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USE OF MOVIE AS A TOOL OF STATE ADMINISTRATION FOR THE AMATEUR ART IN NATIONAL PATRIOTIC PUBLIC INFLUENCE

Abstract. The article describes the use of movie means as an instrument of state administration of amateur art in national-patriotic education of the population. The novelty of this article is that amateur film works have been described for the first time that bear the spiritual and educational value and its state management support for the movie in its content.

It is determined that the state should influence the processes of education, taking into account future economic and socio-political development, to ensure a stable order of law for the purpose of defense capability. Education should be based on a philosophical theoretical and methodological analysis of the entire educational process and contemporary cultural achievements. The state needs art to save and develop the best domestic traditions, because it is able to bring up the best human qualities, to develop the brightest feelings of the citizens, that is, to promote better social development, not only in Ukraine, but also abroad, enriching the European culture as a whole with its content. Art as a means of cultural communication in the system of public administration plays a leading role and a special place, requires more attention and funding. The support of a national

product, created not for the purpose of mass culture, but the preservation of the cultural heritage of Ukraine, is of great value for saving the best traditions characteristic of our people. And the popularization of domestic cinema works at the international level contributes to the artistic enrichment of humanity. Therefore, the victory of samples of our professional and amateur art in various international forums contribute to raising the image of the country, which is very important in today's complex socio-political situation.

It is substantiated that the formation of professional and amateur arts in the system of public administration should take place through the process of understanding the aspects of individual and group behavior, system analysis procedures, planning methods, motivation and control, quantitative methods and decision making. Applying the state-management approach to the problem under study, it is proved that a healthy society can not be imagined without art.

Keywords: amateur, art, movie, state administration, patriotic education.

ВИКОРИСТАННЯ ЗАСОБІВ КІНОМИСТЕЦТВА ЯК ІНСТРУМЕНТУ ДЕРЖАВНОГО УПРАВЛІННЯ АМАТОРСЬКОГО МИСТЕЦТВА НАЦІОНАЛЬНО-ПАТРІОТИЧНИМ ВИХОВАННЯМ НАСЕЛЕННЯ

Анотація. У статті схарактеризовано використання засобів кіномистецтва як інструменту державного управління аматорського мистецтва національно-патріотичним вихованням населення. Вперше описано аматорські кінороботи, що несуть у своєму змісті духовно-просвітницьку цінність, та державно-управлінську підтримку у створенні згаданих кінострічок.

Визначено, що держава повинна впливати на процеси виховання, враховуючи майбутній економічний і соціально-політичний розвиток, забезпечувати стабільний правопорядок з метою обороноздатності. Виховання повинно базуватися на філософсько-теоретико-методологічному аналізі всього виховного процесу та сучасних культурних досягненнях. Державі мистецтво необхідне для заощадження і розвитку кращих вітчизняних традицій, оскільки воно здатне виховувати найкращі людські якості, розвивати найсвітліші душевні почуття громадян, тобто сприяти кращому суспільному розвитку не тільки в Україні, а й за її межами, збагачуючи своїм змістом європейську культуру в цілому. Мистецтво як засіб культурної комунікації в системі державного управління займає провідну роль та особливе місце, потребує більшої уваги та фінансування. Підтримка національного продукту, що створений не з метою масовості культури, а збереження культурної спадщини України, є великою цінністю для заощадження кращих традицій, характерних нашому народові. А популяризація вітчизняних кіноробіт на міжнародному рівні сприяє мистецькому збагаченню людства. Тому перемоги зразків нашого професійного й аматорського мистецтва на різноманітних міжнародних форумах сприяють підняттю іміджу країни, що дуже важливо в сучасному складному соціально-політичному становищі.

Обґрунтовано, що формування професійного та аматорського мистецтв у системі державного управління повинно відбуватися через процес розуміння аспектів індивідуальної і групової поведінки, процедури системного аналізу, методів планування, мотивування і контролювання, кількісних методів і прийняття рішень. Застосовуючи державно-управлінський підхід до досліджуваної проблеми, доведено, що здорове суспільство неможливо уявити без мистецтва.

Ключові слова: аматорське, мистецтво, кіно, державне управління, патріотичне виховання.

