern Belarusian culture as the emergence of a new form of organizing exhibitions – the Biennale. Since 2008, the "Biennale of painting, sculpture and graphics" has been held in Minsk every 2 years.

In connection with the Informatization of culture, art photography – a popular and dynamically developing direction of fine art-receives a special status. The community of artists of "Minsk conceptual photography" was founded (S. Kozhemyakin, G. Moskaleva, I. Savchenko, V. Shakhlevich, etc.).

In addition to information support of modern Belarusian fine art, which is traditionally carried out by the weekly "Culture", the magazines "Photomagia", "Monologue", "Mastatstva", the authors pay special attention to advertising their exhibitions and events on the Central Internet portals of the country, actively attract specialists-promoters in the field of art industry, etc.

There are also significant changes in the field of Belarusian modern cinema, which, first of all, are associated with the rejection of a centralized video rental system and the formation of its own film industry. In addition to the well-known Belarusfilm film Studio, more than 20 private and state-owned film studios have been established over the past twenty years. One of these independent studios is "Art film" V. Rubaev.

In modern Belarusian cinema, in addition to the traditional military theme, new themes and genres appear. So, there is a genre of tragicomic farce (M. Ptashuk "co-Operative "Politburo", or there Will be a long farewell", 1992), the theme of Chernobyl is actualized (V. Nikiforov "my Soul, Maria"), a documentary Comedy, a documentary farce (films by A. Ruderberg), the genre of parables (V. Petkevich) becomes popular. As in other forms of art, in the context of the globalization of culture, in an effort to preserve the national flavor, the historical genre was actualized in modern Belarusian cinema ("Anastasia Slutskaya", Yu.elkhov, 2003). The transitive position of modern Belarusian culture has led to the emergence of the theme of social cinema – G. Adamovich "love me black", "Nun", A. Aslyuk – "We live on the edge".

Within the framework of the traditional Belarusian cinema theme of the great Patriotic war, under the influence of the trends of mass culture, there were different directions in their content: psychological drama ("On an unnamed height", V. Nikiforov), lyrical and dramatic story ("More about the war", E. Krivostanenko), romantic drama ("in June 41", A. franskevich-Laye), adventure Thriller ("Attempt", A. Efremov"), heroic and Patriotic drama ("Brest fortress", A. Kott).

The dynamic urban character of the modern era is reflected in the films-essays by A. Efremov "guide"(2001), "dunetchka"(2004). Elements of popular culture are present in the Thriller A. Kudenko "mascara". The complex and contradictory inner world of modern youth is reflected in the films "Above the sky" (2012) by D. Mariniya and A. Kureychyk, "Garash" (2015) by A. Kureychyk and others.

The development of documentary films has intensified. The works of such contemporary Belarusian authors as G. Adamovich, A. Alai, M. Zhdanovsky, A. Kutilo and others have received international recognition. Informatization of culture has led to the emergence of a new form of the festival, popularizing modern Belarusian documentary films – an online festival. The first such festival "BELARUSDOCS" was held in 2016.

Popularization and informational support of modern Belarusian cinema is via a variety of international festivals including the international festival of

animated films "animayovka" (Minsk, 1998), "Cackalack" (1992), national festival of Belarusian films (Brest, 1997), international film festival "Listapad" (Minsk, 1994).

A special place in the formation of high aesthetic ideals of cultural subjects is occupied by Belarusian museums. Compared to 1990, there is a significant increase in the number of museums. So, today there are more than 150 museums located in the Department of the Ministry of culture, 200 museums under the supervision of other departments, 15 private museums work. Exposition and exhibition activities have also significantly intensified.

Integration into the global cultural process has determined the main transformational features of the development of the modern Museum space of Belarus, associated with the transition from the illustrative-thematic method of representation and orientation to the creation of original, interactive rhythm of the era of exhibition complexes. The international project "Night of museums" received a wide cultural response. The innovative, less formalized presentation of art material attracted the attention of young people to Belarusian museums. Especially popular among young people were social and cultural events and quests carried out by museums – "Family trip: 5 museums in 5 days", historical reconstructions "Feast in the gentry" (Museum "castle complex "Mir"), performances "Theater in the Museum", interactive excursions and lectures, open-air events (water expedition in The Museum of V. Korotkevich), etc.

The library industry is also being transformed to take into account current transformative trends in culture. The activity of libraries, as important cultural and information centers, is one of the priority directions stipulated by the strategic legal and program documents of the development of Belarusian culture.

