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THE TRANSMEDIA UNIVERSE OF DIGITIZED CULTURE

The purpose of the study is to analyze and discover the potential of new media in the context of transmedia universe of digitalized culture and to outline the possible consequences of cultural codes changing. Research **methodology.** In the article the method of cognitive analysis and the principle of reductionism, which helped to disclose the "digital transmission" of modern culture, as well as methods of analysis, synthesis and abstraction were used. **Scientific novelty.** The article considers the process of transformation and blurring of ontological boundaries of the new media - transmedia in the context of the process of digitization of modern culture. **Conclusion.** It has been established that the digital transmission of the data encoded in discrete signals (digitalization) has led to the emergence of special properties of new media, the reformatting of their ontological boundaries. It is noted that the emergence of transmedia, transmedia projects, worlds, show not only the transformation of media textuality (only the technical aspect), but also the change of the traditional cultural matrix. It is established that a "dense" transmedia world (transmedia universe) has been created, which ensures not only the virtualization of reality, but also motivates the implementation of the virtual, as it is quite real. Such circumstances give the incredible living force to creation of the narrative lines, and also their reality is confirmed. The digital matrix of modern culture is considered through the prism of negative anthropology by V.Flyuser. There is made an assumption about the possible process of de-escalation, "going down to the bottom" (V.Flyuser), which is confirmed by the technical changes of the new media environment, which led to the new configuration of cultural codes, when the axiological asymmetry of the binary systems is replaced by the axiological neutrality of the medial systems. The medial (ternary) model implies the existence of the world of evil and good, and of the world, which has no definite moral assessment and is characterized by the fact of existence itself. Perhaps this reductionism and the construction of complex cultural transformation into a simple system of digital combinations are rather contradictory, but the used methodological principle makes it possible to clarify some of the complex cultural phenomena of the digitalized culture, where forms and functions ceased to be a single entity.
Key words: media, transmedia, transmedia universe, culture, digitization, media structures.

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Мета дослідження – проаналізувати та розкрити потенціал нових медіа в контексті трансмедійного універсуму дигіталізованої культури та окреслити можливі наслідки зміни культурних кодів. **Методологія дослідження.** У статті використовувався метод когнітивного аналізу та принципу редукціонізму, який допоміг розкрити "цифрову трансмісію" сучасної культури, а також методи аналізу, синтезу та абстрагування. **Наукова новизна**. Розглянуто процес трансформації та розмиття онтологічних меж нових медіа – трансмедіа у контексті процесу дигіталізації сучасної культури. **Висновок.** Цифрова трансмісія даних, закодованих у дискретні сигнали (дигіталізація), призвела до появи особливих властивостей нових медіа, переформатування їх онтологічних меж. Поява трансмедіа, трансмедійних проектів, світів свідчать не тільки про трансформацію медійної текстуальності (лише технічний аспект), а й про зміну традиційної матриці культури. Створений «щільний» трансмедійний світ (трансмедійний універсум), що забезпечує не тільки віртуалізацію реальності, а й спонукає до реалізації віртуального, як цілком реального. Такі обставини наділяють неймовірною живучою силою створені наративні лінії, а також підтверджується їх реальність. Розглянуто дигітальну матрицю сучасної культури через призму негативної антропології В. Флюссера. Зроблено припущення щодо можливого процесу де-ескалації, "сходів до низу" (В. Флюссер), що підтверджується технічними змінами нового медіасередовища, які зумовили нову конфігурацію культурних кодів, коли аксіологічна асиметрія бінарних систем замінюється аксіологічною нейтральністю медіальних систем. Медіальна (тернарна) модель передбачає як існування світу зла і добра, так і світу, який не має однозначної моральної оцінки і характеризується самим фактом існування. Можливо, подібний редукціонізм та зведення складних культурних перетворень до простої системи цифрових комбінацій є досить суперечливими, проте використаний методологічний принцип дає можливість прояснити деякі складні культурні явища дигіталізованої культури, де форми та функції перестали бути єдиним цілим.
Ключові слова: медіа, трансмедіа, трансмедійний універсум, культура, дигіталізація, медіальні структури.