ИСПОЛЬЗОВАНИЕ СРЕДСТВ КИНОИСКУССТВА КАК ИНСТРУМЕНТА ГОСУДАРСТВЕННОГО УПРАВЛЕНИЯ АМАТОРСКОГО ИСКУССТВА НАЦИОНАЛЬНО- ПАТРИОТИЧЕСКИМ ВОСПИТАНИЕМ НАСЕЛЕНИЯ

Аннотация. В статье охарактеризовано использование средств киноискусства как инструмента государственного управления аматорским искусством в контексте национально-патриотического воспитания населения. Впервые описаны любительские киноработы, несущие в своем содержании духовно-просветительскую ценность и государственно-управленческую поддержку в создании упомянутых кинолент.

Определено, что государство должно влиять на процессы воспитания, учитывая будущее экономическое и социально-политическое развитие, обеспечивать стабильный правопорядок в целях обороноспособности. Воспитание должно основываться на философско-теоретико-методологическом анализе всего воспитательного процесса и современных культурных достижениях. Государству искусство необходимо для сбережения и развития лучших отечественных традиций, поскольку оно способно воспитывать лучшие человеческие качества, развивать самые светлые душевные чувства граждан, то есть способствовать лучшему общественному развитию не только в Украине, но и за ее пределами, обогащая своим содержанием европейскую культуру в целом. Искусство как средство культурной коммуникации в системе государственного управления занимает ведущую роль и особое место, требует большего внимания и финансирования. Поддержка национального продукта, создаваемого не с целью массовости культуры, а сохранения культурного наследия Украины, является большой ценностью для сбережения лучших традиций, характерных нашему народу. А популяризация отечественных киноработ на международном уровне способствует художественному обогащению человечества. Поэтому победы образцов нашего профессионального и любительского искусства на различных международных форумах способствуют поднятию имиджа страны, что очень важно в современном сложном социально-политическом положении.

Обосновано, что формирование профессионального и любительского искусства в системе государственного управления должно происходить через процесс понимания аспектов индивидуального и группового поведе-

ния, процедуры системного анализа, методов планирования, мотивации и контроля, количественных методов и принятия решений. Применяя государственно-управленческий подход к исследуемой проблеме, доказано, что здоровое общество невозможно представить без искусства.

Ключевые слова: аматорское, искусство, кино, государственное управление, патриотическое воспитание.

Target setting. Observing the development of modern Ukrainian society and state, it isn't difficult to agree with the opinion of the famous Ukrainian scientist, doctor of sciences in state administration, Radmila V. Voitovich, that "there is a peculiar degradation of mass culture in the world, which certainly affects Ukraine, in the first place, it concerns cinema, television and literature, which are means of introducing a new religion, which becomes crucial for the development of individual countries in the world" [1, p. 306]. As we know, the means of culture embody influence on human society and form a certain spiritual flow that penetrates an intellectual layer of the state as a whole. "The dominance of American films and literature standardizes the Ukrainian way of life according to American standards, thus regulating the public consciousness of citizens, which is one of the ways to overcome certain destructive manifestations of globalization processes in Ukraine should be a state policy of perspective development, which would include the implementation of the State Program for the Prevention of Global risks" [1, p. 307]. Consequently, the relevance of considering the use of cinema art as an instrument of public administration from the point of view its influence on the spiritual stratum of population becomes of paramount importance.

Analysis of recent researches and publications. There are a lot of high-quality and actual researches in the field of patriotic influence on the public.

For example, Ukrainian scientist Iryna Karpova in her paper "National-patriotic upbringing of youth in modern conditions" considered a variety of principles for national education of youth [2]. The patriotic education, as a subject of pedagogical research is in the collection of scientific works of Military Humanitarian Institute of the National Academy of Defense of Ukraine [3]. Ukrainian scholars Mykola Boryshchak and Iryna Kuzenko described some means and methods of national-patriotic education from the point of military-physical aspect view [4]. Vasyl Sukhomlinsky spoke about education by means of conversations about citizenship [5].

The purpose of the article is to substantiate the peculiarities of the use of cinematic tools as a mean of state administration of amateur art as national-patriotic education of the population, which is based on the analysis of scientific researches of contemporary Ukrainian scholars and the personal participation of the author of this article in the preparation of documentary presentations in Kherson.