In 1996, the "Concept of library development in the Republic of Belarus" was developed and adopted. In this Concept, two priority areas of activity of the modern Belarusian library were identified – the complete set of library collections and automation. The focus on the formation of library collections was due to the fact that the flow of books to state libraries by 1995 had decreased by more than 30% compared to 1990. As a result of the implementation of the Concept, by the beginning of the 2000s, revenues to library collections increased by an average of 20%, however, despite this, the dynamics of revenues to library collections according to 2015 data is decreasing.

The desire to automate the library industry is associated with the General Informatization of the cultural space and the simplification of public access to cultural achievements, including books. A positive example of an automated

library system is the activity of the National library of the Republic of Belarus, the construction of which was completed in 2006.

Despite the desire of the library industry to transform based on the introduction of the latest technologies and the work of highly qualified personnel, the pace of integration of modern Belarusian libraries into the world information space is not high enough. It should be noted that about 70% of public libraries currently have access to the Internet. In addition, until now, the main part of the collection of public libraries is made up of paper documents – more than 99 %, while especially relevant electronic documents, respectively, make up a small percentage of the total number – less than 1%. It is obvious that these statistics reflect an important problem of the modern library industry – the relevance of converting documents into electronic resources. This problem should be solved as soon as possible to promote libraries and their collections among the population and the possibility of wide access to library resources for specialists in various fields of activity.

In the modern Belarusian socio-dynamic process, the factor of individual creative activity, which is closely related to the training of highly qualified specialists, is of particular importance. Modern cultural personnel form the intellectual potential of the Belarusian society and are a strategic resource for the development of culture. The status, rights and social guarantees of cultural workers are enshrined in such laws as "the Law on culture in the Republic of Belarus", "on library activities in the Republic of Belarus", "on museums and Museum funds of the Republic of Belarus", "on creative unions and creative workers of the Republic of Belarus".

In order to provide cultural institutions with highly qualified specialists and optimize the activities of cultural institutions, the Ministry of culture of the Republic of Belarus adopted a number of sectoral programs, the most important of which were "Cultural personnel: 2000-2005", "Cultural personnel: 2006-2010", "Cultural personnel: 2011-2015".

The implementation of these Programs was carried out in difficult years for the state's economy and had a number of contradictions. For example, in connection with the need to optimize the personnel structure of the cultural sphere, in the early 2000s, significant reductions of cultural workers were carried out or their transfer from 1.0 to 0.5 rates. In some regions, up to 30% of employees in the field of culture were reduced, unprofitable cultural institutions in sparsely populated areas were closed. It is obvious that these actions have led to an increase in the number of people who have lost their jobs and stable position in society. At the same time, as a result of the implementation of the Programs, by 2015 the

number of cultural specialists with higher education has approached 50%, which was achieved thanks to the introduction of an effective certification system for cultural workers and the development of a system of multi-stage training and retraining of cultural specialists. In addition, more than 60% of graduates of educational institutions in the field of culture return to their former places of residence after completing their studies and work in regional and district centers, agro-towns and in small settlements.

The modern state system of education in the field of culture in the Republic of Belarus includes more than 500 art schools, 21 specialized secondary schools, and 3 specialized higher educational institutions. Such educational institutions as the Belarusian state University of culture and arts, the Belarusian state Academy of arts, and the Belarusian state Academy of music are of paramount importance in the formation of the intellectual elite of modern Belarusian culture.

Thus, it should be noted that the features of the transformation process in modern Belarusian culture are:

- systematic, acts as the initial principle of transformation of modern Belarusian culture. The need for a systemic transformation is due to the transitional situation in which modern Belarusian culture is located, the search for its own unique model of cultural development, and the qualitative transformation of all spheres of cultural creation.

- reformation as the main mechanism of sociodynamics. Since the beginning of the 1990s, systemic transformation in modern Belarusian culture has been carried out through successive transformative actions, the purpose of which is to accumulate positive cultural experience of previous generations and its synthesis with innovative approaches necessary for the development of modern socio-cultural space.

- intensive intercultural dialogue. Being a part of the global socio-cultural process, modern Belarusian culture is included in the main homogeneous demographic processes that take place in the conditions of universal Informatization, globalization and intercultural communication. In this regard, one of the features of the transformation of modern Belarusian culture is active international cooperation. Intensive intercultural communication is especially necessary for the renewal and development of modern Belarusian culture, popularization of its achievements abroad. In addition, an important condition for interaction in the situation of global information and communication space is the preservation of national and cultural identity.

- stimulating the creative activity of cultural subjects. Due to the fact that the implementation of a systematic transformation of modern Belarusian culture

through reforms and intercultural dialogue is not possible without the cultural activity of highly qualified and intellectually developed cultural subjects, stimulating their creative activity is one of the priorities of the state's cultural policy.

РЕПОЗИТОРИЙ БГУКИ

3. PRACTICAL CHAPTER

3.1 Topics of seminars

Topic 1. Culture as a process.