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Цель исследования - проанализировать и раскрыть потенциал новых медиа в контексте трансмедийного универсума дигитализированной культуры и наметить возможные последствия изменения культурных кодов. **Методология исследования.** В статье использовался метод когнитивного анализа и принцип редукционизма, который помог раскрыть "цифровую трансмиссию" современной культуры, а также методы анализа, синтеза и

абстрагирования. **Научная новизна.** Рассмотрен процесс трансформации и размытия онтологических границ новых медиа – трансмедиа в контексте процесса дигитализации современной культуры. **Выводы.** Цифровая трансмиссия данных, закодированных в дискретные сигналы (дигитализация), привела к появлению особых свойств новых медиа, переформатированию их онтологических границ. Появление трансмедиа, трансмедийных проектов, миров, свидетельствуют не только о трансформации медийной текстуальности (только технический аспект), но и об изменении традиционной матрицы культуры. Создано «плотный» трансмедийный мир (трансмедийный универсум), который обеспечивает не только виртуализацию реальности, но и побуждает к реализации виртуального, как вполне реального. Такие обстоятельства наделяют невероятной живучей силой созданные нарративные линии, подтверждающие их реальность. Рассмотрена дигитальная матрица современной культуры через призму негативной антропологии В. Флюссера. Сделано предположение о возможном процессе де-эскалации, «лестницы вниз» (В. Флюссер), что подтверждается техническими изменениями новой медиасреды, которые обусловили иную конфигурацию культурных кодов, когда аксиологическая асимметрия бинарных систем заменяется аксиологической нейтральностью медиальных систем. Медиальная (тернарная) модель предполагает как существование мира зла и добра, так и мира, который не имеет однозначно моральной оценки и характеризуется самим фактом существования. Возможно, подобный редукционизм и сведения сложных культурных преобразований к простой системы цифровых комбинаций достаточно противоречивый, однако использование этого методологический принципа позволяет прояснить некоторые сложные культурные явления дигитализированной культуры, где формы и функции перестали быть единым целым.

Ключевые слова: медиа, трансмедиа, трансмедийный универсум, культура, дигитализация, медиальные структуры.

Problem articulation. Digitization and media convergence led to the emergence of special properties of new media and to the reformatting of their ontological boundaries. One of the important media analysts Leo Manovych in his book «The Languages of New Media» [5] successfully singled out basic technological principles of new media modeling, which are: Numerical Representation – media submit to programming, that allows to create digital copies and manipulate them without any difficulties; Modularity – modern media have an inherent fractal structure, that enables to resize them without losing identity and to be combined easily; Automation. Actions with objects are fully automated and limited only by the programming level; Variability – the possibility of the media existence in an unlimited number of versions, in the variety of forms and different levels of detailed elaboration; Transcoding – provides the ability to convert physical objects in modern media, and to change their formats as well.

In the scientific literature there are different interpretations of categorical definitions of new media, although their detailed analysis may spotlight their common features:

a) Cross-media – is a simultaneous combining (in the off-line and on-line) of various forms of advertising campaign (different media platforms), goods and services, based on the principles of cross-marketing. Traditionally there can be distinguished four basic levels of cross-media: Cross-media 1.0 – Pushed, Cross-media 2.0 – Extras, Cross-media 3.0 – Bridges, Cross-media 4.0 – Experiences (transmedia) [1].

b) Integrated media – these are innovative digital technologies that have been «cultivated» in the field of interdisciplinary research of mass media. The media integration involves of advertising campaign elements combining for the purpose of synergy achievement that will lead to a significant increase in its efficiency.

c) Hybrid media – this is the strategic use of traditional and new media for communication, transmission of the message in the most efficient way. Hybrid media is closely interwoven with the category of «hybrid art», where the main emphasis is maid on the confluence of various new media formats and artistic genres. Thus, hybrid media are built on a solid foundation of marketing, information technologies and the possible symbiosis of art and science.

A large amount of research works devoted to the new media properties, and their close relationships and interdependence bring some differences to their holistic comprehension. Besides, the terminology, which we use, has been chiefly acquired in marketing research, which, certainly, are stipulated and restricted by specific economic limits.

The aim of our investigation is to perform substantial analysis of various interpretations, forms and properties of modern media, and nevertheless there is a need to combine these properties and to make an attempt to examine their impact (but not from the standpoint of profitability and economic expediency) on the culture codes' alteration and the reformatting of modern man's values [11].

Among the scientific surveys of today such kind of investigations becomes especially topical, but the present media definition background is not fully reflective, or, to be more precise, is too wide for the outlined range of issues, and there is also a problem of associations and analogies with market research, thus the implementation of new categorial definitions and explanations of these changes is necessary. If we make an attempt to reject media marketing research influence and take a broad view of things, in the sphere of the philosophy of culture, and also taking into account that media is not only information but a reality itself, then introduced into scientific use the term «transmedia» (G. Dzheykins, S. Miller, N. Sokolova) is fully in the relevant semantic field of transforming processes.

The purpose of the research is to analyze and reveal the potential of new media in the context of the digitized culture universe.

