both pre-recorded and looped audio that is broadcast from numerous speakers as well as individual recorded fragments of the character and the sequence of sound that a listener determines by own actions.

Rapid development of new technologies as well as expansion of the role of the performer in the music of the twentieth century lead to changes in communication models, whose research is relevant in regard to the need for new approaches for their study. The Composer-Performer-Listener Triad introduced by B. Asafyev in the 1970s was considered acceptable in the context of the classic-romantic tradition. In today's context, its components lose their autonomy as a result of role redistribution and changes in functions within the designated triad.

This is confirmed by examples of delegation of authority to a performer, which brings him closer to co-authorship in the case of an textural (where a composer indicates the approximate rhythm, dynamics, general character and temporal limitations of sound), form-making (where a performer is given the freedom to choose sequences of fragments of a work and also during the work) and unrestricted aleatorics as well (a composer creates a graphic score that a performer can interpret rather subjectively). Moreover, one of components of a triad may be absent altogether through transferring its function, for example, as in an interactive audio installation that lacks a performer.

So, at the eve of the XX-XXI centuries, under the influence of technological innovations, new forms of multimedia, interactive art practices emerge that substantially modify the Composer-Performer-Listener traditional communicative model and are the evidence of the process of creating new syntax and new methods of creativity.

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CULTURAL TOURISM TRENDS IN THE EXPERIENCE INDUSTRY PARADIGM

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Considering cultural tourism as a symbiosis of economy and culture we should emphasize that it contemplates not only knowledge of cultural heritage of tourist destination, but also inclusion of a tourist into a modern cultural environment – active involvement in cultural events and practices characteristic for a certain territory.

There is one more advantage of event tourism – constant renewal of propositions. Having a great multiplicative effect, event tourism promotes development of related branches. Travelers visiting one or other region are potential consumers of other types of tourism popular in this territory. It results in increase of propositions and demand for additional services. Positive effect of event tourism on
region’s development lies in the fact that owing to the interesting events tourists go to those regions, which at other times could hardly attract their attention.

In the past the most events were the integral part of social contexture and played important role in the society – marking significant moments shared by all people. Religious holidays, cultural festivals and trade fairs created the environment of social cooperation. Taking into account the fast pace of social, economic and cultural changes today, events continue to acquire new functions in the society. Recants researches show the growing role of events and festivals as economic accelerators, factors of creation of cultural environments, incentives for new management models as innovative platforms and as centers in global networks. When socio-cultural phenomena are studied, events can be seen as social subjects, which have a potential to support and transform social systems. Event is understood as a complex of occasions notable for its identity and significance for the given society or mankind in general, small groups or individuals. It can be of the form of a onetime unforgettable event or periodic one, which takes place every year or in a certain period of time. Event as a tourist resource has clear multiplicative effect – it “makes” different tourist industry sectors of the country develop, which promotes effective use of its own potential. Hotels and transport companies, restaurants, cafes and sports centers, souvenirs shops and museums – it is hardly full list of components, which serve event tourism.

In this case event tourism as a kind of cultural tourism influences: revival of folk traditions and promotion of local crafts, job placement, organization of diverse tourist programs and travel itineraries, protection and revival of cultural and architectural heritage, transition from traditional way of life to so called modern western forms of society, which promotes development of interindustry cooperation, study of regional cultures with the purpose of development of interethnic tolerance. Integration of some monuments of cultural heritage into tourist network is promoting confirmation of restoration programs, creation of new image museums, scansions, restaurants of traditional food, furnishing of guest rooms for tourists by local residents.

Conclusions. Cultural tourism is one of the leading dominant cultural practices, which accounts for a large percentage of capital investments in all developed countries and gives a vast amount of money for the development of culture on the whole. Cultural consumption of values in the context of artistic and cultural-historical potential of tourism is being implemented in the form of production of new senses, destinations, images and gestalts of everyday life during travelling. Development of international tourist markets of cultural events should be considered from different points of view – from individual to social and local, regional, national and international levels of creation of cultural capital. Increasingly the new approach to the assessment of the impact of event tourism is becoming a new paradigm, although in some areas it directly contradicts mainly instrumentalist approach. Effective use of cultural and historical potential, architectural and natural landmarks allows developing new, more promising economic sectors of event tourism.

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INTERACTION OF VISUAL AND MUSICAL COMPONENTS IN THE STRUCTURE OF CONTEMPORARY SCREEN WORKS

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More than two thirds of information about the world around us is obtained through visual perception. Moreover, nowadays visualization has become the most common means of communication, especially in the cultural sphere. The characteristics of visual perception (VP) have attracted the research attention of representatives of various branches of scientific knowledge in the last century, in particular, B. Ananiev, R. Anderson, R. Arnheim, F. Bartlett, L. Vygotsky, M. McLuhan, V. Medushovsky, who began the analysis of visualization in terms of communicative dominance of contemporary European and national culture. The questions raised by them and the conclusions obtained are actual up to now. They are put into practice in Ukraine in the development of the screen arts and continue nowadays in the subject and effective procedural aspects in the scientific works of H. Chmil, A. Musienko, V. Skuratovsky, I. Zubavina [1].