Topic 2. Sociodynamic paradigm: conceptual justification of the process of sociodynamics of culture.

Topic 3. Temporal characteristics of the process of sociodynamics of culture.

Topic 4. Models of sociodynamics of culture.

Topic 4. Mechanisms of sociodynamics of culture.

Topic 5. Polyfactorality of modern sociodynamics of culture.

Topic 6. Results of socio-cultural dynamics.

Topic 7. Features of sociodynamics of modern Belarusian culture (XX- XXI centuries).

РЕПОЗИТОРИЙ БГУКИ

4. KNOWLEDGE CONTROL CHAPTER

4.1 Tasks for controlled independent work of students:

1. Approximate topics of the research papers:

- ✓ The role of cultural change in the development of culture
- ✓ Sources and mechanisms of the socio-dynamics of culture
- ✓ Tradition as a mechanism of cultural reproduction
- ✓ Factors of sociodynamics of culture
- ✓ The role of inventions and innovations in culture
- ✓ Creative personality as a source of innovations in culture
- ✓ "Dynamics of culture" – "sociodynamics of culture" correlation of concepts
- ✓ Conceptual justification of the linear model of sociodynamics of culture
- ✓ A cyclic model of the socio-dynamics of culture and its interpretation
- ✓ The work of Y. Lotman " Culture and explosion" and the significance of inversion in the sociodynamics of culture
- ✓ Features of the wave model of sociodynamics of culture (based on the works of E. Toffler, J. Shumpert, etc.)
- ✓ Synergetic approach and emergence of cultural transformations
- ✓ Postmodernism is about the socio-dynamics of contemporary culture
- ✓ Scientific understanding of cultural transformations in the work of P. Sorokin " Social and cultural dynamics"
- ✓ A.Mol's work " Sociodynamics of culture"
- ✓ The results of the socio-dynamics of culture
- ✓ The role of cultural policy in the preservation and development of modern culture
- ✓ Features of the socio-dynamics of contemporary culture
- ✓ The prognostic aspect of the socio-dynamics of contemporary culture

4.2 Sample topics for multimedia presentations:

- ✓ Culture as a process: types of cultural transformations
- ✓ Cultural dynamics: progressive and regressive orientation
- ✓ Research of socio-cultural transformations in various historical epochs (views of thinkers, concepts, key scientific works, etc.)
- ✓ Macro-scale and micro-scale changes in culture
- ✓ External and internal factors of sociodynamics of culture
- ✓ Determinants of cultural inertia and innovation
- ✓ Constructive and destructive results of socio-cultural dynamics

- ✓ Special features of the development of modern culture (world, national, ethnic)

4.3 List of questions on seminar topics

Topic 1. Culture as a process

1. Cultural process: concept, types.
2. Correlation of the concepts of "cultural changes", "dynamics of culture", "sociodynamics of culture".
3. Reasons for the inertia and innovation of culture.
4. Dynamics of culture: causes of progress and regression.
5. Sociodynamics of culture: definition and determinants.

Topic 2. Sociodynamic paradigm: conceptual justification of the process of sociodynamics of culture

1. The study of the causes of cultural transformations in the works of ancient and medieval thinkers.
2. The views of Renaissance scholars on the problem of cultural change.
3. Substantiation of sources and mechanisms of sociocultural transformations in the works of modern scientists (G. Hegel, G. Herder, E. Tylor, I. Fichte, J. Fraser, etc.).
4. Multi-vector research of sociodynamics of culture by scientists of the twentieth century.
5. The work of P. Sorokin's "Social and cultural dynamics."
6. A. Mol's work "Sociodynamics of culture".
7. The work of Y. Lotman "Culture and explosion".
8. Actual concepts of sociodynamics of culture in the XXI century.

Topic 3. Temporal characteristics of the process of sociodynamics of culture. The mechanisms of the socio-dynamics of culture

1. Spatial and temporal characteristics of the socio-dynamics of culture. Temporal-synchronous and temporal-non-synchronous cultures.
2. Macroscale changes in culture: sources and types.
3. Specifics of micro-scale changes in culture.
4. The Role of reference to cultural heritage and tradition in the preservation and development of culture.
5. The Importance of innovations and inventions in culture.
6. Diffusion of culture and cultural borrowing.
7. Cultural synthesis and symbiosis.

Topic 4. The model of sociodynamics of culture

1. Linear model of sociodynamics of culture (G. Hegel, E. Tylor, L. white, etc.). Rousseau) and the deviant model (A. Kroeber, M. Harris, etc.).
3. the Cyclic model of sociodynamics of culture.
4. Inversion as a variant of the cyclic model of sociodynamics of culture (Y. Lotman)
5. Wave model of sociodynamics of culture (N. Kondratiev, E. Toffler, etc.).
6. Synergetic model of sociodynamics of culture.
7. Postmodern model of sociodynamics of culture.