The statement of basic materials. On June 17, 2017, in the Kherson ci-

nema concert hall “Anniversary” many spectators gathered. There were an adviser of the head of the Kherson regional state administration, a participant in the Afghanistan war, Valentina Sichova, the chairman of Kherson regional organization of the Ukrainian Afghanistan Veterans’ Union – Volodymyr Pylypovych Stolyar, Honored Arts of Ukraine Worker and the member of National Writers’ Union, poet, TV reviewer Valery Pavlovich Kulik, an artist – Rostislav Shvets, an honorary citizen of Kherson and Chief architect Vyacheslav Mikhailovich Gromikin [6].

Our land has always been famous for the intellectual and creative potential of its inhabitants. Fyodor Zagorodniuk is an honorary Kherson citizen. He is called “noted Kherson artist”. On March 13, 2017, this talented man at the age of 95, made a noble and unselfish act – gave his pictures to Kherson city.

Fyodor Zagorodniuk life is multifaceted and complex, it is an example for imitation by his contemporaries and descendants. Documentary film with the assistance of the Kherson Regional Organization of the Ukrainian Union of Veterans of Afghanistan, the “Chornobyl Disabled People Fund +” and all caring people – “My life on canvas” was made with the purpose to show a participant in World War II, who achieved a dizzying success in peacetime and could tell his story about life and work.

Authors of the film are: Honored Culture Worker of Ukraine Victor Bikodir and participant of war in Afghanistan – Alexander Yelagin. They noted that they have been working on the film for several months, trying to show, tell and transfer all the versati-

lity of the artist personality, his creativity and human qualities as clearly as possible. The generation that liberated Kherson from fascism gradually goes away, but to keep the stories from the spectators – the main task posed by the authors. This is an unselfish and free work, which is aimed at preserving historical facts of the Kherson region.

Fyodor Ivanovich Zagorodniuk considered himself a very happy person, although he had to experience a lot – hunger, cold, war, illness, envy and the loss of his loved ones. However, it only tempered him, helped him to become a winner in his work. Fyodor Ivanovich was born in Gunchi village of the Haysin district in Vinnytsia region, in a peasant family. His father was very hard-working man. He worked creatively, independently designed a loom and became a weaver. Weaved canvas – little children were dressed. Mother of Fyodor was well-painted, she was a teacher of juniors and a daughter of a priest who painted in the church pictures on religious subjects. It was the mother of the film’s main character who taught him to draw.

When Fyodor went to school, he began to portray his fellow-pupils. In May 1941, he took an oath and was sent to serve in the 63rd Infantry Regiment, guarding warehouses with weapons and ammunition. He also accompanied columns of trucks. On February 2, 1942 Fyodor Zagorodniuk, during the battle for liberation of Pyatihatki village, was seriously wounded, overwhelmed. After a half-year treatment, in July 1942, he was sent to the military infantry school of junior commanders to the Ordzhonikidze. In college, in a short period of time, Zagorodniuk thorough-

ly mastered Degtyarev's gun, received the military profession of machine gunner and was sent to Stalingrad. Here in summer 1942, had been one of the bloody military operations of the Second World War began — the Stalingrad Battle.

A story of the film hero about participation in hostilities is very emotional and detailed, which can't leave indifferent viewers. From the crater, which was torn next to him, Fyodor Ivanovich was hardly contused. Together with other wounded, he was sent to Stalingrad. But the difficult situation did not allow him a course of treatment. In a bad condition, the soldier acted as a communicator of artillery battery — transmitted the data of battery firing, restored telephone communication with the command post.

Fyodor Ivanovich was wounded to his neck, head and shoulder. In a hospital he was operated and sent to Tomsk for further treatment. During that time, he was dismissed. In the hospital Zagorodniuk did not sit idly by, he wrote portraits of his fellow soldiers, heroes of the war, episodes of war battle and took part in art exhibitions.

After the hospital, Fyodor Zagorodniuk began to work as an artist at the military-technical communication academy in Novosibirsk. After the war in 1950, he graduated from the Kyiv State Art Institute. He was disabled of the war.

The War continues to live in Fyodor Ivanovich paintings. He wrote many portraits of his fellows, as well as what he saw and survived. Gallery of portraits of the participants of the Second World War, the natives of Kherson region and those who distinguished themselves in the battles for our Tauride region, be-

came a pride and cultural heritage of Kherson. The pictures of a painter are a chronicle of soldiers' courage. He wrote about 400 pictures for the newspaper "Naddniprovs'ka Pravda".

