

Investing resources in cultural projects has become one of the marketing tools of commercial organizations. The main motives that motivate business representatives to direct funds for cultural development are:

- advertising opportunities (promotion of the company's brand or products) within the cultural project;
- creation of a positive image of the company, demonstration of social responsibility policy;
- access to the target audience as part of an art event to promote their own products / services.

The introduction of fundraising mechanisms has enabled the Government of Ukraine to focus not on 100% state support for culture, but to significantly reduce budget expenditures on culture and adapt cultural organizations to work in market conditions. As a result of fundraising reforms in the country, established practices of cooperation between cultural organizations and business have been formed.

The Ukrainian state, interested in increasing the share of non-state funds in the financing of art, provides objective conditions for intensifying sponsorship (favorable tax climate, various programs to encourage art sponsorship, initiated by the state); on the other hand, art organizations, which are experiencing increasingly fierce competition within the framework of state subsidies, are taking a more active position in finding non-state funding, developing creative programs of cooperation with sponsoring companies.

The problems addressed by the author of the article allow us to assert the urgent need to improve modern legislation on charitable activities.

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Dialogic form of communication in the language-vocal training as a method of forming of skill to co-operate

The mastery of the peculiarities and patterns of dialogic communication on the stage is given considerable attention in the preparation of future actors of dramatic theatre and cinema in higher educational establishments during the study of the professional subject "Fundamentals of the skill of the actor of theatre and cinema". It

is extremely important that his key methodological tasks be closely integrated in the tasks of the Stage Language profiling discipline. Against this background, in speech and voice training on stage, the ways and techniques of working with the word should, first and foremost, meet the needs, requirements and specifics of the voice activity of the actor directly on the stage, where, as we know, the forms of speech are the most common. On stage there is a two-way verbal (speech) interaction chain.

Many scientists have shown that the language and text-forming processes are not the same in monologic and dialogical forms of communication. In the dialogue of expressions of thoughts, their perceptions, reactions to them are tempo rhythmically different. And in dynamic dialogue, there is a more intense inner sound. This can not but affect the speed and differentiation of the processes of articulatory, directly contributes to the correction of breathing.

Because of this, dialogic text material is of particular importance for stage language training forms. It significantly helps in forming the mentioned skills of communication with a partner, influencing him with the help of a word, communicating experiences and considerations and carrying out his intention to take some action. In other words, the dialogue gives the opportunity to work directly on the variability of speech skills under the laws of dramatic art.

However, the use of dialogues in exercises does not mean the presence of a dialogical form of performance. Such a structure in the selected text becomes the "basis" for fantasy, allowing to build the course of exercise - communication and interaction "through dialogue". Then it will be a methodical technique that is focused on the formation of profiling speech (voice, dictation, breathing) and emotionally-shaped (vision, assessment, attitude, subtext, communication, facial expressions, gesture) means of expression, while revealing the possibilities of the student nature of acting.

With regard to the step-by-step use and selection of texts, variability is determined by a semester task: to gain some experience and skills.