Topic 5. Polyfactorial modern socio-dynamics of culture

1. Classification of factors of sociodynamics of culture.
2. Natural resource and environmental factors.
3. Factors of structural relations, social institutions and relations.
4. Globalization, informatization as a factor of the socio-dynamics of culture.
5. The role of cultural policy in the socio-dynamics of contemporary culture.

Topic 6. Results of socio-cultural dynamics.

1. Classification of the results of sociodynamics of culture.
2. Enrichment and differentiation of culture. Transformation of culture.
3. A cultural crisis: causes and ways of overcoming it.
4. Cultural stagnation and degradation.
5. Criteria for evaluating the results of socio-cultural dynamics.

Topic 7. Features of sociodynamics of modern Belarusian culture (late XX-early XXI centuries).

1. The main factors of sociodynamics of modern Belarusian culture
2. Current trends of modern Belarusian foreign and domestic cultural policy.
3. Basic documents that fix the vectors of modern Belarusian cultural policy (the law "About culture of the Republic of Belarus", the Code of the Republic of Belarus on culture, programs of socio-economic development, etc.).
4. Trends and prospects for the development of Belarusian culture

4.4 Questions for the exam

1. Purpose, objectives, subject field of the discipline "Sociodynamics of the modern cultural and historical process".
2. "Cultural and historical process", "modern culture": definition of concepts.

3. the Cultural process as a change in cultural systems and objects. Types culturogenesis processes.
4. Reasons for the inertia and innovation of culture.
5. Cultural changes, dynamics of culture, sociodynamics of culture: the relationship between the concepts.
6. Sociodynamics of culture and interdependence of changes in culture and society.
7. Conceptual understanding of the nature of cultural changes in the works of scientists of Antiquity, the Middle Ages, the Renaissance, and the New age.
8. Directions of research of sociodynamics of culture by scientists of the XX-XXI centuries.
9. Axiological foundations of cultural transformations in the work of P. Sorokin "Social and cultural dynamics".
10. the Influence of technological progress and mass communications on the formation of the "sociocultural table" (A. Mol's work "Sociodynamics of culture").
11. the Role of demagogic, dogmatic, eclectic, sociodynamic doctrines in the cultural and historical process.
12. Information processes as a factor of sociodynamics of modern culture (D. Bell, W. Dyzard, I. Negodaev, T. Stoner, E. Toffler, etc.)
13. Spatial and temporal characteristics of socio-cultural changes.
14. Linear model of sociodynamics of culture.
15. Reverse (J. J. Rousseau) and diverta (A. Kroeber, L. white, M. Harris) the model of sociodynamics of culture.
16. Cyclic model of sociodynamics of culture.
17. Interpretation of the cyclic model: inversion (Y. Lotman, Y. Yakovets), the concept of local civilizations.
18. Wave model of sociodynamics of culture (N. Kondratiev, E. Toffler, J. Shumpert).
19. Synergetic model of sociodynamics of culture.
20. The postmodernism of the socio-cultural transformations.
21. Appeal to cultural heritage and tradition as mechanisms of cultural reproduction.
22. Transformative potential of inventions and innovations in culture.
23. Creative personality as a carrier of innovations in culture.
24. Diffusion of culture, cultural borrowing and spatial and geographical distribution of cultural elements.
25. Cultural synthesis and symbiosis.
26. Classification of factors of sociodynamics of culture. Actual factors of sociodynamics of the modern cultural and historical process.

27. Constructive and destructive results of socio-cultural dynamics.
28. Features of sociodynamics of modern Belarusian culture.
29. Current trends in the development of modern Belarusian culture.
30. The role of cultural policy in the preservation and development of national culture.

РЕПОЗИТОРИЙ БГУКИ

5. AUXILIARY CHAPTER

5.1 Curriculum

Educational institution
"Belarusian state University of culture and arts"

Vice-Rector for Academic Affairs

Belarusian State University of Culture and Arts

_____ V.R. Yazykovich

“ ” 2019 г.

Registered № ____/ .

SOCIODYNAMICS OF THE MODERN CULTURAL AND HISTORICAL PROCESS

*Program for the second stage of higher education
(magistracy)*

1-21 80 13 Culturology

2019

The curriculum is based on the the Educational Standard of Higher Education 1-21 80 13-2019 “Culturology” and the Curriculum in the Specialty1-21 80 13 Culturology, reg. No. D 21-2-006 / pr-type March 21, 2019

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RECOMMENDED BY:

Department of Cultural Studies of the Educational Establishment“Belarusian State University of Culture and Arts” (Minutes No. 12 dated 05.29.2019);

Presidium of the Academic and Methodological Council of the Educational Establishment “Belarusian State University of Culture and Arts” (Minutes No. 5 dated 06.12.2019).