Zagorodniuk paid the fee to the foundation of the world. Each picture of Fyodor Ivanovich is written well and professionally, because in every picture he put his human warmth and kindness. Recognition of his talent is in the National Union of Artists of Ukraine membership, the National Union of Journalists of Ukraine. Fyodor Zagorodniuk was awarded by the title "Honored Artist of Ukraine", "Honored Citizen of the Kherson City". He held exhibitions, lectures, excursions, meetings in schools and military units, assisted in the design of rooms of military glory. In total he wrote over fifteen thousand works.

Honorable guests who knew the film's hero well has come. So, the government official, Valentina Sichova, noted the good creative work of the film authors, thanking all those who presented for attention and memory. "I am deeply convinced, that while a person has not lost interest in life, while a person wants to know something, while a person is interested in something — he lives!" — Valentina Ivanovna says, — "I am very grateful to you for the fact, that such people are titans, as Zagorodniuk, as the authors of this film, they probably live in order for other people, like us sitting in the hall, know about them. Artists are unique people, but not each of them is able to make their work simple so give the city, in order to leave the memory. Fyodor Zagorodniuk left such a memory about himself, but he left it by the way of A. Yelagin and

V. Bikodar, who would have to shoot commercial films, and they have their talent, their money, spending their time in order to find such “pearls” to find among ordinary people and save them for descendants” [Recorded on a Dictaphone of the article’s author], [6].

Volodymyr Stolyar, the head of Kherson regional organization of Afghanistan veterans, noted great disinterested work of the authors of the film, and the importance of creating such works in the conditions of modern society development. Such films are important primarily for the education of young people. Our children should know about those who defended and created Kherson, to know their heroes. If this hasn’t been done, then there is definitely be some kind of external ideology that will help break up our youth in order to capture the territory.

The son of film’s hero — Volodymyr Fedorovych Zagorodniuk was invited to the premiere. He was moved to the depths of his soul by the attention and memory of the townspeople, noted the excellent work of the film authors. He also told some stories about his father’s life, which nobody knows. They were told to him by Fyodor Zagorodniuk brother — Dmitry. These are stories: about how it was possible to survive during the hunger, how the enemy bullet was flowing into the heart of the future artist, and at that moment he covered by the hand, and as an opponent’s gun gave a mistake, when he met face to face, how he survived during the explosion, as in the middle of his creative activity, was not broken by jealousies. “He was a happy man — he was engaged in his favorite business. About 30 stories’ pictures are a lot of things”, Volodymyr

Zagorodniuk summed up an interesting story and sincerely thanked the creators of the film [Recorded on a Dictaphone of the article’s author].

Vyacheslav Mikhailovich Gromikin, the chief architect of Kherson during the twenty-three years, an honorary citizen said: “It’s a film — with tears in my eyes, especially after the son’s speech ... As he reported it all from his family, from his heart, his understanding — he is also an artist — how he responded about his father ... I think that this film needs to be shown to the younger generation, in cinemas because, unfortunately, we forget those heroes who must live forever. This is a person who, having such big soul, left it for future generations. Thank you, the authors of the movie” [Recorded on a Dictaphone of the article’s author].

The teacher of Kherson musical collage, a musician and a poet Vasily Nikolayevich Alexei also emphasized the importance of this film for young people and the need to show such kind of movie in cinemas, schools and universities.

The student of Fyodor Zagorodniuk, an architect — Siemenchuk Anatoly Yefimovich said that Fyodor Ivanovich was an excellent teacher: he explained the material very clearly, reasonably. “Equal to him, I have not met in life either before or after the institute”, — concluded Anatoly Yefimovich [Recorded on a Dictaphone of the article’s author].

According to the artist, who personally knew Fyodor Zagorodniuk, Eugeny Gerasimovich Lanolik, the film was made perfectly, very truthfully. Nadezhda Nikolayevna Stoletova, who survived the Great War, said: “It is dif-

difficult for us to remember because our generation has experienced all it. History should not be forgotten. Thank you, young people should know the story firsthand” [Recorded on a Dictaphone of the article’s author].

The film is valuable in its documentation. An honorable citizen of our city lives today with us, but already in his paintings and on the screen of a cinema. Probably this is an immortality.