The statement of basic materials. We think that in this direction the research by N. Sokolova is quite interesting and promising. It says: «Transmedia is characterized by specific (in comparison with «pre-digital» period) way of media production, genres' synergy and media formats, new cultural practices of consumers and specific experience of mass media perception. Transmedia is being created by a special policy of media companies and consumers' activity» [7, 16].

Certainly, an important factor in the development of transmedia is an economic imperative and economic efficiency. But nevertheless it is not the only economic phenomenon, but also a cultural one: «Transmedia shows not only the transformation of media textuality, but also a change of the traditional model of cultural industry and consumption. Transmedia reflects the contradictory nature of modern popular culture: they are to a considerable degree created by a «grassroots» activity and initiative, but, ultimately, serve as a sense of belonging to a brand» [7, 16].

The researcher N. Sokolova gives the examples of the created transmedia projects (worlds), such as «The Matrix», «Big Brother» (Big Brother), «Alias» (Alias), «24», Harry Potter», «Avatar». Transmedia worlds are the worlds of different media which, on the one hand, are autonomous, on the other hand, are interrelated by all means. When creating these worlds, the storytelling transmedia technology has been used (Elena Glazkova), which allows to convert each project into an entertainment franchise. This is also a technology and a special way of thinking of new creative activity that has no restrictions.

Despite the wide introduced format of the transmedia projects, Sokolova N.L. defines their common structure: there is a center, the foundation «basis» (TV series, a trilogy or a computer game), around which various narrative lines are arranged and where various media formats are created. The processes of digitization and convergence of media formats (see below) and the intensive migration of the genre's format became the prerequisites for discussed processes, that, by N. Sokolova, helped to create «dense» synthetic world (transmedia universe), which remains opened for many transformations, as if asking for its completion and subsequent transformations. The aspect of add-ins, rethinking, completion is that necessary condition that leads to the creation of transmedia worlds. Provided that the subject gets its completeness, and even if several formats are combined, these cannot lead to the birth of a transmedia world. The created «dense» transmedia world (transmedia universe), that not only provides the virtualization of reality, but also encourages the implementation of virtual as quite a real thing. «The tale of a fairy tale» is definitely perceived as virtual, but the first fairy tale (constant) is given props (crutches) that make it more realistic. Such conditions bring new blood into the created narrative lines, and their reality is confirmed.

Now we will consider the digitization processes that preceded the creation of new media, that is transmedia universe.

The converting of information into a more technological, digital form (digital transmission) has not only lead to a media turn (which, as well, allowed to overcome the ontological limits of analogous media), but also ensured its further synergistic development through the opened global informational superhighways of the new media [4]. These processes require some explanation. Thus, the rapid creation of new (pre-digital) media products (music, picture, text), which oversaturated, complicated and made their further storing impossible, as well as effective and efficient use of phono-, biblio-, video collections, became the prerequisite for processes under consideration. This, in turn, has been accompanied by surfeit of knowledge, that lead to incredible fatigue and disorientation of a man, forced to be able to guide oneself among vast data array.

The answer to this problem was not slow to arrive: there have been created the technological facilities, such as digitization of sounds and images that increased the information manipulation convenience. New technologies solve almost all problems connected with storage, transmission, processing and searching of information – that is on the one hand, and on the other hand improves the quality of transmission, copying, etc. without information lost, and the information stays absolutely identical as to the original. For example, it is possible to replicate any photo in any digital expansion, and each next photocopy will correspond to the original, and all the other copies will not lose their initial quality.

The digitalization processes allow converting of printed and scanned materials into the information that can be preserved for future generations, as well as can be easy for searching, classification, etc. That is why these processes are widespread, and various programs for digitization of all the existing books, magazines, periodicals are being produced in the most countries, and the converting of all the mentioned staff into a «digit» is just a question of time. So it is soon planned to make a digitization of European cultural heritage, that will give a possibility to save a lot of not only rare and unique objects (which get spoiled with the course of time), but also daily, common periodicals such as newspapers, which are being destroyed every day. What is important, this process cannot be considered financially costly, so it is quite affordable, which makes it possible to carry out digitization of not only rare museum funds, but also of the ordinary home video.

Thus, the initiated process of digitization (the transformation of information into a digital form) of modern culture, firstly, was stipulated by the transformation of energy and labor-consuming technologies into analogous digital, and, secondly, allows saving and replicating without losing any quality of cultural artifacts.

Certainly, the digital transmission of data encoded in discrete signals (digitization) has significantly changed the understanding of modern media. Now we observe both the integration of media and media production acceleration that provides systematic digitization of modern culture.