Editors

Responsible for the issue is Y.I. Knatko

EXPLANATORY NOTE

The relevance of the study of sociodynamics of modern culture as one of the main academic disciplines in the system of higher cultural education is due to the scientific need to study the multidimensional process of the Genesis of world culture. Knowledge of basic concepts, models, factors and mechanisms of sociodynamics of culture forms a specialist-culturologist systematic view of the cultural process, provides grounds for predicting the vectors of future socio-cultural development, which in turn contributes to improving the quality of professional skills and expanding opportunities for research activities.

The program, developed within the framework of the educational standard, provides a comprehensive study of the sociodynamics of modern culture to improve the knowledge of undergraduates about the main processes and patterns of modern socio-cultural development.

The purpose of the discipline "Sociodynamics of modern cultural and historical process" is the formation of undergraduates scientific basis of knowledge about culture as a variable process that has specific forms, mechanisms, factors, temporal and final characteristics, as well as knowledge about the current state and prospects of development of national and world culture.

Tasks:

- to reveal the essence of culture as a multicomponent changeable system;
- explicate scientific research and conceptual approaches that reflect the basic laws and components of the process of sociodynamics of modern culture;
- to form skills of scientific substantiation of models, temporal characteristics, mechanisms of transformation of modern culture;
- to establish causal relationships between the determinants of cultural change and the results of the sociodynamic process;
- to characterize the trends in the development of modern world culture, to determine the features of the socio-dynamics of the domestic socio-cultural space.

The academic discipline "Sociodynamics of modern cultural and historical process" has interdisciplinary links with such academic disciplines as:"Cultural Studies", "History of Belarus", "Cultural and historical types of civilizations: folklore and modernity", "Dynamics of world culture" and some others.

As a result of studying the discipline the undergraduate should *understand*:

- basic concepts and problems of the discipline;
- the main characteristics of sociodynamic culture;
- conceptual approaches to the problem of sociodynamics research of modern culture;

- temporal characteristics of sociodynamics of modern cultural and historical process;
- current models and mechanisms of socio-cultural dynamics;
- factors contributing to cultural and historical changes and the results of their impact on modern culture;
- situation and prospects of development of world and domestic culture.

could:

- to characterize the components of the main transformative processes in culture;
- to systematize and apply in practical activity the theoretical and methodological material reflecting an essence of modern sociodynamic process;
- to substantiate the influence of external and internal determinants on the results and features of the development of modern culture;
- to analyze the specifics of the modern transformation process as a whole and to determine the distinctive features of the development of individual branches of cultural creation in the context of national cultures.

use:

- conceptual and methodological basis within the problem field of the discipline;
- modern methods of the complex analysis of the socio-dynamics of culture;
- methods of scientific and pedagogical research for further implementation and effective functioning of practice-oriented model of education.

The study of the discipline "Sociodynamics of modern cultural and historical process" should ensure the formation of the following academic competencies in undergraduates:

- AC-1. Be able to apply the methods of scientific knowledge in the implementation of research activities, generate and implement innovative ideas.
- AC-4. Use the methodology of scientific knowledge, be able to analyze and evaluate the content and level of philosophical and methodological problems in solving problems of research and innovation.
- AC-5. To be able to carry out pedagogical activity in educational institutions, to master and implement effective educational and information and communication technologies, pedagogical innovations.
- APC-1. Possess the communicative knowledge and skills to work in an interdisciplinary and international environment.
- APC-2. Be able to participate in various forms of cultural and educational activities.

– APC -3. Be able to develop and maintain spiritual and moral values, norms and ideals of national culture.

– APC-4. To be able to understand and apply in professional activity the tools of the main theories of domestic and foreign scientific schools.

– APC-5. Be able to use information technology in cultural studies.

– SC-1. Be able to conduct research in the context of modern cultural theoretical and methodological concepts.

– SC-2. To possess skills of forecasting of prospects of development of world and national culture.

– SC-4. Possess skills of collection, analysis and systematization of theoretical and factual material on the problems of social dynamics of material and intangible culture.

– SC-5. Be able to apply scientific, theoretical and methodological knowledge on the problems of sociodynamics of world and national culture.

– SC-6. Possess the skills of discursive analysis of cultural texts.

When studying the discipline, it is advisable to use *teaching methods*: explanatory-illustrative, heuristic, case-method (method of situational analysis), method of included observation, educational modeling of practice-oriented scientific research.

In the framework of the formation of modern socio-personal and socio-professional competencies of undergraduates during seminars used methods of active learning, discussion forms.