As a tool of state administration of amateur art in the context of national patriotic education of the population, we consider a presentation of the film produced in 2018, which we describe for the first time. On February 19, 2018, at 12:00 in the cinema concert hall “Anniversary” in Kherson, a presentation of the film about a hero of the Second World War — Volodymyr Petrovich Kaznachejev — an honorary citizen of Kherson was held. There is a short film work created on the basis of the Kinokimeria children and youth film studio of the Ukraine Cinematographers’ Union, with the assistance of Kherson Regional Organization of the Ukrainian Veterans of Afghanistan Union and the Chernobyl Disabled Fund Plus [7]. The film begins with the frames which depicted Vladimir Kaznachejev walking around the park. “I was awarded with seven orders and medals, the most expensive medal for me is the “Partisan of the Patriotic War”, the first degree, and the Order of Lenin for the undermining of enemy trains on the Brest-Kovel railroad in 1943 (Time of Orlov- Kursk Curve)” — the film begins with the story of protagonist, accompanied by frames of peaceful life. Volodymyr Petrovich was born on July 26, 1928 in the Solovyaniivka village of

Kletnyansky district, Bryansk region. “Before the war I graduated from 5 classes, and the war caught me when I was fishing. In the evening I came home, and my mother said that the war had begun. “I’m, as a patriot, said that we would defeat the Nazis quickly. But the war was delayed. Fascists occupied our village, and partisans began their activities. On October 6, enemies grabbed my mother and brutally executed her, forcing to dig her grave herself. It crashed into my memory as a misfortune. I loved my mother and swore to take revenge on the fascists. Partisans stopped at us because our house was on the outskirts of the village. I went to the partisans” [8].

The boy was left in the squad. When he heard that the demolisher’s group was preparing, he went to the commander and asked to become a member of demolition squad. “By this time I was striking in the battles, I was called at headquarters and my commanders told that they were counting me into a demonstration group, but if I would an exams perfectly”. Each group had an officer in charge of mines. Next, the viewer learns using voice-over-imaginary and visual range built using some artistic-game frames used from the open access of the Internet that a group of demolishers and a commander (assigned an officer and two fighters), so 4 people approached railways. “Waiting when there will be a gap between the patrols disperse. They went to meet each other and disperse. It took 30 minutes. We have to put a 10-hollow pin and a mine-box, which was called SAM (Slow Action Mine). “When it was impossible to put a mine, we put it as we name it, on a “stick” [8].

The locomotive knocked a stick and an explosion occurred, the main thing was that there were a lot of deadly and wounded live forces in the trains, and there were also wagons with tanks and guns. The Germans left two sides to repair the road, covered it with lighted rockets — it was visible how, during the day for 4 hours. When the road was repaired they removed by the train. “The commander of our group Belov said to me: “Volodya, we will not put a mine”. I answered: “Mikhail Ivanovich, let’s wait”. Enemies repaired the road, run a control train, we were waiting. Already engaged in dawn. I say: “I’ll blow up the echelon, on the “stick”. I set, but did not count, it seemed to me that the train had passed, and the mine had not exploded, and at that moment there was an explosion. I was hit by an explosive wave, and I fell unconscious. The guys picked me up and took me in. After 4 hours, I was tired after the pine, we left. “The boys say: “Volodya is alive”. They went to the forester, our connoisseur, gave me milk, and the next night, I went back to the sabotage. It was important to keep you unnoticed” [8].

It’s a very interesting story for the viewer about friendship of the boy and a former school teacher. Ivan Ryabtsev, who exploded on a mine, was a teacher before the war beginning. “He was so attached to me that we became friends. And always somewhere in the hole or in the snow, he tried to warm me up somehow, to protect me from bad weather, and even (I was a kid) he talked about his love. She was a school teacher, whom he loved very much, they would have married, if not a war” [8].

Going for a sabotage when he broke up, the teacher asked Volodya to mount

him a mine. He said that he would die that day. “I saw a dream, I married my love, and this implied death”, — said the teacher to the boy. “They were superstitious and, indeed, this night he died. How was he killed? The miner is wrong once” [8].

“Fascists were tricky — landing ambush on an echelon, the echelon is at low speed, and they land on the other side, so that we don’t see them”. I had a case of a train going, and I saw that the ambush jumps out. I had to go to another place. But if the ambush was in the village, then patrols would rarely go there. There were 12 officers, with guns and a sergeant with 3 men. They were going on distance about 50 to 70 meters between each other” [8].

“I got used to the patrol myself, went out at night, disguised myself and waited for a patrol, and they were about 20–30 meters. It was getting used to it, that it was my strength that I still put a mine. There were a lot of such cases: it was seen at dusk, that an ambush was sitting down. I said that ambush, then I put a mine” [8].