Thus, the digitized matrix of the contemporary culture is being created, which already exists (operates) by new codes. But what are the codes? How have they been formed? We are going to try to make sense of it.

The original scheme of the regress of a man within the historical recourse of abstractions («ladder of abstraction») is developed by V. Flyusser. Dietmar Kamper, who often attended lectures by V. Flyusser, recalls his division of two «fantasies»: the traditional imagination and «synthetic ability of the imagination» (in the context of his negative anthropology) [2].

V. Flyusser [10, 125] gives an interesting example: from the very beginning we departed from the everyday world in order to imagine it. Having accomplished this, we refuse the imagination with the purpose to describe it. Then we abandon criticism of linear writing to analyze it again. The last stage of this analysis is a reflection of synthetic picture due to the new ability of imagination. In fact, the described process is a shift from linearity to zero dimensions (quantitative), says V. Flyusser. And due to synthesizing (computer), it may contribute to the unpredictable relationships, new combinations: it opens and brings up to date the potential to the new ability of imagination. In our opinion, this interpretation is appropriate in the context of transmedia universe and possible transformations of contemporary culture. But it seems appropriate to clarify the suggested approach as to the process of de-escalation, «descended stairs».

V. Flyusser focuses on the fact that the cultural development of mankind is moving slowly and gradually (alienates) from the real world. He explains his position by mentioned above four steps back [9]: the first step – is to develop tools, which helped to escape from the real world of nature, the second step – is the production of images (in two-dimensional space), formed as a result of contemplation after the processed things that exist in three dimensions; the third step – is a step that is made in different dimension of imagination: we move to the text production (single dimension) as the only possible space, here a person becomes a cryptographist – man «able to write». Scriptor, in fact, becomes a «blank space of intertextual game projection» (M. Pfister); the fourth step – is when from a linear (unit) we become calculating (which is possible due to modern technology) – this is a total abstraction into zero dimension: «For the literal thinking the world and a man is linear, procedural, is a kind of «what happens». For numerical thinking the world and a man are of dot / pixel nature, a bit mosaic and there is a kind of «decomposition and assemblage». With a conversion of thinking from the historicity into system-defined analysis and system-defined synthesis thinking process became more abstract: it stepped back from one-dimensionality [Unidi-mensionalität] into zero-dimensionality [Nulldimensionalität]» [8, 69].

V. Flyusser emphasizes that this is the last step of de-escalation, and the second step is impossible, it is not appropriate, because there can be nothing less than zero dimension, and therefore the next steps are the steps in the regressive direction: «Hence is a new practice of computerization [Komputierens] and design [Projizie-rens] from dot / pixel elements to the lines, surfaces, solids/ bodies and to us, that are related to the body [8, 73]. «When everything is reduced to a point and is finally converted by human experience from the literal up to numerical thinking, it suffers and existing humanity falls into nothing. In this case, the spirit deprived from the world (a man) and a soulless body (ground / earth) collide with each other in irresistible interaction – and this is «a peak» and the end of Cartesianism» [2, 53].

D. Kamper focuses on the fact that, after a joint project with Hans Beltinh («Image and Body») and the following activities aimed at rigorous study of V. Flyusser's heritage he subconsciously was busy with the development of «anthropological quadrilateral»: body-space, imaging plane – picture, text-line, time-point. From the position of n-dimension, the quadrilateral is as follows: tree-dimensional space, two-dimensional plane, one-dimensional line, and the point is a part of zero dimension. Surely, the connection between these components is visible with the naked eye. The space consists of planes, the plane is formed by lines, a line consists of dots, and a dot has no dimensions, it consists of nothing else.

The deviation of thinking from linearity into a zero-dimensionality leads to the formation of a distance from oneself: «The subject becomes an object from the point of all its characteristics. A Person becomes a calculation-prone [kalkulierbar], not only as a physical and physiological, but also as a mental, social, and cultural «thing». All the characteristics become analyzed, decompounded into dots / points: perception – into the stimulants, behavior – into acts [Aktome], decision – into intervals [Dezideme], language – into phonemes [phoneme] cultures – into culturemes [Kultureme] [8, 70].

Paradoxical it may seem, but the assumptions as to the probable process of the de-escalation, «descending stairs», made by V. Flyusser, can be retraced and verified through some technical changes that influenced the creation of a new matrix of modern culture of transmedia universe. What is it?