To manage the educational process and the organization of control and evaluation activities, teachers are recommended to use rating, credit-modular systems of evaluation of educational and research activities of students, variable models of managed independent work.

In accordance with the curriculum for the study of the discipline "Sociodynamics of modern cultural and historical process" for distance learning provides 14 hours. Approximate distribution of hours by type of classes: lectures– 8, seminars–6. For full-time education: 108 hours are provided, of which 32 hours of classroom lessons: 18 hours-lectures, 14 hours – seminars, 4 hours–control independent work of students.

The recommended form of control of knowledge of students– examination.

CONTENT

Topic 1. Introduction. The purpose, objectives, object and subject of the course "Sociodynamics of modern cultural and historical process"

The contents and the problem field of the discipline "socio-dynamics of modern cultural-historical process." Object, subject, purpose and objectives, the structure of the discipline. The place of discipline in the system of cultural knowledge, interdisciplinary relations. Methodological bases of research of the socio-dynamics of culture.

Cultural justification of the concepts "cultural-historical process", "modernity" and "modern culture".

Topic 2. Culture as a process. Sustainable and variable in culture. Content and correlation of concepts "cultural changes", "dynamics of culture", "sociodynamics of culture"

Cultural process as change of cultural systems and objects: Genesis, formation, functioning, distribution, variability, reproduction of culture. Types of cultural processes. The role of cultural phenomena in the development of culture.

Cultural change as a transformative process, devoid of integrity, not precisely defined in space and time. Causes of inertia and innovation of culture.

Determinism, integrity, sequence of the process of culture dynamics. Progressive and regressive direction of the dynamics of culture.

Sociodynamics of culture about regularities of processes, tendencies, about interrelation and interdependence of changes in culture and society.

Topic 3. Sociodynamic paradigm: conceptual justification of the concept and process of sociodynamics of culture

The beginning of understanding the nature of cultural changes in the works of ancient philosophers (Aristotle, Heraclitus, Hesiod, Plato).

The views of Renaissance thinkers on man as the owner of the higher mind and the potential for self-forming activity (T. More, E. Rotterdam, etc.)

Analysis of sources and mechanisms of cultural shifts in the works of modern scientists (G. Herder, T. Hobbes, I. Kant, J. Rousseau, I. Fichte, F. Schelling, etc.).

Dialectics of quantitative and qualitative characteristics, classification of cultural changes in Hegel's concept.

Substantiation of stadial-translational character of sociodynamics of culture (A. Bastian, T. Weitz, E. Durkheim, G. Simmel, S. LeTourneau, L. Morgan, G. Spencer, E. Tylar, J. Fraser et al.). The idea of cyclicity in cultural development (N. Danilevsky, A. Toynbee, O. Spengler). Sociodynamics of culture as a natural-historical process and change of socio-economic formations (K. Marx).

The study of sociodynamics of culture by scientists of the twentieth century. Behaviorism about cultural changes in the context of deviation from the norms of stability of individual parts of culture and its adaptation to new conditions of functioning (B. Skinner, E. Thorndyke, B. Watson, K. Hall). Synergetic approach about unstable, nonequilibrium position of culture (S. Kurdyumov, N. Moiseev, I. Prigozhin, V. Stepin, G. Hakken, etc.). Representatives of existentialism on the subjective beginning of sociodynamics of culture (G. Marcel, J.-P. Sartre, M. Heidegger, etc.). Cultural diversity and the transforming potential of the dialogue of cultures in the works of M. Bakhtin, V. Bibler, M. Buber.

The axiological components of the socio-dynamics of culture in the work of P. Sorokin's "Social and cultural dynamics". The subject of culture as a driving factor of transformations.

A. Mol's work "Sociodynamics of culture". The influence of technological progress and mass communication on the formation of the "socio-cultural table". Four basic transformative doctrines: demagogic, dogmatic, eclectic or informational, sociodynamic. The concept of "kulturama", "coefficient of cultural diversity", "mosaic culture".

Postmodern interpretation of sociodynamics of culture as emergent, closely connected with social interaction, irrational and not having an exact orientation of the process (R. Barth, J. Baudrillard, F. Guattari, J.-F. Liotard, etc.).

The antithesis of "explosive" and sequential processes in the sociodynamics of culture, the role of the stabilization mechanism in the work of Yu. Lotman "Culture and explosion".

Definition of the place of information processes and communication in the sociodynamics of modern culture by scientists-technicists (D. Bell, W. Dayzard, M. Castels, D. Lensky, M. McLuhan, I. Masuda, I. Negadaev, T. Stoner, E. Toffler, A. Etzioni, etc.). The role of technosphere, sociosphere, InfoSphere, and Psychosphere in the socio-cultural development (A. Toffler).

