

productions Ukraine as a cultural, ethnic phenomenon, presentation of the best qualities of the Ukrainian nation ("Unfortunate" by I. Karpenko-Karyi, "Natalka-Poltavka" by I. Kotlyarevskyi, "Sharika", "Hutsulka Ksenia" by Ya. Barnich, etc.); "Directorial", the leading quality of which is immersion in the sphere of existence, designing the own model of vision of the universe ("Marusya Churai" by L. Kostenko, "Narodny Malachiy" by M. Kulish, "Jesus, Son of the Living God" by V. Bosovich, etc.). There is also a cohort of entertaining performances in the artist's work, so-called "feeding repertoire", which, despite its intended purpose, fulfilled various functions – the artist in each, even at first glance "frivolous" play – set himself the task of finding a deep essence and important missionary thought.

Themes and problems of F. Stryhun's artist search are constantly working on the formation of a nation concept: this is an appeal to the heroic past of the people, the study of the role of the individual in the creation of the Ukrainian statehood, the center of elucidation is the urgent and primordial problems of both the Ukrainian people and humanity in general, the "love story" is also present in every work of the director. According to genre affiliation, performances are often extremely acutely-tragic, or entertaining-comedic. Important features of F. Stryhun's directorial character, which are accordant with the Zankivchian tradition: viewer orientation; realization of productions by the understandable theatrical language to the "broad" public; rejection on the stage of obscene language, "rude", immoral theatrical techniques; the presentation of ideals, moral virtues as a model, an unchanging imperative of behavior.

### **Vladyslav Kashuba**

#### **Educational factor of human capital's forming in Ukrainian circus art**

In the circus arts production *labor* (known as *human capital*) is the most important among the others inputs, which are: *capital*, *land* and *technology*. It follows from the creative nature of circus arts production, as creativity is a purely human factor. The artistic personnel have an essential position in the human capital structure, because a circus actor partially performs functions of all the inputs.

Professional education prevails among the ways of artistic staff's forming. Ukrainian circus arts school has a unique educational approach as it was historically formed due to the state care provided to the circus arts by the former USSR. Kyiv Municipal Academy of Variety and Circus Arts (KMAVCA) started its history from a Studio and now it's a higher education institution, which provides professional performers for variety and circus arts.

In 1999 it becomes a College, in 2008 – Academy. It shows rapid development during several last years, since the current director V. Kornienko was appointed: KMAVCA begins to provide Master's degree and opens foreign students enrolling. Graduation concerts get to the main circus arena of the country.

One of the specific features of Ukrainian circus arts school is a combining of educational and production functions. Therefore KMAVCA has some production units in its organizational structure: an artistic council, an artistic director, a head of traineeship, art workshops etc. Not only does it provide professional staff for circus arts organizations, but it also produces by itself artistic products, which are completely ready for exploitation: circus acts, attractions and performances. Graduation projects are intended for implementation into production.

Another specific characteristic is a highly expressed artistic and extreme nature of the professions provided by circus arts school. Therefore there is a number of features in the selection and training process. 1) Applicants must meet many special requirements: artistic talent, impressive appearance, strong health, previous sports training at serious level, psychological endurance, young age etc. 2) The extremely high intensity of the educational process and the appropriate endurance of students are required, as many of them get a full-time job during studying. 3) Individual lessons are needed while mastering an artistic profession.

The findings made may be useful in the further research for the ways of connection strengthening between the circus arts training and performance organizations, as such a connection could contribute the circus arts rise.