“On the railway from Brest to Kovel which was guarded very much, I managed to blow up 10 echelons of the enemy, a detachment blew up 41 echelons, and only 15 people were” [8].

The protagonist of the film was presented to an award “Hero of the Soviet Union”, but influenced the age, and he was awarded by the Order of Lenin. In March 1944, the boy was sent to Svyatoshin school of guerrilla movement in Ukraine. After the Victory of May 9, Volodymyr Petrovich was sent to Moscow to continue his training as a radio operator, and after that on Pamir. “We were the first who make a connection

there, and I came to Kherson on a vacation. My sister worked in Skadovsk, and in Kherson I was told that Alexey Fedorov, my military tutor, was working as the first secretary in the city" [8]. And Vladimir Kaznachejev entered the Naval School in Kherson, where he graduated with honors. Then he went to work for the Baltic Shipping Company. He worked at Kherson port. "In 1965, I was sent to Algeria to work at a trade mission under the Ministry of the Navy for four years. I returned to Kherson for my old post. I liked this city, and in 1972 I was summoned to Moscow and sent to France to set up a joint-stock company. I worked for 7 years with the "Order of Labor Red Banner", was awarded for my work in France in 1973. I managed to create a joint-stock company at that time, it was difficult, but I created. By the Order of Honor I was awarded for my work in Algeria, Ukrainian Award is "For Services" grade 3, and "For Courage". I always a honored student of the Naval School. In 1985 received the title of "Honored Transport of Ukraine Worker" [8]. Now Vladimir Kaznachejev awarded by the title – "Honorary Citizen of Kherson".

"It's been a lot of time, a lot has been done for the benefit of our state. It has been spent on forces, sleepless nights, health, but the most expensive years for me are the years spent in the guerrilla detachment. When I was a boy, at age 14, I was thrown into enemy's echelons, war, sleepless nights, I was afraid, when I was doing it, it was terrible, but I went and did everything I needed to do for Victory!" [8]

After watching the film, it was noted that Kherson regional organization of Afghan veterans perpetuates the me-

memory of the Second World War heroes, creating documentaries. Three film works have already been created. There are: "Zenitnytsia" [9], "My Life is on the Canvas", and "Partisan's Fate".

On the scene, the head of the organization Volodymyr Pylypovich Stolyar said: "We celebrated the 29th anniversary of the withdrawal of troops from Afghanistan on February 15. Our members, the authors of this film, the participants of the war Viktor Bikodir and Alexander Yelagin have been working on creating documentary cinemas for many years to perpetuate the feat of our guys in Afghanistan, and now they reflect the heroes of the Second World war, which are becoming smaller and smaller every year, and our organization helps our youth take an example from the heroes. Series of films "Afghan Fates" were duly represented by the authors at international film festivals and awarded with high awards" [Recorded on a Dictaphone of the article's author].

Volodymyr Yakovlevich Kusi, the head of the Union of Veterans' city organization, said that Volodymyr Kaznachejev carried out a huge work on military-patriotic education in Kherson, telling about his life in schools and other educational institutions. V. P. Kaznachejev – Honorary veteran of Ukraine, and his name is included in the book "Honorable veterans of Ukraine". "Today, Afghans are doing a lot for military patriotic education, Vladimir Kaznachejev is the pride of our veteran organization", – said in his speech Volodymyr Kusi, and thanked everyone who prepared this cultural event [Recorded on a Dictaphone of the article's author].

The Honorary Veteran in the Naval School studied with the father of the current deputy of the Kherson Maritime Academy Irina Volodymyrovna Karplyuk. She came to the presentation of the film with a huge bouquet of roses, accompanied by cadets of the maritime school. The words of gratitude for the persistence and heroism, for example of courage, which is demonstrated at meetings with young people V. Kaznachejev, were told from the scene by Irina Karplyuk.

Conclusions and suggestions.

Thus, as practically proved by the example of the article, first described by the author of cultural events, the local level – the amateur art is made qualitatively, having in its content a great educational meaning, can be an effective mechanism in the system of public administration of the patriotic upbringing of the population, both as young so middle aged people. The presentations, in which the author of this article was actively involved, shows that the activity of a public organization that works closely with and complies with the state administration is an effective mechanism for introducing the patriotic education of the present-day population of this territorial area by means of cinema art.

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