Cognitive Culturology on the need for cognitive analysis and modeling of the process of modern sociodynamics of culture (V. Gudenaf, T. Karnozhitskaya, Ch. Loomis, M. Minsky, etc.).

Topic 4. Temporal characteristics of the process of sociodynamics of culture

Spatial-temporal components of sociocultural changes. Macro-scale changes or historical dynamics, the Genesis of culture. Medium-scale changes in the context of economic boom and bust, life and generational change. Micro-scale changes within a specific cultural context, peculiarities of functioning of groups and individuals. Rhythm and pace of cultural transformations.

Topic 5. Models of sociodynamics of culture

Linear model of sociodynamics of culture, criteria of progress in world history (G. Hegel, I. Herder, A. Condorcier, I. Kant, K. Klakhon, E. Tylar, L. White, etc.). Interpretations of the linear model are the reversible model (J. Rousseau) and the divergent model (A. Kroeber, D. Stewart, L. White, M. Harris).

Cyclic model of sociodynamics of culture: repeatability and consistency in changing phases and States of culture. Variants of the cyclic model: inversion (Y. Lotman, Y. Yakovets), local civilizations (N. Danilevsky, O. Spengler).

Wave model of sociodynamics of culture as a synthesis of linear and cyclic models (N. Kondratiev, E. Toffler, Y. Shumpert et al.).

Synergetic and postmodern models of sociodynamics of modern culture.

Topic 6. The mechanisms of the socio-dynamics of culture

Appeal to cultural heritage and tradition as a mechanism of reproduction of culture and socio-cultural institutions. Intense character of development of modern culture within two opposite tendencies-canonization of cultural achievements or refusal from them.

The role of inventions and innovations in culture. Creative personality as a carrier of innovations in culture.

Diffusion of culture, spatial and geographical distribution of elements of culture. Horizontal diffusion of culture between several ethnic groups, socio-cultural groups, individuals and vertical diffusion between cultures with different statuses. Factors of cultural borrowing. Cultural synthesis and symbiosis.

Topic 7. Polyfactorial modern socio-dynamics of culture

The content of the concept of "factor". Classification of factors of sociodynamics of culture (main and secondary, external and internal, objective and subjective, General and specific, permanent and temporary, intensive and extensive, etc.). Interrelation of quantitative and qualitative factors.

The influence of natural resource and environmental factors on the development of culture. The role of factors of spatial arrangement of cultural forms, structural connections, social institutions and relations. Importance of factors of individual activity, rational changes and management. Relevance of factors of Informatization of culture, mass culture, intercultural communication and dialogue of cultures, globalization, cultural policy.

Topic 8. The results of the socio-cultural dynamics

Criteria and approaches to assessing the results of socio-cultural changes in certain sectors of cultural creation. Objectivity of assessment of actual development of science, education, economy, mass communication and subjective conclusions or impossibility of assessment of development of art, styles, art directions, religion, fashion, etc.

Constructive results of socio-cultural dynamics: processes of ascent, enrichment, differentiation of culture. Destructive results: crisis processes in culture, simplification, decline, degradation of culture, etc.

Topic 9. Features of sociodynamics of modern Belarusian culture (late XX – early XXI century)

Scientific study of the specifics of the sociodynamics of modern Belarusian culture in the works of domestic researchers E. Babosov, A. Danilov, P. Ignatovich, Ch. Kirvel, D. Krivoshei, A. Morozov, V. Poznyakov, A. Salikov, A. Smolik, D. Smolik, V. Shadursky, I. Shirshov, V. Yazykovich, etc.

The influence of geopolitical, historical, socio-cultural factors on the formation of typological features (openness, dialogism, tolerance, polyethnic, polyconfessional, etc.) of the Belarusian culture, which determined the features of its modern sociodynamics.

Modern Belarusian culture in the conditions of cultural polymorphism. The situation of transitivity, dichotomy globalism-localism and the search for their own model of cultural development. Reforming as the main mechanism for achieving a new socio-cultural reality.

The role of cultural policy in the preservation and development of national culture. Documentary fixation of vectors of social and cultural development (law "on culture of the Republic of Belarus", Code of the Republic of Belarus on culture, programs of social and economic development of the Republic of Belarus, etc.). Current trends of modern Belarusian domestic and foreign cultural policy. Economic bases of functioning of culture. Explication of intermediate results of sociodynamics of culture in modern Belarusian art, literature, Museum and library areas, education and science. Modeling of the future and prospects of development of Belarusian culture.