First of all, digital technologies unlike the analogous signals are encoded into discrete signal impulses which have been represented as a continuous spectrum. Secondly, as a rule, digital signals have a small value set, that is usually two, but nowadays we are dealing with three meanings: 0, 1, NULL, corresponding to «Lie», «Truth» and «Absence of results». It is that, at first glance, the usual technical aspect of digital technology provides tools for contemporary culture digitization and makes a significant influence on it. We will perform the explanation below. As it is known, that the idea of binarity is not the only idea built into a culture that gives people the perception of reality. There are more complex systems of the world. However, the binary system, which rooted in philosophy as an opportunity of division of the world into good and evil, beautiful and ugly, comic and tragic, sinful and holy, artificial and natural (and which, incidentally, have been criti-

cized and disproved), today found itself in technical limits of the new code system. If we consider binary and media structures (and under media we understand, first of all, ternary, quadrary ones, etc.) in the context of culture, than the emergence of the last ones was connected with the complexity of socio-cultural reality, which required balancing: «However, nowadays this structure as similar to it media structures claim to become the fundamental code of the cultural organization of human society, displacing the binary oppositions to the periphery of culture and they are associated with archaism, inertia and linear logics" [6, 36]. It is really a replacing of one system with another, because, as noted by S. Shayhitdinova, the dual media structures cannot be interchangeable because they are functionally different: «If in the first case the accelerated development is characterized by an explosion (the point of identification of all the oppositions) – sometimes catastrophic ones, that does not cover all the varieties of social strata – in the other case, by reason of the presence of «intermediate meanings», the idea of a total destruction is eased by a rational safety guideline – even at the periphery of cultural consciousness – by what was valuable yesterday» [6, 34]. Thus, a change in the system occurs – and binary system is replaced with the media ones.

Thus, we obtain a new configuration of cultural codes in the generated media environment: axiological asymmetry of binary systems is being replaced with axiological neutrality of media systems. «In the capacity of its universal penetration through the everyday consciousness, media manifests the neutral in its unrestrained desire to explode with a diversity of life» [3, 41-42].

Perhaps such kind of reductionism and reduction of complex cultural transformations to a simple system of digital combinations is rather controversial and revolutionary, which can definitely cause logical criticism, however, the applied methodological principles provide an opportunity to clarify some complex cultural phenomena of transmedia universe, where forms and functions are no longer a single whole.

Conclusions. Thereby, it has been proved that the digital transmission of data encoded into digital signals (digitalization) led to the occurrence of special properties of new media, as well as reformatting of their ontological boundaries. The converting of information into a more technological, digital form (digital transmission) has not only resulted in media change (which, in turn, has allowed to overcome the ontological limits of analogous media), but also provided its further synergistic development through the open global information superhighways of transmedia universe.

It has been noted that the birth of transmedia (transmedia projects, worlds) demonstrates not only the transformation of media textuality, but also the change of traditional culture matrix.

It has been identified that breaking of thinking from linearity into a zero-dimensionality leads to the creation of a distance from oneself. Paradoxical it may seem, but the assumptions as to the probable process of de-escalation, «descending stairs», made by V. Flyusser, can be retraced and verified through some technical changes that influenced the creation of a new matrix of modern culture of transmedia universe.

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UDC 37.02:004

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THE CONCEPT OF CULTURAL COMPETENCE OF THE DIGITAL GOVERNANCE SPECIALISTS WITHIN PUBLIC ADMINISTRATION

The purpose of this article is to define and analyze the concept of cultural competence of the digital governance specialists in the public administration science. **The methodological** bases of the research are the methods of observation and comparative analysis that allow to systematize important factors of cultural competence assessment of digital governance specialists. **Scientific novelty** of the article consists of the identification of the digital governance specialists' cultural competence concept in public administration and defining the elements of its assessment. **Conclusions.** Cultural competence based on developed communication skills makes digital governance more effective, because corresponding knowledge and communication skills help service delivery agencies to solve the majority of internal and external conflicts within the public administration system. The main advantage of intercultural communication skills development is the improvement of services delivery process and the increase in efficiency of interactions between citizens and public administration institutes via mechanisms of digital governance. Considering global experience in digital governance implementation, conclusions and recommendations for Ukraine were made.

Keywords: Cultural Competence, Communication Skills, Digital Governance, Digital Governance Specialists, Cultural Competence Assessment.

Карпенко Олександр Валентинович, доктор наук з державного управління, завідувач кафедри інформаційної політики та цифрових технологій Національної академії державного управління при Президентові України; ***Глубоченко Катерина Олександрівна***, кандидат наук з державного управління, доцент кафедри менеджменту організацій та зовнішньоекономічної діяльності Миколаївського національного університету імені В.О. Сухомлинського

Концепція культурної компетентності спеціалістів з цифрового врядування у системі державного управління