РЕПОЗИТОРИЙ БГУКИ

**EDUCATIONAL AND METHODOLOGICAL MAP
EDUCATIONAL DISCIPLINE**

(full-time training)

The number of section	Topic title	Number of classroom hours		Number of hours of CSS	Form of knowledge control
		Lectures	Seminars		
1	1. Introduction. The purpose, objectives, object and subject of the course "Sociodynamics of modern cultural and historical process"	2			
2	2. Culture as a process. Sustainable and variable in culture. Content and correlation of concepts "cultural changes", "dynamics of culture", "sociodynamics of culture"	2	2		
3	3. Sociodynamic paradigm: conceptual justification of the concept and process of sociodynamics of culture	4	2	2	Abstract
4	4. Temporal characteristics of the process of sociodynamics of culture	1	1		
5	5. Models of sociodynamics of culture	2	2		
6	6. The mechanisms of the socio-dynamics of culture	1	1		
7	7. Polyfactorial modern socio-dynamics of culture	2	2	2	Presentation
8	8. The results of the socio-cultural dynamics	2	2		
9	9. Features of sociodynamics of modern Belarusian culture (late XX – early XXI century)	2	2		
	Total ...	18	14	4	

**EDUCATIONAL AND METHODOLOGICAL MAP
EDUCATIONAL DISCIPLINE**

(distance learning)

The number of section	Topic title	Number of classroom hours	
		Lectures	Seminars
1	1. Introduction. The purpose, objectives, object and subject of the course "Sociodynamics of modern cultural and historical process"	2	
2	2. Culture as a process. Sustainable and variable in culture. Content and correlation of concepts "cultural changes", "dynamics of culture", "sociodynamics of culture"	2	1
3	3. Sociodynamic paradigm: conceptual justification of the concept and process of sociodynamics of culture	2	2
7	7. Polyfactorial modern socio-dynamics of culture		1
9	9. Features of sociodynamics of modern Belarusian culture (late XX – early XXI century)	2	2
	Total ...	8	6

Topics for independent work of students:

4. Temporal characteristics of the process of sociodynamics of culture
5. Models of sociodynamics of culture
6. The mechanisms of the socio-dynamics of culture
8. The results of the socio-cultural dynamics

EDUCATIONAL AND METHODOLOGICAL PART

Main literature sources

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2. *Eisenstadt, S.* Revolution and the Transformation of Societies / S. Eisenstadt. – New York : The Free Press, 1978. – 348 p.
3. *Huntington, S.* The Clash of Civilizations and the Remaking of World Order / S. Huntington. – New York : Simon & Schuster, 1996. – 660 p.
4. *Jaspers, K.* The Origin and Goal of History / K. Jaspers. – California : Greenwood Press, 1977. – 294 p.
5. *Kroeber, A.* Configurations of culture growth / A. Kroeber. – Berkeley; Los Angeles: University of California Press, 1969. – 882 p.
6. *Lotman, J.* Culture and Explosion / J. Lotman. – Berlin: Mouton de Gruyter, 2009. – 271 p.
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РЕПОЗИТОРИЙ БГУКИ

Methods and technologies of education

Effective pedagogical methods and technologies that contribute to the students' joining in the search and use of knowledge, the acquisition of experience of independent problem solving include:

- technologies of problem-modular training;
- technologies of educational and research activity;
- project technology;
- communication technologies (discussions, press conferences, educational debates and other active forms and methods);
- method of analysis of specific situations;
- game technologies, within which students participate in business, role-playing, simulation games, etc.

To manage the educational process and the organization of control and evaluation activities, teachers are recommended to use rating, credit-modular systems of evaluation of educational and research activities of students, variable models of managed independent work, educational and methodical complexes.

In order to form the necessary socio-personal and socio-professional competence of undergraduates in the practice of seminars it is advisable to introduce methods of active learning, discussion forms.

It is possible to use criteria-oriented tests to determine the educational achievements of a master student. They are a set of closed form tests with one or more variants of correct answers; tasks to establish the correspondence between the elements of two variants with one or more ratios and equal or different number of elements and options; open form tasks with a formalized answer; tasks to establish the correct sequence.

It is also possible to use problem, creative tasks providing heuristic activity and non-formalized response to determine the compliance of educational achievements of the undergraduate with the requirements of the educational standard.

Methodical recommendation on the organization and performance of independent work

In the study of the discipline the following forms of independent work are used:

–work of undergraduates with scientific and educational literature, with primary sources, independent study of individual issues of the discipline, preparation for seminars and exams;

– supervised independent work in the form of individual assignments, including written interviews with the advice of the teacher;

– preparation of abstracts on individual topics and presentation of reports with presentations at seminars.

The work performed should reflect the degree of assimilation of theoretical questions by the undergraduate, the ability to think independently, to reason logically, to raise questions, to generalize, to identify problems, to draw conclusions.

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